

A THESIS ON
THE PLACE OF N.M. KHAKETLA'S SELECTED
PLAYS IN THE DEVELOPMENT OF SESOTHO
DRAMA

BY

MPHO BLANDINA LESAOANA

SUBMITTED AS A PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS
IN AFRICAN LANGUAGES AND LITERATURE AT THE
NATIONAL UNIVERSITY OF LESOTHO

SUPERVISORS: DR RAPEANE & MR PHAFOLI

DATE: MAY 2009

DECLARATION

I, Mpho Blandina Lesaoana declare that **The place of N.M. Khaketla's selected plays in the development of Sesotho drama** is my own work and that all sources cited have been acknowledged in the form of complete references.

M.B. LESAOANA

_____ DAY OF _____ 2009

CERTIFICATION

This is to certify that this thesis has been approved in partial fulfillment of the requirement of the Degree of Master of Arts in the Department of African Languages and Literature.

SUPERVISORS

_____ DAY OF _____ 2009
Dr. M. RAPEANE

_____ DAY OF _____ 2009
Mr. L. PHAFOLI

EXTERNAL EXAMINER

_____ DAY OF _____ 2009

DEDICATION

I wish to dedicate this study to my late husband Teboho Nathaniel Mpo who passed away on the 1st May 1999, *Robala ka khotso Phoka, Sebilonyane sa Mphuku le Makara!*

ACKNOWLEDGEMENTS

I wish to pass my sincere gratitude to my supervisors Dr. Rapeane and Mr. Phafoli for their patience and constructive criticism which helped to shape this work.

I also wish to wholeheartedly thank Prof. Mokitimi for her motherly support and for lending me books and journals which helped a great deal in carrying out this research. The librarian at Mazenod High School, *Ausy* Joalane, also deserves a credit for her helpful service.

A very special word of thankfulness also goes to *Nkhono* 'Masechele Khaketla for the helpful information she provided in an interview with her on the 11th August 2008.

Special thanks also go to Mr. K.C. Maimane who dedicated his time to editing and translating the Sesotho expressions in this work.

The members of the Department of African Languages and Literature also deserve to be thanked for their constructive comments during the presentations of some chapters of this thesis.

My heart-felt gratitude also goes to my friends; *Morena* Lesekele and Bolepo; we might have had some ups and downs in life but your moral support and words of encouragement will hardly escape my mind. Failure to thank my 'nurse' Libakiso Mothibe would be a serious oversight. My mates, 'Mapapali, Liketso,

'Marorisang and Seboku also deserve to be thanked for being united; *Bo-'m'e* your unity created a conducive learning atmosphere.

I also owe special thanks to my sisters Lineo, 'Mafusi and Kekeletso and my mother, 'Mathabang; *Nkeke ka lebala tšehetso ea lona Bakoena!* Most importantly I wish to thank God, for blessing me with good health during this hectic period.

ABSTRACT

This study is on, the place of N.M. Khaketla's selected plays in the development of Sesotho drama. It aims at showing how Khaketla as the first female dramatist distinguishes herself from her counterparts as regards, the choice of themes, stylistic devices and portrayal of male and female characters.

Chapter one is introduction; guiding the readers as to how the study will be conducted. Chapter two compares and contrasts Khaketla's choice of themes with those of her counterparts. Chapter three examines stylistic devices in Khaketla's works and how she differs from her counterparts. Chapter four engages on the comparative analysis of male and female characters in the works of Khaketla with her counterparts. The last chapter is conclusion, covering the findings and recommendations for further study.

The information needed for the success of this work has been obtained from Khaketla's four books: *Mosali eo 'neileng eena* (1954), *Ka u lotha* (1976), *Pelo ea monna* (1977) and *Ho isa lefung* (1977) as well as the plays of her counterparts dating from 1928-1979. The study discovered that Khaketla's plays occupy a special place in the development of Sesotho drama.

TABLE OF CONTENTS PAGE

Topic-----	I
Declaration-----	II
Certification -----	III
Dedication-----	IV
Acknowledgements-----	V
Abstract-----	VII
Table of contents-----	VIII

CHAPTER ONE: INTRODUCTION

1.0 Introduction-----	1
1.1 Background information-----	1
1.2 Statement of the problem-----	3
1.3 Assumption-----	3
1.4 Scope-----	3
1.5 Aim-----	4
1.6 Justification-----	5
1.7 Review of related literature-----	6
1.8 Theoretical Framework-----	9
1.8.1 Feminism-----	9
1.8.2 Comparative Literature-----	11
1.9 Methodology-----	12
1.9.1 Organisation-----	12

CHAPTER TWO: THEMES-----

2.0 Introduction-----	14
2.1 Khaketla's predecessors (1928-1955)-----	16

2.1.1 The corruption of the chiefs-----	17
2.1.2 Ritual murders-----	19
2.1.3 Polygamy-----	22
2.1.4 Choosing spouses for own children-----	24
2.2 Khaketla’s contemporaries-----	26
2.2.1 Polygamy-----	26
2.2.2 Marriage-----	27
2.3 Themes in the works of Khaketla-----	29
2.3.1 Marital break-ups-----	29
2.3.2 Grateful husband-----	35
2.3.3 Women’s power over men-----	38
2.4 Conclusion-----	44

CHAPTER THREE: STYLISTIC DEVICES----- 45

3.0 Introduction-----	45
3.1 Contact of languages-----	47
3.1.1 Code-switching-----	47
3.1.1.1 <i>Ho isa lefung</i> (1977) -----	50
3.1.1.2 <i>Ka u lotha</i> (1976) -----	53
3.1.1.3 <i>Pelo ea monna</i> (1977) -----	56
3.1.2 Borrowings-----	59
3.1.2.1 <i>Mosali eo u ’neileng eena</i> (1954) -----	60
3.1.2.2 <i>Ka u lotha</i> (1976)-----	62
3.2 Diminutive forms-----	64
3.2.1 <i>Mosali eo u ’neileng eena</i> (1954) -----	65
3.2.2 <i>Pelo ea monna</i> (1977)-----	67

3.2.3 <i>Ka u lotha</i> (1976)-----	69
3.2.4 <i>Ho isa lefung</i> (1977)-----	71
3.3 Nicknames-----	73
3.3.1 Naming among Basotho-----	73
3.3.1.1 <i>Mosali eo u 'neileng eena</i> (1954)-----	74
3.3.1.2 <i>Ka u lotha</i> (1976)-----	76
3.3.1.3 <i>Ho isa lefung</i> (1977)-----	78
3.3.1.4 <i>Pelo ea monna</i> (1977)-----	79
3.3.5 Endearments-----	80
3.4 Child language-----	82
3.4.1 <i>Ka u lotha</i> (1976) -----	82
3.4.2 <i>Pelo ea monna</i> (1977) -----	85
3.5 Conclusion-----	86

**CHAPTER FOUR: MALE AND FEMALE CHARACTER
PORTRAYAL-----**

-----88

4.0 Introduction-----	88
4.1 Comparison of male characters-----	90
4.1.1 Dominant males versus submissive males-----	90
4.1.1.1 Seobi versus Ntjakoebela-----	91
4.1.1.2 Matete versus Sootho-----	99
4.1.2 Male untrustworthiness versus male trustworthiness-----	102

4.1.2.1 Malokobe and Matete versus Tšepo and Pitso-----	102
4.1.2.2 Comparison of Tlhoriso and Katiba with Thabiso and Nthako-----	106
4.1.3 Males' handsomeness-----	110
4.1.3.1 Phephei versus Sootho-----	110
4.2 Comparison of female characters by Khaketla with her male counterparts-----	
-----	114
4.2.1 Submissive wife versus domineering wife-----	114
4.2.1.1 'Malirontšo and 'Makeneuoe versus 'Malitaba-----	115
4.2.2 Dependent woman versus independent woman-----	118
4.2.2.1 Pulane versus Mosele-----	118
4.2.3 Evil women versus good women-----	123
4.2.3.1 Morongoe versus 'Manthako-----	124
4.3 Conclusion-----	127
CHAPTER FIVE: CONCLUSIONS-----	128
5.0 Introduction-----	128
5.1 Summary-----	128

5.2 Findings-----	129
5.3 Recommendations-----	133
REFERENCES-----	134

CHAPTER 1

1.0 INTRODUCTION

This chapter suggests how the study will be conducted. It covers the following: Background information, statement of the problem, scope, aim, assumptions, justification, review of related literature, theoretical framework, and methodology.

1.1 BACKGROUND INFORMATION

Modern Sesotho literature is a system in its own right, and as a system, it has its own subsystems amongst which is Sesotho drama, like other genres, Sesotho drama developed over time. It could be said that it emerged in 1928 when Sekese spearheaded with his *Bukana ea Tšomo ea Pitso ea linonyana le Tseko ea Sefofu le Seritsa*. Ever since that time until 1954, drama writing was under the authorship of males who seem to have had their own perspectives that guided their literary production. Some of them, (to quote but few; Matlosa, Mohapi, Mofokeng and B.M Khaketla) captured themes that evolved around chieftaincy, ritual murders and polygamy.

The year 1954 saw the coming onto the literary scene of the first female dramatist, N.M Khaketla. The information we got from an interview with her shows that Ntšeliseng 'Masechele Khaketla was born in 1918 at Ha Majara Berea. Her father Luka Lesenyeho was a teacher while her mother 'Mannini was a housewife. Ntšeliseng attended school at Liphiring where she passed Std 4. She then proceeded to Siloe Intermediate School where she passed Std 6 and afterwards she went to Morija Training College for J.C and Matric. From there Ntšeliseng went to the University of Fort Hare for B.A

degree after which she worked as a teacher until 1984 when she retired. She married Makalo Khaketla who was also a writer and a teacher before he joined politics in 1953. 'Masechele claimed to have developed her love for Sesotho from the fact that her father as a teacher had a lot of Sesotho books; *'me li ile tsa tsosa lerato la ka la ho bala* 'and they triggered off my reading habit'. Concerning how she views men and women in her works she said:

Ke ne ke sheba banna ka leihlo la motho ea phetseng le monna nako e telele, 'me ke ne ke ithutile sebopeho sa bona ka botlalo ke bile ke bone hore basali ba na le tšutšumetso e kholo maphelong a banna.

I viewed men in an eye of somebody who lived with a husband for a long time; I learned about the nature of men and discovered that women have great influence in men's behaviour.

'Masechele wrote the following works: *Mosali eo u 'neileng eena* (1954), *Ka u lotha* (1976), *Pelo ea monna* (1977), *Ho isa lefung* (1977), *Mahlopha a senya* (1977), *Molekane ea tšoanang le eena* (1978), *Khotsoaneng* (1986) and *Selibelo sa nkho* (1995). Her venturing into the literary scene became special as it marked a new era in the development of Sesotho drama. The prominence of her works is due to her choice of themes, her insights into human life, her outstanding vocabulary that suits the milieu of her works, and her literary style. All these aspects distinguish 'Masechele from her predecessors and contemporaries. Ntuli and Swanepoel (1993:92) state that it is because; "Her realism and perspective on the role of women in the society drew immediate attention."

1.2 STATEMENT OF THE PROBLEM

Though Khaketla is one of the prolific dramatists who contributed in the development of Sesotho drama, scholars who have analysed her works did not analyse them in comparison with her following counterparts; A. Sekese, T.M. Mofokeng, S. Matlosa, J. Mocoancoeng, M. Mohapi, B.M Khaketla, J. Ntšaba, L. Masoabi, and S. Sefatsa. The gap that this study fills therefore is to answer the question; how does Khaketla through her plays, *Mosali eo u 'neileng eena* (1954), *Ka u lotha* (1976), *Pelo ea monna* (1977) and *Ho isa lefung* (1977) distinguish herself from her predecessors and contemporaries? In order to pursue the afore-mentioned problem, the study responds to the following sub-problems; how do the themes, stylistic devices and characterization in Khaketla's works differ from those in the works of her predecessors and contemporaries?

1.2 ASSUMPTION

Khaketla's works are distinguishable from the works of her counterparts in that, her themes, stylistic devices as well as character delineation display femininity.

1.4 SCOPE

This study compares and contrasts Khaketla's works with the works of; Sekese, Mofokeng, Mocoancoeng, Matlosa, Mohapi, B.M. Khaketla, Ntšaba, Masoabi and Sefatsa as regards, themes, stylistic devices and character delineation. Khaketla's first four plays; *Mosali eo 'neileng eena* (1954), *Ka u lotha* (1976), *Ho isa lefung* (1977) and *Pelo ea monna* (1977) out of eight have been chosen. Concerning the works of her predecessors, the focus is on the ones whose works date from the emergence of the genre

in 1928 until 1954 and the following are the predecessors and their works: Sekese with *Pitso ea linonyana* (1928), Mofokeng with *Sek'hona sa joala* (1939), Mocoancoeng with *Tseleng ea bophelo* (1947), Matlosa with *Katiba* (1950), Mohapi with *O jeloe ke makhala* (1954) and B.M. Khaketla with *Tholoana tsa sethepu* (1954). The reason behind the choice of the period, 1928 to 1954 is to highlight readers about the status of Sesotho drama before the emergence of Khaketla. Regarding the contemporaries, the focus is on the ones from 1955 to 1979; here the reason is to find out whether Khaketla's works have had impact on the works of her contemporaries and the researcher does not want to go beyond 1980 because the study can be too broad. These are the contemporaries: B.M. Khaketla with *Bulane* (1958), Ntšaba with *Pelo e ja serati* (1964), Masoabi with *'Mantoa* (1979) and Sefatsa with *Pakiso* (1979). The authors are grouped according to the similarities within their works to enable the researcher to compare them with the works of Khaketla.

1.5 AIM

The study analyses Khaketla's works in comparison with the works of her above-mentioned counterparts in as far as the following aspects are concerned:

- Themes
- Stylistic devices
- Character delineation

It aims at examining whether themes, stylistic devices and character delineation in Khaketla's works display femininity.

1.6 JUSTIFICATION

This study hopes to be an eye-opener and beneficial to the following groups of people: academics, feminists and aspiring female dramatists with regard to Khaketla's works as against those of her counterparts.

To academics it hopes to foster awareness of Khaketla's artistic and distinctive techniques such as the use of code-switching, borrowings, diminutives, child language and nicknames. These may be regarded as her specific contribution in the development of Sesotho drama. It also hopes to provide them with better understanding of Khaketla's works and the development of Sesotho drama. Furthermore, the study will serve as a form of reference in their scholarly assignments.

To feminists, it will be beneficial in that, they will be aware of the challenges that faced women before and during the times of Khaketla, and how she, through her works, tried to respond to some of them. For example, women in Khaketla's contemporaries seem to have been treated like children, that is, they are regarded as minors and Khaketla through some of her works like *Ka u lotha* (1976) tries to show that women are not children as such but they can control men. This will inspire women to also respond to the challenges that face them today.

To budding female dramatists, the study will be beneficial in that, they will gain some academic and literary competence hence will be inspired to also engage themselves in drama writing.

1.7 REVIEW OF RELATED LITERATURE

This section reviews past studies based upon the development of Sesotho drama with reference to Khaketla's works. Among the scholars whose works are reviewed are Gerard (1971), Swanepoel (1987), Maphike (1991), Maake (1992), Sello (1992), and Ntuli and Swanepoel (1993).

Gerard (1971:101-180) provides a historical survey of Sesotho literature. His study covers all forms of its modern literary genres: drama, poetry, novel, and short story from 1907 to the late 1960's. He dedicates most of the time to the discussion of the themes without necessarily categorizing the genres. About the theme in Khaketla's *Mosali eo u 'neileng eena* (1954), Gerard (1971:159) points out that, it has the theme of love and that it reflects Western impact upon African societies. In addition, he claims that, "...such a theme seems to have assumed the importance that it did not have neither in oral art nor in early writing." About Khaketla's style and character delineation, he states that the main defect of the afore-mentioned play is that the story is not acted, but is presented to readers as hearsay. For him, this technique is reminiscent of European Neoclassical drama in its early stage. Like Gerard's study, the present study also analyses the themes in Khaketla's works and about love, it looks into how lack of trust and love can lead to marital break-ups, and most importantly, Khaketla's works are weighed against those of her male counterparts in order to discover their place in the development of Sesotho drama.

Swanepoel (1987) analyses the perspectives of African drama. He states that such perspectives are derived from among other things; the historical

beginnings, emergence and output of playwriting in various literatures, and from inferences pertaining to the future developments of the genre. About playwriting in Sesotho, Swanepoel (1987:65) illustrates that Sekese, with his *Pitso ea linonyana* (1928), served as a worthy forerunner. However, he maintains that, the full-blooded drama in Sesotho appeared only in 1939 with Mofokeng's *Sek'hona sa joala* (1939). Swanepoel's study does not particularly refer to Khaketla, nonetheless, it relates to the current exercise as it talks about Khaketla's counterparts and the development of Sesotho drama.

Maphike (1991) examines the historical overview of the development of Sesotho literature as a system during the period 1930-1960. His discussion incorporates all the genres as sub-systems of Sesotho literature. Regarding Khaketla's works, Maphike refers particularly to the drama *Mosali eo u 'neileng eena* (1954). He outlines that through this play, Khaketla made a fine contribution in the development of Sesotho drama. According to him, the theme of this drama is an expression of revulsion against the "Eve image" attributed to women. This study also bears the same contention and since Maphike just mentions that comment in passing, the current study critically examines this theme and the other themes in Khaketla's works.

Maake (1992), surveys trends in the development of South African literatures from 1900 to 1970 with specific reference to Sesotho. He asserts that the development of this literature indicates certain clearly marked stages of transformation. In commenting about Sesotho drama, Maake notes that the 1940-1950's saw remarkable growth of this drama. According to him, this was building on the foundation laid by, M.L. Maile and T.M. Mofokeng followed by among other dramatists, N.M. Khaketla with her *Mosali eo u*

'neileng eena (1954). Due to the wide scope of Maake's study, the place of N.M. Khaketla's works in the development of Sesotho drama has not been dealt with sufficiently. Maake seems to have concentrated on the development of Sesotho drama in general; while the present study will focus on the place occupied by N.M. Khaketla's selected plays in the development of Sesotho drama.

Sello (1992) makes a comparative analysis of Khaketla's *Pelo ea monna* (1977) and Masoabi's *'Mantoa* (1979). She claims that the afore-said plays seem to bear a similar theme. She therefore examines characterization as one of the techniques that have helped to develop the theme to the ultimate goal; she looks mainly into how primary male and female characters are depicted in both works. Sello's study has similarities with the present one, the difference is that, the present one is wider in scope i.e. it compares Khaketla's works with those of her counterparts in relation to the development of Sesotho drama and the present one does not analyse only the primary male and female characters like Sello's but it examines primary and manor characters.

Ntuli and Swanepoel (1993) study the historical development of the African literatures. They focus on the following Southern African literatures: Xhosa, Sesotho, Zulu, Tswana, Northern Sotho, Tsonga and Venda. About Khaketla, Ntuli and Swanepoel (1993:91-92) indicate that she is an influential personality in intellectual circles in Lesotho because she dominated the scene in the seventies by publishing five plays in a decade three of which appeared in *The Year of the Woman* in (1975). The fact that some of the works of Khaketla appeared in *The Year of the Woman* is

according to Ntuli and Swanepoel, an important development which reflects the influence of Feminist Movement. Unlike in their study where they only comment about the reflection of the influence of Feminist Movement in Khaketla's works, the current study actually analyses Khaketla's works basing itself on the feminist thought.

1.8 THEORETICAL FRAMEWORK

The theoretical framework is in twofold namely: Feminist Movement as reviewed by Elaine Showalter (2004) and Comparative Literature as defined by Swanepoel (1990).

1.8.1 Feminism

Feminism is a broad term which advocates for the rights of women and equality of sexes. It emerged as a recognized discipline in the 1960s. According to Driver (1982:203), the initial impulse to the current feminism was the desire to use literature as a means of giving autonomous value to women's experience by helping people perceive political, economical and social oppression women were subjected to, as well as to attempt to bring new standards against which women would be measured.

Benstock *et al* (2000:153) on the other hand stress that feminism offers the strategies for analysing texts to emphasize issues related to gender and sexuality in works written by both men and women, but is particularly concerned with women writing.

The manifestations of feminism are in the *dicta* of varied writers and contemporary reviewers like Elaine Showalter. In her review of this literary

criticism, Showalter (2004:147) describes it as two-branched: Feminism Critique and Gynocritique. The former is concerned with a woman as a reader and consumer of male produced literature and with the way in which the hypothesis of a female reader changes people's appreciation of a given text, awakening them to the significance of its sexual codes. She defines the Feminism Gynocritique thus, "...it is concerned with the woman as a producer of textual meaning, with history, themes, genres and structures of literature by women." In addition, she claims that Gynocritique's subjects include "the psychodynamics of female creativity, linguistics... the trajectory of the individual or collective female literary career...and, of course, studies of particular writers and works." Khaketla's writings as examples of literature by a woman are therefore scrutinized using feminism to discover her creativity and issues of gender and sexuality concerning the choice of themes, characterization and stylistic devices. Showalter goes further to demonstrate that Gynocritique begins at the point where women strive to free themselves from the linear absolutes of male literary history and stop fitting themselves between the lines of the male tradition and focus instead on the newly visible world of female culture. It also constructs a female framework for the analysis of women's literature.

Through the use of the second branch of this theory (Gynocritique), the study examines the themes in selected works of Khaketla, while Feminism Critique enables the researcher as a female reader to examine the themes in the works of Khaketla's selected counterparts. Feminism also helps in analysing how femininity affected Khaketla's character delineation as well as her stylistic devices. This theory is also applicable in this study because it

provides the researcher with the tools of identifying issues of gender and sexuality in works under study.

1.8.2 Comparative Literature

According to the information derived from Wikipedia Free Encyclopedia (August 2007), Comparative Literature is a critique dealing with literature of two or more linguistics, cultural or national groups. It is also a study of any literary phenomenon from the perspective of more than one national literature or in conjunction with another intellectual discipline or even several. This theory according to Swanepoel (1990:41) goes back to 1827 when a German scholar Von Goethe presented his views on world literatures. For Von Goethe, literature should be seen as a universal phenomenon rather than a national one. Jost (1974:17) develops this theory and maintains that, its main objective is to determine the aesthetic qualities of individual works. He further stipulates that comparison could be carried out within the texts of one literature. Quoting Fokkema (1977:337), Swanepoel (1990:40) distinguishes various levels of comparison. One of them is comparison of texts of a particular period, and on yet another level, all texts of a specific genre could be compared and a common code established.

This theory is relevant to the present exercise as it helps the researcher to compare and contrast Khaketla's selected works with the works of her counterparts as regards the themes, character delineation and stylistic devices. The above-mentioned levels of comparison as proposed by Fokkema are considered; that is, drama texts of a particular period; 1928 to 1980, are compared with Khaketla's selected texts to establish their literary code.

1.9 METHODOLOGY

The data required for the achievement of this research concerned the information pertaining to the themes, stylistic devices and characterization in Khaketla's drama as against those of her counterparts' works. The study adopted content analysis, which according to Rakotsoane *et al* (2006:16) is a research design that involves analysis, interpretation and evaluation of written material. The information was collected through reading Khaketla's books; *Mosali eo u 'neileng eena* (1954), *Ka u lotha* (1976), *Pelo ea monna* (1977) and *Ho isa lefung* (1977). These books have been chosen because they are Khaketla's first four books, and one of the interests of this study is to explore whether the coming into the literary scene of Khaketla has had an impact in the development of Sesotho drama, and we think that her first plays could help in this regard.

The other information needed for the success of this study was collected through reading the works of Khaketla's predecessors and contemporaries dating from 1928-1954 and 1955-1979 respectively. The secondary information was obtained from dissertations, journals and critiques on Sesotho drama.

The researcher investigated the problem as follows; the first step has been the collection of the required books, followed by their reading. The reading was coupled with the collection of the required data. The next step was the analysis of data to test the assumption. The analysis gave birth to the findings. Then the researcher provided suggestions for further study; these

would enable other researchers to fill the gap that this study would not be able to fill. Finally, the researcher acknowledged all sources referred to in the course of the study.

1.9.1 ORGANISATION

The study is organized as follows: Chapter 1 is a proposal. It consists of: background information, the statement of the problem, scope, aim, assumption, justification, literature review, theoretical framework, methodology and organization. Chapter two compares and contrasts the themes in Khaketla's works with those in her counterparts' works. Chapter three compares the stylistic devices in Khaketla's works with those in the works of her counterparts. Chapter four looks into Khaketla's handling of characterization compared to that of her counterparts and lastly, chapter 5 provides the findings and recommendations for further study.

CHAPTER 2

THEMES

2.0 INTRODUCTION

This chapter examines the prominent themes that sprung up with Khaketla; it compares and contrasts them with those in the plays of her predecessors and contemporaries. The analysis follows the following pattern: firstly, it provides background to Khaketla's predecessors followed by the analysis of themes in their works. The following are the themes they covered: corruption of the chiefs, ritual murders, polygamy, and choosing spouses for own children. Secondly, the study provides the background to Khaketla's contemporaries followed by the themes in their works and these are the themes: polygamy and marriage. Lastly, we analyse the themes in Khaketla's works and these are the themes: marital break-ups, grateful husband and women's power over men. Khaketla's predecessors and contemporaries are grouped on the basis of their similarity in as far as the themes in their plays are concerned. Special attention is paid to Khaketla as the first female dramatist in Lesotho; the chapter looks particularly into her creativity concerning the choice of themes.

Before getting into the analysis, it is worth describing the concept theme. Makunya (1995:95) defines a theme as, "the concept or message in the experience provided by the plot." He goes further to say that it is what the dramatist reveals about human beings and society or about the conditions of existence. Msimang (1986:133) describes a theme as the moral lesson, and that, which gives meaning to a story. Ngara (1982:15), on the other hand describes the theme as what the author says about the subject matter, and

that the subject matter is what the author intends to write about; it (the subject matter), may be love, liberation, culture, religion or an imaginative idea.

In general, from the explanations by the above-mentioned authors, one deduces that a theme is an aspect with which a writer is concerned. It is a focal point; the axis around which the constituent components and the events of the book revolve. As Msimang (1986:133) asserts, the thematic structure of a story draws all its elements into a unit. This then means that every element of drama; plot, setting, characters and their action contribute to the expression of the central idea or theme.

2.1 KHAKETLA'S PREDECESSORS (1928-1954)

As stated in the first chapter, in the period between 1928 and 1955 in Lesotho drama writing was under the authorship of males hence why all Khaketla's predecessors are males. They all appear to have been responding to the challenges that faced them at that point in time. This is evident in the type of themes they touched upon in their works; they (themes) seem to share a common aspect. It is that common aspect that has marked the line of demarcation between Khaketla's predecessors and Khaketla as regards their choice of themes. This part of the study highlights that common ground, and engages in the analysis of the themes in the works of Khaketla's predecessors, and it further demonstrates Khaketla's stance regarding those themes, that is, whether in her works she says anything about them or not. In the process, reference is made to some works from other genres especially the novel in order to show the popularity of the themes discussed.

Firstly, what appears to be the common aspect with the themes in the works of Khaketla's predecessors is the fact that they generally refer to historical events that seem to have inspired authors such as people's maltreatment by the chiefs, the custom of polygamy, and choosing spouses for own children. These authors express their displeasure about the aforesaid practices among the Basotho; their texts convey strong convictions about them and they expose the irregularities they observe either with the leaders of the people or from the people and their traditions. Khaketla on the other hand does not seem to have been influenced by historical events in her works but she appears to have been attracted by imaginative issues that involve mostly women in everyday's life. Some of the themes that are examined in this study as it had already been stated include: corruption of the chiefs, ritual

murders, polygamy and choosing spouses for own children. These themes are analyzed in order in which they appear above.

2.1.1 THE CORRUPTION OF THE CHIEFS

Corruption of the chiefs refers to immoral and dishonest behaviour by some of the chiefs; that is, the brutalities that ordinary people were suffering under the then feudal government. According to Gerard (1971:104), the paramount chief was to nominate district chiefs whose duty was to collect hut tax, run courts and control arable and grazing land. Instead of performing these duties, a number of chiefs became autocratic, pocketed the court fines to build their personal wealth, and ignored the needs of the ordinary people.

This theme of corruption of the chiefs is communicated in Sekese's *Pitso ea linonyana* (1928). It is upon the above historical background that Sekese wrote the story in which he shows that, though Britain was claiming to protect Lesotho, one way or another, it was still difficult to control some of the internal Basotho affairs. The story is allegorical and satirical. In it, the birds assemble to protest the hawk's greed, cruelty and injustice. The hawk is the junior chief after the vulture, and the vulture is a judge and a senior chief. According to the evidence presented before the birds, the hawk is guilty of ill-treating the other birds. The hawk is nevertheless, declared or absolved innocent. This means that the vulture does not in anyway protect the helpless birds against the oppression by the hawk.

Through this story Sekese shows what actually took place in the history of Lesotho. The vulture represents the governor or the British representative

and the hawk represents the chiefs and other office bearers while the birds are ordinary people. The chiefs therefore oppressed people by misusing their funds and instead of correcting the situation the governor seemed to be silent. His silence could probably mean that he himself was corrupt meaning that he was fully aware of the situation but was very lenient and didn't want to be harsh on chiefs. Generally, Sekese seems committed to encouraging the leaders of the people to render justice in their governance.

Comparatively, in all her works under study, Khaketla says nothing about the corruption of the chiefs. As a woman, she seems to have been less interested in matters pertaining to chieftaincy and governance. In looking at the type of themes in her works, one observes that they exclusively affect women and their role in both their families and the society. Again, she focuses on themes that are about people and their personal relationships; for example, extra-marital affairs and the causes of marital break downs. Themes in her works also refute women subordination. They highlight women's power over men, thus promoting a feminist view that women should liberate themselves from the bondage of male domination. These will be treated at length in the analysis of themes in her works.

2.1.2 RITUAL MURDERS

Ritual killings refer to the practice in which a person is killed in order that one of his or her body parts could be used for medicine. This theme attracted the attention of Matlosa in *Katiba* (1950) as well as Mohapi in, *O jelo ke makhala* (1954). Generally, Matlosa and Mohapi seem to be basing themselves on the situation that was prevalent in the history of Lesotho where a number of chiefs was decreased and consequently many of them resorted to ritual killings as a way of securing their posts. Shillington (1985:173) supports the issue thus:

Between 1938 and 1946, the British government introduced a series of administrative changes intended to reform the system. These 'reforms' reduced the power of chiefs and brought internal Basotho affairs under more direct colonial control... An official register of chiefs was drawn up and over the next few years the number of those entitled to hold their own courts was reduced from over 1300 to 122. By 1956 the number was drawn down to 63... Needless to say there was considerable resentment from chiefs who did not receive official recognition. The 1940s saw a revival of witchcraft and ritual killings in which a number of passed-over chiefs were believed to be involved.

The above quotation highlights the idea that chiefs were actually involved in cases of ritual killings. Matlosa therefore exposes the brutalities that were inflicted on civilians by the chiefs. He particularly protests the practice of ritual murders in which the chiefs who wanted to regain power in their chieftaincy would kill citizens for medicine. The general belief here was that, the most effective medicine could be concocted out of human body parts. As mentioned earlier, the victims of these ritual killings were members of the society. In Matlosa's play, chief Katiba is advised by one

Phothoma who is a traditional doctor, to murder one citizen Sekhoali. Matlosa demonstrates that this practice is oppressive to people. He is not only protesting the murdering of people, but he is also trying to show that these ritual killings consequently bring chiefs and their accomplices into trouble. That is, it leads to self-destruction as it was the case with Katiba whose right-hand men are arrested, while he is haunted by the late Sekhoali till he dies. This means that he loses everything; the chieftaincy he wanted to protect and even his life. Through this play, Matlosa also cautions people against the danger and the hypocrisy of traditional doctors who are sometimes eager to be paid regardless of the consequences of their prescriptions.

Similarly, Mohapi in *O jelo ke makhala* (1954) is against chiefs who want to secure their chieftaincy through murdering of people. Like Matlosa, he demonstrates the effects of the practice of ritual killings on the members of the society, the chiefs and their accomplices. He also mocks the naïve belief that chiefs have developed in traditional doctors. Lastly, he seems committed to warning chiefs that they should stop seeking power through wicked ways, and bear in mind that they are the custodians of the law, hence they have to uphold it.

The theme of ritual killings also appears in B.M. Khaketla's novel *Mosali a nkholo* (1960). Swanepoel (1980:335) clarifies that although this novel was published in 1960, it had already been completed in 1951. Just like in *Katiba* (1950), in this novel, chief Mosito who is among those affected by the drawing down of the number of chiefs in the country, resorts to the murdering of Tlelima as one way of strengthening his position. However, in

the final analysis, he loses everything including his own life. Readers can deduce that ritual killings were a popular theme in 1950's as it captured the attention of both the dramatists and the novelists. The theme was popular probably because ritual murders were still occurring quite often in Lesotho at that time.

In comparison, N.M. Khaketla does not necessarily concentrate on ritual killings in her works, but she passes a short comment in her play, *Tau li mesana* published in 1976. The following excerpt illustrates the idea:

1. *Nyeoeng tse ngata tsee tsa liretlo, u k'u utloe eo ho seng mosali ho eona? U tla fumana mosali e ntse e le tšephe-ea-seisa-none, a b'a khakeletsa bobete; ha a tloha moo a e'o halika mohlehlo!* (1976:21)

Out of these many ritual murder court cases, have you ever heard of any in which a woman is not involved? You will always find a woman acting as a gazelle misleading a blesbok, holding a dish to collect a victim's blood after which she fries the suet!

We learn from the above quotation that women are found in all ritual murder cases. It appears like the significant role they play in these cases is that of being traitors, that is; they help to make sure that the victims are caught and the mission is fulfilled. Khaketla's intention with this quotation therefore is to show how powerful, dangerous and influential women can be, that is, how they are capable of misleading other people. This depiction of women becomes one of the few aspects that single out Khaketla's works from those of her male counterparts.

2.1.3 POLYGAMY

Polygamy is the custom of marrying more than one wife, and this practice among the Basotho is one of the customs that Christianity strongly contests. The Christian authors therefore felt the need to write about it so that they could highlight the merits and demerits of this custom. It attracted the attention of authors like, Mofokeng in *Sek'hona sa joala* (1939) and B.M. Khaketla in *Tholoana tsa sethepu* (1954). In *Sek'hona sa joala* (1939), Seobi has two wives, 'Malirontšo and Morongoe. In realizing that most attention is given to the senior wife, the junior wife Morongoe, decides to kill her husband by poisoning his beer. However, Lefaisa (Seobi's friend) who has known about Morongoe's mission beforehand saves his friend's life by knocking off the calabash of poisoned beer out of Seobi's hands. What creates a lot of tension between these two friends, Lefaisa and Seobi, however is that Lefaisa does not disclose the reason why he slapped the beer calabash out of Seobi's hands. Mofokeng makes it clear that Lefaisa has always been against Seobi's polygamous marriage. Seobi explains this when he says, "*Lefaisa o hlola a 'nyatsa ka hore na ke ne ke nyalla'ng sethepu...*" 'Lefaisa always blames me for my polygamous marriage...' (1939:13).

The impression that we get is that the conflict between Lefaisa and Seobi originated from Seobi's polygamous marriage than the calabash of beer slapped out of Seobi's hands. Mofokeng therefore, discourages men against the custom of polygamy on account that, it is the cause of petty squabbles and jealousies that can sometimes, lead to people's deaths.

B.M. Khaketla in *Tholoana tsa sethepu* (1954) on the other hand, highlights the problems that are encountered in a polygamous marriage especially if it

is practised in a royal family. For example, it sours the relations among the family members, as it is the case with chief Matete and his two wives, together with their children. Furthermore, it brings about favouritism to an extent that some parents can deny children their birthrights, like Bulane, who is denied the right to succeed his father as a chief though he is the first born. The tension between these family members also affected the chief's subjects who are forced with the situation to take sides.

From this theme, readers can infer that there are many problems in a polygamous marriage setup. Though not everybody was polygamous, but this form of marriage was common in Lesotho at that time when Mofokeng and B.M Khaketla wrote their works.

As a theme, polygamy seems to have been very common as it attracted the attention of both N.M. Khaketla's predecessors and contemporaries. In their works, they mostly highlight the problems that emanate from this form of marriage, as one way of discouraging it. N.M. Khaketla on the other hand differs from her counterparts in that she emphasizes the importance of polygamy, which is the bearing of children. Her views are portrayed in the play, "*Bopaki ba monkhane*"

2...empa monn'a Mosotho taba ea hae e kholo ke ngoana. Lenyalo lee la sethepu, uena u re le hlahisitsoe ke'ng? Ke ngoana. Ho ne ho etsetsoa hore ha mosali e mong a hloka thari, monna a tl'a fumane bana ka e mong. (1976:39).

But the most important thing for a Mosotho man is a child. What do you think brought about polygamy? It is a child. The intention was

that, if one woman was childless a man would get children from the other woman.

She points out that for Basotho, the customs of polygamy and levirate; the act of marrying one's brother's widow or father's junior widow, are important in cases where there are no children in a marriage. This implies that, the most important thing for Basotho is the bearing of children and it is therefore a disgrace for one to have none. In raising this issue, Khaketla appears to encourage the childless couples to opt for polygamy. Through this portrayal she singles herself out from her counterparts who strive to highlight the problems that emanate from polygamy while she shows the advantages of this form of marriage. This portrayal helps her works to occupy a special place in the development of Sesotho drama.

2.1.4 CHOOSING SPOUSES FOR OWN CHILDREN

There is a norm among Basotho in which parents choose spouses for their children. According to Matšela (1990:25), a boy who desires to marry would politely show his parents by leading the cattle out to the pastures without milking them, and this is done very early in the morning. The boy's parents in turn would look for a bride for their son. This practice captured the attention of Mofokeng in *Sek'hona sa joala* (1939). Briefly, the story is about Phephei whose parents choose the future bride for, without his consent. Nonetheless, after seeing the photograph of the girl, he happens to love her. While he is still in the mines, the parents; his father, Seobi and the betrothed's father, Lefaisa, quarrel over beer and as a result, Seobi decides to break the engagement between their children. Upon arrival, Phephei finds

out that the engagement has been broken, and he tries to enquire, but Seobi becomes so furious that he expels Phephei.

We learn from the above summary that Seobi chooses the bride for his son. Secondly, after the termination of the engagement Seobi is seen not in the position to provide Phephei with an explanation as to why the agreement with Lefaisa has been cancelled. One is of the view that Phephei has a right to be given the details of why he was no longer supposed to marry Lefaisa's daughter, Keneuoe. In this play, Mofokeng tries to show parents that they do not have to exclude their children from the decisions that involve their future. On the other hand, Mofokeng tries to show that most children respect their parents; nevertheless, these children do not just abide by their will without necessarily challenging their parents' decisions, particularly if they feel like such decisions are violating their rights.

A similar theme is communicated in B.M Khaketla's novel *Meokho ea thabo* published in 1950. In the story, Moeketsi is forced by his uncle to marry Fumane, and it is noteworthy that for the purpose of this study an uncle is regarded as one's parent. Like Mofokeng, B.M Khaketla emphasizes that it is about time that parents should stop choosing future partners for their children. He also tries to show that sometimes children would like to decide on their own affairs.

N.M. Khaketla does not write about this theme, instead, she talks about women and their role in the society. She particularly tries to falsify some misconceptions attributed to women in the society. She does this by highlighting women's power over men and by showing their significance in

a marriage. All these are discussed at length in section 2.4, but briefly, in *Mosali eo u 'neileng eena* (1954), Khaketla shows that there are still good things about some women, for example, caring for their sick husbands. In this same play, Khaketla encourages husbands to appreciate the good things about their wives.

2.2 KHAKETLA'S CONTEMPORARIES (1955-1979)

Having examined some themes in the works of Khaketla's predecessors, this section briefly analyses the themes in the works of her contemporaries. Unlike in the case of her predecessors who appear to be men only, her contemporaries include one woman, and themes in their works no longer refer to historical events, but are also imaginative. Some of the issues they address include polygamy and marital conflicts.

2.2.1 POLYGAMY

As it has been observed, the theme of polygamy seems to have been popular with Khaketla's predecessors, and to add on its popularity, it still became common even among her contemporaries. This is the reason why it is discussed under both categories. It has also been observed that B.M. Khaketla deals with this theme in his book *Tholoana tsa sethepu* (1954). As though it was not enough, Khaketla in his book, *Bulane* (1958) further expresses his disapproval for polygamy, and this time even for the custom of levirate. In this text the tension between the two half-brothers, Bulane and Mohapi, gets worse when Bulane is inaugurated as a successor of the late chief Matete. These two further quarrel over Pulane, their father's youngest wife who is supposed to be taken care of by Mohapi. Bulane manages to win

Pulane, and Mohapi together with his advisers plan to kill Bulane though their mission failed.

Sefatsa, in her book *Pakiso* (1979), also depicts the theme of polygamy. In the play, Sehloho marries a second wife after quarreling with his first wife Mmadimakatso. In a similar manner, he quarrels with the second wife, and even in this case he goes for a third wife. Unfortunately, the third wife conspires with gangsters and takes most of the belongings of Sehloho and his other wives, and leaves the place afterwards. It is only after this incident that Sehloho realizes that he should have settled whatever differences he had with his senior wife before going for the other two wives. Sefatsa here cautions people about using polygamy as one way of solving their family problems.

As a theme, polygamy has never attracted the attention of Khaketla in her works except for some few comments that have already been dealt with in 2.1.3.

2.2.2 MARRIAGE

Some dramatists like Ntšaba with *Pelo e ja serati* (1964) and Masoabi with *'Mantoa* (1979) captured marriage as the main theme in their works. Masoabi demonstrates how extra-marital affairs can create tensions that can lead to marital break-ups. In the play, Tsietsi marries 'Mantoa regardless of the warnings that 'Mantoa is a loose woman. Soon after the marriage, 'Mantoa becomes unfaithful and frequently accommodates different lovers in her home. She continues with this behaviour until her husband discovers that she is cheating on him and ultimately expels her. According to

Masoabi, infidelity is not the only cause for marital conflicts, but drunkenness also contributes to unnecessary conflicts. This is based on the point that in the text, 'Mantoa is seen indulging herself in too much liquor and it is during the time she is drunk that she would do bad things like, insulting her mother-in-law as well as sleeping with other men, and these are some of the things that led to her marital break-up.

Ntšaba, in *Pelo e ja serati* (1964) outlines the hardships that children who are raised by stepmothers face. He shows that such children usually become open victims of child abuse, as it is the case with 'Masello's children who are raised by their stepmother. Ntšaba also highlights some of the superstitions concerning the dead and marriage. Traditionally, among the Basotho, people believe that a person does not die but transits into another world where the living can still communicate with him. With this belief, Ntšaba tries to show that sometimes the dead still influence the living in their decision-making. The example is of Dora who agrees to marry her cousin Sello only after her late aunt, 'Masello, visited her in a dream.

Marriage is a recurring theme in Khaketla's works; it appears in three of her plays under study, as it will be seen in the ensuing discussion. Close reading of this theme in her works reveals that her main concern is to demonstrate the significant role that a wife plays in a marriage, while her contemporaries like Masoabi and Ntšaba reveal the weaknesses of women, as is the case with 'Mantoa who is disrespectful to her husband, and 'Malonya who illtreats her step-children. Through this theme Khaketla empowers women and eradicates the contention that they are evil beings.

2.3 THEMES IN THE WORKS OF KHAKETLA

In this section we analyze themes in the works of Khaketla. Consideration of themes in her works shows that she concentrates on family life and interpersonal relationships. She also seems committed to correcting some misconceptions about women in the society, while most of her counterparts relegate women to a subordinate position. The themes that are addressed in this section are; marital break-ups as communicated in “*Bopaki ba monkhane*” (1976) and *Pelo ea monna* (1977), a grateful husband found in *Mosali eo u 'neileng eena* (1954) lastly, women’s power over men found in *Ka u lotha* (1976). The study examines these themes and in the discussion compares Khaketla with her counterparts concerning these themes.

2.3.1. MARITAL BREAK-UPS

Marital break-ups refer to the splitting of the family. This theme features in Khaketla’s plays, “*Bopaki ba monkhane*” (1976) and *Pelo ea monna* (1977). In “*Bopaki ba monkhane*”, Khaketla introduces readers to one happy family of Tselane and Nthako at the beginning of the play and later the partners quarrel and separate. To cite but a few things that show that this family is happy at the beginning: the husband addresses the wife as someone he loves; he calls her *Babe* ‘baby’, and likewise the wife addresses her husband as *moratuo* ‘the beloved one’. Secondly, before doing anything, the partners always kiss each other and they do this despite of the presence of other people. The situation however changes when Nthako discovers that Tselane has *tekoane*, ‘stingblaar’ clinging on her back. He therefore concludes that his wife has been unfaithful to him, that is, Tselane slept with another man. Nthako draws this conclusion without investigating whether there are traces of truth in his suspicion. All he does after this incident is to stop using love

names for the wife, and starts ill-treating her. For example, he pinpoints some of the weaknesses he did not observe during happy times; he complains that Tselane is careless, “*Lelapi lee lona, le hlatsuoa le se le nkha litšila?*” Khaketla (1976:48), ‘What about this tablecloth, is it washed only when it stinks with dirt?’ He also complains about food, “*Nkeke ka ja moroko ona...*” Khaketla (1976:48), ‘I will not eat these dregs’. Nthako seems to observe many weak spots of his wife.

What now comes into the mind of the reader is whether or not true love was indeed prevailing between these partners, particularly on the side of the husband. We get the impression that Nthako’s love for Tselane suffered a severe setback just because the couple is childless. We base this assumption on the following conversation between Tselane and Puleng:

3. Tselane: *...ngoana o na le thuso e kholo haholo lenyalong. O fa batsoali ba hae seriti, o natifisa bophelo lapeng...hape ngoana o tiisa lenyalo la 'm'ae. Leha monna a se a batla a fokolla mosali oa hae, o ee a mo genehele ka lebaka la bana leha eba mosali eo e le eena motho ea sa tsebisahaleng.*

A child is highly useful in a marriage. He or she provides dignity to his or her parents, he brings about enjoyment in the family... again a child reinforces his or her mother’s marriage. Even when a husband feels that a wife has wronged him, he normally cools down because of his children even if the woman is actually in the wrong.

Puleng: *Taba tsena tseo u li bolelang ke 'nete kaofela ha tsona, Nthatuoa.* (1976:39)

These are all true Nthatuoa.

We learn from the above dialogue that children in a marriage play a very important role of bringing together a family. We therefore believe that Nthako would have not been this harsh to his wife Tselane if they had children. In feminist thought, Nthako's treatment of Tselane is oppressive, he treats her like the "Other" as feminists like de Beauvoir in Benstock (2002: 165) notes that, "...woman has been defined as man's "Other," that she has been conceived of as an object with no right to her own subjectivity." Maybe if children and true love were there, Nthako could have deeply thought of the other probabilities that could result in the 'stingblaar' clinging at the back of Tselane rather than just jumping into a conclusion that Tselane cheated on him. In addition, the tension between these partners could not have lasted this long if the husband still loved his wife, and most importantly, the punishment of expelling Tselane is a bit too harsh for the husband who truly loves his wife.

From the viewpoints expressed above, it is evident that the society that Khaketla talks about in her text is a patriarchal one; it is the one where a husband as the head of the family, makes final decisions, and feminists highly refute such a society. According to this type of society, a woman is regarded as an object to a man, that is, she is treated as, "the other". This image of women is abusive for it marginalizes them to a subordinate position. Khaketla therefore tries to show women that they need to free themselves from such a society because as Belsey (2000:35) maintains, "subordination of women has no grounding in nature, or indeed anything other than patriarchal appropriation of the service of the self-interest."

The assumption that can be made from a feminist perspective is that Nthako disregarded Tselane as a person probably because of her sex. Tselane on the other hand seems to have contributed to her own oppression because she is portrayed as being silent from the moment the issue of the ‘stingblaar’ emerges. The assumption is that if ever from the beginning Tselane was firm enough to discuss factors that led to her husband’s change of behaviour, the dispute in the family could have been settled and the marriage saved. Khaketla’s portrayal of Tselane distinguishes her from her counterparts in that she strives to highlight the impact of women’s silence which is that, it can be one of the causes of marital break-ups as is probably the case with Tselane’s marriage.

One would therefore think that Khaketla as a woman would disapprove the above-described presentation of women in Sesotho drama, but she seems to encourage further oppression and silence of women. We can also say that Khaketla on the other hand shows women how deadly their silence can be. Women’s silence is therefore one of the agenda of feminism; it discourages women from keeping quiet about issues that directly affect them so that their rights may not be trampled over.

Contrarily, Nthako suffers drastically after their marital break-up. He deteriorates both physically and emotionally; he is unable to take good care of himself; he puts on dirty clothes, the house in which he lives suddenly becomes extremely untidy so much that it is likened to a pigsty. Khaketla probably presents Nthako in this manner to highlight the significance of a wife in the family; she is normally there for her husband as Tselane used to be during their good times with Nthako. This presentation of Nthako makes

Khaketla unique from her counterparts. Finally, upon hearing about the eventual death of Tselane, Nthako collapses with shock and by then it was late because his wife was already dead. He therefore, denied himself a chance to talk or see his wife on her death bed. In depicting Nthako in this manner, Khaketla has managed to elevate women by showing that even though they are relegated to an inferior position, they are usually emotionally supportive to their husbands, and without them men's lives become a total mess. In short, a family without a wife or a mother is no better family. By depicting Nthako as helpless and miserable without Tselane, Khaketla does not only elevate women but this turns out to be one of the issues that distinguish her as exceptional from most of her counterparts who normally ignore the virtues of women as it will be seen in chapter four.

In *Pelo ea monna* (1977), the family of 'Mateboho and Papiso also seems to have been happy at the beginning. Things turn around when Papiso falls in love with his wife's widowed elder sister Khopotso. Khopotso and Papiso leave for Johannesburg where they live together like husband and wife. 'Mateboho then takes an initiative to go in search of Papiso. She finds him, but Papiso, through the help of Johannesburg *tsotsi*'s, 'gangsters' plot to kill 'Mateboho. The mission however fails and Papiso is finally the one who bears the consequences of his marriage break-up; he suddenly dies when he discovers that his wife 'Mateboho, whom he thought was dead and was going to prepare for her burial, is still alive.

In this play unlike in "*Bopaki ba monkhane*", Khaketla singles herself out as unique from her counterparts who portray women as passive because unlike

in the case of Tselane, who keeps quiet and consequently dies of a broken heart, Khaketla depicts 'Mateboho as a fighter who is ready to do whatever it takes to regain her lost love. 'Mateboho monitors Papiso's behaviour secretly up until she is convinced that he is actually cheating on her, and that is when she bursts and confronts Papiso. This depiction of 'Mateboho shows how committed she is to loving her husband. It also shows how enthusiastic she is in maintaining peace and stability in her family, and thus keeping her marriage. On the other hand, it shows that 'Mateboho is not an "idealized woman". Gaidzanwa (1985:31) indicates that, "idealized women are those who are obedient to their husbands even if a husband is in the wrong and unreasonable; they are women who do not complain when they are badly treated."

Khaketla seems to subscribe to the idea that women should not be "idealized" and as such distinguishes herself from most of her counterparts. Through depiction of 'Mateboho, Khaketla challenges the *status quo*, because though 'Mateboho initially does not want to ask Papiso or expose his irresponsible actions on account that he will not be respected by other men, she finally stands up and gives Papiso her opinion. In this way, 'Mateboho frees herself from the emotional repression that she is in. This behaviour is in accordance with the aims of feminism, which contests whatever form of women's oppression, it being physical or emotional.

Furthermore, Khaketla as a woman has contrarily succeeded to distinguish herself from her counterparts by conscientising other women to stop being idealized persons by camouflaging their husbands' irresponsible deeds. For her, idealized people become open victims of brutality or maltreatment

without cause. Khaketla further differs from her predecessors who none has drawn the above-discussed theme in their plays. A similar theme only features in the work of her contemporary, Masoabi with his play, *'Mantoa* (1979). Like Khaketla, Masoabi indicates that extra-marital affairs lead to marital break-ups, Khaketla however distinguishes herself from Masoabi by strongly demonstrating that men are to blame for the break-ups of their marriages and are the ones to suffer the consequences after the marital break-ups, (with an exception of Tselane in "*Bopaki ba monkhane*" who dies). It is therefore this standpoint that singles out Khaketla as a distinctive author from her counterparts who portray women as always blameworthy for the break-ups of their marriages.

2.3.2 GRATEFUL HUSBAND

Most husbands do not always appreciate the good things done by their wives. This seems to have attracted the attention of Khaketla who thought of the situation whereby a husband is grateful about his wife's good behaviour. Khaketla communicates this theme in *Mosali eo u 'neileng eena* (1954). In the play, the young heroine Tseleng is brought up by her aunt under very harsh conditions whereby she is ill-treated by heavy household chores. She still raises her head high regardless of the fact that she is burdened with heavy household chores. The situation gets worse when she is forced to marry the herdboy, Sootho as payment for Sootho after herding 'Malitaba's cattle. Sootho is dumb due to war injuries, and his origin is not even known. Surprisingly, Tseleng happens to love him regardless of his condition. On their wedding day, Thato, Tseleng's friend, gives the couple a present of a Bible in which she forgets the photograph of three pastor trainees. Soon after the marriage, Sootho becomes severely ill, and Tseleng

takes good care of him. Upon recovery, Sootho comes across the photograph in the Bible and eventually recovers his memory. The couple therefore decides to visit Sootho's family. The reunion of the family and the joy of meeting the daughter-in-law (Tseleng), miraculously results in Sootho recovering his speech. The play comes to an end where every time when Sootho prays, he frequently repeats the words, "*Kea u leboha ntate ka mosali enoa eo u 'neileng eena*" 'I thank you Lord for the wife you have given me'.

The message communicated in the above paragraph is that though Tseleng has been raised up under harsh conditions, she becomes a responsible and loving wife. She seems to love her husband through good and bad times. This calls for the reason why Sootho feels the need to always thank God for giving him Tseleng as his wife. After going through the texts under study, we discovered that, it is seldom that authors portray husbands who appreciate the good things about their wives and Khaketla therefore appears to be special in this regard and as such distinguishes herself from her counterparts. She uses Tseleng to demonstrate that women are not actually as bad as most men think they are. So, in order to correct this false image attributed to women in the society, she adopts the contention made by Mills (1995:4) when she claims that, feminism is committed to changing the social structure to make it less oppressive to women.

In this way, she elevates women through demonstrating their significance in a marriage. To reach her goal and advance the plot in her work, Khaketla uses sharp contrast to focus readers' attention on the good side of most of the female characters. For example, she presents 'Mathato, Tseleng's

friend's mother as a kind and a loving wife and mother who is always by the side of the exploited Tseleng and again, she never discourages her daughter from giving moral support to Tseleng. Khaketla also focuses on the good behaviour of Thato and Tseleng who are inseparable friends and hard workers. In the final analysis, Khaketla presents Tseleng as a caring wife who is enthusiastic to support her husband and keep her marriage.

By highlighting Sootho's appreciation of Tselane's behaviour as his wife, Khaketla has managed to raise awareness to males that women are not as bad as some male authors like: Mofokeng with *Sek'hona sa joala*, (1939), B.M. Khaketla with *Bulane* (1958) and Masoabi with *'Mantoa* (1979) depict them. For example, Mofokeng (1939) depicts Morongoe as an evil wife who nearly kill her husband with the poisoned beer. In *Bulane* (1954), Pulane is depicted as an evil wife who connived with Mohapi to kill her husband, Bulane with poisoned meat though their mission failed, while *'Mantoa* in *'Mantoa* (1979) is depicted as a disloyal and ill-mannered wife.

These authors seem to concentrate on the bad side of wives and they depict their primary female characters as people like Eve from the book of Genesis in the Bible who tempted her partner to sin against God, and this is probably the reason why husbands in their works cannot appreciate their wives' good deeds. Khaketla therefore distinguishes herself from her male counterparts by showing that there are those husbands who can be gratified by their wives deeds. Instead of concentrating on bad behaviour of women as well as their weaknesses, Khaketla focuses her attention on the strong points about women to drive home her subject matter.

2.3.3 WOMEN'S POWER OVER MEN

Women's power over men is one of the themes that attracted the attention of Khaketla. This theme might have attracted her because as she claimed in an interview with her, "*Mosali o na le a great influence mothong oa monna*" Khaketla captured this theme in her play "*Tau li mesana*" (1976). The theme is best summed up in the title of the play, which is extracted from the proverb *Basali ke tau li mesana* 'women are lions in small dresses'. According to Mokitimi (1997:27), this proverb means that women are vicious even though they are physically weak. The examples below serve as evidence that show the power of women over men and the following male characters from *Ka u lotha* (1976) are dealt with: Kahlolo, Motlalempi, a priest from Tšosane's and Patlo.

The text, *Ka u lotha*, relates how Kahlolo, who is a teacher, is always impatient and conscious about time in the staff meetings. He does this regardless of whether they have achieved the purpose of their meeting or not. Careful look at Kahlolo's behaviour reveals that it emanates from the fact that he seems to be submissive to his wife as it can be observed in the following utterance by Patlo:

4. *Banna, kannete ha u tšaba, u tšabe basali! Banna, moo Kahlolo a tšabang ho otloa ka lesokoana, ha a sa re letho ka taba tsa puso ea sechaba? Eena eo ha re ntse re hola le eena moo, e neng e le kheleke e kaale-kaale ho bile ho bonahala hore ha habo ke Bochabela koaa?* (Khaketla 1976:6)

'Guys, indeed women are fearful! In fear of being beaten with the stirring stick, Kahlolo abandons public administrative issues? He who when we grew up together was so eloquent that it was obvious he was from the East?

From the above quotation, one deduces a number of things about Kahlolo. Firstly, he was at one stage active as regards public affairs. Secondly, he was a *kheleke* ‘an eloquent speaker’. The use of the word, *kheleke* connotes and emphasizes that Kahlolo was very strong and dedicated regarding voicing out public affairs. All these seem to have been the situation when he was still young and probably before he got married. The following words support the idea: “*Eena eo ha re ntse re hōla...*” ‘He who when we were growing up...’ The impression that we get is that, Kahlolo only changed after getting married, or he changed because of the influence of his wife, hence the reason why Khaketla says, “*Banna, kannete ha u tšaba, u tšabe basali! Banna, moo Kahlolo a tšabang ho otloa ka lesokoana, ha a sa re letho ka taba tsa puso ea sechaba?*” (1979:6). A stirring stick is one of the utensils that is used by women in the kitchen, therefore its reference in this regard connotes that Kahlolo will actually be beaten by a woman, particularly his wife. The assumption is that Kahlolo fears his wife and as a result does not want to offend her by disobeying her rules.

Again, prior to the above quotation, Kahlolo himself says “*...phutheho tsena tsa lona ha li tle pele ho malapa a rona, u utloisise.*” (1976:6), ‘...you must understand that these meetings of yours do not take priority over our families...’ and in response, Patlo comments as follows, “*U tšaba ’Matieho joaloka maru, monna, eh?*” (1976:6). ‘You fear ’Matieho like lightning man?’ Lightning is one of the dangerous and striking forces of nature which can destroy properties and kill animals and people. So, the use of this simile in this context signifies the power that ’Matieho has on Patlo and Patlo’s fear towards ’Matieho. This depiction of women is in line with the ideology of feminists, who insist on the freedom of women from male domination.

Mills (1995:4-5) maintains that feminism strives at changing the existing power relations between males and females in the society, and it suggests that women should not be judged because of their sex. To women, the above described portrayal of men like Patlo, says that they should be aware that men are naturally weaker vessels who can easily be under the control of women. The conclusion that one can therefore draw is that, the change of behaviour that is observed in Kahlolo occurred only after marrying 'Matieho; he fears her to an extent that he no longer spends most of his time dealing with public affairs. This depiction marks Khaketla as an exceptional dramatist who highlights that women have the power to control men unlike most of her male counterparts who depict men as the ones with power to control women.

Below we analyse Motlalempi as another example of a man who is controlled by a woman:

5. Letlaka: *...ke mang ea neng a ka hopola hore senyoronyoro se tjee ka Motlalempi se ka fetoha ntho ee, eo se leng eona? O s'a saletsoe feela ke ho nka nkho, a e-ea selibeng. Ke a bona ha u tsebe basali.* (Khaketla, 1976:6)

...who would think that a man as smart as Motlalempi could change into what he has become? What is now left is for him to take a calabash go and draw some water. I am aware you do not know much about women.

From the use of the word *senyoronyoro* above, readers get an impression that Motlalempi used to control others especially women. The evidence about his behaviour can be deduced from Patlo's saying that comes prior to the above-citation: "*Le khale, kannete'Na nkeke ka laeloa ke mosali...*"

(1976:6). ‘Never ever, shall I be controlled by a woman...’ Patlo is here making a pledge that he cannot be controlled by a woman, and in reply, Letlaka brings him to the attention that Motlalempi used to have the same mentality as his, that is, he used to be one of those men who did not desire being controlled by women. However, Khaketla portrays him as a changed man who is subservient or docile towards his wife. He appears to be so submissive that, he can take a calabash, go and fetch water. By saying that he can fetch water, Khaketla mocks Motlalempi because according to Sesotho culture, fetching water is a duty exclusive to women. This saying is only meant to highlight how tame Motlalempi has become. Just like Kahlolo, Motlalempi changed after marriage and probably because of the influence of his wife. This portrayal of males who seem to be controlled by their wives is exclusive to Khaketla’s works and hence helps her works occupy a special place in the development of Sesotho drama.

Khaketla further shows that women can control even those men who are said to be staunch believers so much that they can disregard their obligations as we can see from the following utterance by ’Matebello: “*Haeba kajeno le theola baruti lifaleng, e tla ba le etsa ho pele.*” (1976:11), ‘If today you make priests leave pulpits, that would be worse...’ To clarify how priests are made to disregard their obligations, Khaketla through ’Matebello narrates the story of a certain teacher who was to conduct services to the congregation of Tšosane’s:

6. *Ticherenyana eane ea Ha Tšosane ke ne ke e hauhele, ha ke bona motho oa bona a fihla mona a le mafōlōfōlō, a tšoara liphutheho, a kenya likereke. Ka re metsoalle ea hae e ke e mo eletse, a hlomphe sefala, ke taō ea batho ba seng ba bone mathata a lefatše. O kae*

hona joale? (O ea fatše ke litšeho.) ke re na o kae? Khaketla (1976:11)

I pitied that little teacher of Tšosane's when I saw his eagerness on his arrival holding meetings and conducting sermons. I told his friends to advise him to respect the altar, and that was a piece of advice from people who have experienced the worldly hardships. Where is he now? (She bursts into laughter) I am saying, where is he?

From the above extract, readers learn that, this man was doing his duties with all his dedication upon arrival. However, as time passed by, he changed. One of the reasons for his changed behaviour seemed to have been the fact that he did not "respect the altar". The connotation behind, "respecting the altar" is that, he became too involved with women or love affairs. This conclusion is based on the fact that the story about this man from Tšosane's has been triggered by the story of one Molikeng's husband who left Molikeng for another woman. This therefore implies that women can control men like puppets and they can make them forget about their responsibilities.

Women's power over men is further reflected through the character Patlo. Patlo is a teacher who remained a bachelor for a long time and he makes the following vow at the beginning of the story:

7. Le khale, kannete. 'Na nkeke ka laeloa ke mosali...ha u bona ke sa nyale tjena, ke tsoafa hona ho etsetsoa time-table joalokaha eka ke moshanyan'a sekolo... (1976:6)

Never ever shall I be controlled by a woman...I don't marry because I don't want somebody to make a time-table for me as if I am a small boy at school.

We learn from the above utterance that Patlo's reason of not getting married is that he does not want to be controlled by a woman, and most importantly his wife. This implies that Patlo has actually seen men who are controlled by their wives, and as stated earlier, he does not wish to be that type of a husband. According to him, such husbands are like school boys whom timetable is set-up for. It should therefore be noted that school boys are usually under the authority of their teachers and by equating some husbands to school boys the impression is that such husbands are under strict supervision of their wives, and that is what Patlo hates. However, to readers' surprise, Khaketla depicts Patlo as married at the end of the story, and he claims to have done that because of the influence of his mother (1976:28). The important aspect that can be observed about him after his marriage is that, he, like the men he ridiculed at the beginning of the story, is also seen becoming submissive to his wife (1976:30).

Concisely, from all the examples cited above, Khaketla as a woman is empowering women by showing how powerful they are. For her, women have the capability and strength to control men; meaning that women are also capable of heroic actions. She also portrays them as highly influential that they can tame men who are said to be very wild as is the case with Patlo, Motlalempi and others. This is one of the themes that distinguish Khaketla's works from those of her counterparts. Consideration of the works of her counterparts reveals that most of them portray women as incapable of heroic actions. They only present them (particularly primary characters) as immoral and senseless beings; people who only have bad influence on others. Examples of such characters are: Morongoe in *Sek'hona sa joala* (1939), Lireko in *Tholoana tsa sethepu* (1954), 'Malonya

in *Pelo e ja serati* (1964) and 'Mantoa in *'Mantoa* (1979). Khaketla in contrast shows that husbands are worthless without their wives; she also endeavours to show that women actually control men.

2.4 CONCLUSION

To conclude this chapter, the study has discovered that most of Khaketla's predecessors and contemporaries are men, as a result, they had their own perspectives that guided their literary production and that they responded to issues that were mostly affecting them as men. This is apparently the reason why themes in their works are similar to a certain extent. The following are the themes they captured: corruption of the chiefs, ritual killings, polygamy, and choosing spouses for own children. Close scrutiny at these themes reveals that Khaketla's counterparts focused on well-known events in the history of Lesotho with slight modifications, while Khaketla's works are on personal issues that mostly affect women in a day-to-day life.

Khaketla's literary production seems to have been guided by her own perspective, as a woman. She addresses issues that affect women in the society and strives to correct some misconceptions attributed to women in the society; images that relegate them to a subordinate position. She also tries to show that without women, men's life has no meaning. Finally, she seems committed to eradicating the habit of depicting females as always taking subordinate roles, meaning, the roles whereby they are always in the wrong, or roles where they are always regarded as incapable of heroic actions.

CHAPTER 3

STYLISTIC DEVICES

3.0 INTRODUCTION

This chapter examines stylistic features as observable and peculiar in Khaketla's works. It is particularly concerned with characteristics of her style. This examination of stylistic features in her works will help to identify what Leech and Short (1981:11-12) call the "Linguistic thumb print" of an author, and in this case, that of Khaketla. Leech and Short go further to show that, the author's identity is given away by small details reflecting a habit of expression or thought, which somehow betrays the author in whatever she or he writes. Another observation that they make is that, the author's linguistic features entail a recurrence, repetition or frequency of some prominent ways in which the writer expresses him or herself in his or her creative works, (1981:56). Khaketla's works are examined to explore whether these features are evident in them.

Literature is written in language using the techniques and devices of language. In feminist thought, as Mills (1995:14) suggests, language is perceived as the medium through which the self is formed, and which shapes the way we think about the world. Mills further states that gender is a variable affecting both our language competence, beliefs and expectations about the use of language. On the other hand, Ngara (1982:10) perceives language as "the thing" by which the success of the author can be judged, and this success normally depends on how an informed readership responds to the author's finished utterances or various stylistic features. In this study, the concept "stylistic features" is employed in the sense defined by Wales (1989:436) and, Thornborrow and Wareing (1998:3), that is, features of language as observable in a writer's literary works,

or, the author's selection of certain linguistic forms or features over other possible ones.

Lastly, the study examines whether Khaketla as a woman is radically different from her male counterparts in terms of linguistic structure. In order to reach to a satisfactory answer, we adopt Mills' contention that the self is formed through the medium of language and that, gender affects our language competence, beliefs and expectations about the use of language. A clear-cut distinction is therefore established between stylistic devices in Khaketla's works and those in the works of her counterparts. The following are the stylistic devices that are dealt with in this chapter; language contact, which includes code-switching and borrowings, diminutive forms, nicknames and endearments, and child language. These are examined by checking their recurrence and frequency in Khaketla's selected texts.

3.1 CONTACT OF LANGUAGES

Contact of languages is described by Mesthrie and Leap (2000:248) as a process which occurs when there is an increased social interaction between people from neighbouring territories who have traditionally spoken different languages. Such languages may in one way or another influence one another. The use of both Sesotho and English seems to be the most striking feature in Khaketla's works. The study therefore intends to highlight her mastery of using foreign language in order to facilitate communication, thus expressing her thoughts and ideas vividly. Contact of languages is two-pronged and is thus discussed under the topics, 'Code-switching' and 'borrowings'.

3.1.1 Code-switching

Code-switching appears to be prominent in Khaketla's plays. Gumperz (1982:59) describes this feature as, the juxtaposition within the same speech, that is, an exchange of passages belonging to two different grammatical systems or subsystems. Hoffmann (1991:110) notes that, code-switching involves the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation. To add to these definitions, Romaine (1989:121) maintains that, in code-switched discourse, the items in question form part of the same speech act. These items as she observes, are tied together prosodically as well as by semantic and syntactic relations equivalent to those that join passages in a single speech act. She suggests the following as types of code-switching: tag switching, which involves the insertion of a tag in one language into an utterance, which is otherwise entirely in the other language; inter-sentential switching, which involves a switch at a clause or sentence boundary, where each clause or sentence is in one language or another. Lastly, intra-sentential switching, which involves switching of different types occurring

within the clause or sentence boundary. As it will be seen in the foregoing discussion, Khaketla makes an extensive use of inter and intra-sentential switching. When asked about why she adopts this stylistic device in her works she claims as follows: “*Ke lakatsa ho bontša kamoo re senyang manoni a puo ea rona ka teng.*” ‘I want to show how we ruin the richness of our language.’

In comparison, code-switching does not feature in the works of Khaketla’s counterparts except in Mocoancoeng’s *Tseleng ea bophelo* (1947), where it occurs nine (9) times and here is one example;

8. a) “No my boy.” *U batlile u nepa empa u hole le tlhaloso ena, ka senyesemane ho thoe...* (You nearly got it right, but you are far from this definition, in English they say...) Matlosa (1950: 35).

It also occurs in Matlosa’s *Katiba* (1950), where there are ten (10) instances. For example:

8. b) *E lumela tichere.* (Yes, hello teacher)...Hallo Teach!
Mocoancoeng (1947:19)

These occurrences are contrary to the occurrences in Khaketla’s works where it occurs: (29) times in *Ka u lotha* (1976), (42) times in *Ho isa lefung* (1977) and (30) times in *Pelo ea monna* (1977). It is therefore evident that the frequency of code-switching is higher in Khaketla’s works than in the works of her counterparts.

In example 8. a), code-switching has been used to clarify that the person whom the speaker is addressing is wrong. If it was not used the utterance could have

been; '*Che mor'a ka.*' "*U batlile u nepa empa u hole le tlhaloso ena, ka senyese mane ho thoe...*" The second example is a greeting, in it, code-switching seems to highlight a conversation between colleagues, in other words code-switching makes this utterance more informal than formal. In general, one can argue that in the case of the works of Khaketla's predecessors the possible reason for the non-existence of code-switching is the fact that, at the time when the plays, especially those written between 1928 and 1954, came into scene, many people were still not learned. That means most staunch Sesotho speakers did not speak English so much that they could not use it in their daily speech. It is therefore possible that authors were bearing this reason in mind when writing, and were hence cautious about using Sesotho language only. Nevertheless, in the case of Khaketla's contemporaries, one assumes that many people were already educated at the time when books, especially those written in the late sixties and seventies, were produced. However, those authors still chose not to include English in their works. This therefore makes it clear that this style is actually peculiar to Khaketla's works and it has become her 'linguistic thumb print'.

In the following paragraphs, we give examples of code-switching as evident in each of Khaketla's texts. Khaketla extensively uses code-switching in her various plays, but for the purpose of this study, two examples are drawn from each play. For clarity, each example is written as taken directly from the play so that the reader can view code-switching in its original form and this is followed by the example in which English translations are provided in brackets after every Sesotho sentence, whereas, English sentences or words that are part of the conversation or utterance are presented in bold. Lastly, in the ensuing discussion, Sesotho forms that could have been used are provided.

3.1.1.1 *Ho isa lefung* (1977)

Briefly, the text is about two inseparable friends, Tšepo and Pitso. Tšepo suffers and dies of stomachache. Pitso becomes so traumatised that he consequently dies of grief. Tšepo's death however turns out to be not the natural one, and one, 'Malephoka confesses on her deathbed that she is to blame. In this play, there are twenty-nine (29) instances of code-switching. Below are examples:

9. a) *Ak'u butle ho nkomanya ngoan'a moruti hle; reserve your sermon for some other time; hona joale tjena ha ke na nako ea eona... I just dropped in to see what you're doing with yourself. Basali-baholo bana, monna, you know what they are; my mother's letters were most unrevealing: "bana bano ba ratana haholo, e mong o tla khathatseha."* (1977:10)

9. b) *Ak'u butle ho nkomanya ngoan'a moruti hle; (would you stop scolding me please, the priest's child) reserve your sermon for some other time; hona joale tjena ha ke na nako ea eona... (at the moment I don't have time to entertain it...) I just dropped in to see what you're doing with yourself. Basali-baholo bana, monna, (these old women, man,) you know what they are; my mother's letters were most unrevealing: "bana bano ba ratana haholo, e mong o tla khathatseha." ("those children love each other so much that, the other one will get worried.")* (1977:10)

From the above quotation Khaketla has used inter-sentential code-switching. In it, Pitso has come to see his sick friend, Tšepo. Code-switching in this conversation results in the good mood; that is, that of a friend-to-friend relationship and above all, Khaketla, through this conversation has managed to add interest and humour to the conversation that could have otherwise been painful simply because Pitso seems to recall painful moments when he first learns of his friend's illness. The humour is triggered particularly by the use of

these two codes; English and Sesotho, otherwise if the conversation was to be in one code, it could have not been amusing but formal. Code-switching has therefore made this conversation informal. In Sesotho, the speech could have been as follows:

9. c) *Ak'u butle ho nkomanya ngoan'a moruti hle; ipolokele thuto ea hau bakeng sa nako e 'ngoe; hona joale ha ke na nako ea eona...ke itse ke re khalo ke bone na u nts'u etsa'ng. Basali-baholo bana monna, ua ba tseba; mangolo a tsoang ho 'm'e a ne a sa bontše: 'bana bano ba ratana haholo e mong o tla khathatseha.'*

This speech lacks the sense of humour contained in the one where code-switching has been used. That is to say, all the English phrases used in the course of the utterance in example, 9. a) above, have spiced that utterance and made it an informal conversation between close friends, whereas in example 9. b) the speaker sounds formal or serious so much that one can say that the conversation is between an elderly person who is dictating to a young person. Below is another example:

9. d) *Ke utloa hore u batlile u i'lo bapalla bo-Gabriel center-forward, monna, I would love to see you in the foot-ball field with wings, halo and all, home boy! (1977:6)*

9. e) *Ke utloa hore u batlile u i'lo bapalla bo-Gabriel (I heard that you nearly went to play for Gabriel and others) center-forward, monna, (man.) I would love to see you in the foot-ball field with wings, halo and all, home boy! (1977:6)*

Here Khaketla has made use of both inter and intra-sentential code-switching. The meaning deduced from the above utterance is that Tšepo nearly died. The word “center-forward”, which has been included in the course of the Sesotho sentence, denotes an attacking middle fielder in a soccer game set up. Its

inclusion helps readers to understand better the position that would be played by Tšepo. The Sesotho form that Khaketla could have used is '*mapala hare ea hlaselang*', and one assumes that to monolingual Basotho, this term would be clear but not humorous as when the English word 'center forward' is inserted in the course of Sesotho speaking. The possible reason that makes the English term more clear and humorous is that soccer was initially not played or rather not known among the Basotho, hence the reason why it may appear as if Sesotho terms are not humorous as English ones.

The second sentence in the utterance connotes that Tšepo would have been in heaven where he would be seen playing soccer with the angels. The words: "wings" and "halo" are the ones which imply that he would have joined the heavenly beings. Apart from this, the switching serves as a good example of visual imagery, that is, it is through its use, that one is able to create a clear picture of how Tšepo with wings would look like in the football pitch with angels. Had it been presented in Sesotho, the sentence could have been:

9. f) *Ke ne nka rata ho u bona ka lebaleng la bolo, u le mapheo le meqhaka u feletse moshan'a heso.*

This Sesotho sentence is not amusing especially to Sesotho-English bilinguals. Again, the word *meqhaka*, is not as specific as the English word 'halo' which implies that the article is used by a religious person. But in the case of the word *meqhaka*, the impression is that the word could be associated with any warrior, religious or not.

Khaketla employs the terminology that is applied in soccer to drive home her message. As a woman one would not expect her to know much about soccer since this game was initially played and popular among males (it is only of late that females are not only fans but also players of this game). Therefore one can say that Khaketla's reference to soccer is meant to raise awareness to women that they get to know more about different sports like soccer as that would help them be informed about what is going on around them, and it would also help them stop relegating themselves by associating certain activities with males.

3.1.1.2 *Ka u lotha* (1976)

This text comprises two plays; “*Tau li mesana*” and “*Bopaki ba monkhane*”. The first play is a sequence of events meant to demonstrate how powerful women are. Their power is highlighted by various examples that show their influential or persuasive nature as displayed in both their families and communities they live in. The second play is about a teacher, who marries his former pupil. The marriage does not succeed because the husband suspects the wife of infidelity, eventually he sends her back to her home where she dies. In this study, these two plays are not treated separately, but, examples are drawn from either of the plays because the stylistic devices used in both plays seem to be similar. Forty-two (42) cases of code-switching are evident from this text. Below we give a few examples:

10. a) Thabiso: *Ua tseba e ka 'na ba ua ameha tšenyehong ea ausi eo, monna?*

Nthako: **I, sir?**

Thabiso: **You, sir!**

Nthako: **Not I, sir.**

Thabiso: **Who then, sir?**

Nthako: **No. 5,1,2,3,4 down!** (*Ba keketeha*) *Ha*

ho tlohelo a bosoaso, Major, ke angoa ke 'ng hona moo?

(1976:35-36)

10. b) Thabiso: *Ua tseba e ka 'na ba ua ameha tšenyehong ea ausi eo, monna?* (Are you aware that you might have contributed in the destruction of that girl, man?)

Nthako: **I, sir?**

Thabiso: **You, sir!**

Nthako: **Not I, sir.**

Thabiso: **Who then, sir?**

Nthako: **No. 5,1,2,3,4 down!** (*Ba keketeha*) *Ha*

ho tlohelo a bosoaso, Major, ke angoa ke 'ng hona moo?

(Putting jokes aside Major, how am I involved in that?)

(1976:35-36)

Inter-sentential code is evident in the above example. In this utterance, Thabiso and Nthako are talking about Likengkeng whom Thabiso thinks that Nthako might have contributed to her behavioural change. The words; “I sir”, “You sir”, “Not I sir” and “Who then sir”, mean that Thabiso is actually believed to be the one involved in changing the behaviour of Likengkeng, and Nthako on the other hand is denying this idea. Code-switching in this conversation serves to highlight the message conveyed, and this message is highlighted particularly by the repetition adopted in the conversation. This repetition also makes the mood to be that of playfulness, and one can even assume that the characters’

voices are loud and they are laughing. One even gets an impression that, they are pointing at each other when asking these questions, and this assumption is based on the repetition and the playfulness that is assumed in the conversation. Lastly the conversation also seems to be an informal interaction between close friends. In Sesotho, this dialogue would have been as follows:

10. c) Thabiso: *Ua tseba e ka 'na ba ua ameha tšenyehong ea ausi eo, monna?*

Nthako: *'Na, monghali?*

Thabiso: *Uena, monghali!*

Nthako: *E seng 'na, monghali.*

Thabiso: *Mang he, monghali?*

Nthako: *Nomoro ea bohloano, ea pele, ea bobeli, ea boraro, ea bone ho ea tlaase! (Ba keketeha) Ha ho tloheloa bosoaso, Majoro, ke angoa ke 'ng hona moo?*

The above conversation still communicates the idea that Nthako might have contributed to behavioural change seen in Likengkeng. Careful consideration of this conversation shows that the characters still appear to be in the playful mood, which means that the conversation still appears to be an informal interaction between close friends. So the fact that there seems to be no difference in mood between the conversation in example 10 a) and 10 b), makes one to assume that code-switching has not been that effective, and this is probably because of the repetition employed in both instances.

Below is another example:

10. d) *Ke ne ke il'o batla* (I was going to buy) **baking powder...**
(1976:16).

Here Khaketla has made use of intra-sentential code-switching. The word 'baking-powder' means a raising agent. The author's assumed intention of code-switching is to specify the type of the raising agent that the character is going to buy. The Sesotho word that could have been used is *litomoso* otherwise the buyer would have to give explanation of the type of raising agent that he or she needs. Close scrutiny of this Sesotho word shows that it generally means a raising agent without specifying the type. One therefore presupposes that, if the Sesotho word was used, the message delivered could have been very general. So through this code-switching, Khaketla seems to have succeeded in delivering her specific message.

3.1.1.3 *Pelo ea monna* (1977)

The play is about one Papiso who falls in love with his wife's elder sister. The two elope to Johannesburg. 'Mateboho, (Papiso's wife), then decides to go and look for Papiso. In realizing that 'Mateboho is after him, Papiso connives with Johannesburg *tsotsis* to kill her. Luckily, for 'Mateboho, one of the *tsotsis* develops sympathy and she therefore miraculously escapes death. In this drama, there are thirty (30) instances of code-switching. Below are some examples:

11. a) **No, man**, *ha se ntho eo Papiso a ka theohelang ho eona eno.* (... that is not what Papiso could go down to.) (1977:18)

In the above utterance intra-sentential code-switching has been used. The phrase ‘no, man,’ connotes that the character does not believe what he has just heard. The assumption is that he is shocked at what Papiso is said to have done. Had it been presented in Sesotho, the phrase could have been “*Che, monna*”. Closer look at this Sesotho phrase shows that it could still deliver the message in a similar manner as the English one; both phrases portray the character’s feelings of astonishment. One can therefore think that there was no need for Khaketla to code-switch because this switch seems to have no impact on the message portrayed, that is, the message could have still been delivered vividly using Sesotho. So Khaketla has probably used English to show how unnecessarily people use this language in the midst of Sesotho speaking. However, the switch somehow conveys the message that the addresser and the addressee share similar educational background. Another example from the same play reads:

11. b) Puane: *O pasitse’ng eena?* (What is it that she has passed?)

Ntsoaki: **Matric le (and) Primary Lower.** (1977:35)

Intra-sentential code-switching has here adopted in this case. The words ‘Matric’ and ‘Primary Lower’ signify certain levels of education. These levels seem clearer and precise when expressed in English. The assumption is that Khaketla uses English since education was brought about by the Westerners, and according to her, some aspects of education may be understood quickly and better when described in English. The Sesotho forms that could have been used are: *Foromo ea bohloano* and *sekolo se tlaase sa mathomo* respectively. There is no problem in expressing these levels of education in Sesotho, but what

happens is that people are used to describing them in English. For this reason, then, Khaketla's use of code-switching in this regard is effective.

To conclude this section, code-switching seems to be evident in Khaketla's three texts: *Ka u lotha* (1976), *Ho isa lefung* (1977) and *Pelo ea monna* (1977). She appears to have employed inter and intra-sentential code-switching as it has been specified under each example above. Like she has said in an interview with her, her intention of adopting code-switching in the course of Sesotho speaking is to show people that the use of this device can end up contaminating their mother-tongue language as we have seen that in some cases she uses this device unnecessarily. Her use of English forms also presumably results from the fact that most of the principal or leading characters in her plays are learned. For example, they are either young or middle-aged teachers or pupils (probably between 15 and 40 years of age). It is therefore not surprising why she preferred to use many English sentences or phrases in her plays. Her use of code-switching also implies that her target audience is the youth and the educated. Again, Khaketla uses code-switching probably to highlight that the characters involved have a shared educational and social background and above all, she intends to demonstrate that conversation between teenagers and middle-aged people is usually informal. Code-switching therefore, seems to have created that informal tone throughout her plays. Apart from that code-switching appears to suggest the milieu of Khaketla's plays. For example, it becomes clear that the plays are presented in modern times when most Basotho are influenced by Western education and therefore frequently make use of English in the course of Sesotho speaking. Lastly, the use of this device in Khaketla's plays could be taken as her element of artistic beauty in her endeavour to deliver her thoughts to her target audience in a precise manner.

3.1.2 Borrowings

Khaketla also employs borrowings frequently and successfully. Grosjean (1982) as cited by Hoffmann (1991:102) and Mesthrie *et al* (2000: 249) define borrowing as the technical term for the borrowing of an item from one language to another. Mesthrie *et al* (2000:249) further state that borrowing involves the adaptation of a word into the phonetic and a grammatical system of another language, and this does not presuppose knowledge of the language from which the word is taken. Romaine (1989:66) claims that the primary motivation for borrowing is prestige; if one language is of greater prestige than the other, then speakers will use more loanwords as a means of displaying social status. Khaketla states that she uses borrowings for the same reason as the one stated under code-switching; that is, to show how we use borrowed words even in cases where we can use Sesotho forms. However, after going through her works, we assume that there are some other reasons why she uses borrowings; some of them might be to enrich her works, arouse readers' interest and for clarity. This deliberate use of borrowings in Khaketla's works should therefore not come as a surprise because as technology advances, Sesotho like other languages needs to expand its vocabulary.

Comparatively, just like in the case of code-switching, Khaketla's counterparts do not make use of this device in their creative works, and probably, this is because for most borrowings, Sesotho forms are still available therefore, one assumes that they prefer to use Sesotho forms. Khaketla on the other hand makes use of borrowings even in situations where she could easily make use of Sesotho forms. Since there are a good number of borrowed words in her texts, a few examples and Sesotho expressions that could have been employed are

taken from two of her texts; *Mosali eo u 'neileng eena* (1954) and *Ka u lotha* (1976).

3.1.2.1 *Mosali eo u 'neileng eena* (1954)

This is a story about a young heroine, Tseleng, who lost her mother at a very tender age. She is therefore raised by her aunt 'Malitaba who illtreats her. 'Malitaba's hatred for Tseleng reaches a climax when she forces her to marry one dumb herdboy, Sootho. The marriage however becomes successful and Sootho recovers. Every time in a prayer Sootho therefore thanks God for giving him Tseleng as his wife. The total number of borrowings in this play is thirty-six (36). The following are examples:

12. a) *Re kene 'Motokareng, a qhobe re ee hae.* 'We got into the motor car, he drove us home.' (1954:81)

'Motokara, 'a motor car' is a type of a small vehicle which carries five people. In the olden days in Lesotho, motor cars were used specifically as private cars and they were owned by a few people. However, nowadays they are so common that they are used as one form of a public transport but still, not everybody owns his or her car. We can therefore say that wealthy people are the ones who have motor cars. What can therefore be deduced from the above quotation is that, the character, Sootho, has his own car for we are even told that he is the one who drives it "...*a e qhoba ra ea hae.*" Though Khaketla stated that she uses borrowings to show how we adopt them unnecessarily in our speech, in this case she seems to have used this borrowing to highlight the socio-economic status of Sootho who at one stage was portrayed as poor and a herdboy, but who now seems to be wealthy. The common Sesotho name for

'motokara is *koloi*. This Sesotho word is general; it does not specify the type of a vehicle that the speaker is talking about, so the assumption is that if the word *koloi* could be used, the person addressed would not capture quickly the socio-economic status of Sootho but one would think that he and this passenger, Thato, got home in a public transport in which Sootho is probably a driver. Khaketla's use of this borrowing in this context is effective as it gives readers a clue about the character's socio-economic status.

Below we give another example of a borrowing from the similar text:

12. b) *Ha u utloa uena mohlankana ea noang joala u tla b'u mo isa kae u le 'mistrese!* (1954: 14)

As a teacher what would you do with a boyfriend who is a drunkard?

In the above quotation, the borrowing is *'mistrese* 'mistress'. The dictionary meaning of this word is female teacher and even in this context, this word denotes the female teacher. The implication is that female teachers are respectful people who should not lower their standard by having relationships with drunkards. This is one of the features of social feminism; it says that educated women should be aware of their status in their respective communities, that is, they should respect themselves in order that people, especially males respect them. The Sesotho form that is common for this word is *mosuoetsana*. This Sesotho word does not communicate the meaning of prestige and education like the word *'Mistrese*, for this reason, Khaketla's use of the borrowing in this context is effective.

3.1.2.2 *Ka u lotha* (1976)

The total number of borrowings used in this drama is twenty-nine (29). The following are the examples:

13. a) ...*ke tsoafa ho etsetsoa time-table joalokaha eka ke moshanyan'a sekolo: borakafese, 8 a.m. tinare, 1 p.m. ; sophoro, 6 p.m.!*

Three borrowings are used in this utterance, namely: *borakafese* 'breakfast', *tinare*, 'dinner' and *sophoro*, 'supper'. Breakfast means a meal taken in the morning, dinner is a meal taken either at lunch or in the evening but in this case it means a meal taken at lunch, while supper is a meal taken in the evening. All these borrowings communicate the idea that both the addresser and the addressee are informed about the English words for different types of meals. The Sesotho form that could have been used for *borakafese* is *Lijo tsa hoseng*, for *tinare* the Sesotho form is *lijo tsa motšeara* while for *sophoro* the Sesotho form is *lijo tsa mantsiboea*. Even in this case Khaketla's use of the borrowings is effective.

13. b) *Eena 'misisi a ka thabela joang lijo tse tšoarolang ke 'meiti e tšoeolang?* (1976: 10)

How could the mistress like food that is handled by an untidy maid?

There are two borrowings used in the above utterance '*misisi* and '*meiti*. The first one denotes a female employer and the second one denotes a domestic worker. The word '*misisi* is derived from the English word 'mistress' and mistress is an old form for a female employer. The Sesotho form that could have been used for this borrowing is *mong'a mosebetsi*. Close reading, shows

that this Sesotho form is polite and more vivid compared to the borrowing. The second borrowing, *'meiti* is derived from an English word 'maid', which means a domestic worker. In Sesotho the word *'meiti* gives the impression that this worker is expected to work like a slave, it even implies that she is not well paid. The Sesotho form that Khaketla could have used is *mosebeletsi oa lapeng*. This Sesotho word like *mong'a mosebetsi* above, sounds more polite but it does not lay emphasis on the point that the maid is hired so Khaketla's use of the borrowing, *'meiti*, in this context is effective.

In conclusion, Khaketla has extensively used borrowings in her two texts; *Mosali eo u 'neileng eena* (1954), and *Ka u lotha* (1976). Some of these borrowings deliver the message in a vivid manner and help to avoid ambiguity. Borrowings also enhance style in Khaketla's plays. Finally, Khaketla's use of borrowings shows that, she has a good command of both English and Sesotho, and this can thus account for her competence in manipulating the languages at her disposal to express her thoughts and experiences clearly.

3.2 DIMINUTIVE FORMS

One other stylistic feature that distinguishes Khaketla from other authors is her prominent use of diminutive forms. About diminutives, Guma (1970:70) points out that in Sesotho, they are formed by the use of suffixes like, /-ana/, /-ane/, /-nyana/ and /-anyane/. He points out that the use of some suffixes is accompanied by morphophonemic changes, that is, changes that occur in the phonemes of morphemes when certain morphemes are added or juxtaposed to others. He goes on to show that diminutives serve one of the following purposes; signification of a small thing in size or quantity, the demonstration of young or immature animal, and lastly, signification of derogation depending on the context and the speaker's attitude or tone. Close reading of Khaketla's works shows that she hardly finishes a paragraph without using a diminutive form. When she is asked the reason why she makes an extensive use of diminutives Khaketla says; "*Motho e mong le e mong ha a ikholise empa re atisa ho inyeneyatsa*" 'Each and every person doesnot exalt him or herself but we normally humble ourselves'. From this explanation we learn that Khaketla believes in humility probably because according to her biography she is one of those women who are educated so she does not want to lift up herself. The use of diminutives can therefore, be said to be Khaketla's linguistic thumb print. With this device, she manages to propel the message in her works to the desired direction, and also manages to mark herself out as a unique female dramatist.

Comparatively, Khaketla's counterparts do not make an extensive use of diminutives. The only author who has attempted to make use of this device is B.M. Khaketla in his two plays, *Tholoana tsa sethepu* (1954) and its sequel *Bulane* (1958). There are thirty (30) diminutives in *Tholoana tsa sethepu* (1954) while in *Bulane* (1958) forty-two (42) diminutives are evident

and these numbers are fewer than the ones in Khaketla's works where there are: (107) diminutives in *Mosali eo u 'neileng eena* (1954), (115) in *Pelo ea monna* (1977), (57) in *Ka u lotha* (1976) and (98) in *Ho isa lefung* (1977). Though used to a lesser extent, this device in B.M. Khaketla's works has been used for the same purpose as in N.M. Khaketla's works. About B.M. Khaketla's use of diminutives, the assumption is that, since these two Khaketlas are husband and wife, one way or another they might have influenced each other in their writing career though 'Masechele claimed to have not been influenced by her husband. This impression is based on the fact that there are yet other aspects of language that appear to be common in the works of these two authors. To clarify this idea, let us consider a few examples of words that are used frequently in their works.

14. a) *ngoetsana*, 'little daughter-in-law',
- b) *sefeeqana* 'short person'
- c) *senyoronyoro* 'one who anoints himself with much fat'.

The above words appear in B.M. Khaketla's *Tholoana tsa sethepu* (1954) as well as N.M. Khaketla's *Ka u lotha* (1976), and *Pelo ea monna* (1977)

3.2.1 *Mosali eo u 'neileng eena* (1954)

In this drama, Khaketla has used hundred and seven (107) diminutives. Below we give few examples:

15. a) *Puonyana tse manyalanyana tse tsa lona...* 'These nonsensical little utterances of yours...' (1954:9)

The above utterance is by 'Malitaba, and is addressed to Tseleng. In it, the suffix */-nyana/* has been added to the words, *puo* and *manyala*. *Puo* means an utterance, so the diminutive suffix added to this word diminishes Tseleng and Thato's utterances. The assumption might be that 'Malitaba despises these talks because the message conveyed by them is bad, or it might be that she despises Tseleng and Thato together with whatever they say. 'Malitaba's feelings of hatred for Tseleng are therefore vividly portrayed by this word *puonyana*. The word *manyala* in this case means rubbish. In example 15 a), Khaketla associates Tseleng and Thato's utterances with nonsense, and this denotes that their utterances are bad and can therefore have a bad influence on other people. As if it is not enough, Khaketla adds the diminutive suffix to this word *manyala*. The assumption is that, the addition of diminutive suffix to *manyala* highlights the filthiness of Tseleng and Thato's conversation. Once again, 'Malitaba's feeling of contempt towards Tseleng and Thato are portrayed through this diminutive; she sounds disgusted, therefore we can presuppose that she is not in a good mood or good terms with them.

Below is another example:

15. b) *Ua utlwa ge, mogats'a ke, ba re ga ke compete, mare ma-B.A.nyana aa wotlhe a mo tlase ga dinao tsa me.*

You see my wife, they say that I do not compete, but all these little B.A. graduates are below my feet. (1954:21)

The above utterance is by one old Tswana man who is a chairman of the city council in this play. The information from the play shows that, this utterance has been triggered by the fact that some youths in the meeting ask this old man

various challenging questions and he becomes annoyed and calls them *ma-B.A.nyana* (little B.A. graduates). The abbreviation B.A. stands for Bachelor of Arts. The suffixing of */-nyana/* to the noun *Ma-B.A.* ‘people holding Bachelor of Arts degree’ seems to belittle people with this qualification instead of regarding them as important. The assumption here is that the speaker holds a lower qualification; however he regards himself as better or more knowledgeable than the B.A. graduates. The mood and feelings reflected by the diminutive are those of contempt towards these B.A graduates. Khaketla’s use of the diminutive form in this case is therefore effective as her feelings of negativity are made explicit. On the other hand we can say that Khaketla makes use of the diminutive in this regard to humble herself as we have learnt from her biography that she herself holds a B.A. degree, or it might be that she uses this diminutive as one way of reflecting how some communities view people with B.A. degree.

3.2.2 *Pelo ea monna (1977)*

There are hundred and fifteen (115) diminutives in this book and few examples are given below:

16. a) *...ke na le metsoalle ea mefuta-futa, ho tloha ka 'Matšupiso oa lethuela...ke se ke sa bolele rang-rang ena ea mofuta oa ka, ho tla fihla ho bo-'misinyana bano ba mono sekolong...(1977: 36)*

I have different types of friends, starting with 'Matšupiso, a sangoma ... not mentioning these many of my type, including those little female teachers in that school...

The speaker here is Puane, and Khaketla depicts her as a heavy drinker. We learn from the above quotation that Puane has a variety of friends, and among

them are female teachers. The diminutive suffix */-nyana/* added to the noun *bo-'misi*, implies that the female teachers referred to are younger than Puane, that is why she refers to them as 'little female teachers'. The use of this diminutive form gives readers a negative thought about these female teachers; it implies that they are not that knowledgeable. The reason for this implication is that among the Basotho, teachers are generally highly respected and the general belief is that they are knowledgeable people, but the suffixing of */-nyana/* to the word *bo-'misi* confines these teachers to a subordinate position. One even gets the impression that, Puane is not educated herself hence, she despises educated females. In presenting Puane as despising educated females, Khaketla tries to show women that, it is a high time that they appreciate good things done by other women, that is, they should stop despising one another.

Another example reads:

16. b) *Koloana seo sa hōla, sa ba sa tla fihla mona moo se leng teng kajeno.*

'That little school developed to where it is today.' (1977: 44).

The character, 'Mateboho, in the above utterance, talks about the development of a certain school. The diminutive suffix attached to this root stem */-kolo/* conveys the meaning that this school was small but has developed over time. The assumption is that the character bears a positive attitude towards the development of this school.

In a nutshell, Khaketla generally uses diminutives to; connote her feelings of either hatred or affection for the expressed character. In some cases, like in

example 16 b) above, she uses them to signify the smallness of the described item. Khaketla even shows her mastery of the use of this linguistic device by attaching Sesotho suffixes to English words as in the case of the abbreviation, “B.A” and the word “Three” (though it has not been cited).

3.2.3 *Ka u lotha* (1976)

In this text, Khaketla has used fifty-seven (57) diminutives. Below are some examples:

17. a) *Kea ba bona kaofela empa eseng ngoananyana-mosatsana ea neng a ntloaetse... U n’u ka utloa ho re u mo nke, u ’n’u mo je maramanyana ana... melomonyana ena ea hae e le metšonyana eka e entsoe ka boomo. Ke batla ke tiisa hore botle bo joalo bo a oeloa.* (1976:17)

I have to admit that they were all beautiful but not as the little young woman who was friendly to me... You would feel like eating up her small cheeks...her small lips were darkish and as if purposely made. I am sure that type of beauty is rare.

In this utterance Matšelisō is talking about a certain woman whom she describes as *ngoananyana-mosatsana*. The diminutive suffixes attached to this compound word signify that this woman is still young. The assumption is that the speaker’s tone is warm, which means she seems to like the character that she is describing. She further shows her positive attitude towards the character as she talks of her *maramanyana* as those which can tempt a person to eat. A person is normally tempted to eat food that appears palatable or that is eye-catching. The suffixation of */-nyana/* to *marama* therefore, implies that the character’s cheeks are attractive. She also describes her *melomonyana* as darkish. The suffixation of */-nyana/* to *melomo* highlights that the character’s

lips have added to her beauty, it also gives the impression that these lips are small. In general, the use of diminutives in this utterance emphasises the beauty of this woman that is being described. It also reveals the speaker's feelings of affection towards the character. We can therefore learn from the utterance that women can compliment each other. This idea goes along with Holmes' (1995:125) assertion that, "people pay more compliments to women because they know women value them." Holmes assertion shows that women are people who can compliment others if necessary; as a result for Holmes it appears to be socially appropriate to compliment a woman than a man as is the case in the above example where one woman is complimenting another woman. Below is another example:

17. b) *Ke ha ekaba ho entse joang hore ke khaohane le babynyana ee ea ka?*

'What could have happened that would make me part with this little baby of mine?' (1976:33)

The above utterance is by Nthako to his wife Tselane. The word 'baby' means a small child, but in this context it means a wife, its use is meant to highlight Nthako's feelings of affection towards his wife. The affixation of the diminutive suffix to the word 'baby' further emphasises Nthako's love for Tselane. The assumption is that the speaker is even patting the character to show that he loves her dearly. It is through this diminutive that Khaketla has managed to reveal her positive attitude towards this character she is describing.

3.2.4 *Ho isa lefung* (1977)

In this play ninety-eight (98) diminutive forms are evident, examples are given below:

18. a)...*ha ke ne ke mo iselitse motohonyana oane...* ‘...when I had brought him that little soft porridge. (1977:14)

In the above utterance ’Mapitso has brought soft porridge for Tšepo who is ill. The diminutive suffix attached to the word *motoho* literally signifies the quantity of the soft porridge given, for instance, one can say that Tšepo was given just a small amount of soft porridge. Nonetheless, in this context, the use of the diminutive form has nothing to do with quantity but it reflects ’Mapitso’s feelings of compassion for the sick Tšepo and his stressed out mother who is nursing him. Again we can deduce from this utterance that women do support each other during hard times as ’Mapitso is doing to ’Matšepo.

Below is another example:

18. b)...*o beha sekotloloana fatše...* ‘...she puts a small basin down on the floor.’ (1977: 15)

In this example, the diminutive suffix highlights the size of the basin that the character is putting down; it is a small basin. Apart from that we learn from the mood and the tone of this sentence that the character puts down this basin with great care. This assumption is highlighted by the diminutive suffix attached to the word, *sekotlolo*.

To conclude this section, close reading of Khaketla's works shows that her use of diminutives cuts across all her texts and this therefore distinguishes her from her counterparts. Besides, she seems to use diminutives as one way of displaying her attitude towards whatever she describes. Among her counterparts, B.M Khaketla appears to have also used diminutives extensively in his drama *Tholoana tsa sethepu* (1954), and about this, it seems like these two authors, B.M. and N.M. Khaketla have somehow influenced each other in their writing career though 'Masechele denied this in an interview with her.

3.3 NICKNAMES AND ENDEARMENTS

One other feature that distinguishes Khaketla's style is her frequent use of nicknames and endearments. Holmes (1995:15-16) refers to nicknames and endearments as intimacy markers and positive politeness devices which are appropriate to friends and family. Such markers or names are sometimes connected with what a person looks like, or what she or he has done or they may serve as one way of expressing one's love for another. These features enhance style in Khaketla's dramas, and above all, reveal her attitude towards her characters.

3.3.1 Naming among Basotho and in Khaketla's counterparts works

A birth of the child among Basotho is highly significant, as a result, the name is not simply picked up at random but as Semata (1977:7) states, it should have the meaning and sociocultural significance attached to it. Naming therefore is a family affair however, names are given depending on different life situations to mention but few: a child may be named after a certain historical event and such are called commemorative names for instance, "Tlala", this person might have been born when there was a great famine in the whole country or in his family. Some names denote the sex of the bearer, for example, "Palesa" is the name given to girls while Thabo is the name for boys. Some children are born as a result of illegitimacy; such children are given names such as "Matlakala", "Moramang" and others. In some other cases, children are given clan names, for example, "Motaung", "Phoka" etc. Lastly, some children may be named after their fore-parents for example, "Serame", it should however be noted that such names may be confusing because one might think that they are commemorative when in fact the bearers are named after their grandparents.

Although nicknames do appear in the works of, Matlosa (1950), B.M. Khaketla (1954), (1958) and Ntšaba (1964), they however appear mostly in the form of eulogues (metaphorical and associative). Eulogues are still one form of nicknames, but they are used frequently in praise poems *lithoko*, and *Lifela tsa litsamaea naha*. Among Basotho, praise poems are associated with males. When he defines eulogues, Kunene (1971:37-38) says that metaphorical eulogues identify the person with phenomenon of nature, which are noted for possessing to the highest degree the qualities observed in the expressed hero. For example, in *Tholoana tsa sethepu* (1954) Malokobe and Tlali call each other “Tlake”. This name is metaphorical; ‘tlake’ is a vulture, and one of its outstanding characteristics is that it feeds on dead animals. Malokobe together with Tlali can be likened to vultures because they seem to feed on Bulane who in this context is regarded as dead, and this means that now that Bulane is no longer going to be a chief, his chieftaincy will be taken over by his half brother Mohapi. In that case, Malokobe and Tlali would be Mohapi’s close councilors, which means they would enjoy the benefits that would have been enjoyed by Bulane’s councilors. In general, Malokobe and Tlali are happy that Bulane is treated unjustly; they seem to use Bulane’s problems for their own advantage. Associative eulogues on the contrary are the ones in which the hero is praised for his association, either in blood or in marriage, relationship or comradeship in arms, with other people, Kunene (1971:38). For example, Matlosa in *Katiba* (1950) calls his son Mokotso, *Mali a Phokeng* ‘Blood of *Phokeng*’. He calls him so, because Mokotso, like his father Katiba, belongs to the Bafokeng clan.

3.3.1.1 *Mosali eo u 'neileng eena* (1954)

The total number of nicknames used in this play is seventeen (17). Below are examples as well as the real names of the characters:

19. a) *Mathe*, 'Saliva' and *Leleme*, 'Tongue' for Tseleng and Thato respectively.

The common aspect about *mathe*, 'saliva' and *leleme*, 'tongue' is that they are inseparable since both are found in the mouth and they also need each other in order for digestion to be carried out. Apart from that, the tongue in particular helps to control the flow of saliva in the mouth and the saliva on the other hand provides lubrication that assists in the free movement of the tongue. It is therefore evident that the tongue and the saliva need each other; without one, the other will not be fully functional. As it can be observed, the words, *mathe* and *leleme* do not have any connection with the names, Thato and Tseleng. However, the implication attached to these nicknames is that, Thato and Tseleng are close friends who are always together, and they need each other hence why a Mosotho would say *Ke mathe le leleme* 'They are saliva and tongue'.

In reality, intimacy between Basotho women is common. This is a state whereby people have close personal relationship. Sometimes this intimacy is promoted by the poverty that prevails among most Basotho, therefore people are always in need of each other. Khaketla's use of nicknames like the ones discussed above further encourages unity among women, as that can be one of the ways in which they overcome their problems. Intimacy and unity therefore are one of the goals of feminism as suggested by Register (1986:169). She claims that, for literature to earn feminist approval, it must promote sisterhood. She gives an example of an American feminist movement which seeks to create

a feeling of sisterhood, a new sense of community among women in order to overcome group self-hatred and the animosity that many women feel for others.

19. b) *Ngoan 'a litsela* for Tseleng

As we have seen under section 3.3.1 above, Basotho give names depending on certain circumstances. According to Mohome (1972:7) in choosing the name for the child the parents should be careful not to select a name that will reflect a bad reputation and psychological insecurity for the child. The meaning attached to the name Tseleng therefore is that the bearer was born while the mother was on the way to somewhere. This nickname *Ngoan 'a litsela* 'child of the ways' therefore originates from the name Tseleng which is the real name of the character being expressed and the similar meaning is hence attached to this nickname.

3.3.1.2 *Ka u lotha* (1976)

Khaketla has employed twenty-three (23) nicknames in this drama. Examples are given below:

20. a) *Thungthung* for Palesa

The name Palesa means a flower and the nickname *Thungthung* also means a flower, which means that this nickname is equivalent to the real name of the character. Khaketla seems to have used metaphorical eulogie in this case and according to Kunene (1971:37-38), metaphorical eulogie is a eulogie which identifies the hero with phenomenon of nature. The character who Khaketla is expressing is compared to a flower probably because she possesses some of the

qualities of the flower. For example, a flower is a plant that is normally beautiful and attractive. The assumption therefore is that the bearer of this nickname is equated to a flower because she is as beautiful as a flower. Readers can therefore learn from Khaketla's use of this nickname that there is a woman to woman relationship between Khaketla and this female character she is describing. This impression is based on the point that in reality it is seldom for a person to compliment somebody she does not like.

20. b) *Mpusenyana* for Puseletso

The nickname *Mpusenyana* is derived from the real name of the character, Puseletso, which means to bring back something. This name is normally given to a child born after the one that has passed away. *Mpusenyana* is therefore formed by addition of diminutive suffix */-nyana/* and prefixation of */M-/* to the name Puseletso in which part of the noun */-letso/* is deleted. The prefix */M-/* is usually used with nouns formed from verbs, so Puseletso is from the verb-stem */-busa/*, 'bring back'. The diminutive suffix */-nyana/*, which is added to this name have resulted in the nickname *Mpusenyana* and this diminutive implies that a little of something has been brought back and in this case, a child. It also highlights the addresser's positive attitude to the addressee and it implies that the addressee is younger.

3.3.1.3 *Ho isa lefung* (1977)

Khaketla has used fifteen (15) nicknames in this play. Below we cite a few examples:

21. a) *Tšoantšoang* for Tšoanelo (One of the characters in *Ho isa lefung* 1977)

This nickname is derived from the name, Tšoanelo which stems from the verb *ho tšoaneloa* ‘to suit’. In it, the last part of the noun stem has been deleted and thereafter, the first part of the name is reduplicated. The name Tšoanelo as well as the nickname *Tšoangtšoang* appear more like descriptive eulogues, which according to Kunene (1971:43) are eulogues which arise out of qualities of the hero such as physical appearance and singular manner of dressing. The implication attached to this nickname is that its bearer has facial and bodily features that enhance her beauty, which means she is an attractive person. Khaketla has therefore managed to create a beautiful image which evokes the sense of admiration for the character from the readers.

21. b) *Tšeponyana* for Tšepo (the main character in *Ho isa lefung* 1977)

Tšeponyana ‘little hope’ is formed by the suffixation of the diminutive affix */-nyana/* to the name Tšepo. Khaketla has here retained her ability and love for the use of diminutive forms and this is probably not meant to change people’s names as such, but as she said in previous sections, to display humility. The assumption underlying the nickname *Tšeponyana* is that, it has been given to the bearer by his parents probably because he is the only child in

the family, meaning he is the only hope for his parents. Again, since Tšepo has been depicted as sick, this nickname gives the impression that the parents still believes that he would recover. Apart from this, the diminutive suffix attached to this name Tšepo gives the impression that *Tšeponyana* is still young.

3.3.1.4 *Pelo ea monna* (1977)

In this play Khaketla has employed twenty-three (23) nicknames. Below are some examples:

22. a) *Ntšoakana* for Ntšoaki

The above nickname is formed by the addition of the diminutive suffix */-ana/* to the name Ntšoaki. This name is literally from *ho tšoaka* ‘to mix’. So traditionally, in Sesotho this name is given to a female child born after several males. The assumption therefore is that *Ntšoakana* also comes after various males, which means her being born has added a mixture to the family that used to have boys only. For this reason, we may even assume that *Ntšoakana* is the beloved child in the family which has been longing for a baby girl.

22. b) *Ntjantja* for Mosele and Mokoto

The three names above are equivalents on the basis that they refer to a dog. These names came about as a result of *Hlonepha* ‘respect’ custom among Basotho. According to Matšela (1990:43) this is the custom whereby a daughter-in-law is not supposed to call her in-laws; father and brothers by their names. This custom goes along with the custom of *Ho reela* ‘name after somebody’, because it is in the custom of *ho reella* that a child can be named

after his or her grandparents and as Matšela notes, daughters-in-law have to also respect such children as though they are people they have been named after. The umbrella name for the above names therefore is Mosela-Ntja. According to Sesotho culture, these names are given to children who are born after children who have passed away. Ntjantja is originally *Ntja*, ‘a dog’, which means in the nickname *Ntjantja*, the base has been duplicated. It should be noted however that not all nouns formed from reduplication of the base are always nicknames. *Ntja* ‘a dog’, is one of the domestic animals whose duty is to guard people and equipment. Though a dog performs this important duty of guarding, it is normally despised probably because it is one of the dirty animals which consume everything including rubbish. The implication attached to the nickname *Ntjantja* therefore is that the bearer comes after many dead children and it appears as if she is the one who caused the death of these children.

3.3.2 Endearments

Besides the above nicknames, Khaketla frequently makes use of endearments to enhance her style. Endearments are action words or terms that express one’s love for someone. These endearments are used particularly in her book *Ka u lotha* and below we give examples and only one example will be treated separately because it appears like most endearments bear similar connotation:

23. a) My sweet,
- b) My darly,
- c) My dear. Khaketla (1976)

The first endearment; 'My sweet', originates from the word 'sweet' which means to have a taste like sugar, and if used to refer to a person's character, it means to be kind, gentle and friendly. In this case this word is used as one way of addressing a person that one loves. The implication attached to this word according to Mills (1995:117) is referent to something good and sweet to eat. The message communicated therefore is that the way this character loves this other one makes her think of her as something sweet. Through the use of this endearment Khaketla has evoked the readers' response by using the sense of taste to express one's passionate feelings for another.

The use of these endearments gives the readers some clues about the author's attitude towards her characters. Apart from that, their employment aligns with West and Zimmerson's (2004:105) contention that women use particular endearments more than men do. Though these endearments are used by women, they are normally used to refer to women. About this, Mills (1995:117) maintains that there is a large range of words such as 'honey', 'sweetie' and many others, which are used to refer to women more frequently than to men. She goes on to show that, such words imply reference to something good and sweet to eat. But in this context, the impression is that the author talks about somebody she loves. In general, women seem to be passionate, that is why most of the time they make use of endearments.

In conclusion, the feature of nicknaming characters seems to flow throughout Khaketla's works. The study has ascertained that she uses endearments in *Ka u lotha* (1976). These features can be said to be her linguistic thumb prints, which have helped her works occupy a special place in the development of Sesotho drama. Again this feature shows that Khaketla as a Mosotho woman

and a mother is familiar with the nurturing of children whereby mothers always praise and play with their young ones.

3.4 CHILD LANGUAGE

One other device that distinguishes Khaketla's style from that of her counterparts is the use of the language that is associated with babies. When asked about this device, Khaketla states that with her, the language associated with children comes automatically whenever he is talking about babies and the reason for this is that she mothered six children. For the purpose of this study, a baby is regarded as a small child of between zero and twenty-four months or a child who does not know how to speak. Though Khaketla has not used this language extensively, she appears to be the only author who has employed this device. It is also noteworthy that she has used this device only in her two books namely, *Ka u lotha* (1976) and *Pelo ea monna* (1976). According to Cho and O'Grady (1987:466-467) children are exposed to a variety of sounds in their environment, and before they can acquire language, they need to differentiate between non-speech noises and speech noises, that is why it is important for mothers to talk to their babies.

Comparatively, child language does not feature in the works of Khaketla's counterparts. This is not surprising because as it has been stated earlier, Khaketla's counterparts are mostly males. Therefore, it is probably because of their sex and sociological division of labour that they as males are ignorant about language associated with small children, or the nurturing of children, while Khaketla as a woman and a mother is knowledgeable about this language. Below we give one example per text, and we give one example because as stated earlier, though child language is evident and peculiar to Khaketla's

works, it has not been used extensively, there are only two examples from each text so the feeling is that one example in this regard will do. In the analysis the language dedicated to children is presented in bold.

3.4.1 *Ka u lotha* (1976)

In this text there are two instances where Khaketla has utilized the language associated with children:

24. a) ...*helang basali! Eo u tsoa kae moo? 'Mèla, Dudu! Tlisa sefena... 'Mè-tè-tè-tè-tè! Hape! 'Mètè! Hape-hape: Mèkhèthè! Ha kea utloa hantle: M-mètètè!* (1976:14)

Wow! Where is this one from? Hello Dudu! Bring that snout, kiss me! Again! Kiss me! I did not feel it! Kiss me!

The first word *'Mèla*, was supposed to be *lumela* 'hello'. In this word, *'mèla*, the first syllable */lu/* is deleted, and replaced by the syllable */m/*. This syllable deletion and replacement seems to have been done to simplify this word for a child to be able to articulate it. The second word *Dudu*, appears to be a nickname given to this character that the speaker is addressing. Assimilation seems to have been adopted in the formation of this nickname. According to Cho *et al* (1987:470-471), assimilation is the phonemic process which involves the modification of one or two features of a segment under the influence of neighbouring sounds. They also perceive assimilation as children's tendency to maintain the same place of articulation for all of the consonants or vowels in a word. This tendency is observed in the word *Dudu* in which two alveolar stops */d/* and identical vowels, *u* in both syllables are used. Besides

assimilation, repetition of the syllable /tè/ in the word 'mètè is evident. This repetition is probably applied to allow the child to imitate the speaker, and it also adds a playful mood to the word, thus making it easier for the child to pronounce. Finally, in the word 'mekhèthè, the syllable /tè/ is deleted and replaced with the syllables /khè/ and /thè/ respectively. The addition of these syllables, like in the case of the repetition discussed previously, adds a playful mood to this word so that the child can acquire it quickly.

In general, careful reading of the language associated with children reveals the use of the following aspects of linguistics: repetition, syllable simplification or assimilation and deletion. In *Ka u lotha* (1976), this baby talk is not necessarily spoken to a child, but to an adult who is a close friend of the speaker. The assumption is that Khaketla uses it with adults to highlight the intimacy between these two women, the addresser, Morongoe and the addressee, Matšelisó who are depicted as friends. It therefore appears as if Morongoe and Matšelisó are as close as a mother can be to her baby. In reality, this type of language is attributed to small children; it is used exclusively by mothers or baby sitters. Through this device, Khaketla highlights the significance of women in child development; they are the first language educators. By highlighting this duty, it is like Khaketla is trying to show men that, though they relegate women to the position of inferiority, women play a significant role in the development of the whole person, and as such, she has managed to distinguish herself out as unique from her counterparts who have not used child language in their plays.

3.4.2 *Pelo ea monna* (1977)

There are also two cases of language attributed to children in this drama:

25. a) *He, Ntsoakana, ke ofe joale oo morafu?... (O aka lesea.) 'Mela khe, oaneso! Tso 'na 'na! tse'ng hona ho mpe hoo, ho linko li motsepere hoo? Oee? Tse'ng hona hoo ho tšoana ka Ntoa-ntoa a sapa bana ka sekolong?* (1977:59)

Hey Ntšoakana which mine is this?...(she kisses the baby.) Halo! *Jo 'na!* what is this ugly thing with a flat nose? What is this that looks like Moloantsoa beating up pupils in the classroom?

A number of physical qualities are derived from the above utterance; the child is depicted as ugly and with a flat nose. She also looks like her father in his bad mood. The word *'mela* has already been analysed as can be observed under 3.4.1 above. An exclamation, *khe* originates from *hee*. *Khe* has possibly been used in this regard because it has the playful mood that is favoured by children. In the word *oaneso*, the sound /ng/ is omitted and this has made this word much easier to pronounce. The word *tso* is a replacement of the word *jo*, and this replacement is possibly done because of the playful mood in the word *tso*. In the question, *tse'ng hona ho mpe hoo, ho linko li motsepere hoo*, the following changes are observed: *tse'ng* has replaced *ke'ng*, the noun agreement /ho-/ has been omitted and this omission results in a change of a qualification stem, /-be/ into /-pe/ and finally, in the word *motsepere*, the second syllable /tle/ is replaced by /tse/. All these changes have simplified the utterance and have also created a playful mood in it and these are the qualities that are needed in a child language in order that the child can quickly acquire it. In this play unlike in *Ka u lotha*, this utterance is directed to the baby, and once again Khaketla has displayed her experience as a mother.

To conclude this section, everybody in the family can use baby talk; however, it naturally characterises language used by mothers or child minders. This style supports the allusion made by West and Zimmerman (2004:104) when they claim that, “Speech can also be associated with certain activities, which are determined by gender according to traditional division of labour along gender boundaries.”

3.5 CONCLUSION

In conclusion, the chapter set out to analyse the stylistic features that Khaketla has utilized to evoke the response of her audience. In the process, it looked into how she, as the first female dramatist has managed to distinguish herself from her counterparts. It has therefore discovered that she has adopted her distinct stylistic features.

In this chapter, the following stylistic devices which appear to occur predominantly in Khaketla’s works have been analysed: contact of languages, which incorporates code-switching and borrowings. These two devices have added on the artistic beauty in her works. They have also helped her to express her thoughts and ideas vividly. Apart from that, they show that, one language is enriched through its contact with other languages.

The second device that distinguishes Khaketla’s style is the extensive use of diminutive forms. This aspect has been used mostly to signify; derogation, the author’s passionate feelings about something and the size of the described figure.

The other device that has enhanced Khaketla's style is the use of nicknames as well as children's language. These two have revealed her experience as a mother, because mothers or child minders are usually the ones who generally make use of nicknames and child language. Generally, these are the aspects that have marked Khaketla's linguistic thumb print; they have hence helped her works occupy a special place in the development of Sesotho drama.

CHAPTER 4

CHARACTER PORTRAYAL

4.0 INTRODUCTION

This chapter compares and contrasts the portrayal of male and female characters in Khaketla's works with those of her counterparts. The first section deals with the comparison of Khaketla's male characters with the male characters of her male counterparts while the second section compares Khaketla's female characters with the female characters of her counterparts. This chapter evaluates whether Khaketla, as a female dramatist, tries to correct and eradicate patriarchal discrimination held over females; that is, whether she refutes factors and stereotypes that enhance the oppression of women in the society through her characters. In order to pursue this aim, the chapter tries to respond to this question: does Khaketla as a female dramatist depict her female and male characters differently from her male counterparts? An answer to this question will help readers to identify the place of Khaketla's works in the development of Sesotho drama. It is noteworthy that in this chapter predecessors and contemporaries are not separated since it seems their character portrayal of both men and women is similar.

Before embarking on the discussion, it is imperative to provide the reader with the definition of characterization. Characterization is the manner in which the author presents his or her characters in the story. Msimang (1986: 99) describes the concept of characterization as:

... a sum total technique employed by artists in presenting characters in literary works of art so that such characters are perceived by the audience/reader as persons endowed with moral and dispositional as well as physical qualities.

This definition implies that characters in literature are extended verbal representations of a human being, specifically the inner self that determines thought, speech and behaviour. It is therefore evident that characters are not real people but imaginary persons with human traits and personalities.

In the depiction of characters, different personality traits and physical attributes can be identified. Personality traits can either be social or psychological. According to Mathye (2003:131), the character's social traits are those that concern the character's place in the society, especially the character's relationship to groups and institutions recognised by the society; for example, economic status, profession, religion and others. Physical traits refer to the character's physical build, sex, age, colour – all external attributes. Psychological traits consist of inner feelings, habits, and attitudes; for example, whether a person is emotional or not, aggressive or gentle, active or passive etc. These attributes are relevant to this chapter because in its analysis of characterization, it identifies the characters' physical, psychological and social personality traits. In the process we consider; what the author through the narrator's voice says about the character, what the character says and does and lastly, what the other characters say about each character.

4.1 COMPARISON OF MALE CHARACTERS BY KHAKETLA AND HER MALE COUNTERPARTS

This section compares and contrasts the depiction of Khaketla's male characters and those of her counterparts in order to show how she distinguishes herself from her counterparts with regard to characterisation in her works. The following are the attributes that are dealt with: male dominance versus male submissiveness, male untrustworthiness versus male trustworthiness, and lastly male handsomeness; that is, how Khaketla differs from her counterparts in the description of male handsomeness. It is noteworthy that we extensively discuss two characters from Khaketla and her counterparts' works, however, in cases where the characters who possess the discussed trait are few, only one example will be provided. Again, even though we intend to discuss one or two characters, examples will be drawn from various plays.

4.1.1 Dominant males versus submissive males

To be dominant is to have power and control over others, that is, to hold an authoritative or superior position. To be submissive on the other hand is to be meek and always willing to obey others even if they are unkind. Furthermore, to be submissive it is to hold a subordinate or inferior position. Males in the works of Khaketla's counterparts are portrayed as occupying dominant positions in both their families and the society, and by contrast, males in the works of Khaketla are presented as holding subordinate positions in both their families and the society. Examples of dominant males in Khaketla's counterparts' plays are: Seobi in *Sek'hona sa joala* (1939), Katiba in *Katiba* (1950), Matete in *Tholoana tsa sethepu* (1954), Bulane in *Bulane* (1958), and Sehloho in *Pakiso* (1979). Submissive characters in

Khaketla's works on the other hand are: Ntjakoebela and Sootho in *Mosali eo u 'neileng eena* (1954), Kahlolo, Patlo and Motlalempi in *Ka u lotha* (1976). The comparison is dealt with in this order: Seobi as an example of a dominant character in Mofokeng's *Sek'hona sa joala* (1939), is compared with Ntjakoebela as an example of a submissive character in Khaketla's *Mosali eo u 'neileng eena* (1954). Another example is that of Matete as a dominant character in B.M. Khaketla's *Tholoana tsa sethepu* (1954), and Sootho as a submissive character in N.M. Khaketla's *Mosali eo u 'neileng eena* (1954). In the ensuing discussion the study highlights the issues of feminism that might have influenced the authors to present their characters the way they have done. Could it be that male authors feel that men are by nature superior, hence their dominance in their texts, or could it be that Khaketla as a female seeks to promote female dominance in order to elevate women? These will be responded to in the analysis.

4.1.1.1 Seobi in *Sek'hona sa joala* (1939) versus Ntjakoebela in *Mosali eo u 'neileng eena* (1954)

In the play, *Sek'hona sa joala*, Seobi is a polygamous husband of 'Malirontšo and Morongoe, and is also a father to Phephei and Lirontšo. Seobi quarrels with his friend Lefaisa due to the beer mug that Lefaisa slaps out of Seobi's hands. Their quarrel results in Seobi terminating the engagement between their children, Phephei and Keneuoe. As a result Phephei disguises himself as a traditional doctor in order to find the truth about the root cause of the quarrel between Seobi and Lefaisa. The summary of *Mosali eo u 'neileng eena* (1954) is given in chapter three under sub-section 3.1.2.1. However, briefly in this text Ntjakoebela is described as 'Malitaba's husband, and they live together with their niece, Tseleng.

Mofokeng depicts Seobi as a dominant figure in his family while Khaketla portrays Ntjakoebela as a voiceless and submissive person in his family. Seobi's dominance is observed when he agrees upon the marriage of his son without the consent of his family. According to typical Sesotho custom as Segoete (1915:53) states, a boy desiring to get married should inform his parents by means of, *ho raha moritšoana* 'to kick a dish'. This is when a young man let go cattle very early in the morning without milking them. Upon seeing this act, the boy's father would ask the boy who he intends to marry, or the father would tell the boy about the girl who he thinks is of good repute. Then the family would make preparations to send somebody to go and 'ask' for that girl. Seobi could have therefore consulted with his family especially his wife before making any agreement with Lefaisa. After discussing this issue with his wife, Seobi together with his concerned relatives could have formally met the family of Lefaisa to discuss and agree or disagree on the marriage of their children. However, in this case, it appears as if Seobi and Lefaisa misused their friendship and held an informal interaction whereby alone they agreed on the marriage of their children, and this appears uncommon among Basotho. The following quotation reflects the idea that Seobi and Lefaisa did not involve anybody in the engagement of their children:

26. a) *Ntat'ae le ntat'ao, kamoo u tsebang, ba se ba ile ba bua ka taba tsena, ba ba ba utloana.*

'His father and yours as you know have discussed and agreed upon this issue.' Mofokeng (1939:9).

It is clear from this quotation that Seobi and Lefaisa discussed and agreed on the engagement of their children. It is also evident that the agreement has been between the two of them, no relative nor the wife of either of them seemed to have been consulted in this regard. One even assumes that this agreement was done while drinking, and this assumption is based on the fact that the cancellation of this very agreement is later done while the two are at the bar drinking beer. We can therefore conclude that Seobi is indeed authoritative in his family and he might have been motivated by the society in which he lives to behave in this manner; it can happen that it is the society that still maintains that women are children who should be excluded from the decision-making that involves marriage of children.

Seobi's dominance in his family is further revealed after his quarrel with Lefaisa, Seobi just terminates the engagement of their children without consulting his family; that is, he does not provide his family with the details about the sudden cancellation of Phephei and Keneuoe's engagement as can be observed in the following utterance by Phephei:

26. b) *Ha a ntlhaloetsa le hore na ba tsekile'ng, ena e seng e bile e etsa hore a koenehe tabeng e kana-kana. Ke maketse haholo.*

He did not even explain the cause of their squabble, which resulted in him reneging from such an important matter. I am so surprised. (1939:16)

The message deduced from the above quotation is that Seobi is a dictator. He does not seem to be willing to discuss his decision with anybody, probably because he believes that he is always right and superior. Procedurally, as it has already been indicated, Seobi could have discussed

these issues surrounding his child's engagement with his wife as Matšela (1990:26) indicates; "*Ha ba lelapa (haholo ntata le 'ma) ba se ba lumellane ka moroetsana, e n'eba ba tla tsebisa lelapa...*" 'When the family (especially the father and mother) has agreed upon the girl, they would inform the family...' He could have also informed Phephei about the changes concerning the engagement. Close reading of Seobi's actions shows that he is a typical Mosotho man who as the head of his family is a decision maker; that means his decisions are final, and they cannot be challenged by anybody as it is also reflected in the following utterance by 'Malirontšo:

26. c)...*mohlomong khalefo ena ea hae e tla tloha e fela, leha empa ke tseba hore ntat'ao ha a buile eba u buile...Ke ka mohlolo feela a ka fetohang ho seo a se bolelang.*

Maybe he will cool down, though I know that your father's decision is always final...It is only in very rare cases that he can change his mind from what he has decided. (1939: 17)

We learn from this utterance that Seobi is not only authoritative but also aggressive. An aggressive person is the one who behaves in an angry and threatening manner; that is, he or she shows violent behaviour towards others. The implication is that Seobi hides his dominant character under aggressiveness. That is, he silences whoever intends to question his authority by being hostile towards that person, and this is usually the case with men who are authoritative in their families; relying on aggression and instilling fear. Mofokeng seems to be writing from a male perspective; he knows that men sometimes misuse their physical strength to dominate women and children.

We also deduce from the utterance in example 26. c) that Seobi is a man who hardly changes his mind ...*leha empa ke tseba hore ntat'ao ha a buile eba u buile...* We can therefore conclude that Seobi's behaviour is motivated by the fact that he believes in himself as a dominant member of his family, meaning that he is aware of his dominant behaviour. He seems to be exercising his power over Phephei simply because Phephei is his child. The assumption is that Sesotho culture encourages men to dominate women and children because it discourages their active participation in the affairs such as marriage, and it generally promotes women's passivity in decision-making. This is supported by Segoe (1915:53) when he notes that the responsibility of the father was to look for a bride of his choice for his son. It is therefore under this social background that Mofokeng portrays his male characters. He seems to promote the stereotype of men dominating in most spheres of life, and this is the image that social feminism, through the voice of Feminists like, Gilbert and Gubar in Benstock *et al* (2002:158) strongly contests, these feminists reject the idea that a woman should be treated as an "external feminine", that is, an "angel in the house" who is passive, docile, and selfless. According to them women should refuse such submissive roles in order to overcome the above discussed male dominance. One would therefore expect 'Malirontšo to be firm and to strongly oppose unilateral decisions by her husband, but since she is part of the society which subscribes to male dominance, she shies away. By so doing Mofokeng does not challenge the *status quo*; instead he propels its survival.

Conversely, Ntjakoebela's submissiveness is reflected in the case where, while 'Malitaba ill-treats Tseleng, Ntjakoebela is passive. Ntjakoebela

seems to be aware of this situation, surprisingly, he, unlike Seobi in Mofokeng's *Sek'hona sa joala* (1939), does not utter a word about this condition. This is reflected in the following dialogue from Khaketla (1954:22-23),

26. d) Thato: *Hantle, Mathe, ke hore o 'n'a re'ng feela ha a bona phelo*

boo, boo u bo phelang? Kapa 'maakane, banna e ee b'e ka khona ho nts'o re tšo!

‘But actually Mathe, what did he say in seeing this type of life that you are living? Or alas, it does not even ring the bells with men!

Tseleng: Ntjakoebela ha ho ntho eo a ka bang a e etsa, Mathe; ebile le uena u paki ea hore monna ha ho letho leo a ka le etsang lapeng, ha mosali oa hae a sa utloisise.

‘There is nothing that Ntjakoebela can do, Mathe, you are also a witness that a man cannot do anything in his family if his wife does not approve.’

From the above conversation one observes that, firstly, Ntjakoebela seems to be aware of the harsh conditions that his niece, Tseleng, is living under. However, it appears like he cannot help her out of this situation, probably because he is afraid of 'Malitaba and in Sesotho husbands who seem to fear their wives are said to have eaten *phehla* ‘medicine used by women to humble men’. Secondly, we learn from Tseleng's utterance that there is nothing that a husband can do in his family without the approval of his wife. Tseleng's response is contrary to what we have heard in Seobi's family whereby Seobi decides on whatever should happen in his family; and with this in mind we can say that Seobi does not seem to have eaten *phehla* like

Ntjakoebela. In the case of Ntjakoebela, the implication is that he needs 'Malitaba's approval before he does anything. The condition under which Ntjakoebela lives suggests the reason why he is silent about Tseleng's ill-treatment. Khaketla silences the husband while she gives the upper hand to the wife in order to promote female folks. Unlike her counterparts, she distinguishes herself as a unique author who challenges the *status quo* of male dominance in her plays.

Apart from being silent, Ntjakoebela is depicted as secretive. Unlike Seobi who seems to hide his authoritative nature in aggression, Ntjakoebela hides his submissiveness in secrecy. His secretive behaviour is reflected through various things he does as the story progresses. For instance, he secretly builds a house for Tseleng at Tlapaneng, a village far from Ntjakoebela's home; and later he visits Tseleng at her new home at Bopeli, and it appears like it is a two days, journey by train to get to Bopeli from Ntjakoebela's home. The assumption therefore is that Ntjakoebela knew that 'Malitaba would disapprove of the idea of building the house for Tseleng, and visiting her; for this reason, he prefers to do things secretly as is reflected from this utterance by Thato:

26. e) *Le lintho tsohle tseo a mo etselitseng tsona, o li entse joalo ka moshanyana ea utsoang, e sa ke ke motho oa monna ea nang le ha hae...*Khaketla (1954:45)

Even for everything that he did for her, was done as if he was a boy stealing, not as a family man.

Moshanyana 'a boy' in a family is expected to take and obey instructions from his elders. The fact that Ntjakoebela is likened to a boy obviously

communicates the idea that 'Malitaba treats him like a child who is bound to take instructions and obey them. Khaketla does not only liken Ntjakoebela to a boy, but she qualifies that by equating him to *moshanyana ea utsoang* 'a stealing boy'. This portrayal of Ntjakoebela implies that Ntjakoebela knew that, visiting and building a house for Tseleng would not get 'Malitaba's approval, hence the reason why he prefers to behave like a thief. All these actions prove that Ntjakoebela is a submissive man who cannot stand firm in whatever he believes in his family and this is unusual behaviour among Basotho men. Ntjakoebela's behaviour can on the other hand be said to be caused by the fact that he seems to be too docile as Khaketla states it in the following quotation; "*Ua utloa bonolo boo ba Ntjakoebela le bona...*" (1954:24) 'Oh this docile character of Ntjakoebela...'

In a nutshell, Seobi and 'Malitaba's portrayal implies that a family can still operate or survive with the wife or husband as a leader in the family, no one can be said to be a better leader between the two and this gives the impression that husband and wife should be treated as equals in the family. Through Ntjakoebela's portrayal Khaketla seems to empower women and suggest that they be given a chance to exercise power in their families. She does not necessarily encourage wives to be disrespectful to their husbands, but tries to show women that it is high time they stop treating men as leaders in their families, so women, should stand up and liberate themselves from male domination. To men who still believe in patriarchal power of men, Khaketla demonstrates that through literature, she, as a female dramatist, is committed to conscientising other women so that they can also be dominant or dependent in their families like 'Malitaba is dominant and dependent in hers. She also shows men that women are capable of controlling them, so it

is about time that men treat women as their equals, and at the same women should raise their views through writing.

4.1.1.2 **Matete in *Tholoana tsa sethepu* (1939) versus Sootho in *Mosali eo u 'neileng eena* (1954)**

Matete is one of the characters in *Tholoana tsa sethepu*, a drama which centres around Bulane who is denied the right to succeed his father Matete as a chief, owing to the fact that Malokobe, one of the chief's councilors, spreads allegations that Bulane is not Matete's biological son. Matete has two wives; Lireko the first one and Mosele as the second one. Lireko has Bulane and Mosele has Mohapi. Sootho on the other hand is a dumb herdman whose origin is not known, and later marries Tseleng. Their marriage was imposed because Tseleng is given to Sootho as payment after taking care of 'Malitaba's animals.

B.M. Khaketla depicts Matete as occupying a high social position as a chief in his society. Conversely, N.M. Khaketla depicts Sootho as holding a subordinate position as a herdman in the society. Matete's dominance as a dictator is reflected in the manner in which he handles the issue concerning his successor in chieftainship. After receiving allegations that Bulane is not his biological son, Matete concludes that Bulane would no longer be his successor. Just like Seobi, he does not give Bulane or Lireko an explanation regarding the matter or does he give them an opportunity to respond. He also says that his decision is final:

27. a) *Ea me kahlolo ha e sa fetoha.* 'My decision does not change.'
(1954: 9)

We learn from Matete's words that he is not prepared to change his mind as regards his successor. One assumes that Matete takes advantage of the fact that he is a chief, so he thinks that his decisions are always right and nobody would interfere with them, as Basotho generally believe that:

27. b) *Ntsoe la morena le aheloa lesaka*

'A kraal is built around the chief's voice.' Mokitimi (1997:31)

This proverb means that a chief deserves to be respected by his subjects and his decisions should not be challenged by anybody, so Matete in a similar manner, in his capacity as a chief, is also a decisionmaker in his village and family, and his people, including his wives are supposed to obey him. This gives an impression that even if the chief's decision is wrong, his people are bound to accept it. If Matete were not part of this oppressive society he could have started by asking Lireko about the paternity of Bulane rather than just jumping into a conclusion without Lireko and Bulane's consent. Matete's behaviour shows that he lives in a strict Basotho patriarchal society where the authority within the family and the community lies with a man as a full guardian of his family. It is evident that this tradition has affected the manner in which Khaketla's counterparts depict men in their works.

On the other hand, Sootho is described as unable to speak. In depicting Sootho as dumb, Khaketla is probably silencing him so that he would not be able to utter dominating words and behave like a dictator just like Matete. The implication is that Sootho's condition would in future urge his wife to make-up decisions for him, and this would make him rely on his wife for

survival. Through this depiction, Khaketla elevates women above men probably to show that they can also manage their families just like men.

Sootho's inferiority is further shown by the fact that he is depicted as a herdsman unlike Matete who is a chief. Herdsmen are normally not respected in their communities while chiefs are usually respected. We assume that herdsman are despised and not respected probably because herding is one of the lowest ranking jobs in which people are paid little. Khaketla possibly portrays Sootho in this manner to highlight the inferior position that Sootho holds in the society. In comparison with Matete, Sootho receives instructions from his boss while Matete instructs his people and has authority over them, and Sootho on the other hand has authority only over animals.

In depicting men in the above manner, Khaketla as the first female playwright has come up with a different trend; that of refuting the mentality that males should always hold superior positions in which their decisions cannot be challenged by anybody, especially women as is the case with males in the works of her counterparts. Khaketla's portrayal of men is indeed a special contribution in Sesotho drama, and it singles out Khaketla as a unique author who manages to talk to other women that it is high time they free themselves from the bondage of men. According to her, women have to start in their families and violate the patriarchal social roles that are assumed in male authored works. She also raises awareness that much as women are confined to the kitchen as housewives and non-decision makers, men can also be relegated to inferior positions as herdsman without authority.

4.1.2 Male untrustworthiness versus male trustworthiness

Men in most of Khaketla's counterparts' works are portrayed as people who are untrustworthy towards their fellow men, and Khaketla contrarily depicts men as people who can be trustworthy to one another. The untrustworthy behaviour is evident in the following characters from Khaketla's works: Seobi and Lefaisa in *Sek'hona sa joala* (1939), Tlhoriso and Katiba in *Katiba* (1950) and Malokobe and Matete in *Tholoana tsa sethepu* (1954). The trustworthy males in Khaketla's works are Tšepo and Pitso in *Ho isa lefung* (1977) and Nthako and Thabiso in *Ka u lotha* (1976). The comparison is dealt with in the following manner: firstly Malokobe and Matete in *Tholoana tsa sethepu* (1954) are compared with Tšepo and Pitso in *Ho isa lefung* (1977), followed by Tlhoriso and Katiba in *Katiba* (1950) who are compared with Nthako and Thabiso in *Ka u lotha* (1976).

4.1.2.1 Malokobe and Matete in *Tholoana tsa sethepu* (1954) versus

Tšepo and Pitso in *Ho isa lefung* (1977)

The synopsis of *Tholoana tsa sethepu* (1954) is given in section 4.1.1.2 above, and the summary of *Ho isa lefung* (1977) is given in chapter three, sub-section 3.1.1.1. Malokobe is one of the closest councilors of chief Matete. B.M. Khaketla however presents him as an untrustworthy person towards Matete from the beginning of the story to the end while N.M. Khaketla presents Tšepo and Pitso as close friends whose trust and friendship last longer in the play; that is, they are separated by death.

To start with, Malokobe shows his untrustworthiness to Matete by proposing love to Matete's senior wife as we learn from his words:

28. a) *Ngoaholakola ke ne ke bue le khomohali eno hore e be “motsoalle” oa ka... A re ke mo hloletse o bile o rata ho bolella Matete... eitse ha ke hopola kamoo e leng thatohatsi kateng...*

The year before last year I proposed love to that woman...she said I was out of line and she threatened to inform Matete... and when I remembered that she is a favourite... (1954:23)

Khomohali ‘big cow’, in this context refers to Lireko, Matete’s senior wife. We deduce from this utterance that, in spite of his closeness to Matete, Malokobe desires an extra-marital affair with Lireko who is mostly loved by Matete. Malokobe’s behaviour demonstrates that he is not Matete’s true councilor or friend. As a friend, he would not imagine himself cheating on Matete, especially with his beloved senior wife.

Malokobe’s untrustworthiness is further revealed as he bears a grudge against Lireko and decides to spread allegations that Bulane, Lireko’s son, is not Matete’s biological son. Upon hearing this allegation, Matete becomes furious and picks on Mohapi as his successor in the place of Bulane and Malokobe is seen eager to see Matete’s will executed. Matete’s behaviour displays men’s weakness that they are sometimes not intelligent enough to investigate the matter thoroughly. Phafoli (1996:84) on the other hand views Matete’s weakness as failure to face the truth behind Malokobe’s defamation. Matete could have discussed this issue about Bulane’s paternity with Lireko before depriving Bulane of the legacy to the chieftainship.

Matete’s decision on the other hand is not right because according to the Sesotho custom, *Ngoana ke oa likhomo* ‘A child belongs to the cattle’. This proverb means that a child whose mother has been married customarily with

cattle, belongs to that family in which the mother is married to, and even if the biological father is not the member of that family, that biological father does not have any rights on the child. Basing ourselves on this custom Bulane has the right to succeed Matete even if he is not Matete's biological son; the fact that his mother is married customarily, automatically qualifies him as Matete's son. We therefore assume that Malokobe as a man knew very well that Matete would become infuriated when he learns that Bulane is not his biological son.

On the other hand, as a close friend, Malokobe would not take pleasure in seeing his friend's family fall apart the way Matete's family does. It could therefore be said that Malokobe has been after Matete's downfall. This is proved by the point that when Malokobe realizes that an attempt to deny Bulane the right to succeed his father as a chief has failed, Malokobe further shows his disloyalty by conniving with the chief's junior wife, Mosele not to call Lireko whom Matete, after ancestral intervention, wanted to meet and confess that he has treated her unfairly. Generally, Malokobe might have probably fallen into temptation of desiring to fall in love with Matete's wife because as Matete's councilor he was possibly working hand in hand with Lireko, so to weak men, that interaction is dangerous, especially because chiefs used to marry beautiful wives.

In contrast, Tšepo and Pitso are described as close friends from primary school. Their friendship and trustworthiness is revealed when Tšepo is sick. Firstly, Pitso risks missing classes and lying to his teacher and mother so as to observe the ill-health of his friend as can be seen in the following conversation:

28. b) Tšepo: *Ak'u mpoelle...* 'Tell me...' how do you happen to be here at this time?

Pitso: Listen, buddy, I managed quite easily. I told the Skipper my mother was very ill at home, and she wanted me immediately. See?

Tšepo: *Joale mosali-moholo ha a sa bona u s'u fihla hae moo kahar'a nako teng?*

'So what about the old woman when she sees you arriving home just in the midst of time?

Pitso: ... Tšoana Ntsoele and I, are chums; she'll believe anything I tell her. *Ke 'molelletse hore motsamaisi o itse nke ke tl'o bona ngaka ka mahlo ana a nkhatthasang.*

'I told her that the principal said I should consult a doctor about these eyes which trouble me.' (1976:10)

We learn from the above conversation that students at Pitso's school are under a strict supervision whereby they are not allowed to go home for no good reason. The assumption is that, Pitso felt the need to lie because of the love he has for Tšepo, and contrarily, as we have seen, Malokobe felt the need to lie about Bulane's paternity because of the hatred he has for his friend's senior wife. Pitso therefore seems to have lied for a just cause while Malokobe's lie is a fatal one because it split Matete's family.

In his conversation with Tšepo, Pitso further shows his concern for Tšepo by being inquisitive and eager to know how Tšepo got sick and how he is trying to bring the situation under control. Pitso asks,

28. c) *hana ba ne ba reng, mohlang ola u ileng ngakeng?* 'What did they say that other time when you had gone to see a doctor?' (1977:7)

From this question, readers can deduce that Pitso is enthusiastic about knowing more about his friend's health status. Pitso is unlike Malokobe who is only eager to see Matete implementing his unfair will as is reflected in this utterance;

28. d) *E nepahetse kahlolo, sebata!* 'The judgment is correct chief'.
B.M. Khaketla (1954:8)

Later after the death of Tšepo, Pitso becomes so traumatized that he subsequently dies of grief. Pitso's death demonstrates that he has indeed been trustworthy and friendly to Tšepo, and it proves true what Tšepo has always said that:

28. e) *Re tla khotsana ho isa lefung* 'We shall be friends until death do us part'. Khaketla (1977:13)

Through this depiction Khaketla implies that education develops the whole person.

4.1.2.2 Comparison of Tlhoriso and Katiba in *Katiba* (1939) with Thabiso and Nthako in *Ka u lotha* (1976)

Tlhoriso is a councilor and a close friend of chief Katiba. He advises Katiba to get a medicine man to fortify his chieftaincy. At first, Katiba is indignant towards the idea, but Tlhoriso convinces him that Phothoma is the best traditional doctor. Phothoma prescribes the ritual killing of a man for this medicine, and Sekhoali is identified for this purpose. When the truth about Sekhoali's murder is revealed, Tlhoriso turns away from Katiba, and

becomes the state's witness. Tlhoriso's turning away from the chief and a close friend shows that he is not a friend to be trusted. Just like Malokobe, he also seems to have been looking forward to his chief's downfall leading to the conclusion that men are people not to be trusted.

In comparison, Thabiso and Nthako are depicted as close friends who even share the same nickname, 'Major'. Thabiso's love for Nthako is revealed in the role he plays when Nthako had expelled his wife Tselane; Thabiso, does not step back like Tlhoriso, but he comes closer to Nthako and says:

29. a) *Ke rata ho u bolella hore u sethoto se fetang lithoto tsohle tseo ke 'neng ke utloe li boleloa ke batho le ke libuka...u entse ntho e tlosang seriti seo u neng u e-na le sona motseng mona. U tlontlotse ngoan'a bohlokoa... Kea u tiisetsa, haufinyane, e seng le khale, u tla soabela ketso ena eo u e etsang ka boikakaso bo pepenene...u nyelisitse meokho ea letsoele le u antšitseng.*

Ke ntse ke bua le uena, Nthako; 'me ke bua joalo ke le mookameli oa hao mosebetsing...kaholimo ho tsohle ke bua ke le motsoalle oa hau.

I would like to tell you that you are the most foolish fool of all the fools that I have heard people and books talk about ...you have done something that has tainted your dignity in this village. You have disgraced an important person... I swear to you, sooner not later, you will regret what you are doing out of clear pride. You have treated with disregard the tears of the breast that breast-fed you.

I am talking to you, Nthako; and I am doing this as your superior at work...above all, as your friend. (1976:51)

We learn from the above quotation that Thabiso is not just Nthako's superior at work, but is his friend, and as a friend, he is not shy to tell Nthako straight away that he is wrong. He does not hesitate to make him aware that he has

led down his courteous wife as well as his mother. Thabiso does not sound afraid that his friendship might be affected by telling Nthako that he is wrong, and his courage proves him as a true friend indeed, while Tlhoriso's behaviour of turning away from Katiba proves his untrustworthiness towards Katiba.

Thabiso's true friendship is further revealed in the fact that, though Nthako rudely expels him during the above mentioned occasion, he is not shy to go back to Nthako when he observes him leading a miserable life. On the contrary, Tlhoriso is nowhere to be seen when Katiba is in misery. Thabiso says to Nthako;

29. b) Ho motsotso ke hlokometse hore ha u na khotso moeeng, 'me ka mabaka a mangata, ka ikutloa ke tlameha ho tla bua le uena, joalokaha ke ile ka etsa qalehong ea moferefere ona.

It has been some time that I observed that you do not have peace of mind, and for various reasons, I felt the need to come and talk to you as I did at the beginning of this confusion. (1976:60)

We deduce from the above quotation that Thabiso still bears in mind that Nthako once expelled him from his house. We also learn that after that incidence, Thabiso monitored Nthako's life and upon seeing that Nthako is leading a miserable life, Thabiso does not step back and laugh at him, but he comes back to him for various reasons as he claims. We therefore assume that one of the reasons is that he still loves and cares for Nthako hence it was hurting for him to see his best friend being hurt. Again we deduce that Thabiso comes back because of sympathy, for he sounds genuinely sympathetic in the above utterance and Khaketla even says Thabiso speaks;

ka kutloelo-bohloko ‘with compassion’. Again when Nthako cries, he consoles him. Thabiso even volunteers to accompany Nthako to his wife’s home. These are signs of true friendship. In general, if Thabiso were someone else, he would have ceased being Nthako’s friend, but his actions show that he is a true friend, and the fact that Nthako on the other hand finally confides in Thabiso, shows that he also trusts Thabiso as a friend. In a nutshell, Thabiso appears to possess the following attributes which seem to have helped to sustain his friendship for Nthako: he is a persistent, sympathetic and loving person and above all, he is forgiving. Nthako on the other hand is a person whom after realizing his mistakes can feel sorry for them.

One would not expect Khaketla as a woman to depict men as trustworthy towards one another because sometimes gender affects the manner in which people portray some of the things. Her depiction turns out to be a fair contribution to Sesotho drama. It raises awareness to women that, some men are always there for each other. This type of depiction becomes a challenge to women that like men, they should also be united and trustworthy friends for that might be one way of liberating themselves from patriarchal domination, since a Mosotho normally says; *Kopano ke matla*, ‘Unity is power’. Concerning this issue Khaketla says;

Jwalokaha ke se ke boletse hore ke phetse le monna nako e telele se seng seo ke ithutileng sona ke hore banna ke tšoeu ha li tsoane...

As I have already stated that I lived with a husband for a long time one other thing that I learned is that men are whites that never betray each other.

4.1.3 Men's handsomeness

To be handsome is to be attractive and good-looking and handsomeness is associated with males. Regarding handsomeness, Khaketla and her counterpart, Mofokeng, both depict men as handsome beings (It is noteworthy that among Khaketla's counterparts only Mofokeng in *Sek'hona sa joala* (1939) has talked about the character's handsomeness, while in Khaketla's works this attribute features in *Mosali eo u 'neileng eena* (1954)). The study tries to discover whether these authors differ in the manner in which they describe handsomeness in males. The male characters that are analysed are Phephei and Sootho from Mofokeng (1939) and Khaketla (1954), respectively.

4.1.3.1 Phephei in *Sek'hona sa joala* (1939) versus Sootho in *Mosali eo u 'neileng eena* (1954)

Phephei is Keneuoe's fiancé while Sootho is a man who later marries Tseleng. The information from the text shows that Phephei and Keneuoe did not personally know each other until they sent each other photographs. It is only after seeing each other on photographs that they begin to develop love for each other. This section focuses on Phephei's and Sootho's handsomeness as depicted by Mofokeng (1939) and Khaketla (1954).

We learn of Phephei's handsomeness from the following utterance by 'Maphuphura, Keneuoe's aunt:

30. a) ...ke ha ntat'a mohlankana a koeneha...Seponono sa mohlankana kea utloa...mohlankana e motle ka mokhoa o makatsang. (1939:25)

‘...but the boy’s father changed his mind...I gather it was a real handsome man...An amazingly handsome young man.’

The word *Seponono* signifies a beautiful person. This word is usually associated with women; its use in this context equates Phephei’s handsomeness to females’ beauty, and this implies that he is extremely handsome. ’Maphuphura further highlights Phephei’s handsomeness by using repetition; *seponono sa mohlankana* and *mohlankana e motle ka mokhoa o makatsang*, these two phrases hold similar connotations; they communicate the idea that Phephei is extraordinarily handsome. Finally, upon seeing Phephei, Keneuoe claims,

30. b) *Ke ile ka lulela ho babatsa ka pelong.* (1939:8) ‘I kept marvelling at him inwardly.’

Keneuoe’s marvelling at Phephei connotes that Phephei is outstandingly handsome. It is however worth mentioning that Mofokeng does not describe the features that particularly enhance the handsomeness of Phephei. This gives us the impression that he is a good-looking young man facially and physically.

As it has been stated in 4.1.3 above Khaketla, just like Mofokeng, depicts some of her male characters as handsome, and Sootho is one example of such a character. This is reflected in the following conversation.

30. c) Thato: *Ho bolela ’nete, Sootho ha se sehole; bomumu bona ba hae ke bona bo mo etselitseng sehlōhō.* ’*Me ha senyeha motho ophe e motle, ea tšoaneloang le ke ho bonya hoo feela, basali!*

To tell the truth, Sootho is not an idiot, his dumbness is the one thing that has damaged her appearance. What a handsome person it has distorted! One who looks even more handsome when smiling wow!

Tseleng: *Athe Sootho eena u 'mona joale ka 'na.*
'As for Sootho, you share the same perception as I'. (1954: 17)

Readers learn from the above conversation that Sootho looks like an idiot and is unable to speak, however, Khaketla still depicts him as handsome even in his dumb condition and this is expressed by the phrase; *motho...e motle*. To add to his handsomeness, Khaketla says; *motho...ea tšoaneloang le ke ho bonya hoo feela...* If something suits a person it means that it makes that person attractive, the impression communicated by this phrase is that, many things suit Sootho, but on top of that, the phrase *ho bonya hoo feela*, means that smiling is a simple thing, nevertheless, simple as it is, it enhances Sootho's handsomeness. Apart from enhancing handsomeness, the smile on the face may symbolize: happiness, peace, love and humility, therefore Sootho's smile implies that he is a cheerful, humble and peaceful person.

The following song by Tseleng further tells readers more about Sootho's handsomeness:

30. c) *Kokolofitoe ea matša a maholo,
E khahloa ke Sootho a alositse,
E ntse e re ekaba e bona lehosana,
Hoba tsebe li tšabile moriri, molata,
Nko ekare nalete ea mochini.* (1976: 35)

'The heron of deep pools
Is attracted by Sootho herding,
Assuming he is the prince,

Because ears stand far from the hair, foreigner.
The nose is like the needle of the machine.'

From the above quotation, readers can infer that Sootho's ears are well placed, probably because they are not overcrowded by hair. Another feature is that his nose looks like the needle of the machine, and this implies that it is very sharp or pointed. When Khaketla talks of a sharp nose, it conjures images of white men as they are usually the ones with sharp noses. It is therefore not surprising to visualize a white man in this regard because blacks always imitate whites, even beauty is associated with whites and this is evident in the fact that blacks usually desire to look like whites. Blacks even stretch the hair and sometimes use skin lightening creams so that the complexion may look brighter like that of the whites. The speculation therefore is that, the nose and the ears make Sootho look more attractive. Lastly, Sootho is likened to a prince and this is one way of enhancing his handsomeness. Khaketla possibly makes reference to the prince because they were usually handsome people, probably because chiefs used to marry beautiful women. The impression therefore is that Sootho is also handsome like the prince would be.

Both Khaketla and Mofokeng talk about the male characters' handsomeness. However, Khaketla's portrayal distinguishes her from Mofokeng's in that she introduces readers to the features that actually make the character handsome. For instance, we learn that Sootho is handsome because of his: prominent ears, sharp nose as well as the smile. All these features according to Khaketla make Sootho look like a prince. It is not surprising for her as a woman to describe Sootho's handsomeness in this manner because women

do observe handsomeness in men and they normally single out features that make a man handsome. Khaketla therefore communicates the message that women like men do have their preference in life. Mofokeng's depiction on the other hand shows that he does not necessarily distinguish features that actually make his character attractive, but he talks of wholesome beauty. This depiction is natural with males; they seldom talk about handsomeness in other men. Sootho's depiction therefore marks Khaketla as a unique female dramatist as readers are able to visualize Sootho.

4.2 COMPARISON OF FEMALE CHARACTERS BY KHAKETLA AND HER MALE COUNTERPARTS

This part of the study deals with the comparative analysis of Khaketla's female characters and female characters in her male counterparts' works. It aims at discovering some of the images employed by these authors in the depiction of female characters. The following character traits are highlighted: submissive wife versus domineering woman, dependent woman versus educated and independent woman, evil woman versus good woman.

4.2.1 Submissive wife versus domineering wife

The definition of submissive is already given in section 4.1.1 above. Khaketla's counterparts portray women as submissive beings who should adhere to traditional social roles and abide by whatever their husbands tell them to do. On the contrary, Khaketla portrays some women as domineering. Examples of submissive characters in Khaketla's counterparts' works are, 'Malirontšo and 'Makeneuoe in *Sek'hona sa joala* (1939), Pulane in *Bulane* (1958) Mmadimakatso in *Pakiso* (1979), while domineering characters in Khaketla's works are: 'Malitaba in *Mosali eo u 'neileng eena*

(1954), 'Manapo, (Patlo's wife), 'Matieho (Kahlolo's wife) and Motlalempi's wife in *Ka u lotha* (1976). Characters that are examined are 'Malirontšo and 'Makeneuoe as submissive characters in *Sek'hona sa joala* (1939) and 'Malitaba as a domineering one in *Mosali eo u 'neileng eena* (1954).

4.2.1.1 'Malirontšo and 'Makeneuoe in *Sek'hona sa joala* (1939) against 'Malitaba in *Mosali eo u 'neileng eena* (1954)

'Malirontšo and 'Makeneuoe are mothers to Phephei and Keneuoe respectively. These women are portrayed as submissive to their husbands; they seem to be passive and most of the time their husbands do not give them the opportunity to air their views concerning their family matters. Their submissiveness is reflected in the fact that their husbands totally exclude them from the plan of marrying their children. Even when the engagement is terminated they are just informed about the matter without being given chance to enquire about the reasons that led to the breaking up of the engagement. These women are different from 'Malitaba who is the one who decides on his family matters. This image that is attributed to women relegates them to a subordinate position. This is also one of the issues that liberal feminism is against; it contests the norm that a woman is a minor who should be grouped with the man's children, and who is not allowed to participate or meddle in the so called 'men's affairs'. Close scrutiny at these affairs that are called men's, shows that they are not necessarily men's, but it seems like it is a way of leaving out women from issues that still involve them.

Khaketla contrarily depicts the type of a woman whose word is final; the type of a woman who makes decisions in her family, and the woman who leads her family. This personality trait is observed in 'Malitaba in *Mosali eo u 'neileng eena* (1954). 'Malitaba is Ntjakoebela's wife and Tseleng's aunt. Her domineering character is observed in the manner she ill-treats Tseleng, and Ntjakoebela. She is in control of Ntjakoebela, who one would think as the head of the family who gives instructions but he is portrayed as passive. This is supported by Thato who states that:

31. a) *Lilemo tsena kaofela o nts'a utloa Tseleng a buisoa lipuo tsa mefuta, o nts'a 'mona a sebelisoa joale ka lekhoba, empa ha a re letho! Ke bokoala boo ke sitoang ho bo tsoarela.*

'All these years he hears Tseleng being rudely spoken to, he sees her being treated like a slave but he says nothing! That's cowardice I cannot forgive.' (1954: 44)

The above quotation indicates that Ntjakoebela is aware that 'Malitaba mistreats Tseleng but he does not take any action. His behaviour is contrary to the behavior of Katiba who gives orders in his family. Ntjakoebela's passivity implies that, just like Tseleng who is unable to help herself out of 'Malitaba's slavery, Ntjakoebela is also unable to help himself out of the situation. Khaketla as a female possibly presents 'Malitaba in this manner to demonstrate that though women are physically weak, they can dominate men, so Khaketla's intention with this portrayal is to protest male dominance in families. 'Malitaba's domineering character is further reflected in the following dialogue:

31. b) Thato: ...*'mè, ak'u mpoelle...ho ee ho tlohe ho etsahale joang hore banna ba bang ba tle ba huloe ka linko ke basali ba bona tje ka eo mohats'a rona le Tseleng?*

'... tell me mother... how come that other men get to be bullied by their wives like our husband - Tseleng and I?'

'Mathato: ...*ha u tsebe mosali Thato. Mosali o fetoa ke Molimo feela ka matla lefatšeng mona.*

'You don't know a woman Thato. Only God's power is greater than that of a woman on earth.' (1954:43)

Readers learn from the above dialogue that 'Malitaba is not like 'Malirontšo and 'Makeneuoe who are controlled by their husbands; 'Malitaba seems to control her family. We also learn that Khaketla perceives some women to be so powerful that she believes they only come second to God with power. This perception about women elevates them and is in accordance with the views of the famous feminists, Gilbert and Gubar's who claim that one of the visions of a woman is that of a "madwoman" who refuses the submissive role and asserts herself in action, Benstock (2002:159). 'Malitaba is therefore the type of 'a madwoman', who does not picture herself under the control of Ntjakoebela; instead she strives to demonstrate her ability to lead in her family. However, by highlighting 'Malitaba's ill-treatment of Tseleng, Khaketla probably shows that sometimes women misuse their power to discriminate against one another as 'Malitaba is seen ill-treating Tseleng. Khaketla therefore conscientises women that they should live in harmony with each other as Register (1986:169) maintains that women

should do away with group self hatred that they feel for other women as that can be a way of overcoming their problems.

Generally, one of the characteristics of domineering characters like 'Malitaba and 'Manchoathi's husband, Katiba, is being bossy and exclude partners from decision making activities, while submissive characters like 'Malirontšo and 'Makeneuoe and Ntjakoebela are characterised by being silent.

4.2.2 Dependent woman versus educated or independent woman

Khaketla's counterparts depict some females as dependent while those in Khaketla's works are portrayed as educated and independent. Examples of dependent females in the works of Khaketla's counterparts are: 'Malirontšo in *Sek'hona sa joala* (1939), Lireko and Mosele in *Tholoana tsa sethepu* (1954), Pulane in B.M. Khaketla's *Bulane* (1958), 'Mantoa in *'Mantoa* (1979). Examples of dependent and educated females in Khaketla's works on the other hand are: Thato in *Mosali eo u 'neileng eena* (1954), Puseletso in *Ka u lotha* (1976), Mosele in *Ho isa lefung* (1977) and 'Mateboho in *Pelo ea monna* (1977). Pulane as a dependent female in B.M. Khaketla's *Bulane* (1958) will be compared with Mosele as an example of an independent character in Khaketla's *Ho isa lefung* (1977).

4.2.2.1 Pulane in *Bulane* (1958) against Mosele in *Ho isa lefung* (1977)

Pulane is Matete's junior wife who is later married to Bulane, (Matete's elder son by his senior wife Lireko). Mosele on the other hand is 'Mapitso's

daughter and Pitso's sister. Like most women of her times, Pulane is presented as a housewife who is dependent on her husband. In contrast, Mosele is described as an independent woman who has a full-time job though her profession is not necessarily specified but we assume that she is a teacher. The following extract shows how Pulane is dependent on her husband:

32. a) Pulane: *...maoba mona ke ile ka kopa Bulane hore a ke a nthekele mose oo ke tla u tena mohla mokete o tlang...Hona kajeno ke ile ka kopana le eena, eaba ke utloa a s'a re Mookho o re chelete ha e eo.*

The day before yesterday I asked Bulane to buy me a dress that I will wear during the coming celebration...Today I met him and he told me that Mookho says that there is no money.

We learn from the above quotation that Pulane relies on Bulane for basic needs like clothing, and Bulane on the other hand needs his senior wife's approval before he can do anything for Pulane. Pulane's dependence on Bulane is further reflected in the following utterance:

32. b) *Oho, kannete, ha ke tsebe hore na motho o tla tena'ng...Hojane Matete oa phela ha ke tsebe hore na nkabe ke hloka eng! (1958:30)*

'Oh, truly, I do not know what one will wear...If only Matete was still alive, I would not be in this needy situation!'

Pulane sounds desperate in the above quotation. Again, we learn that she wishes that Matete was not dead, and this gives us the impression that she was totally dependent on Matete as her husband. Pulane is therefore unlike Mosele who though still single, appears like she does not economically rely on her parents. The assumption is that without Matete, Pulane is leading a miserable life; so much that she wishes that Matete was still alive. She is not able to cater for her personal needs now that nobody takes care of her. We presume that if ever Pulane was educated, she would be working and able to lead a comfortable life like Mosele. B.M. Khaketla's depiction of dependent women gives the impression that he believes in the inferiority of women. He seems to align himself with the Basotho traditional society which regards women as children whom males should take care of.

Khaketla contrarily describes the type of woman who is educated and independent. This discernable change in women's life is enhanced in the character Mosele in *Ho isa lefung* (1977). Khaketla does not necessarily specify the type of job that Mosele does, however, we assume that Mosele is a teacher. This assumption is based on the fact that almost all educated males and females in Khaketla's works are described as teachers. For example, Thato in *Mosali eo u 'neileng eena* (1954), Mateboho in *Pelo ea monna* (1977) and Puseletso and 'Mapalesa in *Ka u lotha* (1976). The fact that Khaketla herself is a teacher who grew up in the family of teachers might have influenced her to present most of her characters as teachers. The following conversation tells us more about Mosele:

32. c) Mosele: *Ha u bona esale ke matha le likolo tjena, e ne e le moo ke lokisetsang lona lenyalo, ke re ke fumane lengolonyana, etlere ha li nqhala... ke tsebe ho iphelisa.*

The reason why I have been running around schools, was to prepare for marriage, trying to get a certificate, so that when things go wrong, I am able to earn a living for myself.

Tšoanelo: *Moo teng oa bolela...*
'You couldn't be more right.'

Mosele: *Athe hajoale tjena, ke se ke utloa ke le mohau ka ngoana enoa oeso, eo ke bonang a rata sekolo ka moea oohle oa hae. Ke genehetse hore ke mpe ke sireletse linthonyana tsena tsa ntate e le hore e tl'e re mohla nka tšohang ke tholoa ke moroa, ebe hona li mo rutang.*

As for now, I take pity on my brother who seems to like school so much. I am just trying to spare this property or these animals of my father, so that he can use them to further his education in case I get married.

We learn from the above dialogue that Mosele is educated and this is reflected in the expression, "*Ha u bona esale ke mathaka le likolo tjena...*" 'The reason why I have been running around schools...' This expression implies that Mosele spend most of her time schooling so that she could have a career. According to the information from the dialogue, one of Mosele's motives of being educated is to prepare for marriage, that is, to be financially independent in case the marriage fails; "*...ho lokisetsa lona lenyalo...etlere ha li nqhala ke tsebe ho iphelisa.*" 'To prepare for marriage... so that when things go wrong I am able to earn living for myself. This quotation shows that Mosele would be able to cater for her needs if her marriage fails and this obviously implies that Mosele would be working and earning her own money unlike Pulane who does not work and hence depends on her husband for survival. Through this portrayal, Khaketla probably demonstrates her

observation that women who are dependent on their husbands normally become desperate in case their marriage fails. This depiction raises awareness to women that education is the viable way for one to gain independence in life, and Khaketla's appeal therefore is that women should stop leaning on their husbands' shoulders for survival.

One other important thing that we learn about Mosele is that she is single, and still lives with her parents; however, she is able to financially help her parents. For example, she pays fees for her brother who is still schooling and who seems to love education wholeheartedly. We learn from quotation 32 (c) that Mosele's father has *linthonyana* 'little things' that Mosele is eager to spare. The word *Linthonyana* in that context connotes animals which according to Basotho were the source of income. That is why sometimes they are even referred to as *banka ea Mosotho* 'a Mosotho's bank'. So for Mosotho, animals are equivalent to money, therefore Pitso's parents would sell their animals in order that they can cater for his educational needs. Mosele says that her parents should keep their animals while she is still single and working so that they would only use them when she is married. This presentation of Mosele implies that she does not rely on her parents for survival, and she, unlike Pulane, does not also desire to rely on the husband by the time she gets married.

By portraying Mosele as educated and economically stable, Khaketla successfully goes beyond conventional norms that assume that females have to depend on males. She shows that through education females can find their worth and be able to break free the culture that enslaves them under male domination. This depiction is in accordance with what Benstock *et al*

(2002:153) termed, ‘the first wave of feminism’ which entails; the push to equal education, the professions and political institutions. They further cite Friedans (1963) where she urges women to raise consciousness through education. In a similar manner Khaketla appears to raise consciousness to Basotho who bear a negative attitude about the education of girls. According to her, it is high time that people should value education of girls so that just like boys, girls would be able to join the workforce and be independent. By singling out few educated women, Khaketla manages to distinguish herself from her counterparts. She seems to be committed to showing that, through education women can be productive members of the society.

4.2.3 Evil women versus good women

Khaketla’s counterparts depict some of their women characters as potentially evil, and Khaketla conversely depicts most of her women characters as good. Examples of evil women are Morongoe in *Sek’hona sa joala* (1939), Pulane in *Bulane* (1958), ’Malonya in *Pelo e ja serati* (1964) and ’Mantoa in *’Mantoa* (1979), while good women in Khaketla’s works are, ’Mathato in *Mosali eo u ’neileng eena* (1954), ’Manthako in *Ka u lotha* (1976) and ’Matšepo in *Ho isa lefung* (1977). Morongoe as an evil woman in *Sek’hona sa joala* (1939) will therefore be compared with ’Manthako as a good woman in *Ka u lotha* (1976).

4.2.3.1 Morongoe in *Sek'hona sa joala* (1939) versus 'Manthako in *Ka u lotha* (1976)

Morongoe is Seobi's junior wife and 'Manthako on the other hand is Tselane's mother-in-law and Nthako's mother. Mofokeng describes Morongoe as evil and Khaketla conversely describes 'Manthako as good. Morongoe's evil character is evident in the fact that she attempts to kill Seobi, her husband, as she herself says;

33. a) *Uena 'mè 'Malirontšo, ke ratile ho u amoha monna oa hau, 'me ha ke hlōtsoe ka leka ho 'molaea.* (1939:44)

You 'Malirontšo, I wanted to take your husband away from you, and upon failure, I tried to kill him.

There are two evil things that Morongoe attempted doing; firstly, she tried to separate Seobi and his wife, by accepting to be married to Seobi. The implication is that Morongoe agreed to marry Seobi because she thought that as a second wife she would be the favourite. Secondly, Morongoe tried to kill Seobi by poisoning his beer which Lefaisa slapped out of Seobi's hands. The implication is that Morongoe thought that Seobi would love her more than 'Malirontšo therefore upon seeing that Seobi still loved 'Malirontšo, Morongoe became jealous, hence she attempts killing Seobi possibly as a final way of separating him from 'Malirontšo. This situation in Seobi's family is what usually takes place in most polygamous marriages as is evident in the case of Mosele and Lireko in *Tholoana tsa sethepu* (1954). Mosele dislikes Lireko because Lireko is a senior wife who is still dear to Matete. The general assumption is that junior wives like Morongoe, are usually jealous. The message that Mofokeng conveys through Morongoe's

wicked deeds is that, polygamy does not succeed in many families because of women's wickedness.

Unlike Morongoe who is presented as evil, 'Manthako seems to be a good woman. Her goodness is observed in the motherly love and responsibility she displays in trying to settle the dispute between Tselane ('Mathabo) and her husband who quarrel over the 'stingblaar' that was stuck at the back of Tselane. After discovering this 'stingblaar', Nthako appears to be furious at everybody, but despite Nthako's furiousness, 'Manthako feels the need to approach Nthako and Tselane as her children. In the process, she does not seem to take sides as could be expected. Instead she addresses Tselane as if she were her biological daughter,

33. b) *'Mathabo ngoan'aka, molato ke'ng, Motaung? Ak'u hl'u nqaqisetse.*

'Mathabo my child, what is the matter, *Motaung?* Could you please explain to me. (1976:49)

A child in this context is one's daughter or son, so 'Manthako's reference to 'Mathabo as "my child" implies that 'Manthako regards 'Mathabo as her biological daughter. As a loving mother, 'Manthako patiently seeks information about the cause of trouble in Nthako's family. Readers can even learn from 'Manthako's address to 'Mathabo that 'Manthako is a humble woman; the tone in this question; "*'Mathabo ngoanak'a molato ke'ng Motaung?*" 'Mathabo my child what is the matter *Motaung?*' reflects humility because it is in rare cases that a mother-in-law can address her daughter-in-law as her child. The word *Motaung* 'one who belongs to

Bataung clan' also emphasises 'Manthako's humility and love for 'Mathabo. 'Manthako's patience gives the impression that, all she is concerned about is the welfare of her children; she seems to desire peace and stability in Nthako and 'Mathabo's family. 'Manthako even tries to show Nthako Tselane's virtues:

33. c) *Oho, hle, ngoana enoa u mpolokile u se ka b'a rata ho theolela moriri oa ka o moputsoa ka masoabi lebitleng.*

'Oh, please, this child has taken good care of me; do not send your grey haired mother into the grave in sorrow.' (1976:50)

The words, '*oho hle*' 'oh please', highlight 'Manthako's sincere plea to Nthako. She sounds desperate that Nthako should re-evaluate the conclusion he draws about Tselane who seems to have taken good care of 'Manthako, "...*ngoana enoa u mpolokile*", '...this child has taken good care of me' 'Manthako seems to be making Nthako aware that even if Tselane has wronged him, her good behaviour should overcome whatever appears to be bad. 'Mathako's utterance does not only show her desperation but it reveals her positive attitude towards 'Mathabo as her daughter-in-law, and this appears to be an abnormal situation because in reality there is usually sour relationship between mothers-in-law and their daughters-in-law. In portraying 'Manthako in this manner, Khaketla seems to advocate for social changes in the lives of females. She appears to be talking to women that it is about time they deviate from the bad habit of having mothers-in-law and daughters-in-law always fighting. 'Manthako appears to be far different from Morongoe; she strives for peace in her family while Morongoe strives

for destruction by attempting to kill Seobi. As such Khaketla distinguishes herself from her counterparts.

4.3 CONCLUSION

In conclusion, this chapter set out to make a comparative analysis of the depiction of male and female characters by Khaketla and her counterparts. The main purpose has been to identify some of the stereotypes attributed to these characters in the society. The chapter discovered the following: Khaketla's portrayal of male characters is different from that of her counterparts. She depicts them as; subservient, trustworthy to fellow men and handsome beings, while her counterparts portray them as; dominant in the society, untrustworthy towards fellow men and handsome beings.

The chapter also found out that Khaketla's counterparts portray females as submissive beings that should not interfere in men's affairs. They also portray them as dependent on males and lastly they, present them as evil beings. Khaketla on the other hand depicts women as domineering, educated and unevil beings.

CHAPTER 5

CONCLUSIONS

5.0 INTRODUCTION

This chapter centres around the following: the summary of the study which includes how the study was conducted and the problems encountered as well as how they were overcome. The succeeding section provides the findings and the last section is about recommendations and the suggestions for further research.

5.1 SUMMARY

This study focused on the place of N.M. Khaketla's selected plays in the development of Sesotho drama. Its intention was to evaluate how Khaketla as the first female dramatist distinguishes herself from her counterparts as regards; the choice of themes, linguistic devices and character portrayal. To achieve this aim, the study employed a two-pronged approach: Feminism, and Comparative Literature. Since the study is qualitative in nature the information required for its success was collected from texts and journals in the library.

The main problem that the researcher encountered during this research was lack of required books in the library and to overcome this problem, visitations to other universities' libraries were organized.

The study is divided into five chapters. The first chapter is the proposal. The second chapter compares the themes in the works of Khaketla with those in the works of her counterparts. The third chapter engages on the comparative

analysis of linguistic devices in Khaketla's works with those in her counterparts' works. The fourth chapter compares and contrasts males' and females' character portrayal in Khaketla's works with male and female character portrayal in the works of her counterparts, and the last chapter is the conclusions.

5.2 THE FINDINGS

It has been discovered that Khaketla's predecessors and contemporaries are generally men, and their literary production has been affected by their position writing from male perspective and some of the themes that feature in their works are similar. Themes that are captured by her predecessors reveal that the authors refer to the well-known factual events in the history of Lesotho. Some of the themes they have captured are: corruption of the chiefs in Sekese (1924), ritual killings, polygamy, and parents' habit of choosing spouses for their children.

Choosing spouses for own children features in Mofokeng's *Sekh'ona sa joala* (1939). Mofokeng discourages this habit, and in contrast, Khaketla does not say anything about this theme in her works.

About Khaketla's contemporaries, the study has discovered that the themes in their works are no longer purely factual but are also imaginative, and the following are the themes they have captured: polygamy and marital conflicts. Like the predecessors, the contemporaries also highlight the problems that are brought about by polygamy. This theme appears in B.M. Khaketla's *Bulane* (1958) and Sefatsa's *Pakiso* (1979). These authors demonstrate that polygamy results in unnecessary hatred in the concerned

families. Khaketla in her book, *Ka u lotha* (1976) encourages polygamy on account that it helps childless families to have children through other wives.

The theme of marriage captured the attention of Ntšaba in *Pelo e ja serati* (1964) and Masoabi in *Mantoa* (1979).

The themes in the works of Khaketla are not necessarily on factual issues in the history of Lesotho, but are on the family life and interpersonal relations. The following are the themes she captures: marital break-ups, grateful husband and women's power over men. Marital break-ups features in “*Bopaki ba monkhane*” (1976) and *Pelo ea monna* (1977). In both texts, Khaketla demonstrates that men are normally to blame for their marital break-ups after which they suffer the consequences. She however distinguishes herself from authors like Masoabi in *'Mantoa* (1979) who maintains that women are always blameworthy for their marital break-ups while Khaketla stresses that men are the ones always to blame for their marital break-ups.

The theme of a grateful husband is communicated in *Mosali eo u 'neileng eena* (1954). Khaketla's intention with this theme is to eradicate the contention that women are evil by showing that women are usually supportive to their husbands. With this theme Khaketla differs from her counterparts who generally bear contention that women are evil as in Mofokeng's *Sek'hona sa joala* (1939), B.M. Khaketla's *Tholoana tsa sethepu* (1954) and *Bulane* (1958) as well as Masoabi's *'Mantoa* (1979).

Women's power over men appears in *Ka u lotha* (1976). Through this theme Khaketla is committed to showing that women are capable of controlling men; according to her women are so influential that they can tame even men who are believed to be very wild like Patlo and Motlalempi.

The study has also found out that Khaketla's extensive use of the following stylistic devices distinguishes her from her counterparts: contact of languages which integrates code-switching and borrowings, diminutive forms, nicknames and child language. What appears to have motivated her to adopt code-switching is the fact that most of the principal characters in her plays are middle-aged and educated people. So as for borrowings they have helped her to express her thoughts vividly. Both borrowings and code-switching have created an informal tone throughout Khaketla's works.

About diminutives, the study has discovered that Khaketla makes use of them to reveal her attitude towards the described person or item. Among her counterparts, B.M. Khaketla appears to be the only author who attempted making an extensive use of diminutives in his works and the conclusion is that these two authors have influenced each other in their writing career.

Concerning Khaketla's use of nicknames the finding is that Khaketla does not only use them to enhance style in her works, but she reflects her passionate feelings towards her characters. Most of her counterparts have used eulogues, probably because they are males and eulogues under normal circumstances are used by males in praise poems, *lithoko*.

With regard to Khaketla's use of child language the conclusion is that she has managed to portray her experience as a mother, and this device seems to be exclusive to her works.

In the depiction of male characters the following are observations: Khaketla's counterparts depict males as dominant in both their families and the society, and Khaketla contrarily depicts males as subservient. Khaketla's counterparts also portray males as untrustworthy towards each other while Khaketla contrarily depicts them as trustworthy towards each other. Lastly, both Khaketla and her counterparts portray males as handsome. However, Khaketla manages to distinguish herself by identifying features that have particularly enhanced the characters' handsomeness.

About female characters, the study revealed that: Khaketla's counterparts portray them as submissive in their families and the society while Khaketla on the other hand portrays them as domineering. Khaketla's counterparts also portray females as dependent on males, while Khaketla presents females as educated and economically independent. Finally, Khaketla's counterparts depict females as potentially evil while Khaketla presents them as well-mannered. Generally, Khaketla has successfully rejected some of the false images about women.

5.3 RECOMMENDATION AND SUGGESTION FOR FURTHER STUDIES

To academics and literary critics, there is still a lot in as far as Khaketla's works are concerned. For example, since Khaketla appears to be a prolific female dramatist, there is a need to translate some of her works into English so that they can receive more academic attention. The other gap that needs to be filled about Khaketla's works concerns examination of dramatic features like, plot, setting, and the dramatis personae.

REFERENCES

- Belsey, C. 2000. "A Future of Materialist Feminist Criticism". In Tripp, A. (ed). *Gender*. New York: Palgrave.
- Benstock, S., S. Ferriss, S. Woods. 2000. *A Handbook of Literary Feminism*. New York: Oxford University Press.
- Cho, S.W. and O'Grady, W. 1987. "Language acquisition: the emergence of a grammar". In O'Grady, W., M. Dobrovolsky and F. Katamba. (eds.). *Contemporary Linguistics: An Introduction*. Edinburgh: Copp Clark Pitman Ltd.
- Driver, D. 1982. "Feminist literary criticism". In Ryan, R. and Van Zyl (eds). *An Introduction to Contemporary literary Theory*. Johannesburg: AD Donker.
- Gaidzanwa, A. 1985. *The images of women in Zimbabwean literature*. Harare: College Press.
- Gerard, S.A. 1971. *Four African Literatures: Xhosa, Sotho, Zulu, Amharic*. London: University of California.
- Guma. S.M. 1971. *An outline structure of Southern Sotho*. Pietermaritzburg: Shutter and Shooter.

Gumperz, J.J. 1982. *Discourse strategies*. Cambridge: Cambridge University Press.

Hoffmann, C. 1991. *An introduction to Bilingualism*. New York: Longman.

Holmes, J. 1995. *Women, men and politeness*. Edinburgh: Longman.

Jost, F. 1974. *Introduction to comparative Literature*. New York: Pegasus Bobbs Merrill Co.

Kunene, D.P. 1971. *Heroic Poetry of the Basotho*. New York: Oxford University Press.

Khaketla, B.M. 1951. *Meokho ea thabo*. Johannesburg: A.P.B.

_____. 1954. *Tholoana tsa sethepu*. Johannesburg: A.P.B.

_____. 1958. *Bulane*. Johannesburg: Educum Publishers.

_____. 1960. *Mosali a nkholo*. Johannesburg: APB.

Khaketla, N.M. 1954. *Mosali eo u 'neileng eena*. Morija: Morija Book Depot.

_____. 1976. *Ka u lotha*. Morija: Morija Book Depot.

_____. 1977. *Pelo ea monna*. Morija: Morija Book Depot.

_____. 1977. *Ho isa lefung*. Morija: Morija Book Depot.

Leech, G. and M.H. Short. 1981. *Style in fiction*. New York: Longman.

Maake, N. P. 1992. "A survey of trends in the development of African Language Literatures in South Africa: With specific reference to written Southern Sotho literature 1900-1970s." *African Languages and Cultures*. 5(2): 157-188.

Makunya, E.M. 1985. "Notes on drama." In Moletsane, R.I.M. (ed) *Handbook on the teaching of Southern Sotho*. Maseru: FEP International.

Maphike, P. R. S. 1991. "History of Southern Sotho Literature as System 1930-1960." Unpublished D. Litt. Et Phil Thesis. Pretoria: UNISA.

Masoabi, L. 1979. *Mantoa*. Morija: Morija Book Depot.

Mathye, H.R. 2003. "The image of women in selected Tsonga novels." Unpublished M.A. Thesis. Pretoria: University of South Africa.

Matlosa, S. 1950. *Katiba*. Mazenod: Mazenod Book Centre.

Matšela, Z.A. 1990. *Bochaba ba Basotho*. Mazenod: Mazenod Book Centre.

Mesthrie, R., J. Swann, A. Deumert and W.L. Leap. 2000. *Introducing*

Sociolinguistics. Edinburgh. Edinburgh University Press.

Mocoancoeng, J.G. 1947. *Tseleng ea bophelo le lithothokiso tse ncha*.

Johannesburg: Witwaterstrand University Press.

Mofokeng, S.M. 1952. *Senkatana*. Johannesburg: Witwatersrand University Press.

Mofokeng, T.M. 1939. *Sek'hona sa joala*. Morija: Morija Book Depot.

Mohapi, M.M. 1954. *O jeloe ke makhala*. Johannesburg: Afrikaanse Pers Boekhandel.

Mokitimi, M.I. 1997. *The voice of the people: African Proverbs series Volume 4*. Pretoria: University of South Africa.

Mills, S. 1995. *Feminist Stylistics*. London: Routledge.

Msimang, C.T. 1986. *Folktale influence on the Zulu novel*. Pretoria: ACACIA.

Ngara, E. 1982. *Stylistic Criticism and the African Novel: A study of the language, Art and Content of African Fiction*. London: Heinemann.

Ntšaba, J. 1964. *Pelo e ja serati*. Mazenod: Mazenod Book Centre .

- Ntuli, D. B. and C. F. Swanepoel. 1993. *Southern African Literature in African Languages: A concise historical perspective*. Pretoria ACACIA.
- Rakotsoane, F.C. and M.A. Rakotsoane. 2006. *The ABC of research project, dissertation and thesis proposal writing*. Morija: Morija Printing Works.
- Register, C. 1986. "American Feminist Literary Criticism: a bibliographical introduction." In Eagleton, M. (ed.). *Feminist Literary Theory*. Cambridge: Blackwell Publishers.
- Romaine, S. 1989. *Bilingualism (2nd edition)*. Oxford: Blackwell Publishers.
- Russ, J. 1973. "What can a heroine do? Or why women can't write?" In Koppelman, C.S. (ed.). *Images of women in fiction: Feminist perspective*. Bowling Green, Ohio: Bowling University Popular Press.
- Sefatsa, S. 1979. *Pakiso*. Johannesburg: Educum Publishers.
- Segoete, E. 1915. *Raphepheng bophelo ba Basotho ba khale*. Morija: Morija Sesuto Book Depot.
- Sekese, A. 1928. *Pitso ea linonyana*. Morija: Morija Sesuto Book Depot.

- Sello, M. 1992. "Papiso ea *Pelo ea monna*: N.M. Khaketla le 'Mantoa: L. Masoabi." Unpublished B.A Ed Project. NUL: Roma.
- Semata, S. 1977. "Sesotho names". Unpublished B.A. Project. Roma: N.U.L.
- Shillington, K. 1985. *History of Southern Africa*. Zimbabwe: Longman.
- Showalter, E. 2004. "Towards a Feminist Poetics" In Rice, P. and P. Waugh (eds). *Modern Literary Theory*. New York: Alnold.
- Swanepoel, C.F. 1980. "B.M. Khaketla's Mosali a nkholo." In Wentzel, P.J (ed). *Third African Languages Congress of UNISA*. Pretoria: UNISA.
- _____. 1987. "Perspectives of African drama" *South African Journal of African Languages*. 7 (2): 64-70
- _____. 1990. *African Literature: Approaches and Applications*. Pretoria: Haum Tertiary.
- Thornborrow, J. and S. Wareing 1998. *Patterns in language*. Canada: Routledge.
- Wales, K. 1989. *A Dictionary of Stylistics*. London: Longman.

West, C and D. Zimmerman. 2004. *Gender Language and Discourse*.

Rowley, MA: Newbury House.

Website:

http://en.wikipedia.org/wiki/Comparative_Literature. (August 2007)