

RABADIA RATŠHATŠHA

Studies in African language,
literature, linguistics,
translation and lexicography



MJ Mojalefa (Ed.)



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Studies in African language literature,
linguistics, translation and lexicography

FESTSHCRIFT IN HONOUR OF P.S. GROENEWALD

Literature expert, linguist, scholar, teacher, editor, translator and author

Edited by
MAWATLE JERRY MOJALEFA



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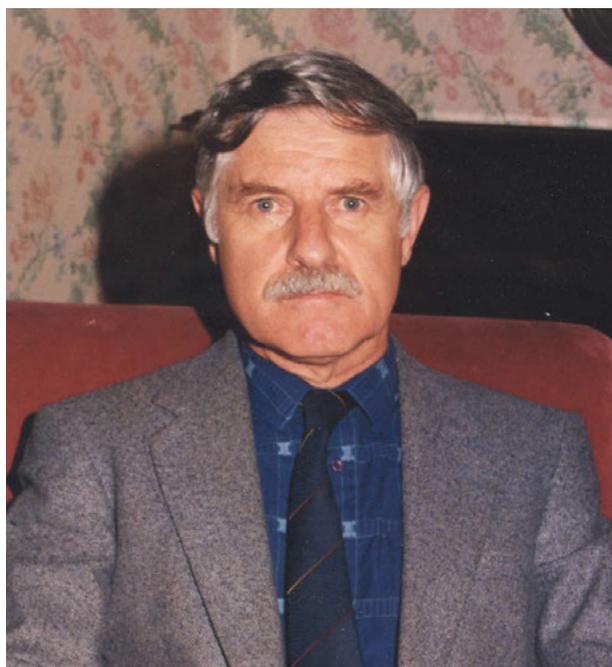
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Dedicated to

PIETER SCHALK GROENEWALD

on the occasion of his retirement from the University of Pretoria
after forty years of distinguished teaching and scholarship

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'GO PROF. P.S. GROENEWALD'

'MOKONE 'A BOKONE:
Thokga-dingwe-melala' thuto'

*Ke Mokone Tau ya Bokone,
Mokonekone Tau 'a Tswako,
Mokone thokga-dingwe-melala,
Ba ba sa go tsebego ga ba tsebe;
E tšwa e tšwa nayo tšhiding 'a thuto,
Gona ya sabalatša mahlasedi le Rantsho,
A fahlollwa dithokomelaka, a bontšhiša bophelo.*

*O e lwele Tau 'a Bokone 'a Mantsho,
O šikerešikere a bonabona mogokareng,
Ka re le Tseladimankwe sebata o a tseba,
Le bona bokabona ba nwele a mokgako,
Ba rakaraka a thuto marole a thunya,
Ka wena setšhaba gara tša lefaseng.*

*Rola modiro wo ke nako,
Khutša yago hle o e hlabane,
Hleng re tla gata mo e gatilego,
Thobela ruriruri o ka se ye nayo,
E tseneletše le ka legwatagwatane.*

*Mokgolokwane gohle ke khutšikhutši, šatee!
Ke legoa la Ramapantapanta Ratšhatšha te!*

(Ke Mogale)

CURRICULUM VITAE

P.S. GROENEWALD

Geboortedatum: 5 Mei 1935 (distrik Soutpansberg).
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Kwalifikasies

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- THOD: 1956 aan die Normaalkollege Pretoria.
- M.A.: 1960 aan UP.
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Professionele loopbaan

- Onderwyser in diens van TOD: Februarie tot 30 Junie 1957.
- Junior Lektor (UP): 1 Julie 1957 tot 1960.
- Lektor (UP): 1961-1962.
- Senior Lektor (UP): 1963-1966.
- Professor (UP): 1967-

Afrikatale-vereniging

- Eerste hoofredakteur van die Suid-Afrikaanse Tydskrif vir Afrikatale (1982-1985).
- Lid van die vereniging.
- Keurder van artikels vir plasing in die tydskrif.

Noord-Sothotalraad

- Lid van die Taalraad vanaf 1976.
- Lid van die keurkomitee wat boeke voorskryf vanaf 1976.
- Lid van die komitee wat die terminologielys en die spelreëls hersien.
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- Lid van die keurkomitee vir die Madibaprys vir jeuglektuur (1988-1990).
- Lid van die afvaardiging na Bloemfontein om die moontlikheid van die instelling van 'n letterkundemuseum vir Noord-Sotho te oorweeg (1990).
- Ondervoorsitter en lid van die Hoofbestuur vanaf 1989.
- Het as opdrag van die Taalraad om die samestelling van 'n verklarende woordeboek vir Noord-Sotho aan te voer (1987).
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- Lid van die dissipline-gerigte vakkomitee (1968-1974).
- Keurder van aansoeke vir studiebeurse/toekennings met die oog op die bywoning van aansoekers by oorsese kongresse.
- Lid van die loodskomitee van die Stanonprojek.
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SAUK

- Adviseur Radio en TV (Sothodiens) (1973-1976).
- Beoordelaar van Radio- en TV(Sothodiens)-programme by verskeie geleenthede.

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- Adviseur vanaf 1989.

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- Adviseur (Noord-Sotho) vanaf 1986.
- Lid van die sillabuskomitee.
- Moderator vir vraestelle vir Noord-Sotho (Derde Taal).

TOD

- Lid van die vakkomitee vanaf 1986.

Literator

- Keurder van bydraes.

Encyclopedia of World Literature in the twentieth century, New York

- Medewerker.

Eksterne eksaminator

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Vertalings

- Die Harsings Huil (*'Megokgo ya Bjoko'*) deur O.K. Matsepe (Educum, 1988).

Publikasies

1961. Morfologiese verdubbeling in Noord-Sotho. M.A. Universiteit van Pretoria.
1961. Die vergelykend-historiese literatuurwetenskap en sy bruikbaarheid in die geval van die Bantoetale. *Feesbundel vir prof dr. Jan Antonie Engelbrecht*. Johannesburg: Afrikaanse Pers Beperk, 39-45.

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1978. Die karakterverhaal. *Studies in Bantoetale*, 5(1): 1-44.
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2000. Letsogo la Molao: 'n stilistiese analise van 'n prosateks. *Suid-Afrikaanse Tydskrif vir Afrikatale*, 20(1): 61-69.
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2002. Sepedi versleer: funksies van herhaling en segmentele rym. *Suid-Afrikaanse Tydskrif vir Afrikatale*, 22(2): 105-112.

Leier van verhandelings en proefskrifte

- 20 verhandelings
- 3 proefskrifte

PREFACE

What turns leaders on? What gets them up in the morning and keeps them going during the day? Why are they more creative, more reliable, more persevering, and more effective than others? What can you learn from them that will help you spread the success virus?

Tony Manning¹

The present *Festschrift* marks two distinctive and important occasions in the life of Professor P.S. Groenewald: (a) his seventy-second birthday on 5 May 2007 and (b) his retirement as Professor of African Languages in the Faculty of Humanities at the University of Pretoria in 2000. These two occasions have provided the editor and his colleagues with a most appropriate opportunity to honour our valued academic father, model, friend and colleague with this publication.

Professor Groenewald, former Head of the Department of African Languages at the University of Pretoria, retired in May 2000 after a period of forty years in the academic profession. He has dedicated much of his scholarly career to the study of South African Literature and Linguistics with particular reference to Sepedi/Sesotho sa Leboa, one of the eleven official languages in South Africa, a language mainly spoken in three of the provinces of South Africa, namely Limpopo, Gauteng and Mpumalanga. It seemed natural, therefore, that the present volume and its editor – as representative of the Department of African Languages of the University of Pretoria – should honour Groenewald’s scholarly achievements with a collection of essays devoted to literature and linguistics.

The selection published here consists of eleven scientifically evaluated, hitherto unpublished essays written by eminent scholars: faculty members of the University of Pretoria, the Department of African Languages of the University of South Africa, with collaborative contributions from the Department of Education in Limpopo province, and from Ghent University in Belgium. All these contributions have been critically reviewed by at least two independent referees. These articles deal mainly with various aspects of African literature, ranging from canon formation and the relationship between narrative and historical texts to specific studies in a variety of African literatures in which developments, from canons, cultures, traditions to identities, are traced and evaluated. The linguistic contributions focus on aspects of lexicography and translation.

¹ Manning, T. 2002. *Discovering the essence of leadership*. Cape Town: Zebra Press.

O gole, o gole... o re golele Mokone, tšhukudu e be mošemanyana!

Mawatle Jerry Mojalefa

PIET GROENEWALD: 'n PERSOONLIKE HULDEBLYK

Baie jare gelede – meer jare as wat iemand van my ouderdom graag wil toegee – het daar heel agter in een van my Noord-Sotho-klasse aan die Universiteit van Pretoria 'n student gesit. Hy was 'n stil outjie wat slegs reageer het as daar met hom gepraat is. En wanneer jy hom aangespreek het, het hy gewoonlik verskrik gelyk. Meestal het hy net daar gesit en stip na jou gekyk. Dus nie die soort wat deur sy deelname aan die klas jou aandag afgedwing het nie. Ek het trouens aanvanklik nie eers sy naam geken nie. Toe ek die eerste toetse nasien, het ek agtergekom daar is iemand in die klas wat bo die ander uitstaan, ene P.S. Groenewald. Dit was 'n verrassing toe ek sou vasstel dat dié knap student dieselfde stil, half verskrikte outjie agter in die klas is.

Nadat hy sy B.A.-graad voltooi het – die beste student in die klas, natuurlik – en sy onderwysdiploma verwerf het, is dié P.S. Groenewald in 'n pos aan 'n Pretoriase hoërskool aangestel. Die onderwysdepartement van die tyd het nie uitgemunt in sy vermoë om meriete te herken nie. Daarom was sy opdrag houtwerk en nie Noord-Sotho nie! Gelukkig het hy besluit om met nagraadse studie voort te gaan. Toe daar later 'n vakature in die Departement Afrikatale ontstaan, was daar by my geen twyfel oor wie die aangewese kandidaat vir die pos was nie. Daar het P.S. Groenewald, die student, die akademikus geword. En vir my het hy Piet Groenewald, my lewenslange vriend, geword.

Ek sou kon skrywe oor 'n akademiese loopbaan wat talle hoogtepunte opgelewer het, van 'n gedugte akademikus wat vir talle studente 'n *montshepetsša-bošego* was en van wie verskeie hom in hierdie bundel eer noudat hulle danksy hom in die akademiese daglig staan. Ek sou kon vertel van sy M.A.-studie as deel waarvan hy Zulu moes bestudeer en van die onkonvensionele antwoorde waarmee hy voor die dag gekom het tydens sy eksamen in dié taal. Ek sou ook kon vertel van hoe hy in sy passie vir die letterkunde homself Russies geleer het sodat hy die werke van die Russiese formaliste in die oorspronklike kon lees – en in die proses een van die min mense geword het van wie ek weet wat 'n taal kon lees maar nie 'n behoorlike idee gehad het hoe dit uitgespreek word nie! Of van sy proefskrif wat op die snypunt van taalkunde en letterkunde staan en nuwe weë in die studie van die Afrikatale aangedui het. Maar ek wil dit liever hê oor Piet Groenewald die mens, die bedding waarbinne die loopbaan van Professor P.S. Groenewald die akademikus sy gang kon vind.

Ek wil skryf oor Piet Groenewald die plaasseun wat in die toentertydse Noord-Transvaal opgegroeï het, wat met Setlokwa grootgeword het en nooit die aksente van dié dialek van Noord-Sotho heeltemal afgeskud het nie. Op die plaas het ook sy liefde vir die natuur beslag gekry en het hy die plante- en dierelewe van sy

omgewing geleer ken. Later jare is ons dikwels saam die veld rondom Pretoria in en kon hy vir my die Setlokwa-name van veral die verskillende bome gee. Op 'n keer het hy na 'n vakansie vir my 'n kerie van die perdepram, *Fagara capensis*, van die plaas af saamgebring. Dié kerie het lank 'n gewaardeerde besitting gebly. In sy jongste brief aan my beskrywe hy weer in fyn besonderhede die omgewing waarin hy grootgeword het. Dit is van die plaas af dat Piet 'n halmpie saamgebring het wat ingeweef is in die vlegwerk waarbinne die akademikus kon funksioneer.

Ek wil dit ook hê oor Piet die hartstogtelike musiek liefhebber. Dié gedeelte belangstelling het oor die jare vir ons albei talle aangename ure opgelewer. In haas elke brief aan my meld hy van nuwe "blink plaatjies" wat hy aangeskaf het. Daar moet teen dié tyd seker baie honderde van hulle wees. Dit is veral die menslike stem wat hom boei. Hy kan in die fynste besonderhede vertel van haas enige sanger, of dié van vergange se dae dateer of vandag nog optree. Die laaste keer dat ons saam na musiek geluister het, het hy Kathleen Ferrier se aangrypende onbegeleide vertolking van Whittaker se *Blow the Wind Southerly* op die draaitafel gehad. Dit is sy liefde vir musiek wat 'n akkoord ingeweef het in die simfonie van die professor se loopbaan.

Piet was ook 'n wynkenner. Hiervan het ek aanvanklik min geweet. Hy het my geleer van verskillende kultivars in die wingerd en die smaak wat elkeen aan die edele vog gee. Hy het my ook bekend gestel aan die smake van die Olifantsriviervallei se wyne. Daarvandaan het ek my eerste besending wyn deur hom bestel. Dit is hierdie liefde van Piet wat 'n geur bygedra het tot die boek van P.S. die akademikus.

Dan wil ek dit hê oor Piet die woordskryner, 'n aspek van hom wat waarskynlik minder bekend is. Ek was bevoorreg om sedert my aftrede gereeld briewe van hom te kon ontvang. Elkeen van hulle word bewaar as 'n kosbare kleinood van iemand met 'n besondere gawe om fyn waar te neem en sy waarnemings onder presies die regte woorde te bring. Of dit nou gaan oor die tafel wat aan hom voorgesit is tydens 'n feestelike geleentheid of oor die maniertjies van sy vrou Louise se Sjinese musiekleerlinge. Telkens wanneer ek die briewe weer lees, staan ek verstom oor hoe trefseker elke sin afgewerk is, hoe hy weet om elke woord blink te poleer en in die juiste bodem te lê. Dit is Piet se slag met woorde wat paragrawe voorsien het in die epos van die begaafde professor se akademiese loopbaan.

En dan is daar Piet die boekeliefhebber met 'n literêre smaak wat alle letterkundes omvat, wie se studeerkamer te klein is vir al die boeke wat hy oor die jare versamel het. Kyk jy daardeur, vind jy werke van die groot meesters uit die wêreldkanon: Engeland, Duitsland, Italië, Frankryk, Spanje, Noorweë, Swede, Rusland, noem dit maar op. By hom het ek die eerste keer gehoor van skrywers soos Céline, Pirandello, Calderón en vele andere. En het ek geleer watter plesier daar te put is uit die letterkunde van die mense met wie se taal hy grootgeword het, die taal wat

sinoniem met hom geword het. Dit is die boekeliefde van Piet wat die langste hoofstuk geskryf het in die omvangryke bydrae wat Professor P.S. Groenewald op die gebied van die Noord-Sotho-letterkunde gelewer het.

Ek bring hulde aan Piet Groenewald die plaasseun, die natuurliefhebber, die musiekentoesias, die woordmens, die ywerige leser, die lojale vriend wat die hoog geagte professor moontlik gemaak het.

Diek van Wyk

VOICES OF WOMEN IN AFRICAN LITERATURE

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Abstract

Today African women writers are no longer 'isolated voices crying in the wilderness'. They are a force to be reckoned with. For many centuries, throughout the world, men have generally held women in low esteem. This article looks at some views that seem to tarnish the image of women, not only in Africa, but also all over the world. Women have come out strongly against male domination in literature as well as against the social, political, and domestic injustices imposed on them.

Introduction

In bygone days, to be a writer you had to be a genius, well educated and, above all, you had to be a male *homo sapiens*. It was unthinkable, especially in Africa, for a woman to engage in the business of writing a book. She was always relegated to the primary goal of being a wife and mother. She was, in most cases, denied access even to the bare necessities, such as formal education, let alone the freedom 'to participate in political activity and even to appear in public places' (Bruner, 1983:viii).

As the winds of change swept through the world and, in particular, through the African continent, attitudes towards the role of women in society began to change as well. The possibility that they may be writers, members of political organisations, teachers, nurses, university lecturers and professors was accepted. Today, African women writers are no longer 'isolated voices crying from the wilderness'. They are a force to be reckoned with. Their voices are definitely reaching an audience at home and abroad. Charlotte Bruner (1983:vii) expresses this view poignantly as follows:

There is also joy: the comfort of enduring friendship, the satisfaction of academic achievement and social power, the independence of thought, the affirmation of personal identity.

It is not my intention in this article to give an exposé of feminism, but to let women writers in African literature speak for themselves so that you may hear their voices and then judge them accordingly. As you know, women – throughout the world – have generally been held in low esteem by their male counterparts, for many centuries. They have been taken as being incapable of doing things that are done

by men. The unfortunate part is that they themselves have in a number of cases accepted that they are not equal to the task.

Let us look at some views that seem to tarnish the image of women not only in Africa, but also all over the world. Malara Ongundipe-Leslie (in Bruner, 1994:10) asserts:

Women are shackled by their own negative self-image, by centuries of interiorization of ideologies of patriarchy and gender hierarchy. Her own reaction to objective problems therefore are often self-defeating and self-crippling. She reacts with fear, dependency, complexes and attitudes to please and cajole where more self-assertive actions are needed.

Buchi Emecheta (1974:175), a renowned Nigerian woman writer, through the mouth of one of her characters, Francis, says:

To him, a woman was a second-class human, to be slept with at any time, even during the day, and, if she refused to have sense beaten into her until she gave in; to be ordered out of bed after he had done with her; to make sure she washed his clothes and got his meals ready at the right time.

This is indeed a humiliating attack on the image of a woman. It reveals outright male chauvinism. The dignity and humanity of a woman have been severely muddled.

The famous Greek philosopher, Aristotle, also expresses a rather disappointing view of women. To him,

...[a] woman is more compassionate than [a] man and has a great propensity to tears. She is also more envious, more querulous, more slanderous and more contentious. Further still, the female is more dispirited, more despondent, more impudent and more given to falsehood than the male. (Miller, 1982:189)

True, some of the traits of women mentioned in the quotation may apply to some women. But such a generalisation loses sight of the fact that a woman has her own identity and individuality, as well as a personality peculiar to herself. Unfortunately, certain women, even as early as 1845, are on record as having their own kind [of rod to bear]. Sara Ellis (1991: 765) observes that '...women, in their position in life, must be content to be inferior to men'.

On the other hand, Wendy Martin (in Magona, 1992:296) expresses this absurd view about women:

In the nineteenth century this fear of the intellectual woman became so intense that the phenomenon was recorded in medical annals. A thinking woman was considered so much a breach of nature that a Harvard doctor

reported during autopsy on a Raddiffe graduate he discovered that her uterus had shrivelled to the size of a pea.

In a traditional society, when a man speaks about his children, he does not only refer to his biological offspring, but also to his wife. Matsepe (1963:24) expresses this view aptly:

Every man is the spear and shield of his courtyard; every woman is a child of her husband's courtyard.

Matsepe goes on to say that a woman cannot create a child. Hers is to bear the child after the man has created it. This negative attitude towards women is further echoed in a conversation between Okonkwo and Machi, in *Things fall apart* by Chinua Achebe:

"The world is large," said Okonkwo, "I have even heard that in some tribes a man's children belong to his wife and family."

"That cannot be," said Machi, "You might as well say that the woman lies on top of the man when they are making [a] child." (1958:51)

When Adah in *Second-class Citizen* asks her husband Francis to read the manuscript she has written, she is devastated to hear him say:

"You keep forgetting that you are a woman and that you are black. The White man can barely tolerate us men, to say nothing of brainless females like you who could think of nothing except how to breastfeed her baby." (Emecheta, 1974:178)

Strangely enough, as already intimidated, in some cases, women themselves seem to accept their own shortcomings. Sandra M. Gilbert and Suzan Gubar (1988:292) record this lack of self-confidence as follows:

...like most women in patriarchal society the woman writer does experience her gender as a painful obstacle, or even a debilitating inadequacy; like most patriarchally conditioned women, in other words, she is victimized by what Mitchell calls "the inferiorized and 'alternative' (second sex) psychology of women under patriarchy".

This idea of a lack of self-confidence and the fear of being celebrated as a renowned writer on the part of women writers are further reflected in a letter from Mary Brunton to her friend. In this letter, she states explicitly why she preferred anonymity to taking credit for her novels.

I would rather, as you well know glide through the world unknown, than have (will not call it enjoy) fame, however brilliant, to be pointed at – to be noticed and commented upon – to be suspected of literary airs – to be

shunned, as literary women are, by the more unpretending of my own sex; and abhorred as literary women are, by the pretending of the other! – my dear, I would sooner exhibit as a rope-dancer. (Gilbert & Gubar, 1988:276)

Let us take the last example, which further affirms the fact that women writers tended to tarnish their own image. Selma Lagerlof, a Swedish novel prize winner, states (cited in Magona, 1992:144) that

... she loves the art of writing and that it is an enjoyable pastime for her to write poems and novels, but that she is happier in her home with her husband and children, and that it is exceptionally pleasant to undertake her domestic duties and she never forgets that her primary duty is that of making her house a pleasant home for her husband and children.

The above excerpts are cited specifically to show that in most cases women writers have, to a large extent, been responsible for creating a poor image of themselves. Luckily in recent times, the women themselves have rolled up their sleeves and started not only to reconstruct, but also to revise, and to wash off the muddy images of their past: a total facelift. In the sections that follow, we will listen to, think about and admit to, reject, nod approval for or even give a word of encouragement and praise for the views expressed by women writers. Sit back and read carefully what they have to say on a variety of subjects selected in this article.

Voices of women

Marriage and motherhood

In African society, marriage is a very important institution. It is a way of building relationships among members of a community in particular, and the nation in general. It is, as it were, a 'factory' where new generations are 'manufactured'. So sacred is it among Africans, that in the days of yore, divorce was a taboo.

Women writers in African literature express very strong views in support of this institution. One of Africa's most famous woman writers, Mariama Bâ (1989:55) in her well-known novel, *So long a letter*, voices her standpoint on marriage as follows:

I try to spot my faults in the failure of my marriage. I gave freely, gave more than I received. I am one of those who can realise themselves fully and bloom only when they form part of a couple. Even though I understand your stand, even though I respect your choice of liberated women, I have never conceived happiness outside.

Bâ believes firmly that a strong family is a solid foundation for a strong nation. She asserts (1989:89):

The nation is made up of all the families, rich or poor, united or separated, aware or unaware. The success of a nation therefore depends inevitably on the family.

While Mariama Bâ emphasizes the significance of marriage, she qualifies the type of marriage that she will be happy to be part of. After the death of her husband, her brother-in-law, in accordance with African tradition, had the right to cohabit with her. To her, this was totally unacceptable. She states her objection as follows:

You forget that I have a heart, a mind, that I am not an object to be passed from hand to hand. You don't know what marriage means to me; it is an act of faith, and love, the total surrender of oneself to the person one has chosen and who has chosen you (Bâ, 1989:58).

The impression that one gets is that while Bâ gives her fullest support to the institution of marriage, the how and by whom the marriage is arranged is of vital importance to her.

Flora Nwapa, in her short story 'This is Lagos', emphasizes the importance of marriage in an African society. Unlike in Western society, where lovers who have reached their majority can make arrangements for their own marriage, in African society, parents or relatives must give consent to the couple to marry. When Soha and Ibukunde marry privately, Soha's aunt is furious.

"No", Mama Eze shouted. "You, you married to my sister's daughter? Impossible. You are going to be 'unmarried'. Do you hear? Mama Bisi, is that what they do hear?"

"This is Lagos. Anything can happen here." (Bruner, 1983:44)

She goes on to say:

"My sister's daughter, you have not done well. You have rewarded me with evil. Why did you not take me into confidence? Am I not married? Is marriage a sin? Will I prevent you from marrying? Isn't it the prayer of every woman?" (Bruner, 1983:50)

This idea is further accentuated by Assia Djebar in her story, 'Les Impatients'. She states:

Marriage is a serious matter, and she isn't mature enough to enter on it alone. If we agree to marry her, then it's up to us to decide. (Bruner, 1983:198)

It is inconceivable in African society for a young man or woman to make a decision on an important issue like marriage. Marriage to an African woman is a culmination of her life's desires. It is a way of getting an identity, a mark of

differentiation between a girl and a woman. When Mary in *Kehinde*, after divorcing her husband, decides to be called Mary and not Mrs Okolo, many of her friends are shocked. Kehinde sums it up neatly:

“What is the matter with this woman? Not wanting to be called ‘Mrs’, when every Nigerian woman is dying for the title. Even professors and doctors or heads of companies still call themselves ‘Professor (Mrs)’ or ‘Dr (Mrs)’. This woman must be crazy. Is she bigger than all of them then? I don’t understand her.” (Emecheta, 1994a:34)

The majority of traditional women, even today, support Kehinde’s view. To some women, marriage is the beginning and the end. It is a licence to abandon all her ambitions, to stay put, procreate and bring up the children. There is no need for her to pursue any form of studies. Sindiwe Magona expresses this unfortunate view of marriage as follows:

“Why are you carrying books? Don’t you have children?” I reply that yes, I do have children. Twitters threaten. And then some brave soul breaks the silence...

“Whuwow! Ngathi ndiyazibona ndiphethiincwadi! Nda kugqibuka nabantwana! Yhu!”

[Wow! I can just see myself carrying books. After I have children! Gee!]
(1992:80)

There are many more contrasting views on marriage, especially among modern women. However, let the above suffice regarding views on marriage.

Motherhood

In most African societies, motherhood defines womanhood. It is crucial to woman’s status in an African society. Steady (1994:243) states:

The importance of motherhood and the evaluation of the childbearing capacity by African women is probably the most fundamental difference between the African woman and her western counterpart in the common struggle to end discrimination against women.

The desire of an African woman to be a mother is echoed in Buchi Emecheta’s *The Joys of Motherhood*. In the words of one of her characters, Nnu Ego, she emphasizes the wish of every married woman:

“I don’t know how to be anything else but a mother. How will I talk to a woman with no children? Taking children from me is like taking away the life I have always known, the life I am used to.” (1994b:222)

She develops this view in her book *Second-class citizen*. A woman would be forgiven everything, as she states: 'as long as she produced children' (Emecheta, 1974:22). Sindiwe Magona (1992:31) in *Forced to grow* also stresses this view. She says:

To my knowledge, nothing is more valuable to us than the ability to bear children. Nothing is more cherished than a new person, as we call babies. Even the Xhosa word for child, umtwana – a little person – supports this.

Perhaps that is why today women who do not have children resort to adopting children. This is of course not new in African culture. In the distant past, African people even went so far as to give a man his wife's younger sister to bear children for her. Motherhood is so important to any African woman that when she does not have children, she becomes sensitive towards those who have. She thinks that they are showing off and are boastful and that their main aim is to distress her. When Adah moves around with her children, her landlady, who is childless, became furious. She appeals to her husband to remove Adah and her family from their property:

When the children cried, the landlord would stamp upstairs, warning them that they were disturbing the other tenants. The landlady, still childless, claimed that Adah was showing off her children. Why must Adah allow them to toddle about when she came out to fetch water? She must lock them up in their room. The landlady complained to her husband that Adah was bringing them downstairs to distress her. (Emecheta, 1974:72).

The above, in no way an exhaustive set of examples, are some views expressed by women writers on the aspect of motherhood.

Polygamy

African women writers are very vocal regarding this matter. They seem to distance themselves wholly from this practice, despite the fact that it has been with man from the beginning of time. The following dialogue between Albert and Kehinde, after the former had left Kehinde in England to return to Nigeria, under the pretext of going to seek a job, sheds some light on the stand of the African woman writer:

"I know you are angry. But look back, Kehinde. My father had two wives, yours had three, so what sin did I commit that is so abominable?" Albert's voice grated.

"Did they marry in church? We had a church wedding or have you forgotten? All those promises, do not mean anything to you?" (Emecheta, 1974:86)

This view is extended by Mariama Bâ in her famous novel, *So long a letter*. When Mawdo is forced by his mother to marry his cousin as a second wife to Aisatou, his first wife, the latter does not hesitate to express her overt dislike of polygamy:

I say that there can be no union of bodies without the heart's acceptance however little that may be. If you can procreate without loving, merely to satisfy the pride of your declining mother, then I find you despicable. At that moment you tumbled from the highest rung of respect on which I have always placed you. Mawdo, man is one; greatness and animal fused together. None of his acts is pure charity. None is pure bestiality. I am stripping myself of your love, your name, and clothed in my dignity, the only working garment, I go my way. (Bâ, 1989:31-32)

These are very strong words showing that polygamy has no more room in the hearts and lives of African women. Charity Waciuma as quoted in Bâ (1994:152) expresses her dislike of polygamy directly and sincerely. She states:

For myself, I have decided against polygamy but its rights and wrongs are still being argued furiously in our schools and colleges and debating clubs. Polygamy is clearly second nature to Kikuyu men. I hate it because it hurts the position and dignity of women and exaggerates the selfishness of men.

Politics and social injustices

Voices of African women are heard even louder in the political and social arenas. They are no longer destined to silence before the stoves and fridges. Their voices compete with those of the most eloquent and seasoned politicians. Bessie Head is one of the African women writers who were seriously affected by the political situation in our country during the apartheid era. As a South African so-called Coloured, she was subjected to all the brutalities meted out to those citizens not born white and she, as a first generation child of biracial origin, bore the full brunt of South Africa's discriminatory legislation. She voices her plight as follows:

If I had to write one day, I would just like to say people is people and not damn white, damn black and still make people live. Make them real. Make you love them, not because of the colour of their skin but because they are important human beings (Head, 1990:6).

She goes on to say: 'In South Africa the white man took even the air away from us – it was his air and his land' (Head, 1990:6).

Bessie Head maintains that in her writing she deals with human grandeur, which she readily identifies when she sees it. She asserts: 'I would propose that mankind would one day be ruled by men who are gods and not greedy power-hungry politicians' (Head, 1990:99).

Further on she says: 'Hand in hand with world government, I clearly foresee a new race of people who are a blending of all the nations of the earth' (1990:100).

The desire of women to be placed on an equal footing with their male counterparts is expressed strongly by Mariama Bâ (1989:8):

She believed and upheld a vision of an African society where men and women would share equally in the duties as well as in the joys and the rewards of harmonious partnership between husband and wife, brother and sister, father and mother.

Further on, she argues:

Women should no longer be decorative accessories, objects to be moved about, and companions to be flattered or calmed with promises. Women are the nation's primary, fundamental roots, from which all else grows and blossoms. Women should be encouraged to take a keener interest in the destiny of the country. (1989:61)

Much has been written by men on the evils of Bantu Education, but the voices of women have been intermittent and few and far between. However, in recent years, they have become vociferous. Sindiwe Magona, commenting on the impact of the Bantu Education legislation on married women, says:

A harsh reality dampened my pride. Like a witch's wand, it changed the sweet taste I savoured to gall. My achievements turned to dust. Because I was a married woman, I was condemned to a temporary post. And so at the end of each school year, other married women like me, became jobless and had to reapply for our positions amid stiff competition (1992:52).

Magona does not only complain about the discrimination that was shown against married women, but she is also perturbed by the disparity in salaries between Blacks and Whites who were teaching in the same school under the Department of Bantu Education. She remarks:

At Fekeza it was not unusual to find the staff room reverberating with agitation. Among our favourite topics were politics, education and salaries. On one such day, we were lamenting the unfairness of the differentiated salary scales for teachers. White teachers earned the highest salaries, followed by Coloured and Indian teachers. As in all else that has to do with government bounty, Africans brought up the rear. (1992:67)

The answers given by their white colleagues to this unfair state of affairs are not only unsatisfactory, but also downright ridiculous. One of the white members of staff comments:

I don't know why you people complain. I have a higher standard of living to maintain. I'm expected to have a car for myself, a car for my wife and if my children are of university age, one for each. Magona, 1992:67)

Women writers in African literature are not only sensitive to the laws that discriminate against them, but also the attitudes and behaviour shown by their male counterparts towards them. Sindiwe Magona asserts:

The laws and regulations that govern every aspect of the lives of Africans make it almost impossible for the African woman to get redress when the man fails to support his children. Added to that, I am sorry to say, is the fact that African men, on the whole, regard giving money to wife or lover as payment for sexual and other services rendered. As soon as there is a breach in the relationship, the man stops giving the woman any money, irrespective of whether there are children born of such a relationship. She is sleeping with another man, will come from the lips of a father of five who cannot or will not see why he should give the woman, mother of his children, any money (1992:22).

Bessie Head records a nasty habit of men in Botswana. They play around with women, then leave them in the lurch. In her own words, Bessie Head (1990:57) says:

When I first arrived in Botswana in 1964, women confided to me as follows: "Botswana men are not nice. When you take up with a man he sleeps with you for two weeks, then he passes you on to his friend, who passes you on to his friend. That is how we live...". Possibly two-thirds of the nation are still women and children procreated under such circumstances, the men hardly care.

A similar view – about men whose casual encounters result in progeny – is expressed by Sindiwe Magona (1992:109) as follows:

Indeed I do not know his face because as soon as he knew that the she-dog was riding with his pup, he did what all these men from the zones do. Went back to his village and made sure he never again took a contract to Cape Town.

Men always treat women like children. They seem to think the women are not intelligent enough to do anything praiseworthy. Emecheta records this view as follows:

That Francis would not read her book was bad enough but that he had called it rubbish without doing so was a deeper hurt, and that he had said that she would never be a writer because she was black and because she was a woman, was like killing her spirit. She felt empty. What else was there for her to do

now? It was plain to her that Francis could never tolerate an intelligent woman. Emecheta, 1974:178)

Above all, men always want to do what they like, good or bad, and the poor women must keep quiet and watch. When Adah discovers that Francis is flirting with Trudy, Francis is surprised when Adah reacts vehemently against his action.

Francis wondered. In their society, men were allowed to sleep around if they wanted. But here in London, with birth control and all that, one could sleep with one's wife all the time. But he was not brought up like that. He was brought up to like variety. Women at home never protested and Adah had said that she did not mind, but, feeling the intensity of her anger, he sensed that she did mind. No man likes his freedom curtailed, particularly by a woman, his woman. He would not argue, he would not beat her into submission because of the baby, but he was not going to be tied to Adah either. Why, in bed she was as cold as a dead body. (Emecheta, 1974:64)

This desire of men to have as many women as they wish is further emphasized by Sindiwe Magona. Through the mouth of Lillian, she states:

"Men will always be dogs; they will have more than one woman, my child. It has been like that since the time of our forefathers." (1991:49)

Immorality law

The South African Act on Mixed Marriages has not escaped the censure of the African woman writer. This was one of the most ruthless and inhuman laws that have ever been placed on the South African statute books. The Immorality Act of 1957 increased the maximum penalty for illicit carnal intercourse between Whites and non-Whites to seven years' imprisonment. It became an offence to conspire to commit such an act.

Amelia House (in Magona, 1994:165-66) records a very sad story of two young lovers at the University of Cape Town who were literally destroyed by the Immorality Act. Even where they thought they were completely out of reach of the police, they were taken by surprise as soon as they started making love. The network of spies that was used by the South African Police reached every nook and cranny of the country. Any act that was forbidden by law could not be executed without being made known to the police. Amelia reports:

Saiman was ready. He thrust deep. Beautiful pain. Amy yelled. Flashlights. Flashlights through the window in the middle of a sea of brilliant lights. Their world caving in around them. Two very tiny people viewed by giants in boots. Policemen everywhere like cockroaches.

What was annoying about this piece of legislation was that people who were expected to enforce the law more often than not contravened this law themselves. Elaine Mohamed records this embarrassing event while she was in detention. The following dialogue bears testimony to this anomaly:

(Policeman): "If you do not talk we are going to rape you, one after the other."

(Elaine): "Oh great! The laws in this country never allowed me to have sex with a white guy. Who's going to be first?" and she started taking her clothes off, which totally shocked these guys and they didn't do it. (1989:38)

Mixed marriage

While love is a universal human phenomenon between two persons of the opposite sex (recently even of the same sex), in some cases, it is not accepted wholeheartedly. While the South African Act on Immorality during the apartheid era was looked upon as evil and unjustifiable, one may be surprised to find that there are people who do not accept mixed marriages in certain regions of the world, despite the fact that these are not forbidden by law. This kind of marriage is rejected and criticised, particularly when a black male marries a white woman. Strangely enough, black women do not recognize a white woman as a "woman" in the true sense of the word. Perhaps that is the reason why a white woman in South Africa is often referred to as *mosadinyana* (a small woman). The rejection is even worse when the white woman has to be a daughter-in-law of a black family. In her novel *Scarlet Song*, Mariama Bâ (1986:66) throws more light on this serious issue:

"A Toubab (White) can't be a proper daughter-in-law. She'll only have eyes for her man. We'll mean nothing to her. And I who dreamt of a daughter-in-law who'd live here and relieve me of the domestic work by taking over the management of the house and now I'm faced with a woman who is going to take my son away from me, I shall die on my feet, in the kitchen."

As if that is not enough, Yaye Khady, the mother-in-law to a Toubab, goes on to undermine her white daughter-in-law in scathing terms:

"A white woman does not enrich a family. She impoverishes it by undermining its unity. She can't be integrated into her community. She keeps herself apart, dragging her husband after her. Has anyone ever seen a white woman pounding millet or fetching buckets of water? On the contrary, the white woman exploits others who have to do jobs for her that she's not used to doing." (1986:73)

What seems to perturb Khady even further is the fact that the white woman

... manipulates her husband like a puppet. Her husband remains her property. She alone controls her household and all the income is turned to her benefit alone. Nothing goes to her husband's family. (1986:73)

Perhaps this is the main reason why Yaye Khady, Ousmane's mother, felt threatened by Mireille, her white daughter-in-law. Be that as it may, she seems determined to have her way:

*"I won't let myself be destroyed to leave the field clear for her".
"This stranger won't easily eat up the fruits of my labours. This white woman who 'came down from her own hill' to intrude into the black people's world would see what she would see...." (1986:74)*

On the other hand, it would seem that Yaye Khady would gladly accept a black daughter-in-law, because a black woman

... knows and accepts the mother-in-law's rights. She enters the home with the intention of relieving the older woman. The daughter-in-law cocoons her husband's mother in a nest of respect and response. Acting according to unspoken and undisputed principles, the mother-in-law gives her orders, supervises, and makes her demands. She appropriates the greater part of her son's earnings. She is concerned with the running of his household and has her say in the upbringing of her grandchildren. (1986:72)

It is the cultural disparity that, more often than not, has led to the breaking down of mixed marriages, as indeed happens in *Scarlet Song*. Towards the end of the book, Mariama Bâ recounts a chilling incident in which Mireille's rejection by her husband's family had driven her mad and even made her hostile towards her husband:

"Dirty nigger! Liar! Adulterer! It's better with your nigger woman, isn't it? You love your little Blackie better than your Gnouloule Kessoule!" (1986:164)

A racist attitude is thus depicted as not only characteristic of Blacks, but also of Whites. White communities also have their own attitude towards Blacks, especially in matters of marriage. They do not accept the fact that a black man can be their son-in-law; nor can a black woman be their daughter-in-law. When Mireille informs her parents of her marriage to Ousmane, her father rages at her. He has no respect for Blacks. He has always regarded them as uncivilized, despite the fact that he has fraternized with them as a diplomat.

"Of course one can fraternise [sic] with a black man, but you don't marry one." (1986:164)

He goes on to say about blacks that they are

“Hideous half-wits, guffawing with laughter, the whites of their eyes staring out of their vacant faces.”(1986:76)

To this Frenchman, they were not the kind of people who could be the in-laws to his daughter. He ridicules them further by declaring:

Even more ridiculous with their affected manners and their panting to catch up with generations of civilisation! They’re primitive people! They behave like primitives! And to think that his daughter would land up in these crude hands. “What a mess!” (Bâ, 1986:76)

The idea of undermining Blacks is further stressed by Ousmane’s neighbour, Guillaume. He has always referred to Ousmane and Mireille as the ‘Beauty and the Beast’. He cannot believe that Ousmane is able to handle Mireille.

“Can you imagine that beautiful French flower in the hands of that lout? How can that nigger appreciate her, with that hair, those eyes, that aristocratic air? I could explode!” (1986:88)

A comparable situation is depicted by Emecheta, in her novel. When Cy brings his wife Hima home, Hima is rejected by Cy’s mother, so much so that she becomes ill. All efforts on the part of Cy to convince his wife that his mother is sickly cannot hide the fact that she has rejected her black daughter-in-law. Hima says:

“They insulted me, called me a stranger with a look. I could die. I want them to love me. Like any muli in Quiloa love their new daughter. And ask her to share their home, and burdens and joys. But they will not. She almost died when she saw me. And I am guilty! The way her faded blue eyes fell inwards when she saw me, dim with pain. Can I help being born in Quiloa?” (Emecheta, 1994:94).

So disgusted are Cy’s parents that they decide to go away for the rest of the time that Cy and Hima are on holiday at his home.

It is not only the couples of mixed marriages that suffer, but also their offspring. Being of mixed breed, these poor creatures are always reminded that they are neither black nor white.

In the *Scarlet Song*, Bâ reflects seriously on mixed couples, who make their children alien to the culture of the husband or wife. Where the wife is white, more often than not, the wife tends to manage her husband’s life and virtually reduces her husband to a cipher. In her comment on such situations, she describes Ousmane’s thoughts:

There is nothing of the African left to them except the skin. Their children were brought up as little white kids, boasting names like Ralph, Arthur, Melanie, Isaure! Monsieur did the shopping, the cooking, and the washing-up. Monsieur pushed the baby's pram. But the worst of it was the barrier that Monsieur put between his home and his parents. Everyone spoke French with a Parisian accent and neglected their native language. When the children of these marriages grew up they would become the harshest and most contemptuous racists. "This cross-breeding impoverishes and exploits Africa", thought Ousmane. (Bâ, 1986:122)

The World of the domestics

To date, very little has been written about the black woman or man who works in the home of white people. It is a world full of mysteries, degradation, deprivation and sheer exploitation. Male writers have never made this field the subject of their works, despite the fact that there are many men who work in the homes of whites.

Sindiwe Magona, in her book *Living, loving and lying awake at night* (1991), explores the world of the domestic in an astoundingly insightful way. I refer to a few examples to elucidate this issue.

On their *medems*

Most of the women who work as helpers for white families have intimate knowledge of their *medems*. This is reflected in their daily talks during their off-duty periods. Let us listen attentively to Stella and Atini as they discuss the attitudes and behaviour of their 'medems':

"First day here, what do I find? There's her bathtub full of water. The same water she's just had a bath in. Her dirty water. Dirty from her own body. Can you believe? And if you think that's all I found in that tub you're wrong. There swimming afloat in that water of hers was her panty... she'd left it in there for me to wash."

"What! Me! I taught her a lesson that very first day. I took something, a peg, I think, and lifted that panty of hers and put it dripping wet, to the side of the bath, which I then cleaned until it was shiny-shiny." (Magona, 1991:19)

Stella thinks she has succeeded in telling her madam that she would not wash her panties. She is shocked the next morning to get this message:

"Stella, wash the panty when you wash the bath." (1991:19)

Stella does not take this challenge lying down. She takes a pen and replies to her madam as follows:

"Medem," I said in the note, "please excuse me but I did not think anyone can ask another person to wash their panty. I was taught that a panty is the

most intimate thing... my mother told me no one else should even see my panty. I really don't see how I can be asked to wash someone else's panty."
(1991:19)

This is the beginning of the problems that Stella has to face. Her madam is so unpleasant that when Stella is ill, her employer is very cross. She openly says to Stella:

"You think I run a clinic here, my girl?" (1991:21)

But if she does not get well soon, her madam cannot tolerate her presence in her homestead. She asks her to go home. This is another thing that annoys Stella. She says to Atini:

"I think she believes my sickness will jump onto them and kill them all. It's all right for me to catch their germs when they are sick. But my germs – that's a different story." (1991:21)

Atini, on the other hand, has a different story to tell. Atini has just got a job and is not yet aware of the personality of her *medem*. When Sheila visits her, she is able to get the truth from the horse's mouth. Sheila says:

"Let me tell you something – this 'mlungu' woman of yours, she's a real she-dog, this one. Can't keep a maid; changes maids faster than other medems change their stockings. Every day you look, there's a new girl; hanging up the washing in this yard." (1991:23)

Although Sheila's madam pays her fairly well compared to other 'girls', she will not hear of any increment. If Sheila asks for an increment, her employer says:

"Go ask the girl next door how much Mrs Van Niekerk pays her. Go. And she's been with them twenty years. How does she know – since these white women don't visit and chat to one another as we do?" (1991:26).

What aggravates matters is that Atini's *medem* is always suspicious that the maid is stealing her things. She goes to her room in Atini's absence to check her things. If she finds some things that belong to her, she does not hesitate to call the police:

"You know the police won't even let you open your dirty mouth. You think they'll let a kaffir maid say the white medem is lying? Anyone who thinks that is mad or blind. Be careful of her. Careful. She's a real snake in the grass." (1991:26-7)

Sheila concludes her discussion with the following words:

All these women we work for, they all think we are thieves, finish en klaar. Nothing but thieves. All of us. All of them think like that, but yours goes

right into your room behind your back and she kraps around there while you're away visiting your people in Duncan Village. (1991:27)

Contrary to what Atini has heard from Stella and Sheila, there is Sophie's experience. Sophie is one of the lucky 'domestics' among them all. She fell into the hands of a *medem* who does not fall into the group described above. She says to Atini regarding her *medem*:

"You know she bought me the house I live in in Mdantsane. Mmh? Do you know that? And this is not my mother's child I'm talking about. She is not my sister but a mlungu woman I just work for, that's all. But she buys a house for me. How many 'medems' would do a thing like that for their girls? How many?" (1991: 31)

Indeed Sophie was born under a lucky star to have a madam like this. She has no reason to complain against her, as the following words indicate:

"I couldn't complain like the other girls. I got good wages. When I have trouble at home, if she knows about it, she does something to help. She's cross if I don't tell her my troubles. So, you see, I really should not complain. (1991:33)

What worries Sophie, however, is that her *medem* has a tendency to invite many people to her house for dinner. She even goes to the extent of inviting Blacks from the townships. Even after Sophie has served these Blacks to the best of her ability, they do not thank her. She says to Atini:

"Black people just sit there and eat and eat. I'm lucky if one says, 'thank you' to the cook. No manners, even if they are educated." (1991:34)

If this is true of Blacks, then it is high time that we look back and correct our attitudes and behaviour. Ingratitude is a rather serious indictment against the African personality.

Having met Sophie, Atini has the opportunity to talk to Virginia. She seems to be in a greater dilemma than the other 'girls'. She cannot leave her 'medem' because she 'fixed' her passbook. She is also accused by her 'medem' of smelling bad, so much so that the 'medem' has given her Sunlight soap and Mum cream. This is a great insult to her. Atini says to Virginia:

"I'm sure you sweat a lot with the kind of work you are doing. I'm not saying you don't work or anything like that." (1991:31)

But Virginia does not take the accusation of her 'medem' lying down. Like Stella, she challenges her madam indirectly, by using silence and action as a means of expressing her dislike for her *medem*.

"I look at her and say nothing. I'm thinking to myself. After all these years I have worked for her, lived here with her, this woman has now traced all the bad smells in her house to my body. I took the things from her hand and put them right there on her windowsill above the sink. They can stay there until they grow roots. She will see them get flowers, right there in her kitchen." (1991:36).

It would seem that Virginia is held captive by her *medem*. She is forced to stay in while the family is out enjoying themselves. Whenever she complains against the unfair treatment by her madam, she is reminded that the madam got her pass right. But it would seem that this repeated reminder has now made Virginia lose patience. She is even thinking of giving her employer a piece of her mind. She says to Atini:

"ONE DAY! one day I will remind her it was not her who had spread her legs for that white dog, the Bantu Inspector who made my pass right. I think she forgets that." (1991:38)

Poor woman, it would seem she really laboured very hard for her money!

Atini's meeting with the old lady, Lillian, gives us another picture of the world of domestics. Lillian has worked for Whites as a domestic for a long time. Her main complaint seems to be how she is treated and the accommodation that she is given. In a very sombre voice, she articulates her agony as follows:

"Look at the room I sleep in. My tin hokkie in Crossroads is better. A chicken would suffocate in this thing that is how small it is. But I am a servant; I am not supposed to have eyes to see when someone pushes me into a coffin and calls it a maid's room. Why didn't they put me in the garage? More room there – even with two cars in it."(1991:49)

What bothers Lillian even more is the fact that her 'medem' acknowledges that she has good experience and therefore she does not worry when visitors come, because she knows she has her dedicated slave. Lillian's pain and sadness are captured in the following words to Atini:

"One day, I wish whites would be forced to live like us. Just for one day. They would die like flies. And they would die screaming with horrors – they'd be mad – mad –. Die of madness, they would. We really are strong – to live like we do." (1991:47)

Seemingly, Lillian (older than all the other 'girls') has received the rawest deal. She is expected to accept what her employers do and give to her. What makes her heart bleed seems to be the fact that she had brought her own 'medem' up as a child. But now, Lillian laments:

"...she gives her dog better meat than what she gives me. The money she spends on dog food, cat food and other things she needs for the animals – is more than she pays me. Are you telling me my price in her eyes is less than that of a dog?" (1991:48)

So far I have tried to bring to light the relationship and attitudes of domestic helpers and their 'medems'. Since the world of the domestic is in itself a full community, it will be interesting to listen to them gossiping or expressing their views regarding their relationships as a community of workers.

Relationships among the 'girls'

To obtain a complete picture of the world of the domestics, it is essential to hear what they say of each other, not only in their general conversations, but also when they are gossiping about one another, just as they do about their 'medem'. It would seem that their gossip – in Magona's text – centres on one 'girl' whose behaviour is not without fault. When Sophie visits Atini we hear this scathing attack on Imelda, who used to work for the madam who is now Atini's madam:

"Imelda is all over the place. Remember, the boyfriend-nearly-husband has not heard anything about – Hey, by the way, once I was nearly a mother. Mmh! But only then did Imelda see the truth; see what had been done to her by her 'medem's' doctor. That doctor her medem had taken her to when she had stopped, that doctor cleaned up Imelda. Cleaned her up not only for what was inside her then – but for all those that would have lain inside her in time to come." (Magona, 1991:31).

Imelda, it appears, has been impregnated by her own master; and therefore to prevent any scandal, and so as not to be seen to breach the Immorality Act, her 'medem' calls in her family doctor abort the child. This is confirmed by another example of gossip between Lillian and Atini. Lillian says:

"But she nearly died. And that was the last time her eyes got white like that. Poor Imelda. Then she was getting married. And then she was not getting married. Then she was sleeping with half the men around here. One wife came all the way from the location – she came here and made quite a row over there where you work. The police had to be called. Even today, I hear Imelda still sleeps with anything that wears pants." (1991:50).

Lillian goes further to warn Atini that she should get a young man for herself lest she too, like Imelda, will become 'his business'. By business here, she means that Atini's master has a reputation for making love to his 'girls'.

Sheila echoes the same warning that Lillian has given Atini. Sheila advises Atini to be careful of other girls lest she finds herself in trouble.

"Friend, don't listen to anything the other maids tell you about the woman you work for, or her husband. Sometimes people tell you things and it's because they're jealous, that's all. These maids here are full of rubbish. You just go on doing your work – keep your mouth shut. And when they tell you things – listen with one ear only. Many will want the same – the very same thing they will tell you 'Don't do that.' You listen to me" (1991:29).

It is clear from the above discussion of the world of the domestics that South Africa is still far away from giving the whole population equal rights. This is particularly so because, to date, it is mainly black women who work as domestic servants. Sindiwe Magona (1991:41) expresses this view through the mouth of one of her characters, Joyce. Joyce maintains:

"And the colour of the maid should not automatically be black. White women and men of all colours should be liberated enough and secure enough that they take jobs as domestic workers. This should not be the preserve of black women only, neither should the position of master and servant: blacks too should experience those positions we all need to expand, to grow, to stretch out and be free. We must stop living according to prescription".

Conclusion

From the above exposition, it is clear that women writers in African literature have come to roost. They are a force to be reckoned with. Their voices have been clearly heard in all spheres of our lives. They have come out strongly against male domination in literature as well as against the social, political, and domestic injustices imposed on them. I have no doubt that in the near future, they will be able to occupy their rightful position in the literary world, not as women, but as literary artists like their male counterparts.

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CLASSIFICATION OF NORTHERN SOTHO SHORT STORIES

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Abstract

The aim of this article is to provide an effective literary classification of Northern Sotho short stories. To date, there has not yet been a satisfactory classification of such short stories or of Northern Sotho literature in general. The division into development periods is, to a large extent, pragmatic although literary merit was also considered. In the case of Northern Sotho, researchers such as Groenewald, Serudu and Mokgokong have given an overview of the history of this literature and divided it into development periods. However, they do not indicate the basis for these periods. The historical and social-cultural circumstances of the Northern Sotho people are taken into account, but how these lead to a reasoned literary division is not indicated.

Introduction

The year 1951 is important in the history of the Northern Sotho short story. It is the year in which the first collection of short stories, *Molomatsebe* by E.M. Ramaila (1951), was published. Although the short story is a very important genre in Northern Sotho, its development has been rather slow. Writers appear to experience insurmountable problems in handling short stories. This is confirmed by the fact that (a) in 1983 not a single collection was published and (b) in 1990 only one book was published.

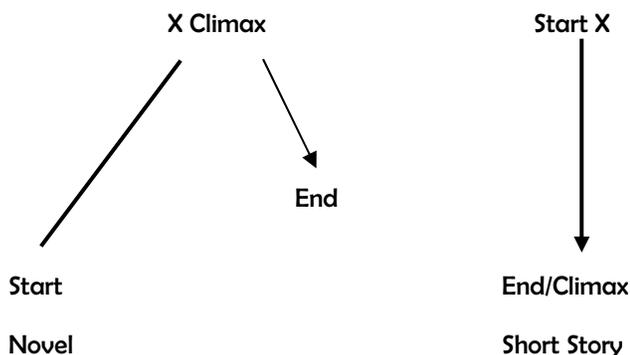
Meyer (1989:1) supports this argument. He maintains that the short story is a 'slippery' genre. Just when the writer thinks he has a grip on it, it takes different shapes and winks at him from somewhere else. In comparison with other genres such as poetry, drama and the novel, the Northern Sotho short story has therefore developed slowly. It is, thus, imperative to pay special attention to this genre in order to bring about the necessary improvement in the understanding thereof.

In an attempt to offer a developmental literary contribution, Serudu (1985:97) states that, 'there are three main periods in the development of Northern Sotho prose fiction'. He names the first phase the 'pre-Matsepe period', the second phase the Matsepe period and the third period the 'post-Matsepe period'. Furthermore, both Serudu (in Gérard, 1983) and Groenewald (1983) classify Northern Sotho genres according to year, that is, their classification is based on periods determined by the year in which publications occurred. Their classification includes all

Northern Sotho genres. Unfortunately, they do not provide reasons for this type of classification. This creates a problem for the classification of Northern Sotho literature (in general). Before addressing this problem, let us first define the concept 'short story' in an attempt to solve the problem of the classification of Northern Sotho short stories.

What is a short story?

Marquard (1992:14) maintains that the short story has become a sophisticated formal genre demanding artistic rigour and technical skill. The short story was, in a sense, discovered in the nineteenth century and it soon received a definite form in the works of Gogol and Anton Chekhov in Russia, Guy de Maupassant in France and Edgar Allan Poe in America. Ever since the inception of the short story, attempts at classification and definition have been based on a comparison between short forms with a longer form, that is, the novel. Boris Eichenbaum (in Marquard, 1992:14) simply defines the novel as the 'large form' and short story as the small form. He develops this argument by distinguishing between the separate effects achieved by these forms using the analogies of a shell's horizontal trajectory and fall-off for the novel and a bomb's vertical, constantly accelerating speed for the short story.



The above figures illustrate the difference in length and structure between the plot-structures of the two genres (novel and short story). O'Brien (in Lategan, 1959:6) remarks that a short story is a story that is short. However, it is not simply a matter of length that determines a short story. It is, therefore, imperative that we should investigate the characteristics that distinguish the short story from other prose forms. Henry James (in Ferguson *et al.*, 1989:3) earlier cites compactness as one of the predominant traits of the short story. He argues that the short story must be tremendously succinct – in other words it should summarise intensely and should keep lateral development to a minimum. A good short story leads the reader immediately to the idea rather than giving an account of surrounding circumstances – an account that gives the full-length novel its satisfying sense of completeness.

Hendry (1991) carries this idea further and declares that a 'short story should be a little gem of bright, quick, vivid form'. Modern writers frequently recommend this argument. Hendry states that short story writers see by the light of the flash; theirs is the art of the only thing that one can be sure of – the present moment.

From these remarks, it becomes evident that closely related to the quality of compactness is the quality of immediacy. The image of the 'light of the flash' is a potent one. O'Faolain (1972:11) attempts to define his own subjective response to the short story as follows:

Thus, the things I like to find in a short story are punch and poetry. The punch and poetry come from, inter alia, personal voltage. The voltage does something to the material. It lights it up, it burns it up, and it makes it fume in the memory as an aroma or essence, which clings to us even when we have forgotten the details of the yarn.

O'Faolain emphasizes the notion of an idea contained within the plot that makes a story move the reader and, perhaps, haunts his imagination for days to come. William Peden (in Ferguson *et al.*, 1989:4) echoes this view when he declares that the short story usually asks questions but does not suggest answers. The writer focuses his attention, swiftly and clearly, on one facet of human experience; he illuminates briefly one dark corner or depicts one aspect of life. That is why Nocestein (1974:18) defines the short story as a narrative producing a single emotional impression by means of sustained emphasis on a single climactic incident or situation.

It will be observed that this is a 'global' definition of a short story. Therefore, perhaps to be more specific, the discussion should now focus on the generic classification of literature in order to address the problem of the classification of the Northern Sotho short story.

Classification of English Literature

The short story is a generic classification and is structured in a variety of ways within such a classification. The Thesaurus (1990) identifies the Renaissance period as a literary classification. The period reached its peak in the reign of James IV of Scotland, who became James I of England in 1603, when Shakespeare was at the height of his career as a writer.

Politics is one of the most influential criteria employed in the classification of English literature. According to Procter *et al.* (1995:192), the word 'politics' refers to the activities of the government, members of the law-making organization or people who try to influence the way a country is governed. In a similar vein, Holman (1960:409) argues that a political novel deals directly with significant aspects of political life and is a novel in which those aspects are essential ingredients of the work and is not merely background material or a secondary

concern. English writers did pay attention to this type of literature. This also happened to German literature. In his famous non-fictional work, *Das Kapital*, Marx criticises oppression by rulers. He expounds a new concept pertaining to social life by arguing that the wealth of the country belongs to the nation and, therefore, must be shared equally. Arguably, this kind of philosophical study facilitated the classification of the novel form and justified the classification of certain types of novels as historical.

This tendency to categorize the novel form was emulated by Serudu and Groenewald in their classification of Northern Sotho literature (which will be discussed later on), but it did not solve the problem of the classification of Northern Sotho short stories satisfactorily.

Classification of American literature

According to Abrams (1985:143-145), researchers employ events (in the history of that country) in classifying American literature. Abrams further maintains that this tendency suggests that there is an order in American political history more visible and compelling than that indicated specifically by literary or intellectual categories. This emphasizes the fact that the classification of American literature depends on the history of that country. That is why researchers such as Abrams identify the following important events in American history: (a) the War of Independence (1775), (b) the Civil War (1861-1865) (c) the First World War (1914-1918), and (d) the Second World War (1939-1945).

Researchers used the same criteria employed by their English counterparts when classifying this literature, namely, history, welfare and politics. The basic characteristic of an historical text is that it reflects real events (such as wars fought by America). This kind of literature was used, among other things, to highlight America's need to protect itself from abuse by foreign countries. Before the War of Independence, America was under Britain. Revolutionary literature such as *Rules for Reducing a Great Empire* by Franklin (1824) appeared. In this text, the author demonstrates his dissatisfaction with British oppression.

In American literature, the social thrust is welfare with the text directed mainly at addressing the ever-increasing urbanisation. This was used especially after the Second World War. Urban expansion brought about immense changes in the lives of people and their literature. Authors started writing about heartaches brought about by the increasing number of urban areas, especially cities. For example, in his novel, *The rise of Silas Lapham*, Howells (1884) writes about the plight of the poor. In political literature, writers are against segregation. This is not political agitation against the government *per se*, but as a warning to the people as had already been indicated in English social literature. Writers who belonged to the organisation known as 'The Beat Movement' (Maserole *et al.*, 1973:79) strongly rebuked their countrymen and women for the bourgeois lifestyle enjoyed by the

élite. In the book known as *Howl and other poems* (1956), Ginsburg speaks out vehemently against disparities between and among people.

It can therefore be deduced that the British and American classifications seem to seek principles of historical periodisation, that is, they focus on chronology, events from political history, the reign of monarchs, Christianity, social aspects, and so forth. As a result, the issue of historical periodisation will not solve the problem of classification of Northern Sotho short stories, because authors of the same period may write about two or more different themes, which may not be classified under one period. So, the problem of the classification of Northern Sotho short stories has still not yet been properly addressed.

Classification of Northern Sotho literature by Groenewald and Serudu

Both Groenewald (1983) and Serudu (in Gérard, 1983) have attempted to classify Northern Sotho literature by surveying its development. As mentioned earlier, their classification is based on periods, determined by the year of publication, following the American model. That is, years are used to demarcate the various literary periods. The following literary periods are distinguished: (a) the period 1940-1949 (for example, *Serogole I* by Matlala (1948)), (b) 1950-1959 (for example, *Taukobong* by Ramaila (1954)), (c) 1960-1969 (for example, *Kgorong ya Mošate* by Matsepe (1962)), (d) 1970-1979 (for example, *Bophelo bja T.P. Mathabathe* by Senyatsi (1972)) and (e) 1980-1989 (*Nonyana ya tokologo* by Kekana (1985)).

For every period, these researchers emphasize the shift in time, not the change in literary works. Serudu (Gérard, 1983:159) maintains that the industrial and social revolution in South Africa in the 1940s brought a new crop of writers in its wake. These writers began to write about themes related to contact between races and interrelationship, that is, themes related to what happened to the black people when they came into contact with the Western way of life of neighbouring white communities.

We, therefore, want to emphasize that Serudu and Groenewald's classification is not a solution to the problems created by the English and American researchers, who suggest that the period of publication is an important criterion in the classification of literature. Neither theorist supports the argument as to why literary classifications should be differentiated in terms of time periods.

Mokgokong (1972:1) further complicates the problem when he asks whether Northern Sotho literature can be divided into periods. If so, what are the differences between these periods? These words cast doubt on whether periods can be used to divide Northern Sotho literature. Although Mokgokong is not convinced of the usefulness of this method of classification, he too does not provide a solution to the problem.

Therefore, the aim of this article is to try to devise a classification of Northern Sotho short stories based on the thematic typology of these stories, by paying attention to their growth and development. This classification is divided into three phases: (a) the moralising/didactic phase, (b) the experimental phase and (c) the phase of growth. Hence, in this classification of Northern Sotho short stories, the period (year of publication) is not an issue. This proves that what is important in the classification is not the author, but his works. It is significant in this classification that short stories written by the same author, constituting a single text, can be classified into three different phases.

As a result, a few Northern Sotho short stories are selected to illustrate the argument, because their development is more or less the same. Therefore, our study of only a limited number of short stories from a few collections can lead to a typology of the works of these authors.

Moral/didactic short stories

When we look deeper into the development of short stories over the years, it is evident that one fundamental aspect is education (morality). This education does not enhance a person's knowledge, but aims to inculcate good manners. This is behavioural or moral education. Therefore, behaviour forms part of the educational development of an individual. According to Marggraff (1994:14), morals deal with the discrepancy between good and bad (with regard to characters) and all its related forms, for example, honesty versus dishonesty, loyalty versus disloyalty. Da Silva (1991:314) endorses this explanation, maintaining that moralistic stories are intended to teach discernment of good and evil. They do this through characters allegorically personifying virtues, vices and other abstractions. The works of Ramaila – who is regarded as the pioneer of Northern Sotho short stories – serve as examples in this regard. Most works in this genre consist of Ramaila's short stories.

Content

The content of moral stories is directed at behavioural education, since readers are made aware of their own shortcomings and weaknesses. In this way, the author attempts to take the readers back to basics. The content is related to politics, culture, Christianity and modern life. Ramaila's politics do not encourage division among black people of South Africa, or division between blacks and whites. These short stories encourage cooperation among all the people of South Africa, regardless of race, colour or creed. Examples are '*Babašweu le Babaso ba reng ba sa hlatlolane*' and '*Lepolantane le thuša monna wa Mosotho*' in *Molomatsebe* (Ramaila, 1951).

In moral short stories, Christianity serves a dual purpose, that is, to convert people and to eradicate beliefs and habits that cause people distress. To give an example, Ramaila warns people who always carry traditional paraphernalia on their bodies

to avoid being bewitched. Here, the stress lies on the notion that protection can only be found in the Almighty. An example is the short story '*Tshokoloko ya Joel*' in *Molomatsebe* (Ramaila, 1951). Ramaila does not undermine traditional culture, but he admonishes people who use it the wrong way. This point is brought home in the short story '*Ba laotše kobo ya morweddiagwe*' in *Molomatsebe* (Ramaila, 1951). Salome's mother is left in floods of tears while the traditional doctor is given the head of a sheep. By depicting the situation in this way, the author shows the traditional doctor as the root of problems and troubles, as a result of his not being trustworthy. Thus, the chicanery of the traditional doctor is vividly portrayed. Ramaila writes about contemporary life. His short stories are directed at the lifestyle of the youth. It is at this time that the doctor finds himself in trouble. This becomes more apparent in '*Swarang mong wa kuane ye*' in *Molomatsebe* (Ramaila, 1951), when Daniel Kgeru organises criminals to rob his father of his wages at the end of the month.

Plot

To understand the structure of moral short stories, one needs to take into consideration the techniques employed. The techniques referred to here refer to ways in which the author arranges his writing. According to Aldridge (1952:67), when we speak of techniques we speak of nearly everything, for technique is the means by which the writer's experience, which is his subject matter, compels him to attend to it; technique is the only means he has of discovering, exploring, and developing his subject, of conveying its meaning and finally of evaluating it.

Ramaila employs relevant techniques in arranging his stories. Intermingling incidents is one of his most powerful literary tools. The use of this technique has an attractive force. The reader is always kept on his toes and is forced to read intensively in order to discover the problem that has been deliberately introduced by the skilful author. By intermingling incidents in '*Moloi ga a na mmala*' in *Molomatsebe* (1951), Ramaila uses a story within another story. These short stories are linked by the recurring motif of a bicycle; and the use of this motif becomes a literary device.

To depict characters in these moral stories, the author uses two pillars, namely, righteousness and lack of righteousness. These fundamentals are employed not to differentiate between characters (good ones and bad ones), but to depict traits within an individual character. In this way, readers are shown the two sides of the character, namely, the good and the bad. Successful characterisation in Ramaila's short stories rests on the use of these two pillars. His characters develop: they can be referred to as round characters rather than as flat, stereotyped characters. For this reason, Ramaila draws fully-fledged characters that are convincing. A relevant example is Meriam in the story '*Letšoba le le ponnego*' in *Molomatsebe* (Ramaila, 1951).

A short story is a genre with many rules pertaining to its structure. One of these rules is related to the introduction. The first paragraph is the most demanding part of the short story. It can be compared with a person who knocks at a door or entrance. When he knocks, he expects to be allowed in. Ramaila does not beat about the bush when introducing his stories. From the outset, he gets to the point, introducing the reader to the milieu, main character and the problem. This is evident in the short story 'Ba baka mohu' in *Taukobong* (Ramaila, 1954).

Conflict is an important part of the short story, because the story revolves around it. Serudu *et al.* (1991:153) refer to it as the spinal cord of the short story. Its main function is to cause tension. The author takes this into account in his short stories since they show two opposing sides. This is in the short story 'Moruti ke moruti kae le kae' in *Molomatsebe* (Ramaila, 1951). The reasons leading to conflict are clearly set out and accounted for.

Style

Style goes hand in hand with the author's language. The language used should reveal both emotional tone and theme. That is why Mojalefa (1995:19) remarks that style is determined by the emotions and the feelings, which illustrate the author's intention. This emotion is used to arouse the reader's interest so that s/he will read further.

The style of moral short stories is realised through the use of relevant *stylistica*. Kerkhoff (1962:27) argues that a *stylisticum* is the smallest unit that is used to reveal style. This *stylisticum* depicts a certain type of emotion. The function of each *stylisticum* is determined by the theme. The implication is that theme is revealed by the relationship between the various *stylistica*. This relationship between *stylistica* is brought about through relevant techniques.

In the short story, 'Letšoba le le ponnego' in *Molomatsebe* (Ramaila, 1951), for example, the relationship between *stylistica* and theme is realised through the use of techniques such as euphemism, contrast and metaphor. In this way, a certain type of emotion is revealed. Such *stylistica* assist in foregrounding the theme of the story. This serves to strengthen the notion that the style of Ramaila's moral short stories is one that commands the respect of critics.

In conclusion, it can be said with certainty that relevant style-markers are used in the construction of these short stories. That is why there is a correlation between the emotion awakened by the author and the 'subject-matter' that conveys the theme.

'Experimental' short stories

'Experimental' short stories show many shortcomings. The stories are mostly constructed untidily. Such writers are still in search of an appropriate method and therefore are still on the way towards recognized authorship. They don't realize (a)

what type of genre the short story is and (b) how it differs from, say, an essay or a novelette. These problems are noticeable when one considers content, plot and style in short stories.

Content

The content of 'experimental' short stories, just as in moral short stories, is often directed at an exploration of politics, culture, Christianity and modern life. Unlike moral short stories, politics is not used in these stories to demonstrate cooperation among the various nations of South Africa. Politics is used to undermine and divide nations. The short stories encourage conflict among various black ethnic groups. Shai's short story '*Ka baka la segagešo fela*' in *Diphororo tša bophelo* (1998) emphasizes conflict between Sothos and Vendas. In Nchabeleng's short story, '*Morutiši yo mogolo*' in *Magalagapa a tau* (1976), division between Blacks and Whites is brought to the fore.

Indigenous culture is always juxtaposed with traditional doctors. When some authors write about the shenanigans of traditional doctors, they do not depict anything bad at all. Instead, they praise the deeds of the traditional doctors. Maditsi's '*Serapeng sa badimo*' in *Mogologolo* (1970) is a good example.

The Christianity depicted in these short stories is not real since it does not create genuine believers. Rather, it encourages people to undermine one another and encourages division among members of congregations. In the short story, '*Le tlo re segiša ka batho*' in *Monyane* (1974), Maditsi writes about a church elder named Mašianoke, who discourages the congregation from paying tithes.

Contemporary lifestyles depicted in these short stories encourage criminality, in the sense that criminals go unpunished. Law-abiding citizens are not protected from these criminals. A good example of this is '*O tla feletša kae ka go tšholla madi*' in *Molemoši* (1993) by Matemane. Tšhaine is a man who murders people and trades in body parts, but he is not punished even though his dirty tricks are uncovered.

Plot

Plot is a complex problem that writers of 'experimental' short stories are faced with. Characterisation is often one-sided in these short stories. If a character is not well developed, the plot is not good. These characters do not change. When only one side of a character is shown, it is clear that a flat character is intended. In the short story, '*Morena Legadima*' in *Mogologolo* (1970), Maditsi relates a tale about Legadima, a man who does not change, even when the conditions under which he lives do change. Such a character is not convincing.

Authors in this genre do these short stories no favour by concluding with a moral lesson. These stories differ from the moral short stories of phase One, that is, Ramaila's short stories, in that such writers undermine the readers. Examples are the short stories by Tlooke in *Lerole la bjaša* (1987) and those of Matemane in

Molemoši (1993). The incidents under discussion are concluded in the way that people are used to in daily life. The reader gains nothing new.

The introduction of most (if not all) of these short stories does not arouse interest. This is because of a lack of suitable techniques that may help to pave the way to the reader's mind. When introducing this kind of short story, such as '*Lehufa*' in *Molemoši* (1993) by Matemane, authors start off by relating to the reader how the short story will be concluded. Matemane starts by outlining the results of jealousy, concluding with a man chasing his wife from home because of jealousy.

Conflict in these short stories is indeed a serious problem. Even though the authors show two sides of conflict, the reasons that have led to these conflicts are not properly substantiated. In certain instances, as in '*Ba laletšwa monyanya*' in *Monyane* (1974) by Maditsi, only one side of the conflict is emphasized. This is the reason why the majority of these 'experimental' short stories are more like essays. Even though the authors employ the technique of intermingling events, this does not help to enhance the standard of these short stories, because this technique is not properly used. In some instance there is over-usage of this technique. In the short story '*Re yo thabiša ngwetšhi*' in *Ditsietsi* (1974) by Senoamadi, events are mixed up to such an extent that, ultimately, the author has no control over them.

Style

Just like plot, style poses an insurmountable problem for the 'experimental' short story writer. This is caused by the fact that the writer's emotion is not suitable. Therefore, there is no relation between style and theme. This fact is realised in the short stories '*Lehutšo le kaka legonono*' in *Magang* (Motuku, 1968) and '*Ba gahlanela bohlogadi*' in *Lerole la bjaša* (Tlooke, 1987). These authors use the same techniques that Ramaila uses. However, the problem is related to the choice of style markers used to usher in the correct style. Most of the events described in these short stories are tragic, but the style employed does not correlate with this mood.

In conclusion, it can be said that 'experimental' short stories demonstrate a lack of expertise in the use of cornerstones/pillars of content, as in the case of moral short stories. Content is fragmented. Techniques are not properly used. This is why this phase is called 'experimental', when writers are still in search of a better way of writing short stories.

Short stories of the phase of growth

Short stories of the phase of growth are the work of the third group in the development of Northern Sotho short stories. In this group, the problems faced by 'experimental' short story writers have been solved. No problems are encountered in the construction of these short stories. The authors have the necessary skill to write short stories. Therefore, this phase includes short stories that are structurally

and stylistically well rounded. Short stories from this phase portray reconciliation between the traditional and the Western lifestyles.

Content

Short stories of the phase of growth use similar content to the moral and 'experimental' short stories. Even if this is the case, differences can still be discerned in the use of this content. The content is used to reveal a unique matter that will leave an indelible impression in the reader's mind. This matter is concerned with an important facet of people's lives, this being the author's revelation. In this manner, content is used to expand and enrich readers' minds.

This content encourages unity among people. As an example, politics is not used for segregation between the different races, as is the case in 'experimental' short stories. In the short story '*Go kgethwa mang?*' in *Matlorotloro* (1995), Nkadimeng argues that a foreigner can bring civilisation to another land, and that the people of that land can reap success through him.

Cultures portrayed in short stories of the phase of growth do not undermine people. Rather, they link aspects, which usually do not have anything in common, for example, a belief in God and belief in gods. Thus, a spirit of cooperation within a nation is created. An example is found in the short story, '*Thapelo ya pula*' in *Mantšhaotlogele* (1985) by Nkadimeng. Modernism is directed at people in the rural areas rather than at those in the urban areas. Modernism addresses various aspects of life such as education and cooperation among people. It is not used to undermine others. When criminality is employed, it is used to create a new individual and a new life. The short story, '*Ditsotsi tšona di sa robetše*' in *Seswai sa ditabanatodi* (1980) by Ngoepe, helps to bring the message to the fore.

Plot

The expertise of writers in the phase of growth can be seen in the arrangement of the short stories. Techniques such as the intermingling of events are properly utilised. Examples of such stories are '*Ntlo ya monna yo mongwe*' by Lebopa in *Makhura lefehlo* (1991) and '*Nka se sa boeletša*' in *Medupi ya megokgo* (1985) by Mpepele. The technique of taking incidents back and forth serves as an attractive element causing the readers to be constantly on the alert.

The great merit of short stories of the phase of growth lies in their characterisation. Characterisation in these short stories is convincing. All the facets of the character traits are taken into consideration. In that way, characters do develop and grow. That is why they are called round characters. Examples of such characters are Pherefere in '*Nka se sa boeletša*' in *Medupi ya megokgo* (Mpepele, 1985) and Mathokga in '*Nka se mo lebale*' in *Seswai sa ditabanatodi* (Ngoepe, 1980). Another important fact is that the focus is on one character, whereas other characters are touched upon in passing. This is one of the cornerstones of short stories. In the short story '*Nna nka*

se je dipute' in *Mantšhaotlogele* (1985) by Nkadimeng, emphasis is placed on Galempotše, the main character.

When conflict in these works is examined, it becomes evident that all the angles of the conflict are correlated and become one thing when the short story is concluded. In the short story, *'Thapelo ya pula'* in *Mantšhaotlogele* (1985), Nkadimeng portrays God in conflict with the gods, but at the end, these two aspects are reconciled. Factors leading to conflict are properly substantiated and there is a clear correlation between cause and effect.

Style

When the style of these works is closely examined, it becomes clear that there is a relevant atmosphere, which correlates with the theme. The success of style is determined to a large extent by a proper choice of style markers and stylistic techniques, through which the author's emotion is revealed. The techniques used are hyperbole, simile, metaphor, apostrophe and elision. This is the reason why a relationship between style and emotion exists in the works of the phase of growth.

The short story entitled *'Nka se sa boeletša'* in *Medupe ya megokgo* (Mpepele, 1985) is a good example. Mpepele's style is ironic and reveals anger, since the story is concerned with disgraceful behaviour. Through the use of irony, the writer's emotion is vividly depicted. To demonstrate this irony the author frequently employs the technique of hyperbole.

Conclusion

Although various attempts have been made to classify literature (short stories in particular), serious problems still exist. For example, their classification is based on one level of the story, that is, content. In other words, content plays a major role in grouping these short stories. Therefore, this article has succeeded in solving the problem, since its aim is to formulate a method of grouping these works. Besides content, two other elements of the story, namely plot and style, have been used. Taking all these elements into consideration, the following three phases have been distinguished when classifying Northern Sotho short stories: (a) moral/didactic stories, (b) the stories of the 'experimental' phase and (c) stories of the growth phase.

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*u*MADZELA: ISINDEBELE MANHOOD PRAISE POEM

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Abstract

This article examines part of Madzela as a manhood praise poem. This is one of the well-known forms of oral art in the isiNdebele literary aesthetic tradition. The argument is focused only on the section of the poem where the Sepedi oral text appears. The purpose of this investigation is (a) to give an account of intertextuality as observed in the specified parts of the poem and (b) to explore the structural form of these parts. The latter aim constitutes the larger element of the examination. It has been observed that in putting together this poem, the poet makes use of different poetic strategies (such as intertextual allusions, verse form, metrical composition, rhythmic climaxes, tonal pattern, repetition, tempo, refrains and narration) to develop his intention.

Introduction

Skhosana and Malobola (2001:36) argue that

Amasokana nakagodukako abikela imindenawo nanyana umphakathi amabizwawo ngendlela yokubonga. Leziimbongo ezethula ibizo lesokana ngizo esizibiza bona ziimbongo zamabizo nanyama iimbongo zobudoda, begodu ziqakathekile.

[When new initiates return home from initiation school, they announce their new names to their families and the society at large by reciting manhood praise poems. These praise poems that introduce the new name of an initiate are called iimbongo zamabizo (name praises) or iimbongo zamabizo wobudoda (manhood name praises) and they are important.]

Skhosana and Malobola (2001) emphasize the importance of manhood praise poems in isiNdebele traditional oral literature. This article tests whether Skhosana and Malobola's claim applies to the praise poem under discussion.

The amaNdebele (also known as Southern [Transvaal] Ndebele) are linguistically and historically different from their northern counterparts, Northern [Transvaal] Ndebele. They are divided into the Nzunza and Manala sub-groups and still uphold their traditions and culture, like most other African societies. The

amaNdebele are found mainly in the Mpumalanga, Gauteng, North West and Limpopo provinces, while the Northern Ndebele live mainly in the Limpopo and North West provinces. This article refers to the Southern Ndebele as amaNdebele. The literature of both the Nzunza and Manala tribes is drawn from folkloric materials. This poem under discussion, in particular, is taken from the Nzunza oral art form.

Folklore is more varied and complex than most people generally realize. That is, the works of folklorists can vary from very long to small artifacts (materials). To simplify our argument, folklore may be said to be traditional, since it refers to the oral aspects of a culture, in other words, to those aspects which are not in writing, and which are almost all transmitted orally, so to say channelled across civil societies by word of mouth, for example, folktales, proverbs, legends, idioms, jokes, riddles, chants, charms, myths and praise poetry. All forms of traditional materials, which manifest themselves and are communicated in a written structure, were once oral traditional text(s) (Khuba, 1985:13). Folklore is transmitted from individual to individual, often directly, through teaching and learning, or indirectly, during the performance of traditional praises.

This article puts forward the argument that when poets and chanters deliver their traditional poems/chants during their ceremonial festivities, they are in fact contributors, sources and carriers of language, tradition and culture. Traditional praise poems thus play a crucial role in the advancement and development of African languages and, in particular, isiNdebele. Folklore is hence a fundamental pillar of isiNdebele as an independent language.

Cultural heritage

Culture is defined by Taylor (in Scupin, 1998:36) as a complex whole that includes knowledge, belief, arts, morals, law, and custom, as well as any other capabilities and habits acquired by man as a member of society. Anthropologists such as Scupin (1998:365) define the term 'culture' as a shared way of life that includes material products, values and norms that are transmitted, as for example in poetry, within a particular society from generation to generation. This implies that culture, as a people's way of life, is bound to recur through oral transmission.

Circumcision, as one of the cultural practices of the amaNdebele, is the most powerful exercise that still symbolises unity and manhood and, as a result, it is cherished and upheld by the amaNdebele. This cultural practice originates from the earliest times of the group when they were still living in Natal. Van Warmelo (1930:21) states that 'we have abundant proof that circumcision and its present organization must be a fairly old institution amongst the Transvaal Ndebele'¹. The regimental names of Musi's two sons, Manala (the older one) and Nzunza (the

¹ 'Transvaal Ndebele' refers to the Southern Ndebele group.

younger one), were iNghana and iDube respectively. These sons underwent initiation school during the sixteenth century when both the Southern and Northern Ndebele were still united and living together around Pretoria, in the Bon Accord area at KwaMnyamana (Van Vuuren, 1983:13). They were both circumcised according to amaNdebele culture and tradition and adhered to a practice inherited from their forefathers. This practice is still adhered to today.

For cultural reasons, both males and females are obliged to undergo initiation ceremonies before they can be accepted into the circle of grown-up men and women. It is only after initiation that a male can be regarded as a mature adult member of society and only then will he be allowed to participate in adult and communal affairs. Traditionally, it is accepted that at this stage the young man has outgrown his adolescent stage and can share his views with his fathers and other elderly people of the society.

Age division

Three important and meaningful stages are recognized in the lifetime of an amaNdebele male. A male child is expected to start looking after goats between the age of 6 and 13. Between the age of 14 and 18 he has to leave the goats and move to the herd of cattle. Between 18 and 21 he starts to appreciate girls and aims to begin to get involved in love affairs. At this stage, he has to undergo *ukugwaba* [hard working], which is the stage in which he is no longer expected to look after cattle, but must start playing *knopkierie* games with his peer group, especially during female initiation ceremonies. At this stage, he has to start confessing his love to girls of his age but he may not proceed to a point at which he has sexual intercourse with them. The *ukugwaba* takes three years, meaning that traditionally a boy has three years to start looking for his future wife. This marks the completion of his initiation obligation. That is the reason why, when initiates return home, they are welcomed into the company of men as adults.

Social activities

Among the amaNdebele, a male or female can marry or be married only if he or she has fulfilled his or her traditional obligations, the most important of which is initiation. Parents and the entire family would, traditionally, not permit a man to get married without his having undergone the initiation process. The appropriate and suitable age for males and females to get married is 21 and 18 years of age, respectively. Culturally, this is marked by the time of initiation, because the individual is now regarded as a responsible adult. A male is now considered to be ready to shoulder the responsibility of a wife and children.

Every three years in April, boys have to go to initiation school. The *iNgwenyama* [king] is the sole authority over this initiation school. Boys live in seclusion for about two months. During this time, at their lodges, they are taught about various traditional and cultural matters and are apprised of a variety of issues as well as of

the morality and values of the tribe. Their elders, who have also undergone the process, root out all boyish or girlish behaviour.

Usually in June or July, which is at the end of the second month of initiation, the initiates return home as full men. During this time of *ukugoduka* or 'returning home', they are welcomed into their society with jubilation. Feasts are arranged by the respective families, during which one beast is slaughtered for each initiate. During these feasts, initiates perform their name praise poems for their kin and members of the society.

Manhood name praises (*limbongo zamabizo/iinredo*)

Cope (1968:26) defines name praises as praises of a person. They may also be called traditional praise poems (Groenewald, 1998a:96). Furthermore, Kgobe (1998:38) and Mafela (1996:55) connect name praises to initiation activities and call them praise poems for the initiates. *linredo* or name praises/manhood praises are different from other traditional praises, such as praises for chiefs, animals etc. *linredo* are seasonal praise poems recited only after a certain event has occurred. The initiate himself at a special ceremony recites them where he has to deliver his new manhood name. This means that *iinredo* are the conveyers of the new name and that, without these praises, an initiate's new name will not be known to his family members and the community at large. *linredo* tell the story of how the new name came into being. *linredo* are one of the most common and powerful forms of oral art amongst the amaNdebele.

We shall explore isiNdebele folklore both as an oral and as a written art form – its performance in the form of 'serious' praise poems/chants will receive attention, while an in-depth appreciation will also be given. In his thesis entitled 'Ndebele verbal art with special reference to praise poetry' (1998a), Groenewald presents an overview of living isiNdebele oral art to illustrate his point that isiNdebele praise poetry finds itself in an environment of verbal art/orality, which manifests itself in various forms. His main aim is to illustrate the extent of this verbal art as manifested in various traditional events. The aim of this article is twofold:

- (a) to single out and give a critical account of intertextuality in one form of orality, namely traditional initiation poetry, in *Madzela*, one poem in the collection of manhood praise poems collected by P.B. Skhosana, entitled *limbongo zamabizo* (unrecorded), and
- (b) to investigate the structural form of *Madzela* closely. (This forms the larger component of the investigation.)

Between 1992 and 2001, P.B. Skhosana started recording (on audio tape) name praise poems or manhood name praises at the various celebrations and ceremonies of the amaNdebele initiates, particularly at ceremonies of the Nzunza sub-group, with the aim of preserving this precious form of amaNdebele oral literary art and

eventually preserving this art form in the form of a book. One of his recordings was transcribed as follows:

'Madzela'

- 1 *Ke Madzela Marangrang;*
- 2 *Ke itse ke yo thopa leina laka la bosogana;*
- 3 *Gwalla kghwadi gwalla phalafala.*
- 4 *Ke itse ke yo thopa leina laka la bosogana;*
- 5 *Ka fita Pitoria;*
- 6 *Pitoria kwaTshwane ka hwetsa mosadi wa likghowa.*
- 7 *Ka re, Miesies ek is dors vir whisky die bier van oubaas;*
- 8 *Een twee drie...die miesies was klaar by my,*
- 9 *Met sy rooi mond en n glas van whisky.*
- 10 *Kare tha ...tha... thatha!*

- 11 *A ke tsamayi keya tatampela;*
- 12 *I am from the university of my tradition and culture;*
- 13 *I'm a graduate from the University of Mabhoko*
- 14 *Where I graduated as a man;*
- 15 *How mature and knowledgeable am I?*
- 16 *Mabhoko sindeni umhlab'unethuli;*
- 17 *Silembe sakoSiphixwe;*
- 18 *Yikom'erhaga' abelusi.*

- 19 *Hala...la ngatjho mina umsakaBabonile!*
- 20 *Babone boke bona sesifikile thin 'intangetja;*
- 21 *Intanga kaMabusabesala, iDzibh' elidala ngekani;*
- 22 *Kutjho min'uMadzela othe mhla akhambako kwabonakala;*
- 23 *Ngabomma bayaluzela ngemilingakobe;*
- 24 *NginguMasang' iphondw'elibovu amany' ayakhanya;*
- 25 *Ngiliphon' elahlaba namhla amany' angakahlabi.*

- 26 *Helele...le ke motanto keya tantologa!*
- 27 *Ke kghomo yamanaka e sa mele boretse e mela makghwakghwa;*
- 28 *Setimela akese namele kapele kese namela ka morago.*

- 1 *I'm Mdzela Marangrang;*
- 2 *When I went to fetch my manhood name;*
- 3 *I heard kghwadi blowing, I heard phalafala blowing.*
- 4 *When I went to fetch my manhood name;*
- 5 *I passed Pretoria;*
- 6 *In Pretoria at Tshwane I found a white woman.*
- 7 *I said, Madam I'm thirsty for the old boss's whisky;*

- 8 *One. two. three ...the Madam was already by my side,*
 9 *With her red mouth and a glass of whisky.*
 10 *I took sips...!*
- 11 *I am not walking I'm walking on my toes;*
 12. *I am from the university of my tradition and culture;*
 13 *I am a graduate from the University of Mabhoko;*
 14 *Where I graduated as a man;*
 15 *How mature and knowledgeable am I?*
- 16 *Mabhokosindeni the earth that is full of dust;*
 17 *It is an axe of Siphixwe;*
 18 *It is a beast that overpowers a herd of cattle.*
- 19 *Bravo...so said I the son of Babonile!*
 20 *They have seen that we are back, the new regiment:*
 21 *Mabusabesala's regiment, an old Dzibha by force;*
 22 *It is said by me, Madzela, who when leaving for manhood it became visible;*
 23 *By mothers moving up and down, with long beaded strings;*
 24 *I'm Masango a red horn while others are light;*
 25 *I'm a horn that pierces even when others have not pierced.*
- 26 *Hurrah I'm a string, I'm unwinding!*
 27 *I'm a beast with horns that do not grow fur but grows scales;*
 28 *I don't board a train at the front but I board at the back.]*

When this poem is closely investigated it will be observed that there are some intertextual connections, that is, there is a combination of five languages within the text: Sepedi, Afrikaans, Setswana, English and isiNdebele. Our main purpose is not to treat the whole poem but to focus our argument on the section of the poem where Sepedi oral text appears.

- 1 *Ke Madzela Marangrang;*
 2 *Ke itse ke yo thopa leina laka la bosogana;*
 3 *Gwalla kghwadi gwalla phalafala.*
 4 *Ke itse ke yo thopa leina laka la bosogana;*
 5 *Ka fita Pitoria;*
 6 *Pitoria kwaTshwane ka hwetsa mosadi wa likghowa.*

Intertextuality

Heinrich Plett (1991:12) refers to intertextuality as a 'text between other texts', that is, it is an inter-text. It is, therefore, related to using and repeating one's own and

others' earlier texts. Manyaka (1998:102) supplements this idea by quoting Miller (in Bloom, 1996:225) when stating that in writing, authors write, wittingly or unwittingly reflecting on what has been written and said or has appeared somewhere before. That is, there is no originality in writing, because anything in any text might have been present in the writing of earlier times. Usually, an author presents his text(s) in the framework of previous writers' texts. A new text is, therefore, influenced by a number of factors from other contemporary as well as from earlier texts.

As a result, an explanation of intertextuality depends on the interpretation of the preposition 'between' in the definition 'text between other texts'. The author and the reader actually make the inter-text visible and communicable. In examining the chosen part of the poem (the first two stanzas), it will be observed that the text uses and repeats its own text and other earlier texts, in this case, the Sepedi text. The above isiNdebele text would be written in the following way in standard Sepedi:

- 1 *Ke Mmaditsela' Marangrang;*
- 2 *Ke itše ge ke yo thopa leina la ka la bosagana;*
- 3 *Gwa lla kgwadi gwa lla phalafala.*
- 4 *Ke itše ge ke yo thopa leina la ka la bosagana;*
- 5 *Ka feta Pitoria;*
- 6 *Pitoria kua Tshwane ka hwetša mosadi wa Lekgowa.*

It can be stated without any doubt that what has been written and said has appeared somewhere before. In this case, it is from the Sepedi oral (initiation) text and is an exact duplication thereof in the isiNdebele initiation recitation. In other words, there is no originality in this type of isiNdebele text, for it imitates metrical schemes, ideas/thoughts and repeats almost word for word, phrase for phrase and even line for line Marangrang's praise poem, one of the well-known Sepedi traditional praises. The only differences observed in this part of the poem are the tonal application (performance), orthographic and spelling patterns.

Performances

In the context of poetry, Bauman and Briggs (1990:73) state that performance is the enactment of poetic function and is a highly reflexive mode of communication. According to Drewal (1991:1), performance, in general terms, is the praxis of everyday social life and it is the practical application of an embodied skill and of knowledge put into action. Furthermore, Groenewald (1998b:32) argues that performance is effective in a relatively small group and in a situation in which a performer and his or her audience confront each other face to face.

During these initiation ceremonies, initiates introduce themselves as new members of society by reciting manhood praises that contain new names and that supplant the old ones. It is during these activities that performances, such as dancing and

reciting, take place and gifts – from parents and family members, and from peer groups as well as the society at large – are presented to the new men known as *amasokana* or ‘initiates’.

The audience is comprised of parents, friends, relatives and the members of the community at these performances and everybody sits in a semi-circle. The initiate, while hitting his buttocks alternately with both hands, takes an assegai and slowly advances towards the audience. Once he has reached a reasonable proximity he sticks the assegai in the ground and commences his praise by saying ‘*Kghomo e aswa* [A cow spits]’. The audience immediately responds positively by using the following traditional form: ‘*E kganywa ke mang?* [Who milks it?]’. Then the initiate will proceed with his name praise poem. During this performance, the men in the audience will vociferously and excitedly shout utterances, such as ‘*Gudu gudu*’ (ideophone of a big falling stone), whilst women, in a more subdued way say: ‘*Kwakwakwa...kwi!*’ (an exclamation of excellence), thus encouraging the performer in his eagerness and zeal. The mother and father of the initiate as well as friends, relatives, members of the society and his peer group have gifts for the initiate which they will present before the performances of name praises or manhood praises. After the initiates have recited their name praise poems, as taught and learned during their seclusion, singing and dancing will continue while the audience is enjoying itself.

Structural form

Abrams (1981:67) argues that ‘form’ is often employed ‘in limited senses for a literary genre or type (“the lyric form”, “the short story form”), or for patterns of metre, lines, and rhymes (“the verse form”, “the stanza form”)’. In this article, ‘form’ is used interchangeably with structure or in combination therewith. When examining the structural form in *Madzela*, the following aspects will be discussed: (a) verse form, (b) metrical composition, (c) rhythmic summits, (d) tonal pattern (e) rhythm, (f) tempo, (g) repetition or refrains (h) narrator or poet speaker.

Verse forms

Verse design underlies the form of any single line of verse, or, using linguistic terminology, any single verse instance. It determines the invariant features of the verse instances and sets up the limits of variations (Roman Jakobson in Maxwell-Mahon, 1988:273). The completed literary composition does not betray many signs of the effort that went into its creation. This rounded-off composition might be ascribed to an organic structure.

AmaNdebele forms of poetry, and more especially manhood praise poems (*Madzela*), correspond to a large extent with what they are intended for, as well as with the manner in which they are recited. They are definitely intended for the ear (listening) and not the eye (reading), for aural communication with an audience and for performance before public gatherings.

Metrical composition

Hymes (1960:145) discusses metre as a balanced, unified build-up pattern, that is, a repetitive and symmetrical pattern of stressed and unstressed syllables on which a text (poem) may be based. According to Groenewald (1993:34), African metre usually differs from what Hymes describes, especially with regard to the issue of equation. What matters is the arrangement of the elements of the poetic language such as the sounds of the language; tone, that controls syllables, and the phoneme that determines rhythm, including word stem and phrase.

In examining the metrical composition of the above isiNdebele poem, it will be noticed that the poem is arranged into two thoughts (stanzas), each with three lines or hemistichs (half a metrical line), which are divided by a natural division boundary (caesura). The first stanza is arranged as follows:

*Ke Madzela Marangrang/
Ke itse ke yo thopa leina laka la bosogana/
Gwalla kghwadi gwalla phalafala//*

And the arrangement of the second stanza is exactly the same as the first one:

*Ke itse ke yo thopa leina laka la bosogana/
Ka fita Pitoria/
Pitoria kwaTshwane ka hwetsa mosadi wa likghowal//*

This means that both stanzas are made up of equal hemistichs. There is a boundary at the end of each line at which a pause occurs naturally. This natural pause divides these lines into two metrical components. This boundary can be called a division boundary or caesura. Let us examine how caesura functions in this section of the poem.

When looking at the format of this part of the poem it will be seen that, even though this section of the poem is not divided into stanzas, there are two clearly distinctive thoughts, that is, (a) to be given a manhood name at initiation school (to become an adult male) and (b) to be given an ordinary name in Pretoria (to work for a salary for your family). That is the reason why in this article we identify these two ideas as independent stanzas (the first three lines = the first stanza and second group of three lines = the second stanza). We emphasize that this is confirmed by the use of a caesura at the end of each verse line. Therefore, the function of the caesura in this case is to divide as well as to tie the two stanzas together to form a firm unity.

Rhythmical summits

Rhythmical summits can be illustrated as follows:

*Ke Madze:la Marangra:ng/ 2 summits = 9 syllables
Ke i:tse ke yo tho:pa lei:na la:ka la*

bosoga:na/5 summits = 17 syllables
Gwal:la kghwa:di gwal:la phalafa:la// 4 summits = 12 syllables
Ke i:tse ke yo tho:pa lei:ina la:ka la
bosoga:na/5 summits = 17 syllables
Ka fi:ta Pitori:a/ 2 summits = 7 syllables
Pitori:a kwaTshwa:ne ka hwe:tsa mosa:di
wa likgho:wa// 5 summits = 17 syllables

It will be noticed that the second, the fourth and the sixth hemistichs are made up of an equal number of syllables. Lines 2 and 4 have the same qualities due to repetition. In this case, an equal number of syllables as well as repetition serve the purpose of linking these lines to form cohesion in this part (stanzas) of the poem. As for the rhythmical summits, it can be observed that the second, the fourth and the sixth lines show a similar rhythmical pattern. This also serves the purpose of strengthening the unity of these stanzas to form one strong component in the poem. Although the first and the third lines differ with regard to the number of syllables, there is an element of similarity regarding the equal number of rhythmical summits. It can, therefore, be assumed that these metrical links agree with each other. This agreement has a function in this stanza – to link the above-mentioned ideas. Only line 3 is not in agreement with the rest of the stanzas in all respects. Its function is to link the first metrical line to – or at the same time to divide it from – its counterpart: the second metrical line. This conjoins the two thoughts/ideas manifested in this part of the poem. This can be illustrated as follows:

Ke Madze:la Marangra:ng;
Ke i:tse ke yo tho:pa lei:na la:ka la bosoga:na;
Gwal:la kghwa:di gwal:la phalafa:la .
and
Ke i:tse ke yo tho:pa lei:na la:ka la bosoga:na;
Ka fi:ta Pitori:a
Pitori:a kwaTshwa:ne ka hwe:tša mosa:di wa likghowa.

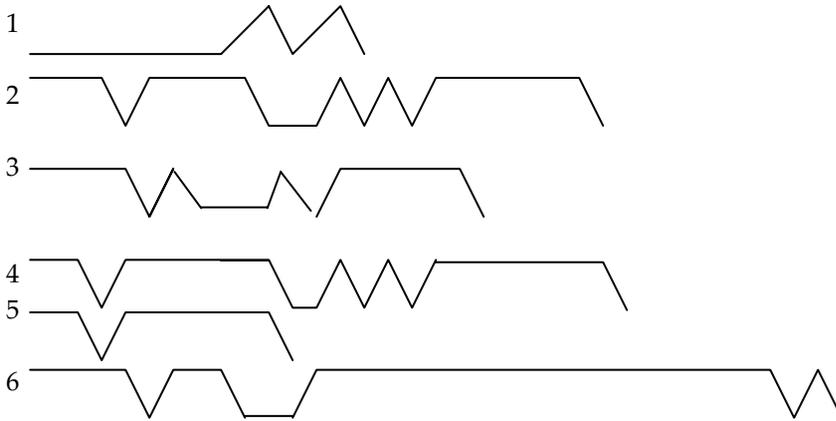
Tonal pattern

Let us now investigate the tonal pattern of the following stanzas:

Ke-Ma- dze- la- Ma- ra- ng- ra- ng;
 1 LL LLLHLHL
Ke-i-tse-ke-yo-tho-pa-le-i-na-la-ka-la-bo-so-ga-na;
 2 HHLHHLLHLHLHHHL
Gwa-l-la-kghwa-di-gwa-l-la-pha-la-fa-la.
 3 HHLHLHLHLHHHL
Ke-i-tse-ke-yo-tho-pa-le-i-na-la-ka-la-bo-so-ga-na;

- 4 HHLHHHLLHLHLHHHHL
 Ka-fi-ta-Pi- to-ri-a;
 5 HHLHHHL
 Pi-to-ri-a-kwa-Tshwa-ne-ka-hwe-tsa-mo-sa-di-wa-li- kgho-wa.
 6 HHHLHHLLHHHHHHLHL

Diagrammatical tone patterns of this part of the poem are as follows:



Hemistichs of the above stanzas can be described as having a similar tonal rhyme, namely, HL. Regarding initial linking rhyme, it will be noticed that hemistichs 2 to 6 also have a similar structural format, namely an HH tonal pattern. Only line 1 has its own unique tonal pattern (LL). An examination of the tonal pattern manifested in the body of the two stanzas reveals that this part of the poem comprises a complex tonal pattern, that is, every line has its own unique middle tonal pattern. Even though each line appears to have its own middle tonal format, a closer investigation reveals that both tonal rhyme and initial linking rhyme serve the purpose of joining the tonal flow of these stanzas to form a strong unity.

Furthermore, the tonal rhyme at the end of each line drops, while the tonal pattern of initial linking rhyme of each line, except line 1, is determined by high tone. It is assumed that the reason for this is related to the original performance of such traditional poems. Therefore, the structural format of the poem 'Madzela' displays tonal pattern agreements. This is the unique element of the poetic language in this manhood praise poem.

Rhythm

The lines of a poem exhibit rhythm just as the poem as a whole shows rhythm. This becomes clear where the poem is written in verses and groups of lines recur in the same pattern. Form does not consist only of rhythmic patterns such as stanzas;

there may be a pattern of symbols, or a structure of language (Simpson, 1972:5). There are quite a number of different verse forms in use in isiNdebele poetry and most traditional poems do not consist of verses or stanzas. The rhythm of the stanzas in this poem can be marked as follows:

*Kè Mād̀zèl̀à M̀àrà̀ng̀rà̀ng̀;
Ké ít̀sè ké yó thópà lèì̀nà l̀àkà lá bósógánà;
Gwál'̀l̀à kghwád̀ì gwál'̀l̀à phálá́fálà.
Ké ít̀sè ké yó thópà lèì̀nà l̀àkà lá bósógánà;
Ká fità Pítóríà;
Pítóríà kwáTshwánè kà hwétsà m̀òsád̀ì wá likghówà.*

The marking of the tone pattern of these stanzas, that is, the accented and unaccented syllables, is relevant to the performance thereof.

Tempo

Tempo refers to the speed at which the reader reads a text. Tempo is controlled by the size of each space between the syllables of the language. If the pause becomes bigger, a reader will read faster; if it becomes smaller, s/he will read slower because these pauses remain equal when reading takes place (De Groot, 1946:19; Mojalefa, 1993:148-153). As a result, a text containing longer sentences is read faster than a text containing shorter sentences. The following supports this claim:

*Ka fita Pitoria.
Pitoria kwaTshwane ka hwetsa mosadi wa likghowa.*

It will be observed that line 5 is read slowly while line 6 will be read faster than line 5 due to the unequal lengths of these lines. Slow and fast tempo determines the performance of these stanzas.

Poems with repetition or refrains

In this article, we term poems in which one or more strophes, or the whole or part of a word is repeated within each verse, 'poems with repetition or refrains'. This technique takes on several structural forms, which we regard as a type of 'poetic acrobatics' (Harries, 1956:8) employed by the poet to indicate his skill in designing strophes in a poem. Here a metrical line or a hemistich may be repeated simply or it may be reversed. P.B. Skhosana records this technique in this manner:

*Ké ít̀sè ké yó thópà lèì̀nà l̀àkà lá bósógánà;
Gwál'̀l̀à kghwád̀ì gwál'̀l̀à phálá́fálà.
Ké ít̀sè ké yó thópà lèì̀nà l̀àkà lá bósógánà;*

The bolded hemistichs indicate repeated lines in these verses. The poet employs this technique to emphasize the importance of the initiation ceremony: (a) a new name (new life/adulthood) has been achieved and (b) a male (or female) person can

now be regarded as a mature adult member of society who will be allowed to take part in adult and communal affairs.

The narrator/poet speaker

In this article, the 'voice' of a person P.B. Skhosana has recorded serves as a narrator/speaker in this poem. Therefore, the use of this narrator is also examined. The poem chosen for this discussion is again *Madzela*, taken from his collection entitled *limbongo zamabizo*. Before scrutinising this poem in this regard, the concept of a narrator has to be defined for our purposes, mainly because, for students of literature, the use of terms such as historical-biographical narrator, storyteller, explicit narrator, implicit narrator, and so on is sometimes rather confusing. For our purpose, we are going to distinguish only one type, namely the poet's use of a narrator.

The poet's use of a narrator

In writing a story, or even a poem, the author (the 'voice') may use a narrator with or without a name. In this case, the 'voice' used by Skhosana employs a narrator called *Madzela*, who becomes the storyteller. In this way, the 'voice' or persona creates a feeling of intimacy through which the praise in this poem is brought about. The narrator or poet speaker speaks to his addressee, the reader; therefore, the poet is part of the text; he becomes the persona and he only addresses his equal, who is another character. That means that Skhosana's recorded poem is a **message** within a **message**: the 'voice' addresses his readers, and the narrator addresses the leopard, which symbolizes a well-known, brave, cunning, strong, giant *Mokone* (Sepedi warrior) with the name of Mankwe 'a Mmaditsela.

Conclusion

This investigation discusses one of the isiNdebele manhood name praise poems. These poems represent an oral poetic literary form of art called *Madzela*, and recorded by P.B. Skhosana in his collection of amaNdebele *iinredo*, that appear in *limbongo zamabizo* and that are recited and performed particularly by the Nzunza sub-group of the amaNdebele. His collection was recorded on tape between 1992 and 2001 and has not yet been recorded on paper for public distribution.

The *Madzela* is examined as an oral and written form of isiNdebele literary art – its performance receives attention while an in-depth literary appreciation is also included in the argument. The purpose of this article was to single out and to give a detailed account of intertextuality as found in *Madzela* and to give an overview of its structural format, the latter forming the greater part of our discussion. This poem is a combination of five different languages, namely isiNdebele, Sepedi, Afrikaans, English and Setswana, but the focus of our argument was on the Sepedi text in order to highlight intertextual reading and/or performance of this poem. Intertextuality has proven that the existence of this text has a bearing on the Sepedi

initiation oral text, that is, the metrical arrangement of thoughts and ideas, and even the language usage itself is directly related to Marangrang's praise poem, *Mankwe 'a Mmaditsela*, which is one of the well-known Sepedi traditional oral poems.

Furthermore, the poet has employed different thematic (and stylistic) strategies to praise the isiNdebele hero with the name of Madzela. The poet has also used these techniques to highlight the arrangement of events of this poem into lyric and narrative performances to suit its stageability, as these types of poems are usually mainly composed for public entertainment.

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TAUTONA NGAKA QUETT MASIRE A METRICAL APPROACH

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Abstract

In discussing Xhosa oral praise poetry, Opland (1983) states that every traditional praise poem probably conforms to a certain formula as in poetry in the European [or Occidental] languages. By this, he means that all poems should have metre for them to qualify as poetry. Mojalefa (2000) disputes Opland's theory by saying that this theory does not cover Sepedi praise poetry; Opland's theory applies only to the introduction of poems and cannot be linked with the repetition of word groups. Mojalefa has successfully adapted Opland's theory in his analysis of Sepedi praise poetry. An examination of poetry in another Southern African language, Setswana, confirms that African praise poems have a metrical arrangement, which differs from that of poems in the European languages. In this article, the Setswana praise poem 'Tautona Ngaka Quett Masire' (David, 2000:218-226) is examined to determine whether it has metre or not.

Introduction

Thema (1936:44) questions some of the elements of poetry in *Setswana* traditional praise poetry. His problem relates to the absence of prosody, rhyme, metre and division of stanzas:

There is no question about the abundance of poetry in the language, but in its purely primitive form, Setswana poetry has no prosody. There is no question of rhyme or metre about it, nor that of division into stanzas. In fact I do not think that it would savour the name "poetry" if it had to be written in the form in which we find it in the primitive Maboko (Praises), generally of chiefs and heroes.

When discussing Xhosa oral praise poetry in his book entitled *Xhosa Oral Poetry*, Opland (1983:159) defines praise poetry in relation to metre. His definition of the metre of praise poetry raises a problem, which needs to be addressed. This problem relates to the structure of a verse form in a praise poem, which, according to him, needs to be solved:

The metre of Xhosa izibongo awaits definition. It may, like Gregorian plain chants in the Middle Ages (see Bailey 1974 and Treitler 1981) be melodically based, as David Rycroft (1960) has demonstrated some Zulu izibongo to be. One of the most exciting developments in the study of Southern Bantu metre has been Rycroft's recent recognition of the principle of extrinsic timing in Zulu song and his application of this principle to Shona and Zulu eulogy, with passing reference to plain chant. The metrical principle might thus be an aspect of performance that an examination of the text alone could not reveal.

Thema (1936) and Opland's (1983) main problem is that, according to them, a praise poem must follow a certain formula. They argue that every praise poem must have a formula, as do poems in the European languages, especially English poetry. They emphasize that every poem must meet certain requirements to be a poem, one of which is that it must have metre. These theorists do not consider the fact that end rhyme and a syllable-based count apply mostly to European poetry, while African traditional poetry mainly relies on a stress-based count as, incidentally, does Anglo-Saxon poetry, which shares an oral tradition with African poetry.

According to Opland (1983), other theorists such as Rycroft (1980) have not yet succeeded in resolving the issue of metre in poetry. Rycroft's (1980) stand concerning metre is that metre in the Zulu praise poem is based on the melody of the song only. He tried to verify this phenomenon by using Zulu praise poems as examples to try to solve this problem of metre. He discovered that Nguni metre does have extrinsic timing in Zulu songs and that it is the metre of plainchant. Therefore, it could be said that metre is part of performance, which cannot be solved by analysing a text in-depth only. With regard to a formula, Opland (1983) says:

The quest for metre in southeastern Bantu eulogy is not yet concluded, and this situation inhibits statements about Xhosa "formulas" (in Lord's sense of the term at present). One can still, for our present purposes, beg the question of metre for the time being, and proceed to the examination of what might in the end pass for Xhosa formulas (when we have to know more about the metre) using the criterion of repetition.

The formula Opland (1983) proposes seems to be related to the repetition of phrases, most of which use links concerning word groups or metrical units. The problem here, according to Opland (1983), is that the repetition of phrases or word groups does not explain how the poet presents his poem. Lord (1962:191) and Org (1971:285) refer to formulae later referred to by Opland (1983), which may be called a metaphoric characteristic.

Mojalefa (1995:13) disputes Thema (1936) and Opland's (1983) theories in relation to the problem of metre in African praise poems. He argues that their formula does not define Sepedi poems, because it relates to the introduction of traditional African praise poems, that is why it is not appropriate to link the formula with the repetition of word groups in line with Thema (1936) and Opland's (1983) arguments. Mojalefa (1995:14) explains the Sepedi formula by saying that it is not a technique or a metaphoric characteristic related to the structure of a praise poem.

Mojalefa (1995) is successful in trying to unravel Thema (1936) and Opland's (1983) problem in his analysis of Sepedi praise poetry. The objective of this article is to examine the applicability of Mojalefa's (1995) solution by investigating the metre in praise poems of another Southern African language, Setswana, to confirm whether African praise poems in a language other than Sepedi have certain metrical arrangements, even if that kind of arrangement differs from poems in European languages. The aim of this article is therefore to analyse the metre of the Setswana praise poem '*Tautona Ngaka Quett Masire*' (David, 2000:218-226) to determine whether it has metre or not.

The concept metre

Peck and Coyle (1993:46) define metre as follows:

Metre means the pattern of stressed and unstressed syllables in a line of poetry.

What Peck and Coyle (1993) emphasize is that alternating certain syllables in a poetic line forms metre. De Groot (1946:19-20), Sebeok (1960:145), Shipley (1972:34) and Abrams (1981:102) define metre as a unified pattern of equal units. According to Groenewald (1993:34), the metre of Sepedi poetry is different from that of poems in the European languages when one looks at equalizing factors like rhyme at the end of metrical lines. In Sepedi, even in its modern praise poetry, rhyme is not that important. The most important factor in relation to metre, especially regarding the Sotho languages, including Setswana, is the arrangement of elements of poetry like repetition of sounds and tone, the factors which govern syllables, phonemes which are arranged for rhythm, words, the stem of a word and phrases. Furthermore, Saporta (in Sebeok, 1960:237) says that elements of language repeat themselves. That is why Damane and Sanders (1974:173) deal with repetition, which is brought about by the concept of synonyms.

The concepts are summarised by Groenewald (1993:35), who explains that metre is made up of linguistic elements, and that there are two rules that govern metre. These rules are the rule of division and the rule of symmetrical arrangement. These rules are discussed in detail when analysing the metre of '*Tautona Ngaka Quett Masire*'. As the poem consists of 189 metrical lines, in this article we will only focus

on selected lines (indicated below) to seek an answer to the question of Setswana metrical arrangement:

- 1 Tlhwaang ditsebe lo reetse lotlhe,
[Open your ears and listen all of you,]
- 2 Tlhwaang ditsebe morafe wa puso,
[Open your ears people of our nation,]
- 3 Tlhwaang ditsebe ke dumedisa Kwena.
[Open your ears I am greeting the Crocodile.]
- 4 Tlhwaang ditsebe lo reetse lotlhe,
[Open your ears and listen all of you,]
- 5 Tlhwaang ditsebe morafe wa puso,
[Open your ears people of our nation,]
- 6 Tlhwaang ditsebe ke dumedisa Kwena.
[Open your ears I am greeting the Crocodile.] (One who venerates the crocodile)
- 15 Ngwanyana wa ga Ngwale a ko o nkeme nokeng,
[Child of Ngwale please give me support, (literal)]
- 16 O nkeme nokeng ke tla kgorotlha.
[Give me support and I will roar.]
- 22(a) O hunele kgaitsadiaka Raboalwa! (Comment by audience)
[Tie up my sister Raboalwa]
- 28(a) Itaa nnaka! (Poet's comment)
[Beat up my sister Raboalwa]
- 46(b) Ngwan! (Audience)
[Oh child!]
- 54 Ke mo tlhobogile a ile America, a ile teng,
[I gave up on him when he went to America; he really went there,]
- 55 E sampe e le let hankgole la ga MmaKhwete,
[When he was still an energetic young man of MmaKhwete]
- 56 A ile go kopa dijo tsa botshelo.
[Having gone to ask for the food of life]
- 71 Ba re golo kwa a teng MmaKetumile
[They say where she is mother to Ketumile]
- 72 Golo kwa a teng mosadi yoo le monna ba a ipela,
[Where she, that woman with her husband they are proud of themselves]
- 73 Ka ba sa le ba lemoga tiro tsa ga Masire,

- 74 *[They have long ago realized Masire's work]*
Kana ntšwanyana ya maitaasebata e bonwa mabotobotong.
[By the way the young (puppy-like aspects) of a dog's behaviour are
seen when it is still young]
- 75 *Ba sale ba mmona a sa le mmotlana,*
[They saw him (Quett) when he was still young,
- 81 *Re sale re tlhoka pula ke raya le gompieno.*
[We haven't had rain for a long time up to today.]
- 98 *Monkanaaka o seka wa kgotswa ke a go papaisa*
[My age-mate do not stumble (;) I am showing you how to walk]
- 99 *O seka wa ba wa betwa ke pelo ngwana wa setilo.*
[Do not be short-tempered the child of the throne (Masire).]
- 127 *Ke raya le wena MmaGanke ke a go leboga.*
[I mean even you mother of Ganke I thank you,]
- 147(a) *Monkana-a-rona! (Audience)*
[Our contemporary!]
- 170(a) *Pula! (Audience)*
[Let it rain!]
- 177(a) *Kgaola mmama re a tsamaya! (Poet)*
[Tear off, mother we are going.]
- 183(a) *Kgaola motho yo montle! (Four times, poet)*
[Tear off, the beautiful one!]
- 187(a) *Kgaola mmama! (Poet)*
[Tear off, mother!]
- 200 *Ke tseo kgole tsa gago Banks!*
[There they are your thongs Banks!]

Metrical arrangement of 'Tautona Ngaka Quett Masire'

When one looks at the poem 'Tautona Ngaka Quett Masire' on the printed page, it is clear that it looks like a poem, since it is divided into verse lines, which is different from a prose narrative. The poet has used a text of 189 lines.

A written text is read and seen, but not heard. On reading modern poems, one discovers metre, while in traditional poetry it is only heard. It must be understood that a written text may be misleading, because it does not always reveal metre in the visual form.

This study, therefore, investigates whether the text has metre in its oral form or written form.

The first step was to define metre as discussed earlier. Metre is realized and arranged in terms of some linguistic units. The main point of this article is to examine whether the poet of this poem has used metre.

The rule of division

When defining the rule of division, Mojalefa (2000:12) says that it is the first rule regarding metre. He goes on to explain that the division he is referring to is related to a pause or caesura, a boundary between parts of a verse line. He concludes by saying that, on closer scrutiny, the rule of division is just forced. In this way, metre is related to every metrical line. Therefore the presence of a boundary is confirmed by a pause when arranging a metrical line.

Caesura

Mojalefa (1995:23) defines a caesura as a pause in the metre since it compares parts of a metrical line. Earlier, Grammont (1960:43) stated that a caesura is used as a permanent boundary in a metrical line. He explains further that this boundary is firm, but does not mark an ending like a pause. According to Brown (1966:137), a caesura is not just placed anywhere in a metrical line but where there is a natural pause. Thus, it has a special function in poetry.

Caesuras have various functions, which include marking a metrical boundary according to parts of a line, and dividing those parts of a metrical line, mostly revealed at the end of a report or a comment of a poem or song. In other words, a caesura joins or divides parts of a metrical line.

In the application of the rule of division, the following two issues are considered:

- the pause of division; and
- enjambment

The pause of division

There are two types of pauses of division in poetry, namely, the pauses that are related to independent phrases, which do not have metre, and those phrases, which are independent, but do have metre.

Phrases external to regular metre

These types of phrases are found in the poem '*Tautona Ngaka Quett Masire*' in lines 71-75:

- 71 *Ba re golo kwa a teng MmaKetumile*
[They say where she is mother to Ketumile]
- 72 *Golo kwa a teng mosadi yoo le monna ba a ipela,*
[Where she is that woman with her husband they are proud of themselves]
- 73 *Ka ba sa le ba lemoga tiro tsa ga Masire,*
[They have long ago realized Masire's work.]
- 74 *Kana ntšwanyana ya maitaasebata e bonwa mabotobotong.*
[By the way a dog's behaviour is seen when it is still young]
- 75 *Ba sa le ba mmona a sa le mmotlana,*
[They saw him (Quett) when he was still young,]

Scrutiny of the above lines reveals that the poet, Keetile, has arranged all these lines to be said in a single breath. Furthermore, these lines are not independent. On reading the entire poem, one finds that there are phrases that do not have a clear poetical, metrical form. The example here is the following:

- 22(a) *O hunele kgaitisadiaka Raboajalwa!* (Comment by audience)
[Tie up my sister, Raboajalwa!]
- 28(a) *Itaa nnaka!* (Poet's comment)
[Beat up my sister Raboajalwa]
- 46(b) *Ngwana!* (Audience)
[Oh child!]
- 147(a) *Monkana-a-rona!* (Audience)
[Our contemporary!]
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[Tear off, mother we are going!]
- 183(a) *Kgaola motho yo montle!* (Four times, poet)
[Tear off, the beautiful one!]
- 187(a) *Kgaola mmama!* (Poet)
[Tear off, mother!]

Phrases with metre

Although the poet does not show pauses at the end of each line, there are pauses because they can be heard. This article will indicate these pauses to try and divide the metre for lines 71-74.

- 71 *Ba re golo kwa a teng MmaKetumile(!)*
[They say where she is mother to Ketumile]
- 72 *Golo kwa a teng mosadi yoo le monna ba a ipela(!)*

[Where she is that woman with her husband they are proud of themselves]

73 *Ka ba sa le ba lemoga tiro tsa ga Masire(/)*

[They have long ago realised Masire's work.]

74 *Kana ntšwanyana ya maitaasebata e bonwa mabotobotong(//)*

[By the way a dog's behaviour is seen when it is still young.]

The mark (/) denotes a short pause, while (//) denotes a long pause:

In a close examination of the above poetic lines (71-74), it has been observed that the poet has used three short pauses and one long pause at the end of line 74 in the arrangement of these metrical lines. For example, in lines 71 to 74, short pauses are usually arranged within a hemistich.

Enjambment

Scholes (1991:552) defines enjambment as follows:

In enjambed lines the line-end works against the punctuation, throwing certain words into a prominence that they would not ordinarily have. The enjambed line really adds a special kind of poetical punctuation to the language: something at once more and less than a comma. Poets who use free verse forms with no regular rhythm are very dependent on enjambment to give their words a special poetic quality.

The above theorist emphasizes enjambment as a line of poetry, which has no punctuation at the end but joins together with the line that follows it in order to give words a special poetic quality.

On reading the whole poem, especially the above-mentioned lines, it is evident that Keetile has not employed enjambment as a metrical instrument often, but has used end pauses as an important aspect of metre. However, enjambment appears here and there in this poem as, in lines 54 to 56:

54 *Ke mo tlhobogile a ile America, a ile teng,*

[I gave up on him when he went to America; he really went there]

55 *E sampe e le lethankgole la ga MmaKhwete,*

[When he was still an energetic young man of mother of Quett, (literal)]

56 *A ile go kopa dijo tsa botshelo.*

[Having gone to ask for the food of life.]

The second thing to do was to explain the metre. We are now going to concentrate on how the metre goes hand in hand with the arrangement of the parts of speech.

When one studies what the poet is portraying one can say that the poem 'Tautona Ngaka Quett Masire' is written according to or based on metrical lines. The article

has to verify that which the poet has written. To do so, one has to look at the structure that is relevant to metre.

The poem '*Tautona Ngaka Quette Masire*' is an example of a poem that is written according to metrical lines. Its language is chosen and arranged according to the features of the language that follow the rules of metre. Hence the poem has two central elements, which are: (a) language and (b) metre.

When one analyses the poem, one observes that the sentences 1, 2 and 3 are independent sentences/phrases.

- 1 *Tlhwaang ditsebe lo reetse lotlhe,*
 [Open your ears and listen all of you,]
- 2 *Tlhwaang ditsebe morafe wa puso,*
 [Open your ears people of our nation,]
- 3 *Tlhwaang ditsebe ke dumedisa Kwena.*
 [Open your ears I am greeting the Crocodile (one who venerates the crocodile)]

However, in the metrical line 98, one notices that each phrase forms one idea, which can be divided into two sections/hemistichs.

98. *Monkanaaka o seka wa kgotswa (;) ke a go papaisa*
 [My age-mate do not stumble (;) I am showing you how to walk]

The notion that each phrase forms one idea explains why the poet has written only two phrases. When the lines are analysed and read as part of the speech of a specific language, they have the same meaning in context, because they focus on the same thing. That is the reason why they are followed by a semi-colon (;) that indicates the use of a conjunction – *ka gonne* (because) or *fela* (but). In essence, this line should have been written in the following manner:

98. *Monkanaaka o seka wa kgotswa ka gonne (fela) ke a go papaisa.*
 [My age-mate do not stumble, because I am (just) showing you how to walk.]

The poet has divided the two phrases into two sections/hemistichs. These two hemistichs have been divided according to the natural boundary of metre called caesura. This is why it is called the rule of division. When there are two sections of the phrase, they are called hemistichs.

Hemistich

Brown (1966:137) argues that the caesura plays an important part in the division of the metrical line:

...it cuts the line into two hemistichs – i.e., it transforms a higher order [of] metrical units into smaller metrical groups (of the same or different dimensions), which are united and at the same time opposed to each other.

In classical times (and this includes Anglo-Saxon poetry of the 4th to the 11th centuries AD), the verse line was divided into two equal hemistichs. Therefore it means that metrically the verse line is divided into hemistichs, with a caesura that forms an ideal pause that, according to Brown (1966:137), is

...an interpretation in our perception of the verse form, which results from breaking a more extensive rhythmical group into two independent sections equally subordinate to a larger unit.

The truth is that a small part is usually indicated by silence to retard the tempo when writing the section of the hemistichs or during the intonational cadence in the line, but at times that small part is not indicated.

Thus the hemistich is another important aspect of this poem that has to do with structure, as can be seen in line 189.

54 *Ke mo tlhobogile a ile Amerika, a ile teng,*
 [I gave up on him when he went to America, he really went there,]

We can speak about metre, because the structure of line 189 above indicates the use of hemistichs. It is important to observe the use of the rule of division, because it has to do with the division of the metrical line in two or more sections/hemistichs to verify the point of metre.

In summary, the rule of division relates to dividing the line into two or more parts. In discussing the rule of division, two characteristics of metrical lines, namely, the pause and enjambment, should be remembered. In the poem 'Tautona Ngaka Quett Masire', the poet Keetile has mainly used one of these, the pause, to arrange this poem.

The poet did not employ a comma at the end of metrical lines 53 and 54, but there is a natural pause at the end of that line. It is therefore to be written as follows:

53 *E sampe e le letlhankgole la ga MmaKhwete,*
 [When he was still an energetic young man of mother of Quett,
 (literal)]

54 *Ke mo tlhobogile a ile Amerika, a ile teng,*
 [I gave up on him when he went to America, he really went there,]

It could be said that the poem 'Tautona Ngaka Quett Masire' is built up of dependent and independent sentences/phrases, which are called hemistichs. This occurs, for example, in lines 15 and 16 (below) and in lines 1, 2 and 3.

- 15 Ngwanyana wa ga Ngwale a ko o nkeme nokeng,
 [Girl of Ngwale please give me support, (literal)]
- 16 O nkeme nokeng ke tla kgorotlha.
 [Give me support and I will roar.]

The conclusion then is that the poem does not have free metre because it mixes prose and metre. Therefore it has a forced metre.

The rule of symmetrical arrangement

Mojalefa (1995:22-23) says that when a phrase is divided, it should have two parts, which are harmonious or similar, or even repeated. Those parts are known as hemistichs and they are unified by the rule of symmetrical arrangement. According to De Groot (1960:32), each metrical line is composed of a few parts, usually two, which have equal numbers of syllables. Metrical lines do not have an equal number of syllables, but this does not mean that these lines have no metre. In addition, each metrical line has penultimate summit(s).

When a metrical line meets all the requirements of metre, it is a firm metre; but when those requirements are not met, such a poem is not completely metrical; therefore it is not a metrical line or a line of poetry. Most Setswana proverbs are arranged metrically:

- Kgosi thotobolo / e olelwa matlakala//*
 [The king is a rubbish heap; the rubbish is thrown over him.]
- Ngwana yo o sa leleleng / o swela tharing//*
 [The child that doesn't cry will die in a skin in which it is carried.]
- Mosadi tshwene / o jewa mabogo//*
 [A woman works very hard.]

The next step is to examine whether the above proverbs have a metre similar to that of a poem. It is clear that, although the number of syllables is not equal, each proverb has the same two penultimate summits.

Number of syllables:

- | | |
|---|---|
| 6 | 8 |
| <i>Kgo-si-tho-to-bo-lo/ e-o-le-lwa-ma-tla-ka-la</i> | |
| 8 | 6 |
| <i>Ngwa-na-yo-o-sa-le-le-ng/o-swe-la-tha-ri-ng</i> | |
| 5 | 6 |
| <i>Mo-sa-di-tshwe-ne/ o je-wa-ma-bo-go</i> | |

The number of syllables in the parts of metre of the above proverbs is not completely equal, but it can be said that these proverbs have metre.

The next stage is to determine how the penultimate summits are arranged, as well as whether they are equal in number or not:

2	2
<i>Kgo:si thotobo:lo/ e ole:lwa matlaka:la//</i>	
2	2
<i>Ngwa:na yo o sa le-le:ng/o swe:la thari:ng//</i>	
2	2
<i>Mosa:di tshwe:ne/ o je:wa mabo:go//</i>	

The penultimate summits of these proverbs are equal, because there are two in each part of the metre in these proverbs. The sign (:) denotes a penultimate summit. This type of metrical arrangement is firm, as almost all the metrical requirements are present.

Focusing on lines 71-75 of the poem 'Tautona Ngaka Quett Masire', the rule of symmetrical arrangement is investigated according to the following scheme:

- the number of syllables
- the number of penultimate summits; and
- linguistic unity.

Number of syllables and penultimate summits

		<i>Syllables</i>	<i>Summits</i>
71.	<i>Ba- re-go:lo-kwa-a-te:ng-M-ma-Ke-tu-mi-:le</i>	14	3
72.	<i>Go:lo-kwa-a-te:ng-mo-sa:di-yo:o-le-mo-n-:na ba-a-i-pe--:la</i>	20	6
73.	<i>Ka-ba sa:le -ba-le-mo:ga-ti:ro-tsa-ga-Ma-si:re</i>	15	4
74.	<i>Ka:na-ntšwa-nya:na-ya-ma-i-ta-a-se-ba:ta-e bo:nwa-ma-bo-to-bo-to:ng</i>	23	5
75	<i>Ba sa:le-ba-m-mo:na-a-sa:le-m-mo-tla:na</i>	14	4

Analysing of the above lines, it will be noticed that lines 71 and 75 have an equal number of syllables, namely 14, but differ in the number of penultimate summits, of which there are 3 and 4 respectively. Lines 73 and 75 have an equal number of penultimate summits (4), while they differ in the number of syllables. This is because line 73 has 15 syllables and line 75 has 14. Line 72 has 20 syllables and 6 penultimate summits. Line 74 has 23 syllables and 5 penultimate summits.

Linguistic unity

In poetic arrangement, repetition and linguistic units may constitute a metrical line depending on the metre. The following examples are from the poem 'Tautona Ngaka Quett Masire':

- 71 Ba re golo kwa a teng MmaKetumile,
72 Golo kwa a teng mosadi yoo le monna ba a ipela,
73 Ka ba sale ba lemoga tiro tsa ga Masire,
74 Kana ntšwanyana ya maitaasebata e bonwa mabotobotong.
75 Ba sale ba mmona a sale mmotlana,

Golo kwa a teng is repeated in lines 71 - 72, *sale* is repeated in lines 73 and 75, while *bonwa* (*mmona*) is repeated in lines 74-75. An explanation of linguistic rules is as follows: in lines 71-72, *MmaKetumile* and *mosadi* are synonymous and they have been used as subjects of the verb or copulatives of *kwa a teng*. *MmaKetumile* in line 71 and *monna* in line 72 are antonyms. *Masire* in line 73 is synonymous with *ntšwanyana* in line 74 as well as *mmotlana* in line 75. The meanings of *lemoga* in line 73, *bonwa* (74) and *mmona* (75) are also the same.

Conclusion

When discussing metre, it is important to note the two rules of metre, namely, the rule of division and the use of symmetrical arrangement. These two rules have their own set of applications in analysis. The rule of division is governed by pauses and enjambment, while the number of syllables – the number of penultimate summits and repetition of linguistic units – controls that of symmetrical arrangement.

It can be concluded that Setswana, like other African languages, has a special arrangement of metre, which differs from that of European languages. In this respect, the allegation by Thema (1946) and Opland (1983) that African praise poetry has no metre has been refuted through the analysis of metre in Setswana praise poetry.

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IN THE ECLIPSE OF HIS MEDIUM: THE FATE OF AN AFRICAN LANGUAGE WRITER

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The choice to write in an African language is often a choice for obscurity and a renunciation of the international limelight that writing in English, French or Portuguese could offer a writer. As a writer in Kiswahili, for example, I have many times experienced how a foreigner's interest in my work has been switched off once I admit that I write in Kiswahili. (Mlama, 1990:7)

Introduction

Chinua Achebe, Wole Soyinka, James Ngugi (Ngugi wa Thiong'o) and Kofi Awoonor are just a few of the famous names gracing the African literary scene. These authors are internationally renowned for their world-class literary achievements. Their narrative skills have captivated the imaginations of readers and critics across the globe. Their works have repeatedly been analysed and appraised according to Western literary criteria and they have continuously been accorded universal recognition.

Obviously African writers such as the aforementioned have published in the European languages of their former colonisers with a view to putting across the feelings and views of African peoples. Other works of merit have been translated into European languages. For instance, creative African writing in English, French and Portuguese has made its way forcefully into the Western literary market. The fact that European readers and critics could access the art of African writers in their (European) languages has enabled them to assess and rate such African works.

In my view, the medium – mainly English, but other European languages as well – in which renowned African writers have produced their art has played a crucial role in their fame. It is, in fact, an open question as to whether they would have enjoyed the international status and recognition they do if they had written only in their mother tongues – Igbo, Yoruba, Gikuyu, Hausa, for instance. If they had done so, the only hope these African writers would have had to catch the attention of world critics would have been by way of translations of their works into European languages. This was, for instance, the fortune that befell Sesotho artist Thomas Mofolo after his monumental novel, *Chaka* (1925), was translated first into English and later into several other European languages, such as German, Portuguese and Italian. In this way, Mofolo was introduced to and accepted onto the world stage. Had his famous work remained only in its original Sesotho, the world would most

probably have known very little, if anything, about Thomas Mofolo. Similarly, artists like Soyinka, Achebe, Ngugi or Awoonor would most probably have remained uncelebrated had their art been published only in their mother tongues.

Through its translation into European languages, Mofolo's acclaimed novel presumably became 'modern Africa's earliest known major contribution to world literature' (Gérard, 1971:5). A.C. Jordan's Xhosa classic, *Ingqumbo Yeminyanya* (1940) [*The Wrath of the Ancestors*], described by Gérard (1971:87-88) as probably 'the second masterpiece contributed to the world corpus of prose fiction by the vernacular literatures of southern Africa', has been assessed, *inter alia*, by Riordan in 1961 and most notably by Scheub in 1970 (cf. Gérard, 1971:390, footnote 47 and 1971:393, footnote 92, respectively). The English translation of this work was published in 1980. Jahn (1968:16) points out that to achieve the distinction of being elevated to 'world literature', a work is dependent on three factors:

...first, a European to discover it; second, a European who knew the language well enough to translate it; and third, the luck to find favour with the prevailing taste in Europe.

Jahn's (1968:100) claim that nothing significant had appeared in African-language literature in South Africa since the Second World War, and that anything that was accepted for publication after the implementation of the Bantu Education Act of 1955, 'scarcely deserves to be called literature' since 'it is merely reading matter for beginners' has to be viewed in terms of his own preconditions. Jahn had obviously not taken note of the first works (1954, 1962, 1963) of a young and upcoming Northern Sotho artist, Oliver Kgadime Matsepe – owing to the fact that he wrote in his mother tongue – which not only display all the 'great literary qualities' that Moloji (cf. Zulu, 2000:29) distinguishes in Mofolo's *Chaka*, but also contain other unique structural and stylistic features. I will return to Moloji's observations below, but first it is necessary to briefly outline the literary world of the man who left an indelible mark on the literature of Northern Sotho.

Oliver Kgadime Matsepe (1932-1974) appeared on the literary scene when the influence of missionaries was still strongly felt by African writers in South Africa. Prior to the publication of his first novelette, *Sebatakgomo* [*The Lion*], in about 1954, Northern Sotho writers had a strong tendency to moralise. This trend was kindled and encouraged by the Berlin Lutheran Missionaries who first transcribed Northern Sotho into a written language in their attempt to improve the lives of the people by promoting literacy, and, above all, by spreading the gospel. Besides Biblical and moral stories, the period before 1940 was characterized by some biographies on religious leaders (Abraham Serote [1935] and Charles Machaba [1938]), a few historical novels as well as works on traditional life.

After 1940, the industrial and social revolution in South Africa gave rise to a new generation of writers. A new theme was popularised: the interaction between the

Western and traditional ways of life. This trend culminated in the theme of migration, also referred to as the 'Makgoweng' motif ['At-the-Whites'-place' motif], which portrayed the experiences of an African youth from the rural areas who went to the cities to try his luck, but who was eventually overwhelmed by evil influences. Matsepe would set a new course by returning the focus to the traditional African milieu, through which he conveyed universally applicable themes. He was a prolific writer and all in all he produced nine novels (the last appearing posthumously in 1981) as well as six volumes of poetry. Five of his novels were published between 1972 and 1974. His narrative ability and sensitive use of language are outstanding. Serudu (1987:8) makes the following statement about Matsepe's maiden work:

For the first time one could see how effectively Northern Sotho could be used to express thoughts and ideas pertaining to wildlife, traditional warfare, inner human feelings and natural phenomena.

To return to Moloji's comments about the Mofolo novel: Zulu (2000:29) claims that, apart from Gérard (1971), several other scholars such as Moloji, Gildenhuis, Swanepoel and Kunene regard *Chaka* as 'a complicated novel and one of the greatest Sesotho novels'. According to Zulu (*ibid.*), Moloji characterizes the work as 'a sophisticated novel and a masterpiece', while Kunene describes it as a 'masterpiece' and 'a truly great work of art'. Moloji (Zulu continues) lists the 'great literary qualities' owing to which '*Chaka* has been translated into many languages' as: 'complex characters' that 'are not mere statues and puppets'; a 'well developed plot'; 'events [that] are tightly knit together and follow one another in a definite sequence'; and a 'definite relationship between cause and effect'.

Apart from the fact that Matsepe's art indisputably matches the foregoing literary qualities in Mofolo's *Chaka*, I believe that more than one of Matsepe's works positively qualifies as a 'classic' according to the criteria set out by Canonici (1995:150-151). A classic work, he maintains, shows the following characteristics: excellence, typicality, harmonious composition and endurance or timelessness. Canonici points out that these aspects are interdependent: excellence also comprises typicality and harmonious composition, while the latter does not necessarily comprise the former two; endurance and timelessness could be considered a consequence of excellence, typicality and harmonious composition.

In support of my view that Matsepe deserves to be ranked among African novelists of international repute, I will indicate that more than one of Matsepe's works satisfies the above requirements for a 'classic'.

Excellence

According to Canonici (1995:150-151), a 'classic'

must be an outstanding piece of work, of the highest order, which can be considered exemplary, either because it sets new standards to be emulated, or because it expresses the high standards previously set by other masterpieces, or it reflects enduring cultural values of great relevance.

Serudu (1987:49) argues that aspects of Matsepe's art remind one of the narrative styles of Jane Austen and Charles Dickens: interest in the way of life of a particular society, the use of dialogue, long and speculative introductions and philosophical asides in the course of his narratives. In 1962, eight years after *Sebatagomo* [*The Lion*], his second work, *Kgorong ya mošate* [*At the king's court*], was published and would be recognized as the first full-length novel in Northern Sotho. Its quality earned Matsepe the praise of the South African Academy for Science and the Arts, which awarded him the Samuel Mqhayi Prize in 1964, for the best original literary work in African languages. This honour was bestowed on him a second time when he was awarded the same prize in 1973 for his fourth novel, *Megokgo ya bjoko* [*Tears of the brain*], published in 1969. In 1972, the same novel won him the Radio Bantu Prize for African literature. In 1978, the Northern Sotho Language Board posthumously awarded him the E.M. Ramaila Prize for the best literary work in Northern Sotho since the early 1970s, for his fifth novel, *Letšofalela* [*Unending problem*] (1972).

The various literary awards granted him for his narrative skills, as well as the numerous scientific studies based on his art (cf. Groenewald, Serudu, Grobler), bear testimony to the outstanding quality of his works. Groenewald (1989:55) holds him in high esteem:

Matsepe is [egter] 'n reuseverteller wat eenmalig in die geskiedenis van 'n letterkunde te voorskyn tree.

Collectively, Matsepe's works constitute a treasure house of enduring cultural values, significantly relevant to this day. Commenting on the incomparability of Matsepe's art, Serudu (1987:21) concludes:

Matsepe's ability to convert simple plots into complex structures, his creativity, dynamic language usage and expression of universal views, all raise his works above those of his predecessors, contemporaries and immediate successors.

Matsepe was a dominating force in Northern Sotho literature until the late 1980s, and even for some time after that, younger authors found it difficult to refrain from emulating the master. His creative art will remain a landmark in the history of both Northern Sotho and African literature.

Typicality

A 'classic', Canonici states, is a work 'typical' of a genre or of a culture, to the point that it can be considered as 'exemplary': something that can be imitated.

Matsepe's mastery of the narrative mode has been widely acclaimed in numerous scientific studies and articles (cf. Groenewald, Serudu, Grobler). His creative skills set a trend that would dominate the local literary scene for many years, as Groenewald (1987:61) points out:

So onderhoudend vertel hy dat sy invloed noodwendig op outeurs moes uitgaan wat na hom aan die woord kom. Nie alleen het hulle die materiaal vir hulle vertellings uit die verlede gaan haal nie, maar hulle het ook frases en sinswendinge, lewensfilosofiese betogies in hulle verhale ingewerk wat net so, of baie na daaraan, in die Matsepeverhale terug te vind is.

A unique feature of his narrative technique is his remarkable deviation from conventional adherence to chronological order: he does not necessarily narrate events in the order they took place in time, but rearranges them into a different sequence (I will elaborate on this aspect in subsequent paragraphs). The extent to which Matsepe applies this technique was previously unheard of in Northern Sotho literature (cf. Grobler 1989). Groenewald (1985) points out that Ramaila was the first to experiment with time in his short stories in *Molomatsebe* (1951), while Mahapa also successfully tried his hand at it in *Di sa re šaletše monaganong* (1969). It was Matsepe, however, who refined the technique and exploited it on a much larger scale. Generally, it could be said that African narrative art took some time to free itself from one of the constraints of the folk tale, namely, adherence to chronological order. In this regard, Groenewald (1985:4) states:

It is only since the early fifties, when Ramaila's Molomatsebe was published, that time (resp. time sequence) in a unique way has become thematically relevant in the structure of the Northern Sotho novel, and the difference between "Erzählzeit" and "erzählte Zeit" has become a fact. ... Matsepe dramatically disapproves of the principle of chronological sequence in his arrangement of the events to be described.

Another narrative device Matsepe employs with distinction is the use of the 'I' narrator. Again Ramaila paved the way and Mahapa utilized it with success, but Matsepe was able to effect it with the greatest skill. In using a first person narrator who is, at the same time, also a character in the story, each Matsepe work becomes a narration within a narration (cf. Groenewald, 1985:8). This narrator remains nameless and faceless, as it were, because he never acts in such a way that he takes on a discernable personality. He is only perceived through his own words and statements as well as what he has to say about others. Groenewald (1985:8) explains the purpose of this communicant as follows:

... Matsepe ... gebruik hom met 'n doel; [hy] vertel hier van 'n verteller wat vertel en hou langs dié weg twee werklikhede aan die leser voor: Dié van die skrywer, oftewel die objektiewe en dié van die vertellerkarakter, of die subjektiewe werklikheid. Deur die verskille tussen die objektiewe en subjektiewe werklikhede uit te lig, bewerkstellig [hy] 'n ironiese voorstelling van sake.

Matsepe thus creates two divergent realities – one objective, the other subjective – which he places side by side, and uses the 'I' narrator as a guide or co-ordinator in an attempt to establish a wider psychological perspective on time (cf. Groenewald, *ibid.*).

In his short writing career of only about twenty years, Matsepe managed with remarkable success to break away from the boundaries of the novelette (until his entrance into creative writing, the established narrative form in Northern Sotho) into the more expanded form of the novel. Six of his nine works, including *Kgorong ya mošate* (referred to above), could be classified as full-length novels.

Harmonious composition

Canonici believes that a classic must show a balance of its various parts, with a sense of conscious restraint in the handling of themes, and of rational ordering and proportioning of forms. Harmony and balance constitute the ideals of Greek art.

Despite Matsepe's complex plot structuring, brought about by a non-chronological sequencing of events (see below), the various parts of his novels are well balanced and culminate in accomplished, cohesive units, instituting subtle, but forceful thematic manifestation. (See Grobler, 1989 for a comprehensive structural analysis of some of Matsepe's works.) Serudu (1979:178) maintains that the quality of Matsepe's works 'rests in the harmonious blending of the various elements of the novels', which in my opinion is the ultimate test for the success of a literary work, culminating in the manifestation of a striking message. The author's primary aim is, after all, to communicate to the reader a lasting impression of a universal truth. He achieves this through the fusion of the different components of the work into a complete fictional world, which becomes the vehicle of his theme. The more successful this fusion, the more imposing the theme will be. Groenewald (1988:102) explains the author's endeavour to achieve fusion as follows:

Dat [die besonderhede] in die finale instansie wel 'n verband moet vertoon, word deur die outeur se omgang met die feite bepaal, met ander woorde, hoe hy dit struktureer, rangskik, saamstel, en verbande lê dat die leser dit binne hierdie nuwe gedaante as 'n samehangende geheel kan ervaar, en die leser die tema daaruit kan aflees.

Another technique Matsepe employs to ensure unity in his works is the use of the 'I' narrator who often directly addresses the reader, characters in the story as well as unknown persons who are not part of the narrative. In communicating directly with the reader, he builds a relationship of trust with him. Groenewald (1989:57) maintains:

The unity of his works is guaranteed by the author's use of a first person storyteller. And by directing the reader's attention to his depicting of this character, the reader experiences no problems in following Matsepe's argumentations.

The impact with which Matsepe's themes force themselves upon the reader testifies to competent and harmonious composition. The scope of this paper does not allow for an elaborate discussion of his themes; however, I wish to touch briefly on one striking instance that comes to the fore through a semiotic reading of the text (cf. Grobler, 1993).

Apart from the macro-theme of the transience of earthly life, which runs through a number of Matsepe's narratives, each work also has its own unique message. A semiotic reading of *Lešitaphiri* (1963) reveals Matsepe's artistic vision and his remarkable ability to communicate his inner feelings through his narrative art. A work of art is, to borrow Meyerhoff's terms, 'timeless in disclosing' its message or in 'being a permanent possibility for such disclosure' (1960:56-57). Segre (1988:184) aptly expresses the same idea as follows:

... the work of art, once it has been launched into a specific cultural context, will go on transmitting its message even when the contexts are totally different and will continue to do so practically to infinity.

Literary semioticians maintain that the study of literature concerns the investigation of the ways and means of literary signification. To investigate this concept is to analyse how works communicate to readers. Hence, according to the proponents of literary semiotics, the work of art is to be regarded as a system of signs. These signs are to be recognized and interpreted by the reader in order to make sense of the text. However, as Culler (1981:vii) asserts, 'the signs of literature are never simply given as such but must be pursued...'. Semiotics being a science of signs, the analyst does not pursue meaning directly but seeks to identify signs and describe their functioning. A sign sequence must be interpreted; it is to be pursued in order to capture its meaning (cf. Culler:viii). Chambers (quoted by Swanepoel, 1986:51) agrees that the text should be investigated for the signs of the situation it produces as giving it its 'point'.

The interpretation of literary signs is strongly dependent on (a) the *genre* concerned, with its specific type of presentation, structure and conventions, and (b) the historical, cultural, and ethical context out of which the work grew and which

it tries to address (cf. Swanepoel, 1986). Certain signs are predetermined by the *genre* of the text: in a novel, for instance, the reader expects to encounter a story presented and structured according to the conventions normally associated with this art form, which may be described as 'the form of written prose narrative of considerable length involving the reader in an imagined real world which is new because it has been created by the author' (Lever, 1961:16).

Seeking to establish how Matsepe's work communicates with its readers, one must pursue the signs operating in the text. My premise is that Matsepe has embedded a number of vital signs in his text, which, if analysed meticulously, reveal his skilful construction, and transmission of his message. I believe that *Lešitaphiri* communicates even more urgently and forcefully to the reader today than it did when it first appeared in 1963.

Unlike Moephuli in his '*Peo ena e jetswe ke wena!*' (cited in Swanepoel, 1986), Matsepe uses neither a preface nor a table of contents in *Lešitaphiri*. Furthermore, his twelve chapters have no headings, except for numbers in Roman capital letters. This deprives the analyst of the opportunity to derive signs from these aspects. The first and only sign the reader encounters outside the story is the *title*.

The title of a work may and often does provide a vital sign to the reader as to the 'point' the text wants to make. However, choosing a meaningful title for a work is no easy task. It has to be telling, yet it should not tell too much either. It has to catch the eye of the reader and excite his or her curiosity. Many African writers subvert their own efforts by failing to select significant titles for their works. Titles are often so self-explanatory that they hardly appeal to the imagination of the reader. In fact, the titles of some works undermine the aim of the authors to capture the attention of their readers through the creation and maintenance of suspense, because the outcome is too obviously implied on the cover. As a result, the message comes as 'old news' with little or no impact.

Matsepe's skill is evident from the choice of the title of this novel. *Lešitaphiri* (literally, *Cervical Vertebra*) is a rather uncommon name for a story, and to be able to relate this meaning to the narrative that follows, the reader is forced to trace the etymology of the word: it is a compound noun in the *le*-class, consisting of the verb stem *-šita* [be too difficult, be too much] and the noun *phiri* [hyena]. The first cervical vertebra or atlas bone of an animal is known to be extremely hard. Of all predators the hyena is said to have the strongest jaws, enabling it to crush every bone in a carcass, except the atlas vertebra, which is too hard for it. This bone is therefore referred to as '*le šita phiri* (*go le phura*)' [it is too much for the hyena (to crush)], hence *lešitaphiri* (defeater-of-the-hyena).

Only by undertaking this exercise is the reader able to identify the first *sign*: a difficult, possibly even an insoluble problem is about to be presented. Right from the outset, Matsepe demands participation from the reader, deftly forcing him or

her to pursue the signs through which s/he is to make sense of the text. Other crucial signs that guide the vigilant reader in navigating his or her way towards the perception of a meaningful message are, *inter alia*, Khutšišo's admission of her infidelity; the illegitimate birth of Tšhwahledi; the royal birth of Kgathola; Taudi and Mabothe's conspiracy to kill Tšhwahledi; the latter's disappearance and re-emergence at the initiation ceremony of Kgathola; Taudi's illness; Kgathola's duty to perform the euthanasia on him and Tšhwahledi's sudden reappearance; and the eventual division of Taudi's people between the two brothers and their peaceful co-existence afterwards.

Having pursued the signs presenting themselves in *Lešitaphiri*, the reader has to interpret them in order to arrive at the message of the text. Four major inferences are possible: (a) any problem, even though it might seem insoluble, does have a solution if it is seriously contemplated; (b) justice must always prevail, even at the cost of compromise; (c) violence must not be substituted for deliberation; (d) negotiation is indispensable to the solution of a problem involving differing parties.

Based on the foregoing deductions, Matsepe's message in *Lešitaphiri* may be formulated as follows: *a just and acceptable solution to the most complicated problem may be negotiated on condition that the parties involved are committed to a peaceful outcome, to the extent that they are prepared to compromise*. It is evident that this work contains vital signs, which, if accurately pursued and cautiously interpreted, communicate to the reader an infinite and universal truth, skilfully embedded in a gripping narrative.

Endurance or timelessness

Endurance or timelessness, Canonici maintains, involves a certain amount of universality in reception, perception and application due to the work's cultural relevance and value. A 'classic' should have enduring worth in terms of interest, quality or style and be outstandingly important.

In the same way as the influence of O.K. Matsepe has been pervasive on his contemporaries and successors alike since the 1950s, the universality of his themes and the cultural import of his narratives will live on indefinitely. In this regard, Serudu (1979:5) observes that 'although Matsepe portrays a traditional society of the Kopa, his purpose is universally applicable – the need for good leadership in any community which wants to prosper and take its rightful position among the nations of the world'. Another example is the recurrent theme of man's constant yearning for a better dispensation, as embodied in the journey motif (cf. Grobler, 1989:302-4).

To begin to fully appreciate the import of Matsepe's works, one has to understand his notion of time and timelessness, as embedded in his narrative style, through which his narratives become 'timeless in disclosing these senses of timelessness, or

being a permanent possibility for such disclosure' (Meyerhoff, 1960:56-57). In an earlier study (Grobler, 1989) of the time order in three of Matsepe's novels, namely, *Lešitaphiri* (1963), *Megokgo ya bjoko* (1969) and *Letšofalela* (1972), the application of aspects of Gérard Genette's structural model (cf. Genette, 1980) revealed a remarkable incidence of the discrepancies between time order in the story and time order in the text. These disparities are known as *anachronies* (Genette's term) and are divided into *analepses* or 'flashbacks' and *prolepses* or 'anticipations'. In the works investigated, the former type appears in abundance, and the latter type less frequently.

An observant reader may infer Matsepe's perception of time from his treatment of chronology, or rather the distortion thereof, from which the said anachronies result. The reader may only become aware of this by determining the relationship between the narrative (text) order and the chronological (story) order in Matsepe's works. To establish this relationship, the reader has to engage in the arduous yet unavoidable task of reconstructing the story from the text. Although the abstract reasoning underlying such reconstruction remains only a hypothesis, it is indispensable for the researcher who wishes to uncover discrepancies between the order of events in the story (chronology) and the order in which the author has rearranged these events in the text (narrative order) (cf. also Rimmon-Kenan, 1983).

Genette's principles are based on his analysis of Marcel Proust's *A la Recherche du Temps Perdu* [*In pursuit of times past*] (1954). According to Steel (1979), this work contains numerous events alluding to true occurrences verifiable from history. It includes various dates representing factual circumstances in real life, relating to particular fictional events. Steel (1979:30) refers to an *external* chronology that includes all external historical information. It seems fair to accept that the presence of this kind of information, as in Proust's novel, facilitates a chronological reconstruction because the analyst may refer to specific historical data and other information in deciding whether to place one event before or after another. Besides definite dates mentioned in the work, Steel (1979:98-157) lists the following fields of reference which guide the analyst in such a reconstruction: performing arts, visual arts, literature, Paris, technology, medicine, fashions, pastimes, travel, society, politics, and the Great War.

No comparable guidelines present themselves in Matsepe's novels. As a matter of fact, the analyst finds him- or herself in a 'historical vacuum' in this regard as s/he is faced with a traditional, pre-colonial Kopa (a Northern Sotho clan) milieu, devoid of any Western influence, including writing and the recording of dates – 'a period devoid of time' (Serudu, 1987:483). This means that in Matsepe's texts an 'external chronology' as implied by Steel is non-existent. The only instance that would approximate to Steel's definition may be the encounter by the main character, Leilane, with white people in *Megokgo ya bjoko*, which connects the fictional events with a vaguely delimited period in South African history. This fact,

however, does not aid the chronological reconstruction of the said novel, except that it indicates that the bulk of the story's events occurred prior to Leilane's meeting with white people, which could be associated with an indefinite historical period (cf. Serudu, 1982:73).

Matsepe's works include only an *internal* chronology, in other words, 'the information regarding the lay-out of the diegesis which makes no reference to history' (Steel, 1979:30). Time, in the Western sense, measured by clocks and calendars, is of no significance in his society. This fact not only makes a chronological reconstruction more difficult, but also renders it perhaps more hypothetical than in the case of Proust's text. This does not mean, however, that our reconstructions of Matsepe's works are necessarily less valid or less significant. It does mean, however, that the analyst has to rely to a far greater extent on logic and discretion in placing one event or series of events before or after another.

Through the reconstruction process of the story as explained by Genette, *order relations* can be established by relating the order of events in the text to the order of events in the story (cf. Grobler, 1989). The schemes of order relations compiled for each work reflect the distortion of the chronology by indicating the chronological positions (in the stories) of the events occurring in the particular texts. From these it is possible to deduce the various *anachronies* appearing in each text.

The anachronies identified in the three works, may be summarised as follows:

	<i>Analepses</i>	<i>Prolepses</i>
<i>Lešitaphiri</i> :	9	1
<i>Megokgo ya bjoko</i> :	22	4
<i>Letšofalela</i> :	33	1

These figures are deceptive in that the complexity of *Megokgo ya bjoko* is somewhat minimised by the higher number of anachronies occurring in *Letšofalela*. If, however, the incidence of anachronies in each case is related to the length of the relevant text, the picture changes. In the case of *Megokgo ya bjoko* a total of 26 anachronies occur within 103 pages of text, implying an incidence of one anachrony every 3,96 pages. *Letšofalela*, on the other hand, with its total of 34 anachronies within the scope of 184 pages, implies an incidence of one anachrony every 5,41 pages. The corresponding figure for *Lešitaphiri* is one anachrony every 9,9 pages. The data once more confirm the greater structural complexity of *Megokgo ya bjoko*, based on a greater density in the occurrence of anachronies, in other words, of a higher incidence of chronological displacement, compared to the other two works.

Sternberg (1978:46) argues that one of the purely artistic reasons that induce an author to effect such temporal displacements is to capture the reader's attention from the outset. The artist thus makes sure that s/he engages the reader's interest

by introducing him or her to the crux of the work as soon as possible: the illegal royal birth in *Lešitaphiri*; Leilane's trouble-making in *Megokgo ya bjoko*; or Mabitša's obsession with Ditlhodi's barrenness in *Letšofalela*. According to Sternberg, the presentation of the exposition – often the most boring part of the whole narrative – is delayed and is inserted at a point where it may be communicated with more telling effect.

I align myself with Perry (1979:38), when he argues that the principle to which the reader most commonly tries to match the 'textual order of presentation' is the 'temporal sequence of events'. When it proves impossible to justify the arrangement of the elements in the text by an 'objective' chronology, the text will, according to Perry, usually make it possible to justify it by another principle of temporal ordering, such as the order of consciousness. According to this principle, 'the order in which items appear in the text conforms to the one in which they were *experienced or perceived* by one (or more) of the characters of the "narrated world" '.

Meyerhoff (1960:26) maintains that the ordinary modalities of time – past, present and future – are, strictly speaking, *indistinguishable in experience*; they are contained (even those not actually experienced) as infinite possibilities within *any* moment of the lifespan of an individual; they may be viewed in terms of 'a timeless co-presence'. This is based on the fact that a major portion of the contents of human memory does not exhibit a uniform, serial order but rather a quality by which past, present, and future events are dynamically fused and associated with each other – hence the idea of 'dynamic interpenetration' (Meyerhoff, 1960:22). Meyerhoff (1960:17-18) also refers to the concept of the 'specious present', which is constituted through continuous flow and duration, implying that 'the flow of time within the present already contains some primitive elements of order and direction pointing toward "past" and "future".... By ignoring the distinction between past and present, the Matsepe narrator renders an image of contemporaneity, making the narrative work into a literary portrait which reflects the simultaneity of the 'life of a whole teeming community [city]; ... [of] the teeming lives of the individuals depicted' (Meyerhoff, 1960:39).

According to Perry (1979:40), the text is grasped, in terms of rhetorical and reader-oriented motivations, as a message, which is supposed to be experienced. The sequence of the events is justified through its *effect on the reader*; its function is to control the reading process and to channel it in directions 'desirable' for the text, so as to induce the reader to opt for the realization of certain potentialities (for example, impressions, attitudes) of the material rather than others.

Matsepe's texts, it may be argued, are designed to reflect a milieu in which 'time as a linear order' is superseded by a 'reality of simultaneity'. The deliberate distortion of the chronology creates a narrated world in which the temporal succession of events becomes insignificant – what is of importance is the multiplicity and often simultaneity of events experienced by man. In this sense the reader experiences a

'timeless' world in which man, floating in the inevitable stream of time, attends to what comes his way in his own time.

The few instances of *prolepsis* link the present to the future by advancing things to come through 'a leap into the future'. This signals a desire for a better scheme of things, which lies beyond the present: In *Lešitaphiri* (p.87) a particular narrative section refers in advance to Taudi's fresh grave amid the burnt-out debris of his village, which in the end becomes the prelude to Tšhwahledi and Kgathola's peaceful co-operation in their new environment. In *Megokgo ya bjoko* (p.90) a specific narrative section suddenly introduces the arch-enemies Leilane, Maphuthe, Lefehlo and Nthumule as confidants in placid co-existence. This surprises the reader, who still has the impression that Maphuthe is dead (after having been pushed into the abyss by Leilane). He or she is also in the dark about the unexpected peace among the one-time rivals. Advancement of a state of tranquillity amid turmoil and strife signifies an almost mystic yearning for a better dispensation.

The abundant use of *analepsis*, which implies a 'return to the past', brings about the notion of passing time, of the transience of life and the world. Indeed the present is momentary and ephemeral, rapidly turning into past. This signifies progress – the movement of man on his way to his final destination. The narrator in *Letšofalela* (p.93) (and also in *Tšhelang gape*, p.61; cf. Serudu 1987:439) confirms that man belongs elsewhere when he remarks: '... ruriruri ke a le botša, re bafeti mo lefaseng' ['... verily I tell you, we are sojourners on earth']. The narrator of *Megokgo ya bjoko* (p.28) refers to 'mohla re falalelago aretse' ['the day we depart for who-knows-where']. The frequent recalling of the past into the present constantly reinforces the concept of timelessness by blurring the distinction between the two and nursing the idea that time is of no essence.

The Matsepe works that have been analysed become so many individual voyages, taking the reader on different journeys through life in a world where time is not of importance. Each journey ends with a final stop in a different world. This eventual destination may only be reached through a transition from one reality to another. Life is but a temporary stay in a passing world. Earthly time and human lifespan become minute and insignificant as measured against his or her eventual stay in his or her final destination, which s/he reaches only through a peculiar transition. Matsepe's texts, it can be said, similarly share the qualities of infinity and timelessness in so far as they embody

...the timeless essences recollected in tranquillity or the timeless self recovered from the passage of time... It is timeless in disclosing these senses of timelessness, or being a permanent possibility for such disclosure.
(Meyerhoff, 1960:56-57)

Conclusion

Despite its commendable attributes, Matsepe's art has remained and still remains unnoticed by world literary critics because of the exclusiveness of the language in which it communicates. The following remark by Kunene (1992:509) aptly reflects the dubious position of African-language writing in a world context:

*It is a safe bet that one day when an African writer receives the Nobel Prize, it will not necessarily be for the most meritorious work, for no other reason than the linguistic inaccessibility of many excellent works to those entrusted with the frightful task of selecting a winner.
(Wole Soyinka received the Prize in 1986.)*

African-language literary scholars are at least partly to blame for the fact that the outside world continues to view our literatures as 'childish stuff' (Gérard, 1971:270) or 'anaemic writing that is meant for juveniles' (Mphahlele, 1974:205). Translation of commendable works (or even their promotion), which is the only way to really capture world attention, has been grossly neglected. Even if only a small number of estimable works reached the international scene in an English translation, this would go a long way to altering the perception that no mature literature exists in the African languages. Commenting on unjustified generalisation in this regard, Ntuli (1987:132-133) states:

In fact many of these works are so mature that there is no sign that the writer had the school child in mind when he wrote them. They deal so effectively with universal human experience that we regret that people who cannot read these languages have no access to such treasures.

Until meritorious creative writing in African languages becomes accessible the outside world, masters of the word like O.K. Matsepe will unjustly remain unsung as they continue to find themselves eclipsed due to their medium. This is often the fate of the African writer who proudly produces his or her art in his or her mother tongue, because, in the words of Mlama (1990:7), s/he has made the choice 'for obscurity and a renunciation of the international limelight'.

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MORALITY versus PATHOS IN *MOELELWA* (1958)

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Abstract

The article focuses on a problem Northern Sotho authors face when they write narratives. Some authors combine more than one mode in one book. Sehlodimela is one such author, as he addresses both pathos and morality in his novelette Moelelwa (1958). This article argues that Northern Sotho authors should use a single sub-generic mode per narrative, unless a multimodal approach is employed as a technique to enhance the plot-structure of the story.

Introduction

Many Northern Sotho authors combine several modes in one book. They appear to mix two to three modes per novel.

In the novelette *Noto-ya-Masogana* written by Tsebe in 1954, there appear to be two sub-generic categories, namely, that of the love story and that of the moral story. In *Nonyana ya Tokologo* (1984), Kekana combines three sub-generic categories, which are feminist novel, love story and detective story. Sehlodimela follows suit as he combines the technique of pathos and the theme of morality in his novelette *Moelelwa* (1958), resulting in a mix of pathos (a tragedy) and a moral story. Several Northern Sotho authors follow a similar pattern.

Purely for the sake of the reader's pleasure, it may be acceptable for the authors to write like this, for they write about events that arouse great interest among readers, but it makes it more difficult to categorise Northern Sotho literary works according to genre (stories of morality, detective stories, love stories, tragedy, and so on). For readers, matters are complicated, because they may be led to believe that the book belongs to one genre only, while, in fact, the book belongs to two or three sub-generic categories. The readers are led to accept that the book belongs to one genre rather than another on the basis of the preface, title and/or content. In his introduction to *Šaka la pelo ga le tlale, Serudu* (1989b) states:

Papadi ye e theilwe godimo ga kgopolo ye kgolo ya tiragatšo ya masetlapelo ya William Shakespeare ya go bitšwa Romeo and Juliet.

[This narrative is based on the great thought of the tragic drama written by William Shakespeare called Romeo and Juliet.]

In the title *Nonyana ya Tokologo* (1984), Kekana suggests to the reader that she addresses feminism. In SehloDIMELA's novelette, *Moelwa* (1958), the content leads the reader to regard *Moelwa* (1958) as a novelette that addresses conduct. Theorists, such as Groenewald and Mojalefa, have a slight difference of opinion with respect to classification. For example, Groenewald (1993:32) argues that authors combine love stories and detective stories, while Mojalefa (1997:6) claims that

At times Northern Sotho writers of these types of narratives confuse love stories as in case of Kekana when she wrote Nonyana ya Tokologo (1984) and Nnete Fela (1994).

These theorists thus both make the point that Northern Sotho writers combine different genres in one narrative. This is what makes it difficult to classify the narratives.

The aim of this article is to address problems that are caused when a writer employs more than one sub-generic category in a single work by focusing on one narrative, which combines two genres, namely (a) pathos (a tragedy) and (b) a moral story. The article examines the novelette written by SehloDIMELA entitled *Moelwa*, published in 1958. In order to examine these issues, pathos (or tragedy) and didacticism in the moral story, which are the main sub-generic categories operating in this novelette, must be explained.

Tragedy

Frye (1957:221) states that, in Greek tragedy, the fall of the hero is a typical characteristic of tragedy. The basic structure of tragedy, as a result, represents a downward movement: '...the wheel of fortune falling from innocence toward hamartia, and from hamartia to catastrophe'. Frye (1957:162) also notes that hamartia denotes a flaw or weakness that has an essential connection with sin or wrongdoing. Therefore tragedy involves a hero on whom we are to bestow our goodwill; the reader empathizes or identifies with the flaw itself in order to purge himself or herself of this weakness. This is known as catharsis and reflects the moral thrust of the story.

The design of a tragic narrative

The tragic narrative is designed to portray a protagonist

- who is a hero;
- who has a weakness;
- who falls; and
- with whom the reader identifies (cf. Groenewald, 1993:61).

Pathos

Scott (1960:1) defines pathos as a technique used in tragedy as follows:

Pathos is a quality of a person or event, which raises pity ... pathos is the power in speech or writing that causes a feeling of pity or sympathy.

Serudu (1989b:38) uses a similar definition, saying that pathos:

...ke modiro wa bokgabo wo o lebanego le maikutlo ao a tsošago kwelobohloko goba manyami le ge e le masetlapelo.

[... is that which aims to evoke a feeling of pity or a feeling of pathos or even sorrow.]

This kind of tragic narrative addresses sorrow as the events lead to the death of the character with whom the reader identifies.

Groenewald (1993:59) concludes that a tale of pathos narrates the story of a person of good social standing who encounters misfortune, surprise and confusion in his or her life.

The design of a narrative containing pathos

The narrative containing pathos is designed to portray a protagonist

- who is an ordinary person (who is of good social standing or who has no high status);
- who has no weakness;
- who falls; and
- with whom the reader identifies (cf. Groenewald, 1993:60).

A moral story

Mojalefa (1994:14) argues that the aim of the author of a text that addresses morality is to expose bad behaviour or to praise good behaviour. Therefore the text contains a didactic lesson regarding good behaviour. That is why Marggraff (1994:14) states that 'a moral story is a story in which there is conflict between good and bad, between right and wrong'.

Groenewald (1976:25) indicates that the main character of a novel that addresses behaviour has two sides: (a) ability (goodness) and (b) weakness (badness). The weakness enables him or her to commit evil deeds. When s/he has erred, s/he is offered punishment to ensure repentance.

The design of a moral story

The moral story is designed to portray a protagonist

- who is a person of high status or an ordinary person who has no high status;
- who has weaknesses;

- who falls; and
- who is ultimately forgiven for his or her weaknesses (cf. Groenewald, 1993:15).

Again, it is emphasized that design controls the explanation of character delineation of each character. Hence, for example, if the narrative or dramatic work is tragic, the author portrays the character as having high status and weaknesses. Bal (cited in Strachan, 1988:33) does not refer to a design in his discussion; instead he indicates that there are principles describing characterisation, namely:

- a repetition of proper comments;
- a repetition of events or addition of more different events;
- an explanation of how the character is related to the other characters; and
- the transformation in the character delineation of the character, especially towards the end or at the climax of the narrative.

The principles to which Bal refers are aimed at describing (a) the techniques (the repetition and addition of events), (b) content (the relationship between characters) and (c) the design (when the character delineation of a character is transformed).

We can compare stories containing tragedy, and pathos with moral stories when we are aware of how they differ. Stories containing pathos stress a feeling of pity for a character with few weaknesses, and the tragic narrative emphasizes a feeling of passion for a character with weaknesses, while moral stories address the behaviour of an evil character, who must repent in order to become a good person. The difference becomes discernible when we look at the design of the narrative.

Design

Mojalefa (1995:12) explains the idea of design as follows:

Ke lenaneo la dikokwane tša bohlokwa tša go laola thulaganyo ya sengwalo, gore go tle go bonagale moko wa ditaba, ke gore morero woo (wa sengwalo se sengwe le se sengwe) o tšweletšago tebanyo (moko wa ditaba) ya mongwadi. [It is the arrangement of important pillars (aspects) that control the plot for a theme to be there, that is the focus of the author.]

Groenewald (1993:15) expresses a similar idea when he says: 'ke morero goba lenaneo goba lenaneo theo goba patrone ya motheo wa kanegelo.' ['Design is a theme or plan or pattern of the narrative.'] The design has two functions. The first is to dictate the kind of narrative, such as a didactic narrative, detective story, moral story, etc. It is so because it falls within such a design. The second function is to control the behaviour of the main character. We are able to differentiate the main character from the others because of what s/he is.

When an in-depth study of *Moelelwa* (1958) is carried out, it can be observed that its design falls under that of a story of pathos (because there are more characteristics of the design of a story of pathos here than of a tragic narrative) and of a moral

story. It remains to look at the design of a story of pathos and that of a moral narrative.

The design of a story of pathos

The characteristics of the design of a normal story of pathos are explained below by citing examples from SehloDIMELA's novelette, *Moelelwa*.

The protagonist is an ordinary person

Moelelwa is an ordinary person and she is poor. Her father is dead. The father leaves the family a small hut. The mother is a drunkard who is always at the shebeens. Moelelwa therefore lives in poverty.

The protagonist has no weakness

The protagonist in a story of pathos has little or no weakness, but in the novelette by SehloDIMELA the protagonist shows signs of weakness. She is lazy and untidy. This is a weakness in SehloDIMELA's novelette, because the novelette does not conform to the plan of the design of a story of pathos as defined earlier. Even so, this small fault does not disqualify the novelette from being a story of pathos.

The protagonist falls

Because of her weaknesses, Moelelwa is expelled from the home of her family-in-law. Her laziness makes Janaware's home a deserted place. Her home is like a playhouse of the lazy girls. Moelelwa's parents-in-law are unable to deal with her behaviour until Janaware is called. On his arrival, Moelelwa is heavily punished and expelled from the house.

The reader identifies him- or herself with the protagonist

Because Moelelwa has weaknesses, the reader must not feel pity for her. However, the reader starts to feel pity for her when she is expelled, especially as she is carrying her baby on her back. We may say that we feel pity for Moelelwa only because of the child on her back.

The design of the moral story

The characteristics of an ordinary, weak character and one who falls as Moelelwa does – as in a story of pathos – are the same as the characteristics of such person in a moral story. The main difference between them is one of association. A story of pathos stresses the unacceptability of the protagonist, whereas a moral story stresses his or her acceptability. In *Moelelwa* (1958), the author adds pathos, for Moelelwa is unacceptable, because she is bad. The moral aspect is that Moelelwa finally repents and becomes a good person.

Aspects of pathos can be seen in some elements in *Moelelwa* (1958)

While Moelelwa is in Swaziland, she is blessed with a baby boy named Makezi. The baby requires care from her. In other words, the baby symbolizes the need for responsibility. Moelelwa's failure to be responsible forces the reader to scorn her because she is expected to be responsible. Her carelessness, which is caused by her laziness, invites double punishment.

- (1) People in Swaziland expel her.
- (2) The heaviest punishment comes when her own people do not accept her, particularly her grandfather. This suggests pathos.

When we scrutinize the design of a story of pathos with reference to *Moelelwa* (1958), it is clear that all qualities are present, except that the protagonist displays weakness. Weakness in the character destroys the pattern of pathos in this novelette. Therefore this novelette, in a way, does not meet the design of a pure story of pathos. Even so, it has some elements of pathos.

To sum up, pathos is part of tragedy but it can also be part of a love story or of a moral narrative (a moral tale).

Conclusion

Pathos and morality do not define genre but rather modes or sub-generic categories. Sehlodimela combines two sub-generic categories in one novelette, *Moelelwa* (1958). He combines a story of pathos and a moral story. Even though Sehlodimela leads the reader to treat *Moelelwa* (1958) as a novelette that deals with morality, the content of this novelette does not address morality alone but also takes on (a greater part of) the elements of pathos. However, it is not wrong to mix pathos and moral features when writing a novel, because by doing so, its theme, which determines its plot-structure, is developed. For example, *Nnete Fela* (1994) by Kekana is a detective narrative, not a love story but love has been employed as a technique to develop suspense. On the other hand, *Moelelwa* (1958) is (a) a moral story because its theme is admonishing laziness, and (b) a story of pathos because pathos is depicted by the events surrounding Makezi, Moelelwa's baby. Moelelwa remains a bad person because she is lazy, but the fact that she loves her baby forces the reader to consider her a good character hence they sympathise with her.

This article challenges authors to use one genre at a time (for the sake of proper classification) when they write their narratives or dramatic works, unless they employ a sub-theme as a technique; but this must then be clearly structured so that the reader does not confuse the main plot and its sub-plot used as a technique. When authors want to make use of sub-generic categories in their narratives, such generic aspects should ideally serve solely as techniques.

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FLAT AND ROUND CHARACTERS IN NORTHERN SOTHO LITERARY TEXTS

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Abstract

Character typology is a long-established way of approaching fictional texts. Forster's distinction between 'flat' and 'round' has been used for decades. The texts we discuss cannot be forced into these categories, as we demonstrate in the treatment of the 'flat' characters in the Northern Sotho literary works Noto-ya-Masogana (1954) and Nnete Fela (1989). For the 'round' characters, the emphasis is on Tladi wa Dikgati (1971) and Lucas Motšheletšhele (1963). Examples are also drawn from other Northern Sotho literary texts and novels where necessary.

Introduction

In 1927, E.M. Forster wrote *Aspects of the Novel* which deals, among other things, with character types. In this seminal book, Forster writes that there are two types of characters, namely, flat characters and round characters (1927:68).

According to Forster (1927:93), flat characters are one-dimensional and may represent the medieval 'humours'; they are sometimes called 'types' and are sometimes caricatures.

A flat character can be described in a single sentence because he or she represents a single idea or quality. If it is carelessness, for example, that the character represents, this element of carelessness will appear every time the character is depicted. Hence the flat character is easily recognized. Moreover, the reader does not easily forget the nature of a flat character (Forster, 1927:93-95). The main advantage of flat characters is that they are described once, they do not change, and they evoke a certain atmosphere. Their purpose is usually didactic: to point a moral or to foreground human vice or virtue. In a complex narrative, however, Forster maintains, there must be both flat and round characters (1927:68). Forster concludes that a tragic narrative would not work with a flat character, because characters that act in a manner that results in a tragic text can move us to many feelings.

Critics such as Souvage (1965:38) and Bromley (1977:24) have been influenced by Forster's definitions. They maintain that a flat character never changes. The flat

character never develops, even if the narrative unfolds and develops. In other words, the character is depicted in terms of one idea. The character is not fully described, hence only a phrase or short sentence can be used to explain him or her. The flat character may be exaggerated, often in order to produce humour. As a result, this type of character is found in humorous, jocular or comic narratives.

Similarly, O'Connell (1996:2) and Petruso (1991:186) say that a flat character does not develop even if the narrative unfolds. These theorists would agree with Irmscher (1981: 20), who notes that a flat character represents a particular group or type. The character's appearance is familiar or ordinary. His/her language is easy to understand.

Forster argues that a round character is two-dimensional or multi-dimensional. He elaborates: the test of a round character is whether s/he is capable of surprising in a convincing way (Forster, 1927:75). He adds that if a character never surprises, it is flat. If it does not convince, it is flat, pretending to be round. Round characters are convincing because they reflect the real life-like complexity of human existence. A round character represents a human being with complex character traits. The character is convincing because it depicts the complexity of human life. The character is a successful reflection of lived experience.

Those, like Cohen (1978:38) and Heese and Lawton (1988:138), who follow Forster, generally support his observations. According to these theorists, a round character has a certain complexity, which is caused by the conditions under which s/he lives. In most cases such a character's deeds are surprising, but convincing at the same time. What makes this character more convincing is that s/he depicts the true, life-like complexity of human experience. Failure to meet the mentioned criteria means that it is a flat character that pretends to be a round character. Heese and Lawton (1988:138) write that a round character is the opposite of a person who has certain typical proclivities. It is the type of character who strives to know what type of person he or she is. He or she strives to unravel the truths of life around him or her. In other words, the character develops as the narrative develops.

To conclude the discussion on defining character types: a round character is two-dimensional, and is convincing because s/he represents the true complexity of human life. If such a character is not convincing, s/he is defined as a flat character.

Although Forster and theorists after him agree on the definitions of the two types of characters, some explanations are, however, not entirely convincing. The problematic nature of such definitions becomes clearer, particularly if one reads Forster's (1927:98) observation on Dickens' characters:

The case of Dickens is significant. Dickens' people are nearly all flat (Pip and David Copperfield diffidently attempt roundness, but so that they seem more like bubbles than solids). Nearly everyone can be summed up in a sentence, and yet there is this wonderful feeling of human depth.

In this explanation ('everyone can be summed up in a sentence'), Forster is referring essentially to a flat character. This explanation is acceptable more so as it is in line with Forster's reference to the characters as 'humours', 'types' and 'caricatures'. Forster adds that such characters are mainly used to evoke humour and censure, because they are not tragic characters (1927:93).

When we turn to Northern Sotho literary works, a reading of Masepe's texts indicates that some of his characters can be described using a single sentence. With reference to Leilane in *Megokgo ya Bjoko* (Matsepe, 1969:22), this whole character is summed up in one cryptic sentence:

"O di tsošitše Leilane leo le ilago lethabo."
[*"He has started trouble, Leilane who hates happiness."*]

Similarly, Nthumule's character (Matsepe, 1969:30) is also described in a single sentence:

Nthumule a a ithumule a itulele. (30)
[*Let Nthumule provoke himself and ignore his action.*]

In the above examples, there is humour, which Matsepe uses sarcastically. Problems arise when one looks at Forster's observation that some of Dickens's flat characters are halfway towards being transformed into round characters.

This seems to suggest that Forster acknowledges the complexity of his own definitions, especially when the character portrayed is somewhat more complex or ambiguous. Hence the main aim of this article is to find a more accurate or fixed definition of 'flat' and 'round' characters. The distinction by Forster is fairly dated and, in some respects, quite crude, and there is certainly room for a better typology.

Forster points to the ambiguity when he says of Dickens, '... yet there is this wonderful feeling of human depth' (1927:98). 'Human depth' refers to qualities such as love, respect and praiseworthiness. When a character rejoices in something, the reader also rejoices in it. Similarly, when a character is saddened by something, the reader is also saddened by it.

One could say that character typology has been a long-established way of approaching fictional texts, and that it has its uses, but that it is also a limited and limiting (often crude) kind of approach. Forster's 'flat' and 'round' division has indeed been used for decades, and has become a critical commonplace. The texts we will be discussing cannot summarily be forced into these categories, as we will demonstrate. Rather than to attempt to do so, or to find fault with the characterisation as a result, it is better to question the value of character typology as a critical tool. Medalie (2002:102-103) emphasizes the point that

...the distinction Forster draws between "flat" and "round" characters is less straightforward than it seems. This is perhaps the most famous of all the critical tools which is offered in *Aspects of the Novel*; it has been used for decades as a measure of assessing and responding to characters in fiction. The tendency has been to regard "flat" characters as representing a unidimensionality which is absent in "life", and "round" characters as embodying the multidimensionality which we find in "life", and thus as one of the great achievements of realist fiction.

Forster's division is more complex than has generally been recognized and it is often applied simplistically – for example, 'round' characters are supposed to be life-like, whereas it is clear that he regards both 'flat' and 'round' characters as artificial, belonging firmly to the world of what he calls '*Homo Fictus*'. Hence, instead of using the critical tool to criticize/evaluate the fictional texts, one can use the fictional texts to criticize/ evaluate the critical tool.

So, it is appropriate to look into how these two types of character are used in Northern Sotho literary texts. Reference will be made to the following books: *Noto-ya-Masogana* (Tsebe, 1954), *Nnete Fela* (Kekana, 1989), *Tladi wa Dikgati* (Phatudi, 1971) and *Lukas Motšheletšhele* (Rammala, 1963). However, examples will be taken from other Northern Sotho narrative texts whenever necessary.

Flat characters

As explained previously, a flat character lacks 'human depth'; in other words, his or her character is controlled by his or her badness or goodness, depending on whether s/he is an antagonist or protagonist. The following analysis focuses on the examination of flat characters in *Noto-ya-Masogana* (Tsebe, 1954) and *Nnete Fela* (Kekana, 1989).

***Noto-ya-Masogana* (1954)**

The characters to be examined from the novel are Lešala, who is an antagonist, and Lesibana, who is a protagonist. The important character here is Lesibana, because he is the main character with whom the reader identifies.

Lesibana

On closer examination, one realizes that Lesibana is two-dimensional, that is, he has both a good side and bad side. The good side of Lesibana is identified with his father. He is characterised by dignity, vitality and respectfulness. This is evident in the author's presentation of a conversation when his father wants him to go to initiation school. Lesibana does not reply, because in African culture such silence is a sign of respect. Moreover, Lesibana is a respectable member of the community because he is a royal councillor. In that sense, he is a symbol of royal goodness and magnanimity. His faithfulness is revealed in his farewell conversation with

Mamahlo, his fiancée, when he asserts that city life will never part them. If they are to part he will not be responsible, because his love for her is true and eternal. This shows his good naturedness and capacity for love.

Once in the city, Lesibana is depicted as a faithful and reliable man. He works hard in order to fulfil his promise to Mamahlo: to come back with *lobola* (the bride price) and marry her.

The title of this book, *Noto-ya-Masogana* (1954), is thus suggestive of Lesibana's character: he is a man of high standing.

The bad side of Lesibana is revealed when he is corrupted and blinded by the bright city lights. He forgets the vows of love he has made to Mamahlo. When Lesibana does evil things, the reader wishes that he could be punished, so that he can become a good person again. When misfortunes befall him, no one sympathizes with him. When he deviates from the right path, there must be punishment to bring him back to his former goodness. However, his inborn goodness outweighs his acquired badness. As a result, eventually he repents and marries his first love, Mamahlo.

Lešala

Like Lesibana, Lešala is also two-dimensional; he has a good side and bad side. His goodness is clear when he goes to the city to work with the intention of marrying Mamahlo. He promises her not to let her down like Lesibana did. Lešala keeps his promises and this shows his good side.

As an antagonist, Lešala's bad side is revealed when he stones his romantic rival. This reveals his evil nature, so when misfortune befalls him, readers do not sympathise with him, because he has turned into a bad character. He must be punished so that he can leave behind his evil ways and be a good person. One can conclude that Lesibana and Lešala are both good characters. The difference is that Lesibana is the protagonist with whom the reader identifies. Hence, the reader deems it necessary that Lesibana marry Mamahlo. The complexity in the plot arises because Lešala's badness is not eternally incorrigible. As a result, it is accepted that he can still marry Mamahlo; this heightens the suspense in the narrative. Worse still, Lesibana repents and is accepted again. When Lešala becomes violent, he deserves punishment and his punishment is that he must lose Mamahlo, who eventually marries Lesibana.

Nnete Fela (1989)

The following analysis concentrates on only one character, namely, Ariel, and a group of characters that all function in the same way, the syndicate.

Ariel

Ariel is a one-dimensional character. From the beginning to the end of the novel, Ariel is depicted as a civic-minded character. Ariel's good-natured character is clear from the first page when he is disgusted at the Pretoria Civil Servants' neglect of the members of the public standing in a long queue. The author clearly states Ariel's impatience with and disgust for the civil servants' behaviour. This clearly indicates Ariel's good nature and commitment to the delivery of efficient, quality service to members of the public.

The syndicate

Unlike Ariel, the syndicate stands for all that is bad, cruel and evil. The syndicate is utterly evil. Throughout the novel the syndicate is involved in hair-raising brutalities. The syndicate is the group that is being investigated.

The evil nature of the syndicate is seen after Karabo has sent the manuscript to Ariel Meso. The author comments that their trickery is like fraudulently taking money out of the banks (Kekana, 1989:58). This clearly indicates that members of the syndicate are ruthless, merciless criminals. Their ruthlessness and mercilessness are further indicated by their attempt to kill Bubbles. The deeds of the members of the syndicate are a clear indication of their capacity and willingness to commit atrocities in the pursuit of their selfish criminal ends.

On closer analysis there is a difference between the characters in *Noto-ya-Masogana* (Tsebe, 1954) and those in *Nnete Fela* (Kekana, 1989). The characters in *Noto-ya-Masogana* have two sides namely, a good side and a bad side. The reader identifies with the good side of these characters. At first, Lesibana is a good character; he becomes bad and eventually returns to goodness. Hence, the reader is not overwhelmed by the evil that Lesibana has done. The reader sees only the good that he has done. According to Forster, such characters are round and demonstrate human depth.

The characters in *Nnete Fela* (Kekana, 1989) are one-dimensional; they are either good or bad. Ariel is good; the syndicate is bad. In other words, they lack human depth. In a flat character, human depth is not evident.

Round characters

A round character has human depth, whether he or she is good or not. When such characters are sad, readers sympathise with them. When they are happy, readers rejoice with them because these are life-like characters that are two-dimensional.

In a further analysis of round characters, the focus is on literary texts that evoke a sense of tragedy and pathos. The tragic text under review is *Lukas Motšheletšhele* (Rammala, 1963), with brief references to *Letsogo la Molao* (Mphahlele, 1984) and a text that evokes a sense of pathos is *Tladi wa Dikgati* (Phatudi, 1971).

Tragedy

Tragic characters are usually evil and good. The focus is on the one who is evil and with whom the reader identifies or sympathizes. Rammala depicts an Evangelist, Motšheletšhele, a tragic protagonist.

The Evangelist Motšheletšhele

The Evangelist Motšheletšhele has two sides, a good side and an evil side. He is good because he is a priest whose child's baptismal party is attended by many. His good nature is revealed by his willingness to educate his children. His evil nature is seen in his preferential love for and treatment of his son Lukas. This reveals his bad nature, because normal, caring parents do not discriminate against some of their children.

Motšheletšhele's evil nature is aggravated by his sale of marijuana and other substances. He rejects his pregnant daughter, but condones his son's evil deeds.

Letsogo la Molao (1984)

The above description of tragedy can be confirmed by an analysis of Mphahlele's novella *Letsogo la Molao* (Mphahlele, 1984). This text deals with problems encountered by modern youths in cities.

The main character in Mphahlele's text is Faro, who is the son of Reverend Makubu. Faro was a well-behaved boy until his caring, beloved mother passes away. After Faro's mother's death, his father's neglect and irresponsibility change his character completely. He turns into a character with two dimensions, a good one and a bad one.

Faro's good side is revealed in the author's comment that he is a clean boy. His good nature is further seen in his conversation with his peers. The reader can see that he is a good-natured, intelligent young man who loves education.

Faro's bad nature is seen when he gives in to peer pressure. He and his friends rob, rape, commit burglary, sell diamonds illegally and kill innocent people.

A tragedy deals with good and evil. The characters in a tragedy are two dimensional, like Faro and the Evangelist Motšheletšhele above. These characters have a good side and a bad side. The more evil they become, the more tragic their characters become. The more evil they become, the more sympathetic the reader becomes because they cannot help themselves, because of a fatal flaw or innate human failing.

Tladi wa Dikgati (1971)

Tladi's character evokes pathos. From the beginning to the end of the novel he is depicted as a good character. In other words, Tladi is not a round character according to Forster and other theorists discussed above. He is a one-dimensional

character who is blameless. The characters in *Tladi wa Dikgati* (Phatudi, 1971) are all blameless. The reader loves and identifies with them because they are blameless.

The character, Tladi, is the focus of the following analysis. Tladi's good nature is seen after his birth. The conversation among the women indicates that all the villagers love him.

His good nature is again revealed in Tladi's own deeds. He has a thorough knowledge of animal life. On a visit to his grandmother, Tladi heals and feeds a lamb whose mother has died.

Tladi is a noble, blameless character; hence the reader sympathises and identifies with him when misfortunes befall him. The reader wonders why a noble, blameless, faultless person like Tladi should suffer misfortunes. Despite Tladi's one-dimensional character, his nobility and goodness do not give him happiness, because eventually he suffers misfortune. It is his nobility and goodness that invite the reader to identify with him.

On closer examination, *Tladi wa Dikgati* (Phatudi, 1971) is a text that evokes pathos, just as *Lukas Motšheletšhele* (Rammala, 1963) and *Letsogo la Molao* (Mphahlele, 1984) are both tragic texts.

Conclusion

Forster's distinction between flat and round characters is more complex than has generally been discussed, and is no doubt often applied simplistically. This examination has proven that instead of employing the critical tool to evaluate the fictional texts, one can use the fictional texts to analyse the critical tool. On closer examination, the characters in both *Noto-ya-Masogana* (Tsebe, 1954) and *Nnete Fela* (Kekana, 1984) are comparable. The characters in *Noto-ya-Masogana* (1954) are two-dimensional: they have a good and bad side. The reader identifies with the good side only. From the start, Lesibana is depicted as a good character; he changes into a bad character and eventually returns to being a good character. In this way, the reader ignores the evil that Lesibana has done and concentrates only on the good that he has done. He is complex and ambiguous. Looking at the characters in *Nnete Fela* (1989), the reader realizes that they are one-dimensional: they are good or bad. Ariel is good, while the syndicate is evil, and they therefore lack human depth. This confirms that a flat character is a character without human depth.

Tladi wa Dikgati (Phatudi, 1971) is a text that evokes pathos while *Lukas Motšheletšhele* (Rammala, 1963) and *Letsogo la Molao* (Mphahlele, 1984) are tragic texts. The tragic characters are two-dimensional (with a good side and an evil side), as seen in the Evangelist Motšheletšhele and Faro. A character that evokes pathos is one-dimensional (with one good side), as is evident in Tladi. Tladi is a good character, but still he suffers misfortunes. The reader identifies and

sympathizes with him because he is a good character. Therefore, a round character is one who has human depth.

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*LE STYLE EST L'HOMME MÊME*¹: P S GROENEWALD SE OORVERTELLING VAN O K MATSEPE SE *MEGOKGO YA BJOKO* IN AFRIKAANS

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Opsomming

Hierdie artikel is 'n ondersoek na die oordrag van styl en stylaspekte in Groenewald se oorvertelling van *Megokgo ya Bjoko* vanuit Noord-Sotho in Afrikaans. Die ondersoek is gedoen binne twee, onderling verbandhoudende, raamwerke – die Beskrywende Vertaalkunde en Korpus Gebaseerde Vertaalkunde. In terme van hierdie raamwerke (beter bekend as onderskeidelik die sogenaamde DTS- en CTS-raamwerke) word alle verhoudings tussen die bron- en doelsisteme van naderby beskou. Dit sluit in die verhouding tussen die bron- en doelt tekste self, tussen hul onderskeie outeurs, tussen hul onderskeie teikengehore, asook die wyse waarop die bron- en doelt tekste binne hul onderskeie literêre sisteme ingebed is. Die bron- en doelt tekste word op makro- sowel as mikrovlak vergelyk in 'n poging om daardie norme en beperkinge waaraan die tekste onderhewig is op grond van hul onderskeie historiese en kulturele kontekste, te identifiseer. Die tertium comparationis, ofte wel die basis vir vergelyking, is styl en stylaspekte soos vergestalt in onder andere woordkeuse en die funksionele aanwending van naamgewing as karakteriseringstegniek. In hierdie studie word aangetoon dat Groenewald hom op meesterlike wyse van sy taak kwyt om die brontekste op bevatlike wyse in Afrikaans oor te vertel, met innoverende strategieë om veral die stylaspekte soos dit in die brontekste vergestalt word, na die doelt tekste oor te dra.

Abstract

This article investigates the transfer of style and style elements in Groenewald's retelling of *Megokgo ya Bjoko* from Northern Sotho into Afrikaans. The investigation is undertaken within two interdependent and interrelated frameworks – Descriptive Translation Studies and Corpus-based Translation Studies. In terms of these frameworks (better known as the DTS and CTS frameworks respectively), all

¹ 'Styl is die man (hom)self' - Georges-Louis Leclerc de Buffon (1707-1788) in *Discours sur le style*, by geleentheid van sy aanvaardingstoepspraak aan die Franse Akademie op 25 Augustus 1753. (Internetadresse soos op 2 Maart 2003:
<http://gallica.bnf.fr/scripts/ConsultationTout.exe?O=87761&T=2;>
[http://un2sg4.unige.ch/athena/buffon/buf_disc.html;](http://un2sg4.unige.ch/athena/buffon/buf_disc.html)
<http://www.ac-toulouse.fr/philosophie/textes/buffondiscoursurlstyle.htm>)

relationships between the source and target systems are scrutinised. This includes the relationship between the source text and the target text, their respective authors, their respective target audiences as well as the way in which the source and target texts are embedded within their respective literary systems. The source and target texts are compared at both the macro and the micro level in an attempt to determine the norms and constraints operating on these texts in the specific cultural and historical contexts in which they are found. The tertium comparationis, or basis for comparison, constitutes style and style elements as embodied in inter alia the choice of words and the functional use of naming as a characterisation technique. In this study we show how Groenewald, with consummate skill, excels at the retelling of the source text in Afrikaans in a clear and intelligible manner by making use of innovative strategies in order to transfer aspects of style, as they are represented in the source text, to the target text.

Inleiding

Soos die Buffon-aanhaling in die titel van hierdie artikel te kenne gee, gaan dit hier om styl – dié van O.K. Matsepe as skrywer van die bronteks *Megokgo ya Bjoko* en dié van P.S. Groenewald as skepper van die Afrikaanse vertaling/oorvertelling *Die harsings huil*. Net soos wat *Megokgo ya Bjoko* Matsepe se unieke manier van omgang met die taal (Noord-Sotho) weerspieël, adem *Die harsings huil* (wat per slot van rekening pertinent as ‘n oorvertelling op die skutblad getipeer word) Groenewald se eie unieke skryfstyl en omgang met die Afrikaanse woord. Net soos wat die naamlose verteller in *Megokgo ya Bjoko* in Matsepe se stem praat, so vertel die verteller in *Die harsings huil* in Groenewald se eiesoortige Afrikaans, gekenmerk deur argaïese woordgebruik en die kreatiewe en funksionele aanwending van samestellings, waarvan vele nuutskeppinge is.

In hierdie artikel sal daar gepoog word om aan te toon hoe Groenewald daarin slaag om nie net Matsepe se unieke skryfstyl nie, maar ook van die belangrikste stylaspekte wat *Megokgo ya Bjoko* tipeer, na die doeltaal en -kultuur oor te dra. Die soeklig val dus hier op Groenewald as ‘woordskryner’, soos Van Wyk tereg na hom in die voorwoord tot hierdie versameling verwys.

Teoreties word hierdie studie deur twee, onderling verbandhoudende, raamwerke begrond, te wete die Beskrywende Vertaalkunde, dit is die sogenaamde DTS-raamwerk (‘Descriptive Translation Studies’) en Korpus Gebaseerde Vertaalkunde, dit is die sogenaamde CTS-raamwerk (‘Corpus-based Translation Studies’).

Voordat die metodologiese onderbou egter onder die loep geneem word, word Groenewald self eers aan die woord gestel oor die bronteks en- skrywer.

Groenewald aan die woord oor *Megokgo ya Bjoko* en Matsepe

Gedurende sy akademiese loopbaan van meer as 40 jaar as seer sekerlik die voorste Noord-Sotho letterkundige, het ‘n hele aantal artikels oor die werk van Matsepe, en spesifiek *Megokgo ya Bjoko* uit P.S. Groenewald se pen verskyn. Groenewald

(1973; 1975a; 1975b; 1977; 1978; 1983; 1989) maak geen geheim van die hoë agting waarmee hy Matsepe en veral *Megokgo ya Bjoko* bejeën nie. Groenewald (1983:15) beskryf Matsepe byvoorbeeld as ' 'n verteller sonder weerga' en *Megokgo ya Bjoko* soos volg:

... Matsepe's masterpiece, Megokgo ya Bjoko, came from the press in 1969, and will in due time be recognized as one of the several truly great novels to have been produced in Africa during this century. (Groenewald 1983:5)

Dit val dus nie te betwyfel nie dat Groenewald die vertaling van hierdie grootse werk met die uiterste respek, deernis en omsigtigheid (moes) benader het – soos wat inderdaad dan ook duidelik blyk uit die uiteindelijke produk – die Afrikaanse oorvertelling *Die harsings huil*. So 'n aanname word ondersteun deur wat Groenewald self skryf rakende Matsepe se verhaalkuns:

Ofskoon Matsepe 'n verteller sonder weerga is, beproef hy sy leser in 'n hoë mate met eise wat sy verhale slegs vir 'n geselekteerde groepie toegewydes toeganklik maak, diegene wat hul met volgehoue aandag en nougesetheid, wat hul byna fanaties aan die betragting van die teks toesê om daardeur die geheimenisse van die Matsepe-woord raak te vat. (Groenewald, 1983:15)

By die lees van *Die harsings huil* is dit duidelik dat Groenewald hom inderdaad 'met volgehoue aandag en nougesetheid' en 'byna fanaties aan die betragting van die teks (moes) toesê om daardeur die geheimenisse van die Matsepe-woord raak te vat'. Ten einde die diepste geheimenisse van die bronteks (BT) te ontsluit, is Groenewald bygestaan deur J.P. Maripane en B.P. Sathekge, soos aangedui op die skutblad van hierdie oorvertelling. Dit is 'n verdere aanduiding van die eise wat Matsepe se verhale aan die leser stel – dat nie net een nie, maar drie Noord-Sothokenners nodig was om die teks sodanig te deurgrond dat dit in die doeltaal oorvertel kon word. Alhoewel Groenewald se kennis van en insig in die Noord-Sothowoord en -kultuur dié van menige Noord-Sothomoedertaalspreker in die skadu stel, het hy dit steeds nodig geag om op die bystand van nog twee Noord-Sothokenners te reken. Groenewald (1989:53) konstateer:

Die geweldige kontraste wat Matsepe teken, die ironiese situasies wat hy oproep, die kriptiese maar sprankelende gebruik van die woord, maak sy werk boeiende, hoewel uiters moeilike leesstof.

Ook die ingewikkelde konstruksie en kompleksiteit van Matsepe se *Megokgo ya Bjoko* maak die vertaal of oorvertel van hierdie verhaal 'n veeleisende taak. Groenewald (1973:24) wys daarop dat hierdie 'n 'idee'-roman is – hy stel dit soos volg:

... 'n verhaal met 'n filosofiese strekking waar die simboliek aan die oppervlak lê. Om die beswaar teen moralisering en prekerigheid vry te spring, het hy sy

lewensbeskouing verbloem deur (a) perspektiefverskuiwing en die opdringing van die verteller-persoon aan die leser, en (b) die veroreemding van die verteller van die wêreld waaroor hy praat. Sy Megokgo ya Bjoko is daarom 'n duister verhaal wat sy geheimenisse nie sommer met die eerste leesslag prysgee nie.

(Groenewald, 1973:24 [beklemtoneering bygevoeg])

Die inhoud van *Megokgo ya Bjoko* is eenvoudig – dit is die verhaal van 'n verteller wat vertel teen die agtergrond van die tradisionele stamlewe. Die wyse waarop Matsepe egter stilisties en konstruksioneel aan hierdie vertelling beslag gee, maak van hierdie roman 'n mylpaal in die Noord-Sotholetterkunde.

Die verhaal het 'n ironiese, satiriese en groteske inslag wat herinner aan werke van groot skrywers soos Céline, Malaparte en Grass. Groenewald (1975b:57) verwys dus tereg na hierdie werk as 'n bravourstuk.

In 'n artikel wat in 1989 uit sy pen verskyn, wys Groenewald daarop dat Matsepe in *Megokgo ya Bjoko* 'n spel van erns en humor speel. Met verwysing na laasgenoemde, maak Groenewald (1989:53) die volgende aanmerking van Milton Hindus in sy voorwoord tot die 1938-uitgawe van Céline se *Death on the installment plan*, ook op Matsepe se *Megokgo ya Bjoko* van toepassing:

The laughter in this book ... is like no laughter you have ever heard in the normal world. It is rather like the sound which might greet you as you cross the threshold of Hell.

Tog is Matsepe se *Megokgo ya Bjoko* (soos die werke van Céline) aangrypend en lê die kontraste tussen lief en leed diep (Groenewald 1989:54).

Groenewald (1973:23-24) wys daarop dat Matsepe in 1964 by geleentheid van sy ontvangs van die S.E.K. Mqhayi-prys vir Bantoeletterkunde, aangedui het dat hy 'n letterkunde vir volwassenes wil skryf – 'n versugting wat met die verskyning van *Megokgo ya Bjoko* in 1969 werklikheid geword het.

Metodologiese onderbou

Soos reeds genoem, word hierdie studie binne twee, onderling verbandhoudende, raamwerke gedoen, naamlik:

- Beskrywende Vertaalkunde, dit is, die sogenaamde DTS-raamwerk ('Descriptive Translation Studies') waarvolgens vertalings beskryf word in terme van die norme en beperkings waaraan hul onderhewig is soos bepaal deur hul spesifieke historiese en kulturele konteks.
- Korpus Gebaseerde Vertaalkunde, dit is, die sogenaamde CTS-raamwerk ('Corpus-based Translation Studies') waarvolgens ondersoek op elektroniese, masjienleesbare (taal)korpusse uitgevoer word deur die gebruikmaking van spesifieke rekenaarprogrammatuur.

Korpus Gebaseerde Vertaalkunde (CTS) het sy ontstaan gehad in die vroeë negentigs met die verskyning van Mona Baker se gedagteprikkende, hoogs invloedryke artikel 'Corpus Linguistics and Translation Studies: implications and applications' (1993). CTS is 'n navorsingsmetodologie binne die Deskriptiewe Vertaalkunde (DTS) wat weer op sy beurt gegrond is in die konsep van die literêre polisisteam wat teruggevoer kan word na die Russiese Formaliste en Praagse Strukturaliste. Laviosa (2003) wys daarop dat danksy die insette van polisisteamteoretici soos Itamar Even-Zohar, Gideon Toury en André Lefevere, die DTS-benadering teen 1995 tot so 'n mate ontwikkel het dat 'n leidende figuur soos Toury aan hierdie benadering 'n sleutelrol kon toesê in die ontwikkeling van Vertaalkunde tot 'n volwaardige empiriese dissipline.

Met betrekking tot die ontwikkeling van korpus gebaseerde vertaalkunde binne die DTS-raamwerk, redeneer Baker (1993:248) soos volg:

... translation studies has [sic] reached a stage in its development as a discipline when it is both ready for and needs the techniques and methodology of corpus linguistics

Wat korpus gebaseerde vertaalkunde egter van korpuslinguistiek onderskei, is dat waar die korpus die enigste studie-objek binne die korpuslinguistiek is, ekstratekstuele faktore, soos onder andere die kulturele en historiese kontekste van die tekste, betrek word binne korpus gebaseerde vertaalkunde – dus in lyn met die DTS-raamwerk soos vroeër aangetoon. (Sien ook Laviosa, 2003).

Hierdie ondersoek na Groenewald se oorvertelling van *Megokgo ya Bjoko* vanuit Noord-Sotho in Afrikaans, word gedoen binne die DTS-raamwerk soos uiteengesit in onder andere Lambert en Van Gorp (1985:43-44) se hipotetiese raamwerk vir die beskrywing van vertalings. In terme van hierdie raamwerk word alle verhoudings tussen die bron- en doelsisteme van naderby beskou. Dit sluit in die verhouding tussen die bron- en doelt tekste self, tussen hul onderskeie outeurs, tussen hul onderskeie teikengehore, asook die wyse waarop die bron- en doelt eks binne hul onderskeie literêre sisteme ingebed is. Die bron- en doelt eks word op makro- sowel as mikrovlak vergelyk in 'n poging om daardie norme en beperkinge waaraan die tekste onderhewig is op grond van hul onderskeie historiese en kulturele kontekste, te identifiseer.

Ten einde hierdie doelstelling te bereik, is die *tertium comparationis*, ofte wel die basis vir vergelyking, styl en stylaspekte soos vergestalt in onder andere woordkeuse en die funksionele aanwending van naamgewing as karakteriseringstegniek, in Groenewald se oorvertelling van *Megokgo ya Bjoko*. Op hierdie wyse word daar gepoog om uitsprake te maak rakende daardie norme wat die vertaler telkens gedurende die vertaalproses gerig het en sy keuses beïnvloed het.

Die konsep van vertaalnorme staan sentraal binne die DTS-raamwerk en kan aan Toury toegeskryf word. Hy maak 'n onderskeid tussen onder andere 'n vertaler se inisiële norm en sy of haar operasionele norme. Die inisiële norm reflekteer die basiese keuse wat die vertaler moet maak tussen trou bly aan die bronteks, teenoor besorg wees oor die voornemende nuwe leser binne die doeltaal en -kultuur. Hierdie basiese besluit rig dan die vertaler se sogenaamde 'operasionele' norme, dit is, die werklike keuses wat hy of sy tydens die vertaalproses maak ten opsigte van watter gedeeltes van die bronteks as sodanig oorgedra moet word na die doeltaal, watter gedeeltes aangepas moet word, die aard van sodanige aanpassings, ensovoorts (Gentzler, 1993:130; Heylen, 1993:8, 10). Toury (2000:204) voer aan:

... it is norms that determine the (type and extent of) equivalence manifested by actual translations.

Preliminêre, voorafgaande of voorbereidende norme het te doene met die keuse van 'n bepaalde teks vir vertaaldoeleindes. Toury (2000:204) dui aan dat sodanige norme onder andere bepaal word deur die beleid ten opsigte van vertaling en die keuse van tekste/tekstipes vir vertaling wat gedurende 'n spesifieke tydperk binne die bepaalde kulturele en taalkonteks geld.

In 'n studie van hierdie omvang is dit nie moontlik om **alle** aspekte van die bronen doelsisteme soos hiervoor uiteengesit, aan te spreek nie en dus word slegs die belangrikste kenmerke van die twee sisteme uitgelig. Ten einde die bron- en doeltkste binne hul onderskeie kulturele en historiese kontekste te plaas, word die bronsisteme eerste aan die orde gestel en daarna die doelsisteme.

Die bronteks en skrywer

Volgens Mokgokong (1974:6 en volgende) is Oliver Kgadime Matsepe op 22 Maart 1932 gebore te Brakfontein Lokasie (ook bekend as Magagamatala of Mmitse) in die Nebodistrik van die destydse Transvaal. Hy het skoolgegaan tot en met standaard ses aan die *Phokwane United Christian School* waarna hy sy junior sertifikaat in 1952 aan die *Botšhabelo Training Institution* verwerf het. In 1954 het hy sy studies te *Kilnerton High School* voortgesit waar hy in 1955 matrikuleer het.

Vanaf 1956 tot en met 1963 was Matsepe klerk in die destydse Departement van Bantoe-administrasie en -ontwikkeling. Daarna het hy met sy spaargeldjies 'n algemene handelaarswinkel oopgemaak op hoofman Boleu Matsepe se plaas, Eensgevonden. Nadat sy winkel twee maal beroof is en hy swaar verliese gely het, moes hy noodgedwonge werk aanvaar in die magistrataatskantoor te Nebo. Mokgokong (1974:7) wys egter daarop dat Matsepe klerklike werk verkies het, aangesien dit hom meer tyd vir sy skryfwerk gegun het.

Groenewald (1983:2) wys daarop dat Matsepe vanaf 1960 tot en met sy ontydige dood in 1974, ses bundels poësie en nege prosawerke die lig laat sien het. Sy laaste

werk, die roman *Mahlatse a Madimabe*, het in 1981 verskyn, sewe jaar na sy dood. Matsepe het in 1960 sy debuut gemaak met die novelle *Sebata-Kgomo*. In 1962 verskyn *Kgorong ya Mošate* waarmee hy die S.E.K. Mqhayi prys verower, toegeken deur die Suid-Afrikaanse Akademie vir Wetenskap en Kuns. Hy word vir 'n tweede maal met hierdie prys bekroon vir sy vierde prosawerk, *Megokgo ya Bjoko* (1969) – die enigste skrywer vir wie hierdie eer te beurt geval het. Die oorblywende prosawerke wat uit Matsepe se pen verskyn het is *Lešita-phiri* in 1963, *Letšofalela* in 1972, *Kgati ya Moditi* in 1973 en beide *Tšhelang gape* en *Tša ka Mafuri* in die jaar van sy dood, 1974 (Serudu, 1985:97).

Die volgende ses bundels poësie verskyn uit Matsepe se pen: in 1968 *Kgotla o mone, Todi ya dinose* en *Molodi wa thaga*, waarmee 'n vyf jaar lange periode van swye na die verskyning van die prosawerk *Lešita-phiri* (1963) beëindig word; *Kwela-pele* in 1969 en beide *Molodi wa mogami* en *Phalafala ya koma* in 1970 (Mokgokong, 1974:8).

As mens en as skrywer kan Matsepe kwalik beter opgesom word as in die woorde van Groenewald (1983:14) self:

Matsepe, so word vertel, was die stille deelnemer aan die gesprek, die geduldige luisteraar wat aandag kon gee, en fyn dopgehou het waar ander vertel. Hy het geleef in 'n tyd tussen mense toe gesels nog 'n tydverdryf, tewens 'n kuns was. 'n Skat van verhale het hy opgebou, 'n onuitputlike bron waarop hy later sou terugval toe hy begin het om te skryf. Boonop was dit hom beskore om uit 'n kapteingeslag te kom, en met die intriges wat binne die hoë politieke kringe afspeel, was hy goed bekend; met die reg, die tradisionele wette was hy uiteraard vertrou – ook met die skuiwergate daarin wat tot oneindige probleme aanleiding kon gee. Die vertelmoontlikhede hiervan het hy raakgesien, sy verhale daarmee deurspek, en telkens sodanig in die probleemstelling van sy werke ingebou dat die spanningslyn sy drakrag tot aan die vertelling-einde dramaties kon behou

Groenewald (1973, 1975a & 1983) identifiseer 'n duidelike ontwikkelingslyn in Matsepe se ontluiking tot prosaskrywer sonder weerga – 'n groeiproses wat met die verskyning van *Megokgo ya Bjoko* sy hoogtepunt bereik. Groenewald (1973:23 en 1983:13) wys daarop dat hierdie werk 'n eksperimentele fase wat vir 'n aantal jare in die Noord-Sothoverhaalkuns aan die orde was, afgerond het, en dat die Matsepe-verhale die bestaan van 'n splinternuwe verteltradisie bevestig het wat binne die bestek van 20 tot 30 jaar ontwikkel het.

Megokgo ya Bjoko is in 1969 deur *Bona Press* in Johannesburg uitgegee, met 'n tweede uitgawe in 1983 en 'n herdruk van die tweede uitgawe in 1986 deur Educum, Johannesburg. Geen verdere uitgawes verskyn na 1986 nie. In die tweede uitgawe word enkele verstellings ten opsigte van spelling gemaak, maar geen grootskaalse redigering van die oorspronklike word gedoen nie. Die tweede uitgawe word gekenmerk deur 'n effens groter lettertipe wat meer lesersvriendelik

is. Daar is ook meer ‘wit spasio’ in die tweede uitgawe deurdat paragrawe met behulp van oop lyne van mekaar geskei word en nie, soos in die eerste uitgawe, deur die eerste reël van ‘n nuwe paragraaf wat bloot inspring nie.

Die doeltjeks en skrywer

Pieter Schalk Groenewald is op 5 Mei 1935 op Groot-Spelonke in die verre noorde van die toenmalige Transvaal as seun van boere-ouers gebore. Hy word op die plaas groot, waar hy Noord-Sotho en Afrikaans saam-saam verwerf en in noue kontak met die Noord-Sothokultuur en -leefwêreld opgroei. Hy voltooi sy matriek aan die Louis Trichardt hoërskool in 1952. Aan die Universiteit van Pretoria behaal hy sy B.A.-graad in 1956, die M.A.-graad in 1960 en die graad D.Litt. in 1966. Hy hou die eerste ses maande van 1957 skool en word daarna as junior lektor in die departement Afrikatale (toe nog Bantoetale) van die Universiteit van Pretoria aangestel. In 1967 volg hy professor E. B. van Wyk op as departementshoof – ‘n pos wat hy tot en met sy aftrede in 2000 beklee.

Aanvanklik spits Groenewald hom toe op die studie van die Noord-Sothotaalkunde – sy M.A. verhandeling skryf hy oor *Morfologiese verdubbeling in Noord-Sotho*. Na die verwerwing van sy M.A.-graad spesialiseer hy egter in die bestudering van die Noord-Sotholetterkunde, waar sy meesal self-verworwe kennis van die wêreldletterkunde hom goed te staan kom. Hy is nie tevrede om vertalings van die groot meesters se werke te lees nie en in die loop van sy akademiese loopbaan leer hy homself met behulp van selfhelp-handleidings Frans en Russies lees – Duits het hy op skool reeds baasgeraak. Wanneer hy sy talle artikels oor die Noord-Sotholetterkunde skryf, loop hy hand aan hand – soos met ou vertroude vriende – met skrywers soos Céline, Proust, Simenon, Mann, Von Doderer, Dürrenmatt, Döblin, Dostojefski, Cervantes, Joyce, Le Carré, Hemingway, Faulkner, Dos Passos, Leipoldt en MER.

Gedurende die middel tagtigterjare ontvang die Departement Afrikatale besoek van die destydse rektor van die universiteit, professor D.M. Joubert. Tydens hierdie besoek kom die moontlikheid van die vertaling van prominente Noord-Sothowerke in Afrikaans ter sprake, en kry Groenewald die opdrag om ‘n werk of werke van sy keuse in Afrikaans te vertaal. So sterk voel die rektor hieroor dat hy aandui dat die Universiteit bereid sal wees om die vertaalde werk uit te gee, indien dit sou blyk dat uitgewers nie belang sou stel nie. Vir Groenewald lê die keuse aanvanklik tussen twee moontlikhede: *Letsogo la molao* (1984), ‘n moderne stadsverhaal deur M.C. Mphahlele, en *Megokgo ya Bjoko* (1969) van O.K. Matsepe. Die keuse val om begryplike redes, op laasgenoemde. Groenewald meld aan me. Denise Diamond wat in daardie stadium aan Educum/Perskor verbonde was dat hy met so ‘n vertaalopdrag besig is en sy is dadelik geïnteresseerd. *Die harsings huil* word gevolglik in 1988 deur Educum Uitgewers, Johannesburg uitgegee. Die uitgewersregte van sowel die vertaling as die oorspronklike werk behoort tans aan Maskew Miller Longman.

Dit is moeilik om *Die harsings huil* binne die groter konteks van die Afrikaanse letterkunde tuis te bring – dit lê waarskynlik, soos meesal met vertalings die geval is, tot 'n groot mate op die periferie van die Afrikaanse literêre sisteem. Even-Zohar (2000:196) voer in hierdie verband aan:

... work carried out in this field by various other scholars, as well as my own research, indicates that the "normal" position assumed by translated literature tends to be the peripheral one.

Vroeër is daarop gewys dat Groenewald in die oorvertelling van *Megokgo ya Bjoko* gesteun het op die hulp van J.P. Maripane en B.P. Satekge. Maripane en Satekge is albei voormalige lede van die Departement Afrikatale, aangestel op grond van hul besondere beheersing van en passie vir hul moedertaal. Gedurende die apartheidsjare was hulle vir talle blanke studente wat Noord-Sotho as derdetaal bestudeer het, die enigste kontak met die Noord-Sotho taalwerklikheid en Noord-Sotho leefwêreld. Soos Groenewald, kom albei uit 'n landelike agtergrond.

Sathekge is op 27 September 1937 in die Soekmekeer-omgewing gebore. Hy groei op in 'n dorpie genaamd Dikgale, naby die huidige Polokwane waar hy sy laerskoolopleiding aan die *Itireleng*-skool voltooi. Hy verwerf sy standerd 8-sertifikaat aan die *Mokomeni*-skool en doen sy onderwysdiploma by die *Setotolwane College* in Polokwane. Hy hou slegs 'n kort tydjie skool en aanvaar dan 'n pos as klerk in die administrasie-afdeling van die destydse Mamelodi-lokasie. Hier word hy toevallig op 'n dag raakgesien deur L.J. Louwrens, wat ook in daardie stadium aan die Departement Afrikatale by die Universiteit van Pretoria verbonde was. Na onderhandelings met die Universiteit, word hy in Februarie 1977 as 'proefhulp' in die Departement aangestel, waar hy tot sy aftrede in 2001 werksaam is. Benewens onderrig van basiese grammatika aan voorgraadse studente, tree hy dikwels as vryskutvertaler op en spandeer hy saam met Maripane ure saam met Groenewald, waartydens hulle die aanvoorwerk vir 'n verklarende Noord-Sothowoordeboek doen.

Josef Maripane is op 26 Desember 1926 gebore te Jane Furse, 'n sendingstasie in Sekhukhuniland, waar hy opgroei en skoolgaan. Hy aanvaar in 1969 diens aan die Universiteit van Pretoria waar hy tot sy aftrede in 1995 werksaam is. Maripane het 'n besondere kennis van en liefde vir die natuur, maar meer nog, is 'n goudmyn van inligting rakende die Noord-Sothokultuur. Hy is die persoon wat die val van die dolosse ken – 'n kuns wat hy by sy oupa geleer het. Hy is ook 'n *sereti*, 'n pryssanger/-digter, en het al by geleentheid op versoek prysliedere geskryf. Vir die oorvertel van 'n werk soos *Megokgo ya Bjoko* wat so diep in die Noord-Sothokultuur ingebed is, kon Groenewald beswaarlik 'n beter keuse gemaak het.

Vervolgens word die oordrag van styl en stylaspekte (soos vergestalt in onder andere woordkeuse en die funksionele aanwending van naamgewing as

karakteriseringstegniek) in Groenewald se oorvertelling van *Megokgo ya Bjoko* aan die orde gestel.

Styl: die oordrag van stylaspekte van Matsepe se *Megokgo ya Bjoko* na Afrikaans

In sy oorvertelling van die bronteks slaag Groenewald by uitnemendheid daarin om Matsepe se unieke skryfstyl, ofte wel die wyse waarop hy sy gedagtes inkleef, na die doeltaal oor te dra. Serudu (1985:99-100) konstateer soos volg rakende Matsepe se skryfstyl en taalgebruik:

When O.K. Matsepe was a matriculation student at the then Kilnerton Training Institution, he earned himself the name of 'Northern Sotho Dictionary'. Derogative though this may seem, to me it is a compliment, an acknowledgement of the man's love for his own language. Matsepe's vocabulary is unfathomable. His ability to coin words which suit the concepts he wants to express is unparalleled.

Not only is Matsepe capable of expressing his thoughts in a grand style but he also uses words with the greatest accuracy and appropriateness.

... Matsepe's mastery of the Northern-Sotho language.

Groenewald (1983:15, 19) beskryf Matsepe as "n verteller sonder weerga", hy praat van die 'geheimnisse van die Matsepe-woord' en hy kom tot die gevolgtrekking dat die '... krag van sy skrywerskap in sy prosa (lê) waar die hantering van die woord voorop staan'.

Net soos wat Matsepe meester van die Noord-Sotho-woord was, so is Groenewald die woordskrynerwerker (soos wat daar flussies na hom verwys is), meester van die Afrikaanse woord. Groenewald se oorvertelling getuig van al die eienskappe wat hiervoor deur Serudu aan Matsepe toegedig is: daar is sy gawe om met nuutskeppinge vorendag te kom wat die konsep op verrassende en unieke wyse raakvat, die presiesheid waarmee hy met die Afrikaanse woord omgaan en die wyse waarop hy daarin slaag om Matsepe se unieke taalgebruik te laat leef en sing in Afrikaans.

Baker (2000:3) haal Hermans aan waar hy na 'die ander stem', dit wil sê die vertaler se 'stem' verwys as 'that other voice ... there in the text itself, in every word of it'. Baker (2000:3) verstaan die volgende onder die vertaler se 'styl':

I understand style as a kind of thumb-print [sic] that is expressed in a range of linguistic – as well as non-linguistic – features. As such, it covers the notion of 'voice' as defined by Hermans ... but also much more. In terms of translation, rather than original writing, the notion of style might include

the (literary) translator's choice of the type of material to translate, where applicable, and his or her consistent use of specific strategies

Megokgo ya Bjoko speel hom teen die landelike agtergrond van die tradisionele stamlewe af in die tydperk net voor die eerste ontmoeting tussen die Noord-Sotho en die Boere, dus in ongeveer 1830-1840. Serudu (1985:100) voer aan dat Matsepe vir 'n plattelandse gehoor skryf, tog is sy wêreldbeskouing universeel. In *Die harsings huil* skilder Groenewald die landelike, tradisionele lewe vir die teikenleser deur gebruik te maak van 'n tipe plattelandse, 'outydse' Afrikaans, gekenmerk veral deur die gebruik van argaïsmes. 'n Mens kan jou voorstel dat dit die taal is waarmee die jong Groenewald op die platteland grootgeword het.

Wanneer *Die harsings huil* by wyse van rekenaarprogrammatuur (in hierdie geval *WordSmith Tools*) ondersoek word deur 'n sleutelwoordsoektog¹ te loods, kom hierdie argaïese taalgebruik duidelik na vore. Op hierdie wyse kan tot die gevolgtrekking geraak word dat Groenewald se oorvertelling deur die gebruik van argaïsmes soos die volgende getipeer word:

- (1.) seergeagte; altemit; kranke(s); dit het by hom/haar/hulle gedaag; allamaskas; stellig; geweste; beweën; almeskie; aljimmers; warempel; juistemint; wrintiewaar; algar; vanmelewe; gedoriëwaar; van oudsher af; (iets) allemintigs; allakraggies; allamaggies; allamapstieks; gewaar (dit is, sien); mensdom (tussenwerpsel); ekspres (aspris); spys en drank; (harte) vermurwe; vitterig; ewe poliets; die kooi opsoek; ens.

Die doelteks (DT) is verder ryk aan Groenewald se nuutskeppinge en die kreatiewe en funksionele aanwending van samestellings, soos blyk uit die volgende verteenwoordigende voorbeelde:

(2)

DT: Afr. (Matsepe 1988)	BT: N-S (Matsepe 1986)	Afr. Verklaring van BT vb.
vleisweelde	<i>mokgoro wo mogolo</i>	groot oorvloed (van kos)
kromsteelskepkalbas	<i>mokgopu</i>	kalbas met 'n krom steel vir die skep van bier
sy bierplesier ontnem word	<i>go tingwa bjala</i>	om gesnoep te word met bier
inloerbesoekies	<i>bodumelang</i>	<i>Dumelang</i> is 'n groetwoord wat gebruik word wanneer een persoon ander persone groet. <i>Bodumelang</i> is 'n meervoudsvorm, dus letterlik groetwoorde. Dit dui dus op 'n kort besoekie waartydens iemand eintlik net groet.

DT: Afr. (Matsepe 1988)	BT: N-S (Matsepe 1986)	Afr. Verklaring van BT vb.
ouerwerf	<i>lapa labo</i>	hulle (die ouers se) werf
suigkalbassie	<i>mohlogo</i>	klein, ronde skorsiekalbas wat gebruik word vir bloedlating
onheilsfluitjie	<i>lengwane la mofefa</i>	horing/beuel van die onheilbringer
kniehurk	<i>hlaba thedi</i>	met een knie op die grond sit as bewys van respek
heksehart	<i>pelo (ya) moloji</i>	hart van 'n persoon wat hom of haar met swart toordery bemoei
oomsbees	<i>kgomo ya malome</i>	bees wat tydens huweliksluiting aan die moeder van die bruid se broer gegee word
huweliksbees	<i>kgomo ya matšwela</i>	gedeelte van die bruidskat waarmee vir 'n bruid se broer 'n vrou bekom word
raasgoed	<i>dithlwatlhwadi</i>	ratels wat om 'n danser se bene gebind word
towerkat	<i>katsekatse</i>	katagtige gedierte
voorspellersuintjie	<i>serokolo</i>	ondergrondse vrug van die noemnoembos (<i>carissa arduina</i>) wat as medisyne gebruik word
toorsakdraer	<i>morwadi wa dithebele</i>	draer van die dolossakkie
waterhoudende grasgerfie	<i>lenala</i>	spons gemaak van gras om water mee te dra
kierieslag (toedien)	<i>matla ka lepara</i>	slaan met 'n kerie
boetebees	<i>mangangahlaya</i>	dier (bees of bok) wat die verweerder aan die regter en/of jurie moet betaal na skuldigbevinding
bokkesaak	<i>molato woo wa dipudi</i>	daardie probleem met die bokke
heerserskaros	<i>mogašwa</i>	velkometers, -karos
speelkierietjies	<i>melangwana ya bašemanyana</i>	kierietjies van die seuntjies
oorlogstoordokters	<i>mangaka a marumo</i>	(kruie)dokters van die assegaai
voornagslaap	<i>(boroko) bja matlogadibešong</i>	eerste diep slaap van die nag

Uit voorbeeld (2) hiervoor, blyk dit duidelik dat dit veral ten opsigte van tradisionele terme is wat Groenewald op 'n innoverende en gepaste wyse aan die konsepte, vreemd aan die teikengehoor, gestalte gee.

Ook wanneer dit by idiomatiese uitdrukkings kom, openbaar Groenewald hom as meester van die Afrikaanse woord. Vergelyk byvoorbeeld uitdrukkings soos die

volgende waaruit sy gawe om op 'n vars en verrassende wyse met die taal om te gaan, duidelik na vore kom:

- (3) (a) **DT: Afr. (Matsepe, 1988:1):**
Die mans het daar in die binnehof **hulle baarde sit en vleg**, hinkend op twee gedagtes.
BT: N-S (Matsepe, 1986:1):
Banna ba ohlile maledu [hulle baarde gedraai] *kua kgorong, moo megopolo ya bona e šetšego e babaela.*
- (b) **DT: Afr. (Matsepe, 1988:4):**
Kom nou, **keer die waarheid vir ons 'n bietjie hierdie kant toe uit.**
BT: N-S (Matsepe, 1986:2)
Aowa, re tleleng natšo hle [bring dit asseblief na ons toe].
- (c) **DT: Afr. (Matsepe, 1988:6):**
Daarom was dit die enigste uitweg oor: Hulle moes haar keel-af sny, want so 'n koei sal in elk geval nie kan wei as sy deurentyd **die klop van 'n kwellende wond** moet verduur nie.
BT: N-S (Matsepe, 1986:5)
Go be go se ka moo ba sa swanelago go e fofotša ka gore le go fula e be e ka se kgone ka gore e tla be e opelwa ke ntho yeo [deur daardie wond gepynig word]
- (d) **DT: Afr. (Matsepe, 1988:7):**
Wat help dit dat julle oë het, en julle kan nie sien dat die goed **hinke-pinke van maerte** is nie.
BT: N-S (Matsepe, 1986:5):
Le swanetše go swa dintši ka gore ke lena le lelekišago dikgomo tše etšwe di kgwelekgwehla [omval van maerte].
- (e) **DT: Afr. (Matsepe, 1988:14):**
Sy het opgegooi, alla-wêreld, **toddat haar sye pap en moeg was**, haar stem heeltemal weggeraak, en die sweet in strome water van haar afgeloop het.
BT: N-S (Matsepe, 1986:11):
O ile go hlatša, motho wa batho a be a šala a lapile ditlhakori [haar sye moeg was] *a hwile le lentšu, dikudumela di tšhologa mo nkego ke meetse.*
- (f) **DT: Afr. (Matsepe, 1988:62):**
Wat my wel dronkslaan, is dat hulle meen dat 'n bees wat **so 'n gogga van 'n vrou** vir my getrou het, nou ewe skielik die voorvaders tot rus kan stem, en hulle gevolglik sal oorhaal om Mmadilo te genees?
BT: N-S (Matsepe, 1986:42):

...gomme ga ke kgone go kwišiša gore na kgomo ye e nyetšego *ngwana wa mosadi o bjalo* [so 'n ou vroutjie] – e ka robotša badimo bjang gore Mmadilo a fole.

- (g) **DT: Afr. (Matsepe, 1988:99):**
 “Maar Lefehlo, help, verlos ons dan; **ons het ons reeds tot stiksienigheid gedink.**”
BT: N-S (Matsepe, 1986:67):
 “*Re hlakodiše Lefehlo, ya rena megopolo e šetše e tšwele mafogohlo*”
 [ons gedagtes het alreeds stukkende plekke].
- (h) **DT: Afr. (Matsepe, 1988:141):**
 Nadat **hulle hulle sooibrand hieroor gedink het**, het een van die gryskoppe orent gekom en gesê:
BT: N-S (Matsepe, 1986:94):
Di ile go ba segiša seokolela [dit hulle sooibrand gegee het],
lethunyahlogo le lengwe la re:
- (i) **DT: Afr. (Matsepe, 1988:161):**
 Diegene wat te perd gegaan het, het **arendoë gedra**, en kon hulle betyds waarsku met, kyk daar, hulle is aan die kom!
BT: N-S (Matsepe, 1986:108):
Bale ba nametšego dipitsi ba ile ba rwala mahlwanong [het roofvoëlōē gedra] (*mahlwanong* < *mahlo a nong* [oë van 'n roofvoël]), *ba re šebale ba etla!*

Karakterisering deur naamgewing in die bron- en doelt tekste

In *Megokgo ya Bjoko* maak Matsepe van woordspeling ten opsigte van die (vlak)karakters se name gebruik ten einde die betrokke karakter aan die leser te onthul. Op hierdie wyse word 'n persoon se karaktertrekke so volledig geskets dat 'n meer uitvoerige bespreking van die karakter se doen en late ten einde hom of haar aan die leser te openbaar, bykans onnodig is. Groenewald (1978:34) stel dit soos volg:

'n Doeltreffende praktyk is dit ongetwyfeld: die tipiese karaktertrekke van die karakters word telkens by die noem van die name uitgespel, die konstante word in wisselende situasies herhaal om tot die satiriese inslag van die verhaal by te dra.

In *Megokgo ya Bjoko* is dit slegs die verteller wat 'n volledige karakter is, terwyl al die ander karakters vlakkarakters is, getipeer (soos reeds genoem) deur die funksionele aanwending van naamgewing met gepaardgaande woordspeling op die betrokke name. (Sien ook Groenewald 1973:44-45; 1975a:50; 1975b:51, 57).

In die BT word elk van die genoemde vlakkarakters se naam by wyse van 'n deverbatief (soms 'n ideofoon) weergegee, met die ooreenstemmende

werkwoordelike vorm waarvan die deverbatief/ideofoon afgelei is, daarnaas. Vergelyk die volgende verteenwoordigende voorbeeld van hierdie tegniek:

- (4) *ge nka be Leilane* (< *le*[k.pref. kl.5]-*il*-[ww.kern]-*an*-[resiprokale ww. agtervoegsel]-*e*[ww.uitgang]) *a sa ile* (ww.stam) *nnete*
'as **Leilane** (letterlik **vermyer**) tog net nie die waarheid wou **vermy** nie'
(Aangepas uit Groenewald, 1973:45, 56)

Soos uit die voorbeeld in (4) hiervoor afgelei kan word, is die naam **Leilane** 'n deverbatief, afgelei van die werkwoordstam *-ila* 'vermy, afskei van' deur die toevoeging van die klasprefiks, klas 5 (*le-*), die suffigering van 'n resiprokale agtervoegsel *-an-* en 'n uitgang *-e*, wat dikwels by eiename aangetref word wanneer dit van werkwoorde afgelei word. Soos Groenewald (1975a:50) dit stel:

'n Deverbatief dien hier as benaming, en word deur 'n ooreenstemmende werkwoord as't ware gekwalifiseer ... en die naam is nie meer enkel naam nie; dit word die karakter self. Dit is niks anders as die tegniek wat gebruik word om vlakkaracters te beskryf nie, en het daarom 'n kwinkslageffek

Uiteraard is die vertaling van hierdie tipe tegniek problematies, aangesien Afrikaanse eiename nie normaalweg op hierdie wyse gevorm word nie. Laat die vertaler egter die Noord-Sothonaam onveranderd, gaan die gepaardgaande woordspeling op die naam in die DT verlore, en daarmee saam wat Groenewald (1975a:50) uitwys as die funksionele aanwending van hierdie tegniek ten einde aan die satire sy beslag te gee. Vergelyk ter illustrasie (letterlike) vertalings soos dié in die onderstreepte gedeeltes in (5) hieronder uit 'n bylaag tot Groenewald (1973) waar hy die Noord-Sothonaam telkens onveranderd laat:

- (5) (a) **BT:** *Morara, le ge a ntharetša ka ditaba* <
Morara (< *mo*-[k.pref. kl.1.]-*rara* [ww.stam]), *le ge a ntharetša* (< *n*-
[v/s 1e p.ekv.]-*rar-* [ww.kern]-*etša* [applikatiewe ww.
agtervoegsel]) *ka ditaba*
Afr.: *Morara, ook al het jy my in jou sake verstrengel* <
Morara (letterlik **verstrengelaar**), ook al het jy my in jou sake
verstrengel
- (b) **BT:** *Nthumule a ithumula* <
Nthumule (< *n*- [v/s 1e p.ekv.]-*rumule* [ww.stam]) *a ithumula* (< *i*-
[refl.]-*rumula* [ww.stam])
Afr.: *Nthumule, die aanstootlike het hom aanstootlik gedra* <
Nthumule (letterlik **die een wat my aanstoot gee**) het **homself**
aanstoot gegee
- (c) **BT:** *Bjale ke ka lebaka la eng ge ba gana ge Maphuthe a ba phutha*
magole? <

Bjale ke ka lebaka la eng ge ba gana ge Maphuthe (ma-[k.pref.kl 6] – phuthe [ww.stam]) a ba phutha [ww.stam]) magole?

Afr.: Waarom verhinder hulle Maphuthe om die gebreklikes te versamel? <

Waarom verhinder hulle **Maphuthe** (letterlik **versamelaar**) om die gebreklikes te **versamel**?

(d) **BT:** *Nthonkge o reng a thonkga Tlhahlathi* <
Nthonkge (< n-[v/s 1e p.ekv.]-*thonkga* [ww.stam]) o reng a *thonkga* [ww.stam]) *Tlhahlathi*.

Afr.: Hoekom het Nthonkge Tlhahlathi seergemaak? <
Hoekom het **Nthonkge** (letterlik **beseerder van ou sere**) Tlhahlathi **seergemaak**? (Aangepas uit Groenewald, 1973:45, 56-57)

Met die oorvertelling/vertaling van *Megokgo ya Bjoko* het Groenewald duidelik diep besin oor 'n gepaste wyse om hierdie tipe funksionele woordspeling na die doeltaal oor te dra. Hy spreek hierdie vertaalprobleem op 'n uiters effektiewe wyse aan deur gebruik te maak van 'n aantal (onderling verbandhoudende) strategieë. Eerstens tipeer Groenewald telkens elk van die betrokke karakters deur, bykomend tot die karakter se naam, 'n frase/sinnetjie in te voeg wat die betekenis verwoord wat deur die betrokke Noord-Sothonaam gedra word. Vervolgens word daar dan op dieselfde wyse op die betekenis van die karakter se naam gewoordspeel as wat Matsepe dit in die BT so suksesvol doen. In sy oorvertelling veroorloof Groenewald hom dus die vryheid om gedeeltes by te voeg wat nie in die BT voorkom nie, ten einde dieselfde effek as die oorspronklike skrywer van die BT te verkry. Hierdie strategie is 'n duidelike weerspieëling van die vertaler se inisiële norm (soos vroeër bespreek), naamlik om 'n 'vrye' doelteksgeoriënteerde vertaling/oorvertelling daar te stel.

Ten einde die onderskeie vlakke karakters in die DT te tipeer, en die naamgewing op dieselfde funksionele wyse aan te wend as in die BT, maak Groenewald van strukture soos die volgende gebruik wat telkens in die DT ingevoeg word:

- Naamwoorde afgelei van werkwoorde (deverbative/agensname) soos wat inderdaad ook in die BT aangewend word met betrekking tot die naamgewing self, byvoorbeeld:

N.S.: *Sohlang* (< *sohla* (ww. stam) 'kou'): Afr.: **die kouer** (< ww. **kou**)

Soos Van Schoor (1983:387) aandui, word die agtervoegsel **-er** in Afr. gebruik om manlike agensname af te lei, alhoewel hierdie afleidingsmorfeem toenemend gebruik word om ook na die vroulike vorm te verwys. Daar word dus tans nie meer so 'n sterk onderskeid tussen manlike en vroulike vorme gemaak nie.

- Die gebruik van metafoor, soos in 'Lefehlo die roerspaan', waarmee te kenne gegee word dat Lefehlo soos 'n roerspaan is wat gedurig sake omroer.
- Voorgenoemde twee konstruksies word dikwels gekombineer met die gevoelsmatige/emotiewe woordjie 'ou', soos in:
- **Sohlang, die ou kouer; Morara, die ou draaijakkals**, ensovoorts.
- Die gebruik van byvoeglike bysinne/klouse, soos in:

BT: *Phethedi* (< *phetha* (ww. stam) 'voltooi, voleindig, volbring,' ens.):

DT: *Phethedi wat alles volbring*

BT: **Maphuthe** (letterlik 'versamelaar'): DT: **Maphuthe, die ou hamerkop wat alles versamel en bymekaarmaak...**

Soos uit laasgenoemde voorbeelde afgelei kan word, word dikwels van 'n kombinasie van die voorgenoemde tegnieke gebruik gemaak, byvoorbeeld metafoor + die aanwending van die gevoelsmatige 'ou' + die gebruik van 'n byvoeglike bysin/klouse.

In kombinasie met bostaande tegnieke wat as vertaalekwivalente vir die naamgewingtegniek in die BT dien, maak Groenewald gebruik van woordspeling op soortgelyke wyse as wat in die BT aangetref word. Vergelyk die volgende voorbeelde in hierdie verband (waarin ons telkens met behulp van kleinletters a, b, c, ens. die ooreenstemmende woorde/konstruksies in die bron- en doeltekste aangedui het):

(6) (a) **BT: N-S (Matsepe, 1986:12):**

Ke tsebile gore le tlile go gomarela nna, eupša mogogadi wa ka Morara^a, le ge a ntharetša ka ditaba^b, le ema nae. Godimo ga gore Mohlatša^c a hlatšišwe^d ke serapolotšwana....

DT: Afr. (Matsepe, 1988:16-17):

Ek het geweet julle sal my al die skuld gee, maar by **Morara, die ou draaijakkals^a** wat ek vir 'n skoonvader het, sal julle staan, al het hy die grootste onsin uit sy duim gesuig om **my in sy jakkalsdraaie te verstrikk^b**. Van al julle stories span dit die kroon dat julle dink **Mohlatša, die ou kotser^c**, het van die ongebore kalf **opgegooi^d**, ...

(b) **BT: N-S (Matsepe, 1986:25):**

O di tsošitše Leilane^a le le ilago^b lethabo, gobane o kile wa bona mang a re a lefišitšwe ga bohloko, o fele pelo ya go tliša dilefa? O di tsošitše Leilane^c le le ilago lethabo^d, ...

DT: Afr. (Matsepe, 1988:35):

Agter hierdie gedoente, kan 'n mens raai, sit **die ongesteurde Leilane^a** wat hom aan blydschap **nie veel steur nie^b**, want waar het jy al ooit iemand gesien wat as hy hewig beboet word, die boete inderhaas kom betaal? O baie beslis, agter die hele ding skuil **Leilane,**

- die ongesteurde, wat daarvoor bekend is^c dat hy hom nie veel aan blydschap steur nie^d, ...
- (c) **BT: N-S (Matsepe, 1986:8):**
"Wena Leilane, ka gore o hlwe o re ke nna huwane^a, theetša ke go botše."
"Ke nnete, Huwane^b, o huwane^c."
DT: Afr. (Matsepe, 1988:11):
"Jy Leilane, jy noem my alewig 'n liegbek^a; luister mooi, dat ek jou vertel."
"Beter kon niemand jou beskryf het nie, ou liegbek^b, want lieg is jou lewe^c!"
- (d) **BT: N-S (Matsepe, 1986:9)**
Ka ntle ga poledišano, a gitla Sohlang^a ka molamu, a fela a re sohla^b maaka a gago o be o a metše.
DT: Afr. (Matsepe, 1988:12):
 Sonder om geselskap te soek, moker hy Sohlang^a, waps! met die knopkierie en sê: 'Kom Sohlang, ou kouer^a, kou^b jou eie leuens, en kou dit totdat jy dit kan insluk!'
- (e) **BT: N-S (Matsepe, 1986:9):**
"Sohlang^a a a sohle^b maaka a gagwe a a metše?"
DT: Afr. (Matsepe, 1988:12):
"Dat Sohlang, die ou kouer^a, sy eie leuens moet kou^b totdat hy dit kan insluk?"
- (f) **BT: N-S (Matsepe, 1986:1):**
Ba felago ba re e lego Lefehlo^a ge le bona o filwe bjang,
A tlogogo a fehla^b maru ka lesehla,
DT: Afr. (Matsepe, 1988:1):
 Van wie hulle altyd sê: Is hy nie Lefehlo die roerspaan^a nie – kyk hoe begaafd – wat die wolke aanhoudend met die vaal droogte omroer^b
- (g) **BT: N-S (Matsepe, 1986:32):**
Lentšu le le rego bao ba ganago ka yena ba ka no bona gore ba ka reng ka yena la tšwa, la kwewa ke yo mongwe le yo mongwe, bjale ke ka lebaka la eng ge ba gana ge Maphuthe^a a ba phutha^b magole?
DT: Afr. (Matsepe, 1988:45-46):
 'n Rukkie gelede het iemand dit nog ten aanhore van almal gesê dat diegene wat halsstarrig weerstand tot eenstemmigheid gebied het, gerus maar kan sien en kom klaar – en nou, bid jou dit aan, waarom weier hulle toe Maphuthe, die ou hamerkop wat alles versamel en bymekaarmaak^a, aanbied om hulle sorge bymekaar te maak^b en op hom te neem?
- (h) **BT: N-S (Matsepe, 1986:33):**
Yo mongwe le yo mongwe o tlike le kgomo ye e tlikego go fepa mašaba ao a tlikego go llela rrabo, fela Nthumule^a a ithumula^b a itulela, le go romela

selo a se ke a romela, a be a laela batho ba gagwe gore le o tee a se ye phihlong ya gagwe.

DT: Afr. (Matsepe, 1988:47):

Elkeen het 'n bees gebring om die skares te voed wat sou kom om hulle vader te beween, almal behalwe **Nthumule, die aanstootlike^a, wat hom aanstootlik gedra het^b** deur hom hiervan af te sonder en eenkant te hou, sonder om 'n blykie van belangstelling te toon; wat sy mense selfs uitdruklik verbied het om by die begrafnis op te daag.

(i) **BT: N-S (Matsepe, 1986:94):**

Aowa bana ba monnamogolo, Nthumule^a ke nthumule^b wa nnete.

DT: Afr. (Matsepe 1988: 141):

Nee wat, vriende, **Nthumule die ou skoorsoeker^a**, hy is en bly 'n **skoorsoeker^b**.

(j) **BT: N-S (Matsepe, 1986:95-96):**

Nnete gona o ituletše pheregehle, gobane ge Phethedi^a a mmotša gore o phethetš^b tšohle – ke ka lebaka la eng ge a swanetše go tshwenyega?

DT: Afr. (Matsepe, 1988:143):

Hy het inderdaad daar eenkant selfvoldaan en sonder kwelling gesit, want as **Phethedi wat alles volbring^a**, hom per slot van sake verseker het dat hy vir hom ingetree en dinge vir hom **volbring^b**, ja, **afgehandel het^b** – waarom moet hy hom verknies en bekommer?

Wanneer die vertalings in (6) hiervoor met dié wat vroeër in (5) gegee is, vergelyk word, blyk dit duidelik hoe suksesvol Groenewald daarin geslaag het om in *Die harsings huil* die funksionele aanwending van naamgewing soos wat dit in die BT voorkom, na die DT oor te dra. Groenewald slaag dus daarin om in sy vertaling/oorvertelling die vlakkaracters net so suksesvol te belyn as wat Matsepe dit in die oorspronklike werk gedoen het. Die 'kwinkslageffek' waarna Groenewald (1975a:50) verwys, word dus deur middel van woordspeling in beide die bron- en doeltteks bewerkstellig; die vlakkaracters word op hierdie wyse volledig gekarakteriseer; en dit dra daartoe by om aan die satire sy beslag te gee.

'n Laaste saak wat ons in hierdie studie wil aanroer, is die opvallende verskil in lengte wanneer die bron- en doelt tekste met mekaar vergelyk word.

Verskil in lengte tussen die bron- en doeltteks

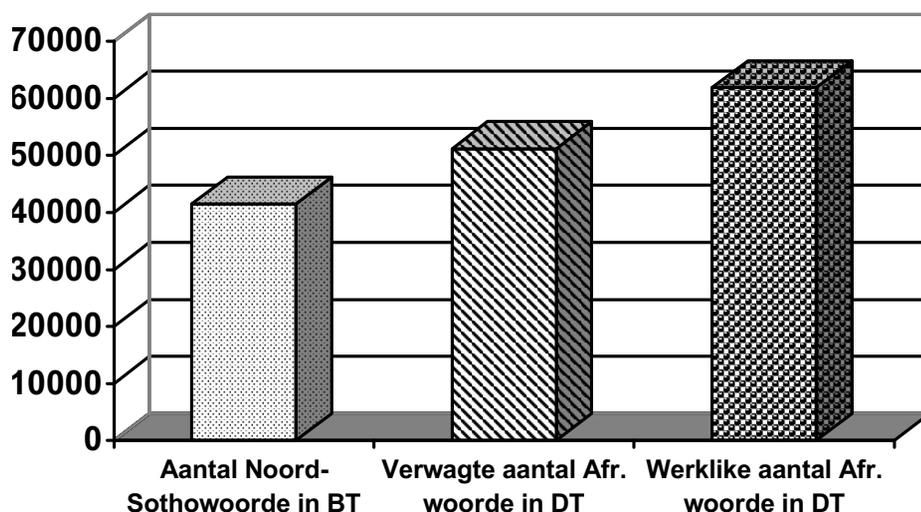
Wanneer die BT *Megokgo ya Bjoko* met die oorvertelling/vertaling *Die harsings huil* vergelyk word, is dit met die eerste oogopslag duidelik dat daar 'n beduidende verskil in lengte tussen die twee tekste is. Hierdie aangeleentheid geniet vervolgens aandag.

Op grond van 'n diepgaande vergelyking ten opsigte van die woordlengtes van die 11 amptelike Suid-Afrikaanse tale, kom Prinsloo en De Schryver (2002) tot die gevolgtrekking dat elke een Noord-Sothowoord rofweg gelykstaande aan 0.81

Afrikaanse woorde is. Met hierdie bevinding as riglyn, sou daar 'n rowwe vergelyking getref kon word tussen die lengte van die BT en dié van die DT. Wanneer die aantal woorde in die BT met dié van die DT vergelyk word, blyk dit dat Groenewald in sy vertaling/oorvertelling van ongeveer 21% meer woorde gebruik gemaak het as wat verwag sou word. Dit val nie te betwyfel nie dat sodanige 1:1-vergelyking nie sonder meer getref kan word nie, aangesien vertaalstrategieë soos byvoorbeeld parafrasering ongetwyfeld 'n invloed op die aantal woorde in die DT sal uitoefen. Desnieteenstaande blyk die gebruik van 21% meer woorde as wat op grond van so 'n 1:1-vergelyking verwag sou kon word, tog 'n beduidende verskil in die aantal woorde te wees. Vergelyk in hierdie verband Tabel 1 en Figuur 1 wat volg.

Tabel 1: Grootte van bron- en doelt tekste (in aantal woorde)

Aantal Noord-Sothowoorde in BT	Verwagte aantal Afr. woorde in DT	Werklike aantal Afr. woorde in DT	Verskil	% meer as die verwagte aantal woorde
41 471	51 199	61 855	10 656	+ 21%



Figuur 1: Grootte van bron- en doelt tekste (in aantal woorde)

Hierdie verskil in die aantal woorde kan op meer as een wyse verklaar word. Eerstens, die feit dat die DT 'n oorvertelling is, kan beteken dat die vertaler homself meer vryheid veroorloof het in die vertaling van die BT, spesifiek met betrekking tot die invoeg van woorde, sinne, paragrawe ensovoorts wat nie noodwendig deel van die BT uitmaak nie. Dat dit inderdaad die geval blyk te wees, kan gesien word uit voorbeelde soos die volgende:

(7) **BT: N-S (Matsepe, 1986:5):**

"Lena bašemanyana, nyakang dikgong ka pela le gotšeng mollo. Le swanetše go swa dintši ka gore ke lena le lelekišago dikgomo tše etšwe di kgwelekgwehla."

[“Julle seuntjies, soek gou vuurmaakhout en pak ‘n vuur aan. Julle moet julle ooghare skroei, want dis julle wat die beste aanjaag terwyl hulle omval van maerte.”]

DT: Afr. (Matsepe, 1988:7):

“Julle seunskinders, soek gou ‘n klompie hout en pak ‘n vuur aan. Gou maak julle, en onthou, ‘n vuur blaas mens nie op ‘n afstand aan nie; jy sit teenaan, jy blaas dat hy vlam en jou ooghare eintlik daarvan skroei. Toe-toe, julle wou die beste mos aanjaag! Wat help dit dat julle oë het, en julle kan nie sien dat die goed hinke-pinke van maerte is nie.”

Die gedeeltes wat in die aangehaalde passasie hierbo onderstreep is, gee ‘n aanduiding van watter gedeeltes nie in die bronteks verskyn nie. Dit wil voorkom asof die vertaler hierdie strategie veral aanwend waar kultuuraspekte ter sprake is en waar hy klaarblyklik oordeel dat die leser van die doelteks waarskynlik nie die verwysing sal snap indien daar nie bykomende inligting verstrekkend word nie. Vergelyk ook die volgende twee voorbeelde ter illustrasie:

(8) **BT: N-S (Matsepe, 1986:40):**

Ngwana yoo o dutše bogadi bjalo ka betši ka moka, ya re letšatši le lengwe ge ba etšwa legogweng, a ipega gore o swerwe ke phefo.

[Hierdie kind het, soos alle skoon dogters, by die trougoed gebly, maar op ‘n dag toe hulle **van die slaapmat af** terugkeer, het sy vertel dat sy koue gevat het.]

DT: Afr. (Matsepe, 1988:58):

Hierdie kind het, soos alle skoon dogters, by die skoonfamilie gebly, maar op ‘n dag toe hulle van ‘n uitstappie terugkeer waartydens sy biesies vir die mattevleg gaan versamel het, het sy vertel dat sy ‘n koue gevat het, en nie wel voel nie.

Die verwysing in die aangehaalde gedeelte in (8) hiervoor na *legogweng* ‘(by) die slaapmat’ maak vir die oningewyde geen sin nie, derhalwe verstrekkend die vertaler ‘n verduideliking waarin hy dit duidelik maak dat dit hier gaan om die pluk van die biesies waarmee slaapmatte tradisioneel gevleg is. Vergelyk ook:

(9) **BT: N-S (Matsepe, 1986:39):**

... a be a tšee le letlalo la seo mohu a felegeditšwego ka sona.

[... en neem hy gewoonlik ook die vel van **daardie een** waarmee die afgestorwene vergesel word.]

DT: Afr. (Matsepe 1988: 58):

... en is dit gewoonlik ook hy wat die vel van die dier kry wat geslag word om al die begrafnisgangers van heinde en ver te voed en te spysig – met ander woorde dit is hy wat die afgestorwene vergesel.

Wat die voorbeeld nog meer duister maak, is die feit dat die skrywer van die bronteks die objek waarna verwys word, pronominaliseer – die demonstratief *seo* word hier met voornaamwoordelike funksie aangewend, maar die referent daarvan word nêrens in die voorafgaande teks genoem nie. Die enigste afleiding wat die leser op grond van grammatiese inligting kan maak, is dat daar na 'n naamwoord behorende tot klas 7 (klasprefiks *se-*) verwys word, maar watter naamwoord dit is, is nie uit die teks duidelik nie. Op grond van ekstra-linguistiese gegewens, spesifiek sy kennis van die kultuur waarbinne die bronteks ingebed is, maak die vertaler die afleiding dat die gepronominalseerde naamwoord waarskynlik 'n *seruiwa* [gedomestikeerde dier] is en meer spesifiek, die dier wat tydens die begrafnis vir 'n bepaalde doel geslag word, en hy pas sy vertaling dienoooreenkomstig aan ten einde die doelteks meer toeganklik vir sy gehoor te maak.

In terme van Toury se norme waarna daar vroeër verwys is, beteken dit dus dat die inisiële norm hier, met ander woorde 'n meer 'vrye vertaling', die operasionale norme, dit is, die werklike wyse waarop woorde, frases, sinne, ensovoorts vertaal word, bepaal. Aangesien Groenewald se inisiële norm dus meer doeltaalgeoriënteerd as bronteksgebonde is, kan hy in sy oorvertelling nie alleen meer eksplisiet vertaal ten einde die DT meer toeganklik vir die teikengehoor te maak nie, maar kan hy as't ware 'n tweede 'oorspronklike' werk skep.

In hierdie verband kan Groenewald se eie vertaalwerk weer vergelyk word. In 'n artikel oor *Megokgo ya Bjoko* wat in 1973 verskyn het, gee Groenewald vertalings van uittreksels uit dié werk. Wanneer hierdie vertalings vergelyk word met die ooreenstemmende gedeeltes in die oorvertelling *Die harsings huil* wat in 1988 die lig gesien het, blyk die verskil in vertaalstrategieë gevolg, soos bepaal deur die keuse van verskillende inisiële norme, duidelik. Sien die volgende voorbeelde in hierdie verband waar die vertaling in (10)(b) duidelik meer letterlik en bronteksgebonde is as die oorvertelling in (10)(c). ('n Verduideliking van die bronteks word interlineêr verstrekkend in (10)(a).)

(10) (a) **Bronteks:**

Letšatši le lengwe ge badišana ba goroša, ba begela Leilane gore ye nngwe ya dikgomo tše di dušago e pharame.

[Eendag toe die wagttertjies tuiskom, rapporteer hulle aan Leilane dat een van die dragtige koeie gaan lê het.]

"Ke efe?"

["Watter een is dit?"]

"Moretlwa"

["Kruisbessie"]

"Kae?"

["Waar?"]

"Mola sefataneng sa Dinare le Tlhapetši."

["Daar in die kloof van Dinare en Tlhapetši."]

"Gona mo kgauswi mo?"

["Hier naby?"]

"Tama?"

["Ekskuus?"]

"Na o sefoa mošaa? Ke re na gona mo kgauswi mo!"

["Is jy doof, man? Ek sê hier naby!"]

"Ee."

["Ja."]

"Le se be le be le di bolaiša lebelo ge le ilale."

["Het julle hulle nie weer so aangejaag nie?"]

"Re be re sa di lelekiše."

["Ons het hulle nie aangejaag nie."]

"Bitša rangwanago ka mola "

["Roep jou oom daarso ..."]

"Owe, bašemanyana ba re Moretlwa e wele."

["Jong, die seuntjies sê Kruisbessie het geval."]

"Ke komelelo ye."

["Dit is hierdie droogte."]

"E sego maaka."

["Dis nie leuens nie."]

"Komelelo ke matsenyagae a letlema."

["Droogte is die bringer van ellende."]

"O di feditše. O ka se lebelele ba ka kua ga mmane gore ba upše ba ye go re thuša go e fofotša? Ge re ka diega, re ka se e hwetše."

["Jy het dit klaargemaak. Kan jy nie kyk daar by tante-hulle of hulle ons kan help om haar van kant te maak nie? As ons draai, sal ons haar nie kry nie."]

"Ga ba ntshe."

["Hulle is nie hier nie."]

"Ba bo kweletše kae?"

["Waar het hulle daarvan gehoor?"]

"Ba bo kweletše kae ya bobona le yona e pharame? Ba sepetše bosasa go ya go bona gore ba ka dira bjang."

["Waar het hulle daarvan gehoor terwyl hulle s'n ook gaan lê het? Hulle het vanoggend geloop om te gaan kyk wat hulle kan doen."]

"Hleng ga se ba mpošša?"

["Hoekom het hulle my nie gesê nie?"]

"Na nna ba mpoditše?"

["Het hulle my gesê?"]

"E lego gona baisa ba ba tla feletša kae ka go ithakelela ka ditaba?"

Afa ba a tseba gore bosasa di tla ba palela?"

["Waar sal hierdie mense eindig deur hulleself met dinge op te saal? Weet hulle nie dat dinge hulle môre sal baasraak nie?"]

"Go na le lewa le ba le botilego."

["Daar is 'n grot waarop hulle vertrou."] (Matsepe, 1986:4-5)

(b) Doeltekst 1 (Uittreksel uit Groenewald se 1973 artikel):

Eendag kom die beeswagttertjies tuis en sê vir *Leilane* dat een van sy dragtige koeie geval het.

"Watter koei?"

"Moretlwa."

"Waar?"

"Daar by die poortjie van *Dinare* en *Tlhapetši*."

"Sommer hier naby?"

"Ekskuus?"

"Dowe ding! Ek vra, is dit hier naby?"

"Ja."

"Julle het hulle natuurlik vreeslik laat hardloop."

"Nee, ons het hulle nie aangedryf nie."

"Roep jou oom daar..."

"Jong, die seuntjies sê *Moretlwa* het geval."

"Dit is hierdie droogte."

"Dit is waar."

"Droogte bring net ellende."

"Jy praat nou. Kyk bietjie daar by Ma-hulle of hulle daar is en vra of hulle nie wil saamgaan om te help as ons die bees gaan keelaf sny nie. As ons langer versuim vind ons die bees dalk nie."

"Hier is niemand nie."

"Waar sou hulle nou weer van bier gehoor het?"

"Nee, ek glo nie dit is 'n geval van bier nie; hulle bees het ook geval, en hulle het reeds vroeg soontoe gegaan om te sien wat hulle daaraan kan doen."

"Hulle het my immers niks gesê nie."

"Dink jy hulle het my gesê?"

“Wat dit betref, wonder ek waar hierdie mense sal eindig as hulle alles alleen wil aanpak. Hulle kan mos deur sodanige probleme maklik baasgeraak word.”

“Toemaar, daar is die oorhangkrans waarop hulle reken.” (Groenewald, 1973:55)

(c) Doelteks 2 (Uit die oorvertelling *Die harsings huil*):

Op ‘n sekere dag toe die beeswagtertjies met die vee huis toe kom, het hulle aan Leilane kom sê dat een van die dragtige koeie gaan lê het.

“Watter een?”

“Kruisbessie.”

“Waar?”

“By die poortjie tussen die Buffels- en Bewakersberge.”

“Hier anderkant?”

“Pa bedoel?”

“Sit jou ore in jou kieste? Ek vra of dit hierso is, hier naby?”

“Ja.”

“Het julle die goed nie weer aangedryf of die duiwel agter julle lê nie?”

“Ons het hulle nie gejaag nie.”

“Roep jou oom daar anderkant . . .”

“Gehoor Kleinboet, die seuntjies sê Kruisbessie het geval.”

“Dis hierdie droogte.”

“Seker maar so.”

“Onthou droogte en ellende gaan hand aan hand.”

“Ja-ja, ek hoor wat jy sê. Loer bietjie daar by ma-hulle in; hulle kan ons gerus kom help om die koei keel-af te sny. As ons langer versuim, gaan ons niks daar vind nie.”

“Hier is niemand nie.”

“Waar het hulle nou weer daarvan gehoor?”

“Wat bedoel jy? Bedoel jy miskien hulle het weer gaan suip? Van hulle beeste het ook gaan lê. Hulle is vroeg reeds weg om te gaan kyk wat hulle daaraan kan doen.”

“Nou toe nou, hulle het my niks hiervan gesê nie?”

“Dink jy altemit hulle het my gesê?”

“Waar dink hierdie mense gaan hulle eindig as hulle aljimmers die houding inslaan dat hulle vir ewig en altyd alles self kan behartig? Hulle weet net so goed soos ek, die dag kom dat ook hulle nie raad sal hê nie, of weet hulle dit nie?”

“Hulle het stellig ook soos die bobbejane iewers ‘n rots waarop hulle as ‘n laaste toevlug kan reken.” (Matsepe, 1988:5-6)

Soos wat inderdaad ook uit voorbeelde (7) – (10) hiervoor blyk, is 'n tweede moontlike (onderling-verbandhoudende) verklaring vir Groenewald se gebruik van meer woorde in die DT as wat verwag sou word, die gebruik van eksplisiteringstrategieë. Eksplisitering word deur onder andere Baker (1996:178) as 'n moontlike universele eienskap van vertaling beskou en word deur haar gedefinieer as:

... an overall tendency to spell things out rather than leave them implicit in translation. (Baker, 1996:180)

Baker (1996:180-181) dui aan dat teoretici dit eensgesind is dat vertalings gewoonlik langer as hul brontekste is. Met betrekking tot 'n korpus van Noorweegse brontekste en hul Engelse vertalings, asook Engelse brontekste en hul Noorweegse vertalings, is daar byvoorbeeld bevind dat daar 'n toename van ongeveer 10% is in die lengte van die vertaling in vergelyking met dié van die BT. Hierdie bevindings onderstreep die beduidendheid van 'n toename van 21% in lengte tussen die BT *Megokgo ya Bjoko* en DT *Die harsings huil*.

Slotopmerkings

In hierdie studie het die fokus geval op styl – nie net die styl van die groot Noord-Sothoskrywer O.K. Matsepe nie, maar ook die styl van die vertaler P.S. Groenewald in sy oorvertelling van Matsepe se *Megokgo ya Bjoko* in Afrikaans as *Die harsings huil*. Baker (2000:14-15) verwys na die kunstenaarskap van die vertaler soos volg:

Indeed, if theorists of translation wish to argue convincingly that translation is a creative and not only a reproductive activity, it is imperative that we begin to explore the issue of style, at least in literary translation, from the point of view of the translator rather than the author. If translation is a creative activity, as I believe it is, then translators cannot simply be "reproducing" what they find in the source text – somewhere along the line each translator must be leaving a personal imprint on the new text.

Dat Groenewald sy eie stempel op die oorvertelling *Die harsings huil* afgedruk het, val nie te betwyfel nie. Ons het in hierdie studie aangetoon op watter meesterlike wyse hy daarin kon slaag om die Matsepe-woord en -styl na Afrikaans oor te dra. Dit is geensins vreemd nie dat Groenewald – kenner van die wêreldletterkunde, meester van sowel die Noord-Sotho as die Afrikaanse woord, diep gewortel in die Noord-Sothotaal en -kultuur waarmee hy grootgeword het en met 'n diepe bewondering en liefde vir die Noord-Sotholetterkunde en dan veral vir die Matsepe-verhaalkuns waarna hy keer op keer teruggekeer het gedurende sy lang en roemryke loopbaan as akademikus – nie maar net tevrede was met 'n bronteksgebonde vertaling van *Megokgo ya Bjoko* soos wat inderdaad in van sy artikels voorkom nie. Eerder het hy verkies om hierdie verhaal **oor** te vertel, dus

as't ware **weer** te vertel in sy eiesoortige skryfstyl en unieke Afrikaans. In sy strewende om reg te laat geskied aan 'n groot werk soos Matsepe se *Megokgo ya Bjoko*, het Groenewald daarin geslaag om nie net 'n vertaling daar te stel nie, maar het hy inderdaad 'n tweede oorspronklike werk geskep.

Ons het hierdie studie begin met die Buffon-aanhaling 'Le style est l'homme même' en ons wil dit afsluit met 'n persoonlike staaltjie wat vir ons die styl van die man, die letterkundige en ja, ook die skrywer, P.S. Groenewald, vergestalt. Daar was 'n tyd toe Groenewald, hoof van die Universiteit van Pretoria se destydse Departement Bantoetale, sy eerste Honneurslesing ingelei het met die voorlees van Leo Lionni se bekende kinderverhaaltjie *Frederick* aan 'n aanvanklik oorblufte groep studente wat slag gereed gesit het om elke woord wat oor die vooraanstaande professor se lippe rol, koersagtig neer te pen.

Frederick is 'n muis wat saam met sy familie tussen die stene van 'n ou plaasmuur woon. Almal versamel kos vir die komende winter – koring, neute, bessies en strooi. Maar net Frederick werk nie, hy sit in die sonnetjie en tuur die vertes in. Wanneer die ander muis dan vir hom vra waarom hy nie werk nie, sê hy: 'Maar ek werk wel. Ek versamel sonstrale vir die koue donker winterdae. Ek versamel kleure, want die winter is grys en grou. Ek versamel woorde, want die winter is lank en die dae gaan stadig verby, en ons gaan later niks meer hê om oor te praat nie.' Die ander muis laat dan maar vir Frederick begaan. Dan breek die winter aan en stadig maar seker word die kossies al hoe minder en minder, die muis se stories begin opraak en niemand voel meer lus vir gesels nie. Dan onthou hulle van Frederick se stoor van sonstrale, kleure en woorde en vra hom daarna. En Frederick vra hulle om hul oë toe te maak en hy begin vertel van die heerlike warm son – en hulle voel hoe sy goue strale hul verwarm, en hy vertel van die pragtige kleure – en hul sien weer die helder blou, rooi, geel en groen van die somer voor hul geestesoog. 'En die woorde Frederick?' vra hulle, en Frederick begin dig oor die wrede winter, die klein brose muisies en die hoop van die lente wat net om die draai lê. Dan klap die muis hul pootjies en roep uit: 'Maar Frederick, jy is mos 'n digter!' En Frederick bloos, maak 'n klein buiginkie en sê skaam: 'Ek weet'

Summary

Introduction

As is suggested by the Buffon quotation in the title of this article, 'Le style est l'homme même' ['Style is the man himself'], the focus here is on style – O.K. Matsepe's style as writer of the source text (ST) Megokgo ya Bjoko and that of P.S. Groenewald as creator of the Afrikaans target text (TT) Die harsings huil. Just as Megokgo ya Bjoko is characterised by Matsepe's unique use of the Northern Sotho language, the Afrikaans retelling of this novel, Die harsings huil, is steeped in Groenewald's unique style and evinces the consummate skill and flair with which he wields his mother tongue, Afrikaans. Just as the nameless narrator in Megokgo ya Bjoko speaks in Matsepe's voice, the

narrator in *Die harsings huil* speaks in Groenewald's singular Afrikaans, characterised by the use of archaisms and the creative and functional use of compounds, many of these new coinages.

In this article we show how Groenewald succeeds in transferring not only Matsepe's unique style, but also the most important style elements that typify *Megokgo ya Bjoko* into the target language and culture. The focus is on Groenewald the wordsmith ('die woordskrynwerker') as Van Wyk so aptly characterises him in the preface to this anthology.

Methodological framework

The investigation is conducted within two interdependent and interrelated frameworks—Descriptive Translation Studies (DTS) and Corpus-based Translation Studies (CTS). In terms of these frameworks, all relationships between the source and target systems are scrutinised. This includes the relationship between the source and target texts, their respective authors, their respective target audiences as well as the way in which the source and target texts are embedded within their respective literary systems. The source and target texts are compared at both the macro and the micro level in an attempt to determine the norms and constraints operating on these texts in the specific cultural and historical contexts in which they are found. The *tertium comparationis*, or basis for comparison, constitutes style and style elements as embodied *inter alia* in the choice of words and the functional use of naming as a characterisation technique.

The concept of translation norms which can be ascribed to Toury is central to the DTS framework and is operative at every stage of the translation process. Toury distinguishes between *inter alia* the translator's initial and operational norms. Whereas the initial norm governs a translator's basic choice between adherence to the source text on the one hand and concern for the prospective new reader in the target culture on the other, operational norms concern actual decisions made in the process of translating, as determined and directed by the translator's initial norm.

Not all aspects of the source and target systems can receive attention in this study, and thus only the most salient features of the two systems are discussed.

Groenewald on *Megokgo ya Bjoko* and Matsepe

During an academic career spanning more than 40 years as arguably the foremost scholar and man of letters in the field of Northern Sotho literature, Groenewald penned a number of articles on Matsepe's work, and specifically on *Megokgo ya Bjoko*. Groenewald (1973; 1975a; 1975b; 1977; 1978; 1983; 1989) makes no secret of the high esteem in which he holds Matsepe and especially *Megokgo ya Bjoko*. Groenewald (1983:15) describes Matsepe as an unrivalled storyteller and *Megokgo ya Bjoko* as Matsepe's masterpiece that:

... will in due time be recognized as one of the several truly great novels to have been produced in Africa during this century. (Groenewald 1983: 5)

It is therefore not unexpected that Groenewald would approach the retelling of this great work with the utmost of care, circumspection, respect and sensitivity.

Style: the transfer of style and style elements in Matsepe's *Megokgo ya Bjoko* to Afrikaans

In his retelling of the ST, Groenewald successfully transfers Matsepe's unique style to the target language. Just as Matsepe was a master of Northern Sotho, so Groenewald is a consummate master of Afrikaans. Like Matsepe, Groenewald coins new words that are fresh, exciting and unique; he possesses a similar ability to express his thoughts with rare precision and so succeeds in bringing Matsepe's singular style and lyrical use of language to life in the target language, Afrikaans.

Megokgo ya Bjoko is set against the rural background of traditional tribal life just prior to the first meeting between the Northern Sotho and the Boers, circa 1830-1840. In his retelling of the source text, Groenewald evokes the rural, traditional setting with an 'old-fashioned' type of Afrikaans, characterised by the use of archaisms. It is easy to imagine that this must have been the vernacular that the young Groenewald grew up with on a farm in the Groot-Spelonke district in the far northern reaches of the then Transvaal. This archaic use of language can be clearly identified when interrogating the target text with corpus query software such as WordSmith Tools. Searches undertaken with this software also show that the target text is rich in neologisms and the creative and functional use of compounds. Similarly, the fixed expressions in the TT bear testimony to Groenewald's adroit and refreshing use of the target language.

Naming as a characterisation technique

In Megokgo ya Bjoko, Matsepe uses puns and a play on words regarding the names of the flat characters as a technique for character portrayal. In this manner a character is sketched so completely that any need for further characterisation is redundant. This strategy naturally causes serious difficulties for the translator, as play on words cannot merely be transferred from one language to another, particularly in the case of a language pair as linguistically remote as Northern-Sotho and Afrikaans. Here again, Groenewald makes use of innovative strategies to transfer this characterisation technique to the target language.

In addition to a character's (Northern Sotho) name, Groenewald adds a phrase or sentence – often containing a deverbative noun, a metaphor or a descriptive clause – that expresses the same meaning as that signified by the character's name. Groenewald then uses these additions to create a play on words or a pun with the characters' names in the same way that this is so successfully achieved in the ST. In this manner, Groenewald succeeds in emulating, retaining and ultimately successfully transferring the 'wisecracking' style of the original work to the target language. Groenewald therefore allows himself the freedom to make additions to the TT that do not appear in the original ST. This strategy is in accordance with his initial norm, which is clearly to create a more 'free' target-oriented translation/retelling.

Difference in length between the source and target texts

A final issue that is addressed in this study is the significant difference in length between the source and target texts. The target text contains 21% more words than would have been expected, based on the standard ratio of one Northern Sotho word to approximately 0.81 Afrikaans words as is normally found in parallel (that is, translated) texts. This discrepancy can be explained by the following two interrelated factors:

- Firstly, in accordance with his initial norm of creating a more target-oriented translation/retelling, Groenewald made additions to the TT in order to make it more immediately accessible to the reader. In this manner, he succeeded in creating what can be termed a 'second original'.
- Secondly, the use of more words in the TT than would have been expected can be ascribed to the use of so-called 'explicitation' strategies that can be regarded as a possible universal feature of translation. Nevertheless, when comparing, for example, a corpus of Norwegian translations with their English originals, an increase in length of only approximately 10% is found, which underscores the significance of an increase of 21% as encountered in Groenewald's retelling of *Megokgo ya Bjoko*.

Conclusion

In this study we have focused on style – not only on the style of the great Northern Sotho writer O.K. Matsepe, but also on the style of the translator P.S. Groenewald – on that 'other voice', the translator's voice, ever present throughout the retelling of *Megokgo ya Bjoko* as *Die harsings huil*. Baker (2000:14-15) refers to the translator as artist as follows:

If translation is a creative activity, as I believe it is, then translators cannot simply be 'reproducing' what they find in the source text – somewhere along the line each translator must be leaving a personal imprint on the new text.

There is no doubt that Groenewald did indeed leave his own imprint on the target text. It is entirely unsurprising that Groenewald, as an erudite scholar of world literature, master of the Northern Sotho as well as the Afrikaans language, deeply rooted in the Northern Sotho language and culture that he grew up with, with a real love for the Northern Sotho literature and particularly for the works of Matsepe, to which he returned again and again during his long and distinguished career as an academic and as a scholar, would not be satisfied with a mere translation of *Megokgo ya Bjoko*. Instead, Groenewald chose to **re-**tell this story, to tell it **again** as it were, in his singular style and unique brand of Afrikaans. In his endeavour to do justice to a great work such as Matsepe's *Megokgo ya Bjoko*, Groenewald succeeded in creating more than a translation, in creating, in effect, a second original work – *Die harsings huil*.

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Notas

- ¹ Vir meer inligting rakende *WordSmith Tools*, verwys ons die leser na die tuisblad van Mike Scott (die ontwerper van hierdie rekenaarprogrammatuur) by <<http://www.lexically.net>> of by <<http://www.liv.ac.uk/~ms2928>>.
- ² Ten einde sodanige soektog van stapel te stuur, word die teks (*Die harsings huil*) eerstens na 'n elektroniese masjienleesbare formaat oorgeskakel (in die vorm van 'n gewone tekslêer met die uitbreiding *.txt*), waarna dit dan met 'n algemene (verwysings)korpus vergelyk word. Daardie woorde wat buitengewoon dikwels in die teks gebruik word in vergelyking met die woorde wat in die verwysingskorpus voorkom, word uitgelig. Die verwysingskorpus wat vir die doeleindes van hierdie ondersoek gebruik is, is die Universiteit van Pretoria se elektroniese masjienleesbare *Pretoria Afrikaans Corpus (PAfC)*, saamgestel deur D.J. Prinsloo, G.M. de Schryver en M.J. Dlomo en bestaande uit 4 817 239 aaneenlopende ('running') Afrikaanse woorde, ('tokens') uit 'n verskeidenheid (geskrewe) bronne.

TONE IN NORTHERN SOTHO AS A SEMANTICALLY DISCRIMINATIVE FACTOR

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Abstract

Northern Sotho, one of the eleven official languages of South Africa, is a tone language. In African languages, tone distinguishes certain words from words of similar form, but of entirely different meaning. In Northern Sotho, the conditional mood and the consecutive mood display exactly the same form. This article seeks to illustrate that although similar in form (structure), tone distinguishes the verbs of the conditional mood from those of the consecutive mood. Notwithstanding the fact that these two verbal categories are similar in form, they should therefore be regarded as two moods conveying different meanings, since the tone (when pronounced) differs in each case. A thorough understanding and proper use of tone in Northern Sotho is therefore imperative for conveying the exact meaning of utterances.

Introduction

Although the existence of the conditional mood of Northern Sotho has been recognized in work done by Vercueil (1981), Barnard (1987), Groenewald (s.a.), Van Wyk and Bushney (1989), Lepota (2001) and Lepota (2002), it has never been the focal point of research. A detailed analysis of the tonal patterns of this mood has consequently yet to be published in Northern Sotho. Lombard's thesis, entitled *Aspekte van toon in Noord-Sotho* (1976), constitutes the main source of information on the tonality of Northern Sotho, and, although he examines tone with regard to the indicative, the situative, the habitual, the subjunctive, the consecutive, the infinitive, the imperative and the relative moods, he does not consider the conditional. A subsequent article, 'A brief analysis of high tone in Pedi verbs' (Lombard, 1978), pays no attention to the conditional mood either. In fact, this situation holds true for all other research publications: none of them significantly contributes towards a description of the tonal patterns associated with the conditional mood.

Since research on this aspect of Northern Sotho is clearly lacking, the objective of this article is to present a critical, albeit not extensive analysis (due to the restricted scope that an article affords), of the tonal patterns of the conditional mood in comparison with the consecutive mood. The results presented here should therefore be viewed as a preliminary account of a tonal phenomenon of which a comprehensive, detailed and systematic description has yet to be undertaken.

The next section looks briefly at current views on the Northern Sotho conditional mood, before an analysis, which highlights the main argument of this article, is presented.

Current views on the conditional mood

Van Wyk and Bushney (1989:129) maintain that

[d]ie kondisionalis is 'n problematiese werkwoordkategorie wat nog nie behoorlik ondersoek is nie. Die verhouding daarvan tot die konsekatief enersyds en tot die situatief andersyds moet veral opgeklaar word.

[[t]he conditional is a problematic verb category, which has not been thoroughly investigated yet. Its relation to, especially, the consecutive mood on the one hand and the situative mood on the other, should be clarified.]

The above point raised by Van Wyk and Bushney (1989:129) was earlier emphasized by Lombard, Van Wyk and Mokgokong (1985:161–162) with reference to the clause *Kgaka ya-hwa* [if the guineafowl dies]:

[t]he term "conditional" is used to refer to ya-hwa which looks like the consecutive, but there is still so much which is not known regarding this verb form, that we are unable to classify it irrefutably. What is the difference between the consecutive and the "conditional"?

Although largely similar to the consecutive mood, the conditional mood differs from the consecutive in many ways that have not yet been fully explored. In order to reveal both similarities and differences with regard to the consecutive mood, I briefly discuss the characteristics of the conditional mood and those of the consecutive mood.

Characteristics of the conditional and the consecutive mood

As already mentioned, the conditional and the consecutive mood have exactly the same form; yet their characteristics are dissimilar. Vercueil (1981:140) and Barnard (1987:22) regard expressing conditions as the function of the conditional mood. This mood therefore involves two or more actions that are conditionally related to one another. Moreover, these two actions are dependent on one another because one action must occur in order for the other to take place.

The consecutive mood, on the other hand, serves to indicate a chronological succession of events, according to Lombard *et al.* (1985:152). In other words, in the consecutive mood, the verb does not express a condition or conditions, but conveys sequential or resultant actions or processes in chronological order.

Prior to comparing the tone of the conditional mood with that of the consecutive mood, let us briefly consider tone and its functions.

Tone and its functions

In African languages, tone – the distinctive level of pitch at which a syllable is pronounced – has two significant functions. Firstly, according to Doke (1997:28), tone is semantic because it governs the meaning of words. It is thus an essential feature of the meaning of words. Secondly, according to Jones (s.a.), tone also fulfils grammatical and syntactic functions. The latter function of tone implies that words or word stems can undergo modification when inflected or used in different syntactic positions. This investigation intends to focus on the first-mentioned characteristic by showing that tone is primarily used to distinguish the same word, pronounced at a different pitch, and consequently, with entirely different meaning.

As a tone language, Northern Sotho is characterized by the phenomenon of differences in tone that serve to allocate different meanings and functions to words. Each syllable of each word is pronounced with its appropriate relatively high or relatively low toneme. For instance, given the tone pattern of *mollo* [fire] (LHL), the pronunciation of this word with tone patterns (HLL), (LLH) or (HHL) would be incorrect and, strictly speaking, would result in rendering the word meaningless. Cole (1998) argues that in many instances such a change in tone pattern produces a new word with a different meaning.

To illustrate the point raised by Cole above, Vercueil (1981:141) compares the following two verbs, which show an exact resemblance in terms of their structure:

- (1) *Re tsene, rà dirà bjálò.*
[We entered and then we did that.]
- (2) *Rá dirá bjálò, re tlo otlwa ke Modimo.*
[If we do that, we will be punished by God.]

In these examples, a practical distinction is made between relative high tone and relative low tone, indicated by an acute (´) and a grave accent (`) respectively. The form of the two verbs above is identical, because, in each case, the verb consists of the subject concord *-ra* and the verb stem *-dira*. A superficial examination of the two verb forms would unfortunately lead some researchers to the incorrect conclusion that, because these verbs are similar, they also have exactly the same meaning, whereas, in fact, it would be necessary to analyse the tonal pattern of each of these verbs in order to deduce the correct meaning. If the analysis indicates differences in tone in the pronunciation of these words, it will serve as proof that the proper use of tone in Northern Sotho is imperative for conveying the exact meaning of individual words, as well as of verbs displaying the same form.

Comparison between tone in the conditional and the consecutive mood

In the thesis, entitled *Die Ontkenning in Noord-Sotho*, Vercueil (1981:140) points out that there are tonal differences between the conditional and consecutive moods because

[d]ie konsekatief realiseer 'n laagtoon op die onderwerpskakele en werkwoorduitgang, terwyl die kondisionalis 'n hoogtonige onderwerpskakele en werkwoorduitgang neem.

[[t]he consecutive is pronounced with a low tone on the subject concord and the verbal ending, while the conditional takes a high-toned subject concord and verbal ending.]

To illustrate this, I present the following examples:

Conditional mood:

- (3) *Kgaka yá hwá, mae a a bola.*
[If the guineafowl dies, the eggs rot.]

Consecutive mood:

- (4) *Kgaka yà hwà, mae a bola.*
[The guineafowl died and then the eggs rot.]

In the examples cited above, the conditional clause *Kgaka ya hwa* [If the guineafowl dies] and the consecutive clause *Kgaka ya hwa* [the guineafowl died] are similar in structure. However, as a result of differences in tone, these two clauses differ in meaning; the reason is that the high-toned clause of the conditional mood in example (3) has a conditional connotation, while the low-toned clause of the consecutive mood in example (4) does not express condition, but indicates a chronological succession of events.

The function of indicating a chronological succession of events is not limited to the consecutive mood only; it is also noticeable in the conditional mood. The reason is that, strictly speaking, the **dying of the guineafowl** must precede the **rotting of the eggs**. These two events, the dying and the rotting, must follow one another in a set order that is irreversible. In other words, the **rotting of the eggs** can never precede the **dying of the guineafowl** in this case.

Since each of the clauses quoted above carries its own tone, according to Louwrens (1994:199), this can be referred to as a lexical tone because lexical tone brings about differences in meaning. So, for example, a clause such as *ya hwa* may either mean 'if it dies' or 'and then it died', depending on its tone or tonal pattern. In (3) it has the meaning 'if it dies', because it carries a high tone on both the subject concord and the verb stem, in other words, *yá hwá* (HH), whereas in (4) it means 'and then it died', since it employs the tonal pattern LL, namely *yà hwà*.

The differences in tone do not result in differences in meaning between two related clauses only; they also exert an influence on the modal relationship between the clauses. Louwrens (1991:46) characterizes the modal relationship between the

indicative main clauses and the subordinate *consecutive* clause as one that expresses a chronological succession of actions, whereas the modal relationship between the indicative main clause and the subordinate *conditional* clauses is one that expresses condition.

Lombard (1978:234) argues that

... tone in (Se)Pedi cannot be studied, explained and understood without reference to certain grammatical features. For instance, certain grammatical categories, i.e. specific morphemes, stems, moods, tenses, etc., are characterized by certain tones and/or tone rules.

These grammatical features do not exert any influence on the tone of either the conditional or the consecutive, because the conditional mood does not distinguish between different tenses (Vercueil, 1981:193). The same holds true for the consecutive mood (Van Wyk, 1986:170). It must therefore be emphasized that in these moods the tonal pattern cannot be modified by tense, since both of these verbal categories are neutral with respect to tense.

The tonal patterns of the verb stems in the conditional mood and the consecutive mood – two moods that are sometimes confused with one another – will now be examined with regard to monosyllabic, disyllabic, trisyllabic and quadrisyllabic stems. However, first allow me to briefly explain the research procedure that was followed in this study.

Determining tonal patterns

In order to gather data for this article, I chose to rely solely on the auditory method of investigation: recording and afterwards listening to the recorded speech of various speakers.

The participants whose speech was considered suitable for recording purposes first had to be identified in order to identify tonal patterns. Mother-tongue speakers¹ of Northern Sotho whose speech is considered by other speakers of this language to be fully representative of standard Northern Sotho were asked to read the phrases presented to them carefully.

Initially, I intended to involve speakers of various dialects/varieties of Northern Sotho, including Pretoria Sotho². This variety differs phonetically and lexically from Northern Sotho, according to Malimabe (1990). Owing to these differences, I

¹ The chosen participants were mature speakers of the language. They included a Professor of Northern Sotho at the University of Pretoria, two lexicographers employed by the Northern Sotho Lexicography Unit, and a Northern Sotho teaching assistant appointed to the University of Pretoria's Department of African Languages.

² Pretoria Sotho is based on the Kgatla dialect of Tswana, but includes many words from Northern Sotho as well as from Afrikaans and English (Malimabe, 1990:10).

then decided to limit this investigation to the speakers of one dialect only, because Sharman and Meeussen (1955:401) warn that

[i]t is of the greatest importance to confine one's examples to one dialect only: otherwise the picture is confused and confusing ... their rules would be similar but not necessarily identical.

As already mentioned, four mother-tongue speakers of Northern Sotho were involved. While the participants were carefully reading the phrases presented to them, I made a sound recording of their speech by means of a tape recorder. By carefully listening to their recorded speech, I identified and transcribed the tonal patterns of both the conditional and the consecutive mood. From the recordings it became clear that their tone was similar in all respects. The results are presented in Tables 1–4.

I now turn to the examination of tone patterns of verb stems in the conditional mood and consecutive moods, as they appear in the appropriate morphological environments as mentioned in the preceding paragraphs. The verbs of the consecutive mood are contrasted with their counterparts expressing the conditional mood.

Please note: in the ensuing tables, the function of the hyphen in the second and the fourth column ('Pattern') is to separate the subject concord from the verb stem.

Table 1: Positive without object concord

Conditional mood	Pattern	Consecutive mood	Pattern
<i>Kgaka yá hwá, mae a a bola.</i> [If the guineafowl dies, the eggs will rot.]	H-H	<i>Pula e nele kgaka yà hwà.</i> [It rained and then the guineafowl died.]	L-L
<i>Bá bóná koma ba a hwa.</i> [If they see the initiates they will die.]	H-HH	<i>Ba tsene bà bónà koma.</i> [They entered and then saw the initiates.]	L-HL
<i>Wá tímèšá pheko o hwile.</i> [If you lose a divining bone you are dead.]	H-HLH	<i>O wele à tímèšà pheko.</i> [He fell down and then lost the divining bone.]	L-HLL
<i>Wá šúthèlélá kwena o tlo phela.</i> [If you move out of the crocodile's way you will survive.]	H-HLHH	<i>Ba bone kwena bà šúthèlèlà morago.</i> [They saw a crocodile and then moved back.]	L-HLLL

From the data contained in this table, it is evident that the subject concord of the conditional mood has a high tone, as compared to that of the consecutive mood. With regard to the tone pattern of the verb stems, it is interesting to note that the tone of the conditional clause differs from that of the consecutive clause. The

former clause belongs to the H-class, whereas the latter clause belongs to the L-class of verb stems. I now turn to clauses that employ an object concord.

Table 2: Positive with object concord

Conditional mood	Pattern	Consecutive mood	Pattern
<i>Kgaka yá hwá mae a a bola.</i> [If the guineafowl dies, the eggs will rot.]	H-H	<i>Pula e nele kgaka yà hwa.</i> [It rained and then the guineafowl died.]	L-L
<i>Bá é bóná ba a hwa.</i> [If they see it, they will die.]	H-HH	<i>Ba tsene bà é bónà.</i> [They entered and then saw it.]	L-HL
<i>Wá é tímètšá o hwile.</i> [If you lose it, you are dead.]	H-HLH	<i>O wele à é tímètšà.</i> [He fell down and then lost it.]	L-HLL
<i>Wá é súthèlélá o tlo phela.</i> [If you move out of its way, you will survive.]	H-HLHH	<i>Ba e bone bà é súthèlèlà.</i> [They saw it and then moved out of its way.]	L-HLLL

The tonal pattern of the conditional positive in the above examples differs from that of the consecutive. The subject concord and the monosyllabic verb stem are characterized by a high tone, while those of the consecutive are pronounced using a low tone.

Table 3: Negative without an object concord

Conditional mood	Pattern	Consecutive mood	Pattern
<i>Kgaka yá sè hwé, mae ga a bole.</i> [If the guineafowl doesn't die, the eggs won't rot.]	H-H	<i>Pula e nele kgaka yà sè hwè.</i> [It rained and then the guineafowl did not die.]	L-L
<i>Bá sè bóné koma ga ba hwe.</i> [If they don't see the initiates, they will not die.]	H-HH	<i>Ba tsene bà sè bónè koma.</i> [They entered and then didn't see the initiates.]	L-HL
<i>Wá sè tímètšé pheko o ka se hwe.</i> [If you don't lose a divining bone, you will not die.]	H-HLH	<i>O wele à sè tímètšè pheko.</i> [He fell down and then didn't lose the divining bone.]	L-HLL
<i>Wá sè súthèlélé kwena o ka se phele.</i> [If you don't move out of the crocodile's way, you will not survive.]	H-HLHH	<i>Ba bone kwena bà sè súthèlèlè morago.</i> [They saw a crocodile and then didn't move back.]	L-HLLL

It is evident that both moods display the same tone pattern for forms and do so without an object concord. The tone pattern of the subject concords and verb stems is influenced by neither the negative morpheme nor the object concord.

Table 4: Negative with an object concord

Conditional mood	Pattern	Consecutive mood	Pattern
<i>Kgaka yá se hwé mae ga a bole.</i> [If the guineafowl dies, the eggs will rot.]	H-H	<i>Pula e nele kgaka yà sè hwè.</i> [It rained and then the guineafowl did not die.]	L-L
<i>Bá sè é bóné ba ka se hwe.</i> [If they don't see it, they won't die.]	H-HH	<i>Ba tsene bà sè é bònè.</i> [They entered and then didn't see it.]	L-HL
<i>Wá sè é tímètšé o ka se hwe.</i> [If you don't lose it, you won't die.]	H-HLH	<i>O wele à sè é tímètšè.</i> [He fell down and then didn't lose it.]	L-HLL
<i>Wá sè é šúthèlélé o ka se phele.</i> [If you don't move out of its way, you won't survive.]	H-HLHH	<i>Ba e bone bà sè é šúthèlèlè.</i> [They saw it and then didn't move out of its way.]	L-HLLL

The tone patterns are the same as for forms without an object concord. In all instances, the tone of the object concord is high. The same applies for the verb stems. The tonal patterns of the conditional mood remain unchanged, regardless of the morphological environment in which they appear. The conditional verb stem is found to be associated with a high tone, as opposed to the low-toned consecutive verb stem, as shown above. In the quadrisyllabic verb stems of the conditional and consecutive, the third and the fourth syllables display the patterns HH and LL respectively.

Conclusion

In all the examples presented in this article, the conditional verbs are identical in structure to all the verbs of the consecutive mood. However, they convey different meanings as a result of differences in tone. This does not come as a surprise because it is a well documented fact that 'difference in tone between words, which have exactly the same shape, results in a difference in meaning (Louwrens, 1994:199). In each of the examples of the conditional mood presented in this article, one high tone, and in some cases more than one high tone, is assigned to the stem.

The first conclusion reached in this investigation is that, structurally, the conditional mood is decidedly like the consecutive mood of Northern Sotho. Yet, although these two verb categories display a comparable form, they can be regarded as belonging to or indicating two different moods, since tone differs in each case. This difference in tone accounts for the fact that in the conditional mood the verb expresses conditions, whereas in the consecutive mood the verb conveys consecutive or resultant actions. The conditional is recognised by a high-toned subject concord and verb ending, while the consecutive mood is characterized by a low-toned subject concord and a verb ending.

From the above, it is evident that tone is an important feature of Northern Sotho; one that distinguishes the conditional mood from the consecutive mood. In this language a thorough understanding and proper use of tone is therefore imperative for conveying and understanding the exact meaning of utterances (both individual words and verbs).

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THE MULTILINGUAL COMPOSITION OF NORTHERN NDEBELE*

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Abstract

Northern Ndebele is a language that has developed out of a mixture of different languages. This is the result of the prolonged contact that the Northern Ndebele people had with other languages during their earlier history when their ancestors were searching for an area of their own to settle in. There is little doubt that Northern Ndebele is basically still a Nguni language, even though its sound and grammatical system is interspersed with influences from other non-Nguni languages such as Northern Sotho and Tshivenda. This multilingual composition of Northern Ndebele typifies this language as being radically different from any of the other Nguni languages. The main objective of this paper is to illustrate and discuss this linguistic diversity or multilingual character of Northern Ndebele.

Introduction

Northern Ndebele is one of two Ndebele languages spoken in South Africa. The other Ndebele language, Southern Ndebele, is one of South Africa's eleven official languages and is known officially as isiNdebele. Northern Ndebele is spoken mainly in the Mokopane (formerly known as Potgietersrus) area in the Limpopo Province. It is also found in some areas in the Northwest Province, notably Hammanskraal, as well as in some of the townships surrounding Pretoria. Although these languages are both Ndebele languages, they are by no means variant forms of the same language. In an earlier publication (Wilkes, 2001:310) convincing evidence was presented showing that these two Ndebele speech forms are not dialectical forms of the same language as many people assume, and that each of them is, in fact, a language in its own right.

Theories concerning the history of the Northern Ndebele people

Unlike in the case of Southern Ndebele, the history of the Northern Ndebele people is clouded in uncertainty. Some authors, for instance, Ziervogel (1959:5), claim that the Northern Ndebele people originated from Zimbabwe (formerly Rhodesia). Others, such as Van Vuuren (1983:13), De Beer (1986:32) and Skhosana (1996:6), maintain that they and their southern counterparts are the descendants of a common ancestral chief known as Musi, who, at the beginning of the nineteenth century, resided with his followers in an area near Pretoria called KwaMnyamana. As a result of a succession struggle among Musi's five sons, the Ndebele people

broke up into two main groups, as well as into a number of smaller groups. One of the main groups, under the leadership of one of Musi's sons, Mthombeni, left their original settlement area at KwaMnyamana and moved northwards before ultimately settling among some Northern Sotho tribes in the vicinity of the present day Mokopane (formerly Potgietersrus). Here, presumably a further split took place (De Beer, 1986:33). This resulted in a number of Mthombeni's followers' leaving the main group and moving away, first in an easterly direction to where Phalaborwa is today and from there northwards to Zimbabwe, before returning via Vendaland to their present home in the Mokopane area. The second main Ndebele group, under the leadership of Nzunza, also left their home at KwaMnyamana and moved eastwards before settling in an area not far from where the town of Belfast is today (Skhosana, 1996:18).

There is also a third opinion concerning the history of the Northern Ndebele people that prevails among some of the elderly Northern Ndebele speakers. These people dispute the claim that the Northern Ndebele people are the descendants of paramount chief Musi, or that some of their ancestors ever moved as far north as Zimbabwe as some authors allege. They maintain that their ancestral home was in the vicinity of the Drakensberg in KwaZulu-Natal. Some time during the 16th century, their ancestors, for some reason or other, decided to abandon their home and moved northwards. However, they did not leave in a single group under the leadership of an ancestral chief (*nkxosi*) as one would assume, but in separate groups, each group under the leadership of a headman or *nduna*. Their journey initially took them to Swaziland, where they stayed among the Swazis for a long time before they moved to the area where the Southern Ndebele people had settled under the leadership of chief Mabhoko.

This area is in the vicinity of where the town of Belfast is today. From there they went via Phalaborwa to Venda, where they apparently also stayed for a fairly long time. (According to one of the spokespeople, the town Sibasa is named after a well-known Northern Ndebele chief, Sibasa (Ziervogel, 1959:6). For some reason, they then decided to leave Venda and moved southwards to the Mokopane area in the Northern Province, where they settled among Northern Sotho-speaking tribes. This is still their main settlement area today. (A smaller group apparently decided to move further southward and eventually settled in the North West Province in a predominantly Setswana-speaking area known today as Hammanskraal. Their descendants still live in this area.)

It is difficult to say which, if any, of these three theories is the truth or even partially the truth, especially as all three possibilities are shrouded in uncertainty. Suffice it to say that the second theory seems to have the most adherents and that it is also the theory that is currently accepted by several anthropologists (for example, Coetzee [1980] and De Beer [1986]) as the most likely scenario. However, from a linguistic point of view, the last mentioned theory also seems to have some

credibility, especially as it is the only one that accounts for the influence of siSwati in the linguistic system of Northern Ndebele.

This brings us to the main objective of this paper namely to illustrate and discuss the linguistic diversity or multilingual character of Northern Ndebele

According to Ziervogel (1959:11), it is possible to distinguish three elements in the composition of Northern Ndebele, namely (a) a Sotho element, (b) a Nguni element and (c) an element of unknown origin. However, further investigation has shown that a possible fourth element can be added to the three elements mentioned above, namely, a Tshivenda element. The multilingual composition of Northern Ndebele typifies this language as being radically different from any of the other Nguni languages. In the following discussion, the focus falls on the multilingual make-up of Northern Ndebele.

The multilingual character of the Northern Ndebele lexicon

The non-existence of dictionaries or of any other written material for that matter in Northern Ndebele, bar Ziervogel's Grammar of Northern Ndebele (Ziervogel, 1959), makes it difficult to get a clear idea of what the content of the lexicon of this Nguni language really looks like. However, listening to the language and reading the Northern Ndebele texts contained in Ziervogel's work (Ziervogel, 1959:180 *et seq.*), one is immediately struck by the many words in this language that are not of Nguni origin. The majority of these adoptives, of which many can be regarded as basic vocabulary, hail from Northern Sotho, the main language of the surrounding tribes. The following are only a few examples of the many Northern Ndebele words that clearly are of Northern Sotho origin. (To illustrate the difference from their Nguni counterparts their equivalents in isiZulu are given in brackets.)

(1) Northern Ndebele	Northern Sotho	(isiZulu)	
<i>-butisa</i>	<i>botšiša</i>	(-buzā)	[ask]
<i>-thuntjha</i>	<i>thuntšha</i>	(-dubula)	[shoot]
<i>-thakxhala</i>	<i>thakgala</i>	(-jabula)	[be happy]
<i>mukxhalabe</i>	<i>mokgalabje</i>	(ikhehla)	[old man]
<i>nkoloyi</i>	<i>koloi</i>	(inqola)	[wagon/car]
<i>nkxo</i>	<i>nkgo</i>	(isitsha)	[vessel]
<i>mullo</i>	<i>mollo</i>	(umlilo)	[fire]
<i>ntjhelede</i>	<i>tšhelete</i>	(imali)	[money]
<i>likxhuwa</i>	<i>lekgowa</i>	(umlungu)	[white person]
<i>nkhudu</i>	<i>khudu</i>	(ufudu)	[tortoise]
<i>marixa</i>	<i>marega</i>	(ubusika)	[winter]
<i>sixwaxa</i>	<i>segwagwa</i>	(isele)	[frog]
<i>nng'weji</i>	<i>ngwetši</i>	(umakoti)	[daughter-in-law]

The formal relationship between the adopted words and their Northern Sotho counterparts is not always as transparent as in the examples given in (1) above. Compare, for instance, the following examples in this regard:

(2) Northern Ndebele	Northern Sotho	(IsiZulu)	
<i>nnango</i>	<i>nako</i>	(<i>isikhathi</i>)	[time]
<i>-khumbela</i>	<i>kgopela</i>	(<i>-cela</i>)	[request]
<i>gaxune</i>	<i>kaone</i>	(<i>kangcono</i>)	[better]
<i>mbhijo</i>	<i>pitšo</i>	(<i>imbizo</i>)	[meeting]
<i>ngosha</i>	<i>koša</i>	(<i>ingoma</i>)	[song]

The reason for this less transparent formal relationship between Northern Ndebele loan words and their donor counterparts in Northern Sotho is because an adopted word is normally adapted to the phonological, morphological and the orthographic system of the 'borrowing' language. The fact that Northern Ndebele is a Nguni language and Northern Sotho is a Sotho language explains why the formal features of an adoptive word in Northern Ndebele are sometimes so radically different from those of its counterpart in Northern Sotho.

The difference in the way Ur-Bantu sound patterns manifest themselves in these languages is a further factor that could be responsible for the formal difference that sometimes occurs between the adoptive word and its donor counterpart. If one does not take these factors into account, it becomes difficult (if not impossible) to determine whether an adoptive word in Northern Ndebele is indeed derived from its Northern Sotho counterpart. It is not the intention here to give a complete outline of how adoptives from Northern Sotho are integrated in Northern Ndebele.

A single example will therefore suffice to illustrate what this adoptive process in Northern Ndebele entails. For instance, the Class 9 noun *nnango* [time] in Northern Ndebele is clearly a non-Nguni word, as it does not occur in any of the other Nguni languages. It could therefore be an adopted word from Northern Sotho. However, when one compares this word with its Northern Sotho counterpart *nako* [time], which is also a Class 9 noun, there does not seem to be any formal relationship between the two, at least not at first glance. This implies that *nnango* could have originated from another (unknown) language. However, when one compares these two words at a deeper level, by taking into account the various differentiating factors mentioned above, the underlying formal relationship between these words becomes apparent. This can be explained as given below:

The formal difference between these words is partially the result of the fact that all Class 9 nouns in Northern Ndebele take the class prefix **n-** (or **m-**) (< Ur-Bantu **ni-**), while in Northern Sotho it is only Class 9 nouns with monosyllabic stems that do so. It is also partially because the primary Ur-Bantu nasal compound **ng** [ŋg] changes to [ŋḡ] in Northern Ndebele, but becomes a voiceless velar explosive **k** [k^h] in Northern Sotho. This derivational process can be linearly illustrated as follows:

(3) B. *ni-nangu* > N.N. (*n-nango* >) *nnango* > N.S. *nako*

Sometimes it is only through the medium of Ur-Bantu that one is able to determine that a Northern Ndebele adoptive originated from Northern Sotho. For instance, it is only Ur-Bantu that reveals that the Northern Ndebele adverb *kambhe* [ʰambʰY] [again] originated from the Northern Sotho adverb *gape* [xap^hY] because B. /ka/ is always equal to N.N. /kha/ or /ʰa/ and N.S. /xa/ while the nasal compound B. /mb/ is always equal to N.N. /mʰ/ and N.S. /p^h/, thus B. /kambY/ = N.N. [ʰambʰY] = N.S. /xap^hY/.

Although this method of comparison accounts for many of the formal differences that occur between loan words in Northern Ndebele and their donor counterparts in Northern Sotho, it unfortunately does not account for these differences in all instances. In this regard, consider, for instance, the Northern Ndebele adoptive -*thobala* [sleep] with its Northern Sotho counterpart *robala* [sleep]. There is no phonological rule in either Northern Ndebele or Ur-Bantu that explains why Northern Sotho /r/ should become /th/ in Northern Ndebele. Although /r/ is not a common Nguni sound, it is not unfamiliar in Northern Ndebele. It occurs here as part of the nasal compound /nr/ (cf. *munru* [person]) as well as in certain loan words from Northern Sotho, as for instance in -*ri* [say] and -*ribha* [cut] from respectively *re* [say] and *ripa* [cut] in Northern Sotho. Where Northern Ndebele and Northern Sotho share the same sound, it is obviously not necessary for any sound change to occur. Still one finds that this is not always the case.

Although Northern Sotho undoubtedly forms the main source of Northern Ndebele's adoptives, it does not account for all the adoptive words in this language. There are several non-Nguni words in Northern Ndebele whose origin is unknown. One of the most conspicuous of these words is no doubt the verbal stem -*sumaela* (or -*sumayela*) [talk], whose origin still remains one of the mysteries in the Northern Ndebele lexicon.

Finally, a surprising feature of the Northern Ndebele lexicon is that, as far as can be ascertained, it does not include any adoptives from Tshivenda. This obviously casts some doubt on the Northern Ndebele's erstwhile 'Venda connection' that one of the theories on the history of the Northern Ndebele people referred to earlier, alleges.

The multilingual character of the Northern Ndebele sound system

In the previous paragraphs, reference was made to the many borrowed words that occur in Northern Ndebele's lexicon. One of the effects of widespread borrowing is that it may introduce new phonemes into the borrowing language. This is exactly what has happened in Northern Ndebele, where extensive borrowing from especially the neighbouring Northern Sotho language has led to the introduction of several new phonemes into the sound system of this language, in other words,

phonemes that do not form part of the original Northern Ndebele phonemic stock. However, Northern Sotho is not the only language that has contributed to the phonemic inventory of Northern Ndebele. Tshivenda is another language that may have done so, as the sound system of Northern Ndebele includes several phonemes that are foreign to the Nguni languages but are typical of Tshivenda.

Another unique feature of Northern Ndebele's phonology is that it contains a number of sounds that are peculiar only to this language. These sounds do not occur in any other Nguni language or in any of the other non-Nguni languages that Northern Ndebele has ever been in contact with. They are the result of the diachronic development of Northern Ndebele's own phonology. Most of Northern Ndebele's nasal compounds fall in the latter category. Finally, reference must also be made to the undisputable influence that siSwati has had on Northern Ndebele's phonology. In the following paragraphs more attention will be paid to the language diversity in the sound system of this unique Nguni language, Northern Ndebele. The contribution of Northern Sotho to the sound system of Northern Ndebele is examined first.

Speech sounds from Northern Sotho

An examination of the recently revised sound system of Northern Ndebele (PanSALB, 2001) reveals that approximately ten of the 'foreign' speech sounds found in this language have their origin in Northern Sotho. Among the more conspicuous sounds in Northern Ndebele that have been adopted from Northern Sotho are the following:

The bilabial fricative /β/

This is a typical Sotho sound which does not occur in any of the Nguni languages other than in Northern Ndebele, where, for some unknown reason, it has replaced the traditional Nguni implosive phoneme /C/. Consider the following examples in this regard:

(4)	-buya	[βuja]	[return]	(cf. isiZulu [Ouja])
	-bona	[βQna]	[see]	(cf. isiZulu [OQna])
	-baba	[βaβa]	[be acrid]	(cf. isiZulu [CaCa])

The aspirated velar affricate [kxh]

This very typical Sotho sound is represented by **kg** in the Northern Sotho orthography. In Northern Ndebele this sound occurs either as an aspirated velar affricate **kxh** outside nasal compounds or as an ejective velar affricate in the nasal compound **nkx** [ŋkx^h]. It not only occurs in loan words from Northern Sotho but also in a few traditional Northern Ndebele words, where it has replaced (albeit in a seemingly inconsistent way) the aspirated plosive Nguni phoneme /kh/. Consider, for instance, the following examples in this regard: (Note that although this

affricate is aspirated in Northern Sotho, its aspiration is not orthographically indicated):

(5)	<i>-phakxhama</i>	[awaken]	(cf. N.S. <i>phakgama</i>)
	<i>likxhuwa</i>	[white person]	(cf. N.S. <i>lekgowa</i>)
	<i>mukxhwa</i>	[manner]	(cf. N.S. <i>mokgwa</i>)
	<i>mukxhondo</i>	[assegai]	(cf. isiZulu <i>umkhonto</i>)
	<i>-kxhetha</i>	[choose]	(cf. isiZulu <i>-khetha</i>)
		but:	
	<i>-khambha</i>	[walk]	(cf. South Ndebele <i>-khamba</i>)
	<i>-khumbhula</i>	[remember]	(cf. isiZulu <i>-khumbula</i>)

In a few examples, the Northern Sotho **kg** has been substituted by **kh** in Northern Ndebele, as for example in: *-khumbhela* < N.S. *-kgopela* [request].

In combination with the homorganic nasal [ŋ], the sound /**kx^h**/ becomes an ejective affricate /**kx^h**/, as for instance in the following Class 9 nouns:

(6)	<i>nkxomo</i>	[ŋkx ^h mQ]	[beast]
	<i>nkxosi</i>	[ŋkx ^h osi]	[chief]

Clicks

Even though Northern Ndebele is basically a Nguni language, it does not have any words with click sounds. There are, however, a small number of words in this language that are nearly similar in form to that of their counterparts in isiZulu and Southern Ndebele, except that the clicks **q** and **ch** have been replaced in Northern Ndebele by the sound [kx^h]. Compare the following examples in this regard:

(7)	IsiZulu/Southern Ndebele		Northern Ndebele
	<i>iqanda</i>	[egg]	<i>likxanda</i>
	<i>-qeda</i>	[finish]	<i>-kxeja</i>
	<i>-qinisile</i>	[be truthful]	<i>-kxinisile</i>
	<i>ubuchopho</i>	[brain]	<i>bukxopho</i>

The velar fricative /x/

This sound, represented in the Northern Sotho orthography by **g**, is written as **x** in Northern Ndebele, for instance, in the following examples:

(8)	<i>nnaxa</i>	[land]	(cf. N.S. <i>naga</i>)
	<i>marixa</i>	[winter]	(cf. N.S. <i>marega</i>)

Other speech sounds that are foreign to the Nguni languages and that Northern Ndebele has acquired from Northern Sotho include the aspirated alveolar affricate **tsh** [tsh] as in *-tshwenya* [worry], the aspirated lateral fricative **tlh** [tlh] as in

mutlangana [boy], the radical pre-velar fricative [h̥] as in *lehumo* [wealth], the homorganic aspirated nasal compounds **nk**h [ŋkh] as in *nkhudu* [tortoise] and **mp**h [mph] as in *mphendulo* [answer], and finally the velar nasal [ŋ] that occurs outside of nasal compounds and is written as **ngh** in the normal Northern Ndebele orthography, for instance, *-nghwaya* [scratch].

Speech sounds from Tshivenda

Speech sounds from Northern Sotho are not the only foreign ones in the Northern Ndebele sound system. There are also a number of sounds that seem to be of Tshivenda origin, as they do not occur in any of the other languages that the Northern Ndebele people were presumably in contact with in the past. These sounds include the interdental sounds [θ], [t̪] and [d̪], which have replaced their alveolar counterparts in Northern Ndebele and also the alveolar affricate [dʒ]. Consider the following examples in this regard:

(9)	<i>mbhuti</i>	[mʙuθ̪i]	[goat]
	<i>yenta</i>	[jɛnt̪a]	[do]
	<i>mudzukxwa</i>	[mudzukx̪wa]	[manure]

What is puzzling about these interdental sounds from Tshivenda is that, for no apparent reason, they have replaced their alveolar counterparts [n], [t] and [d] in Northern Ndebele. This is contrary to what normally happens when a language acquires speech sounds from another language. Such sounds are never introduced into the sound system of the borrowing language as separate units; they usually form part of a greater entity, for instance, a word. Their occurrence in the recipient language is usually confined to the borrowings of which they form part. However, while this holds true for many borrowed sounds in Northern Ndebele, it does not hold true for all of them. A good example in this regard is the borrowed bilabial fricative [β] from Northern Sotho that in Northern Ndebele has replaced a typical Nguni sound, namely the bilabial implosive phoneme [ɓ]. (See for instance the examples given in (4) above.) The reason for this seemingly unnecessary ‘swopping’ of sounds is not known. Further research in this regard may throw more light on this interesting phenomenon.

Speech sounds peculiar to Northern Ndebele

Apart from the speech sounds adopted from other languages, Northern Ndebele also has a small number of sounds that are the result of the diachronic development of its own phonology. Most of Northern Ndebele’s primary as well as secondary nasal compounds fall in this category. These unique compounds differ from their counterparts in the other Nguni languages in that, whereas in the other Nguni languages the second member in these compounds is a voiced explosive, it

has become a devoiced explosive in Northern Ndebele. Compare the following examples in this regard:

(10)	Northern Ndebele		Southern Ndebele		
	- <i>khambha</i>	[khambʰa]	- <i>khamba</i>	[khamba]	[walk]
	- <i>phendula</i>	[phendula]	- <i>phendula</i>	[phendula]	[answer]
	- <i>thenga</i>	[thYŋ ⁰ a]	- <i>thenga</i>	[thYŋ`a]	[buy]
	<i>mbhuti</i>	[mbuʰi]	<i>imbuzi</i>	[imbuzi]	[goat]

A possible explanation for the devoicing in the nasal compounds of Northern Ndebele is that these compounds are developing in the direction of their Sotho counterparts, which are all voiceless single phonemes. In terms of this proposition, it is possible that, for instance, the Northern Ndebele primary nasal compounds /ŋ⁰/, /ndʰ/ and /mbʰ/ might eventually become ejective plosive phonemes, like their counterparts in Northern Sotho. Compare the following examples in this regard:

(11)	IsiZulu	Northern Ndebele	Northern Sotho	
	[thYŋ`a]	[thYŋ ⁰ a]	[rYk ^ɛ a]	[buy]
	[thanda]	[thanda]	[rat ^ɛ a]	[like]

Speech sounds from foreign origin(s)

One of the most noticeable speech sounds found in Northern Ndebele is the so-called *ndrondroza* nasal compound /nr/ which is the Northern Ndebele version of the Ur-Bantu secondary nasal compound /nt/. According to Ziervogel (1959:29), Northern Ndebele also has a nasal compound /ndr/ as a variant of /nr/ and a nasal compound [ndr] for the Ur-Bantu nasal compound [nd]. However, in a fairly recent investigation that I undertook among the Northern Ndebele people, I found that only the compound /nr/ is still used in modern speech. Why and when the other *ndrondroza* nasal compounds disappeared is not known, as no earlier records of this language bar Ziervogel's grammar (Ziervogel, 1959) exist. The following are a few examples of Northern Ndebele words with the /nr/ nasal compound:

(12)	<i>banru</i>	[people]	<i>nraba</i>	[mountain]
	<i>nrethe</i>	[locust]	<i>tinro</i>	[things]
	<i>nronga</i>	[knobkerrie]	<i>nrengo</i>	[price]

The multilingual character of Northern Ndebele's phonology

It is not only the lexicon and sound system of Northern Ndebele that have been influenced by other languages. Its phonology too contains several features from other languages, notably from Northern Sotho and siSwati. The more salient phonological features that Northern Ndebele has acquired from these two languages are discussed below.

Phonological features from Northern Sotho

'Assimilation of b'

A prominent phonological feature that Northern Ndebele has evidently acquired from the neighbouring Northern Sotho language is the so-called 'assimilation of b' rule. According to this rule, whenever the syllable **mu-** precedes the bilabial consonant **b**, the assimilation of the b to the nasal **m** of this syllable is obligatory, giving rise to the sequence **mm**, as for instance in the following examples:

- (13) *ntammona* (< n-ta-**m(u)**-bona) kusasa [I shall see him tomorrow]
bammambhe (< ba-**m(u)**-bambhe) kuitolo [they caught him yesterday]
mmuso (< mu-**b**uso) [government]

Juxtaposition of vowels

A remarkable feature that Northern Ndebele phonology has acquired from Northern Sotho is that it allows the juxtaposition of vowels to occur within the boundaries of the same word. This is a feature typical of the Sotho languages, but atypical of the Nguni languages, where vowel juxtaposition in the same word very seldom occurs. Consider the following Northern Ndebele examples in this regard:

- (14) *naiyise* [and his father], *siyaisaba* [we are afraid of it], *kuitolo* [yesterday]

The syllabification of the class prefix of Class 9

Northern Ndebele, just like its Northern Sotho counterpart, syllabifies its Class 9 prefix when it occurs before monosyllabic stems, for instance, in the following examples. (Note that the double nasal represents syllabification.)

- (15) *nnja* [dog]
nnkxo [vessel]
nnro [thing]
mmvu [sheep]

This is a phonological feature that is unknown in all the other Nguni languages, which implies that the Northern Ndebele people must have acquired it from their Sotho-speaking neighbours.

Phonological features from siSwati

Northern Ndebele has acquired two important phonological features from siSwati. They are the following:

The tekela feature

The Nguni languages can be divided into two phonologically distinct groups, the so-called *zunda* languages and the so-called *tekela* languages. Basically, this means that whereas the *zunda* languages use the fricative phoneme /z/, the *tekela*

languages use the explosive phoneme /t^ɛ/. IsiZulu is an example of a *zunda* language while siSwati is an example of a *tekela* language. But how does this affect Northern Ndebele? If the Northern Ndebele people and their Southern Ndebele brethren are of the same stock, as most linguists and anthropologists claim, then it implies that in the beginning at least, Northern Ndebele must have been a *zunda* language, just as Southern Ndebele still is today. If this is true, then there is only one way in which Northern Ndebele could have acquired its current *tekela* status, and that is through the prolonged contact of its speakers with siSwati, which is the only other *tekela* language spoken in South Africa. This would also confirm the opinion held by some of the older Northern Ndebele speakers, who claim that their ancestors stayed among the Swati people for a lengthy period of time.

The only difference between siSwati and Northern Ndebele, as far as the *tekela* feature is concerned, is that whereas siSwati employs the alveolar explosive /t^ɛ/, Northern Ndebele employs the interdental explosive /t̪^ɛ/. Compare the following examples in this regard:

(16) SiSwati	Northern Ndebele	
+ [t ^ɛ]	+ [t̪ ^ɛ]	
<i>umfati</i>	<i>mufati</i>	[woman]
<i>litinyo</i>	<i>litinyo</i>	[tooth]
<i>emanti</i>	<i>mmanti</i>	[water]
<i>imbuti</i>	<i>mbhuti</i>	[goat]

'Substitution of e'

This is another phonological feature that Northern Ndebele appears to have acquired from siSwati. In terms of the 'substitution of e' rule, the combination of the vowels **a** + **u** does not produce the vowel **o** as is the general phonological rule in all the *zunda* Nguni languages, but the vowel **e**. (This is the reason why this rule is traditionally referred to as the 'substitution of e' rule.) Northern Ndebele in all probability acquired this rule from siSwati when it changed from a *zunda* language to a *tekela* language. An important difference between Northern Ndebele and siSwati, as far as this rule is concerned, is that its application in Northern Ndebele is much more restricted than it is in siSwati. In Northern Ndebele its usage is confined to the possessive concords and to the formatives *na-* and *ga-* while in siSwati it occurs in all instances where **a** and **u** coalesce. Compare the following Northern Ndebele examples in this regard:

(17)	<i>gemukxhwa</i> (< <i>ga</i> (u) <i>mukxhwa</i>)	[with a knife]
	<i>nebuyalwa</i> (< <i>na</i> (u) <i>buyalwa</i>)	[and the beer]
	<i>tinjesi tekufuthumele</i> (< <i>ta</i> (u) <i>kufuthumele</i>)	[warm jerseys]

The multilingual character of Northern Ndebele's morphology

Many of the morphological features that distinguish Northern Ndebele from the other Nguni languages are the result of borrowings from other non-Nguni languages, notably from Northern Sotho and Venda and also from unknown source(s). There are a wide variety of such features in Northern Ndebele's morphology, of which the following are some of the more salient ones:

From Northern Sotho

Incorporation of nouns borrowed from Afrikaans and English into Class 9

The majority of nouns borrowed from English and Afrikaans are normally incorporated into three noun classes in the Nguni languages, with the exception of Northern Ndebele. They are Class 6 and what Canonici (1990:52 *et seq*) terms Subclasses 3a and 9a. The subclasses all have the same grammatical affiliations as their main classes, except that, in the case of Class 9a, its noun prefix is slightly different to that of its main class, Class 9. This implies that the subclass uses the same concordial morphemes as its main class. In the Sotho languages, on the other hand, the majority of such loan words seem to be channelled to Class 9. These languages apparently do not distinguish any subclasses for borrowed nouns. The same situation, by and large, prevails in Northern Ndebele, where the great majority of nouns borrowed from Afrikaans and English are incorporated into Class 9. Consider the following examples in this regard:

(18)	<i>ntafula</i>	[table]	(< Afr. <i>tafel</i>)
	<i>nrula</i>	[ruler]	(< Eng. ruler)
	<i>nsaka</i>	[sack]	(< Afr. <i>sak</i>)
	<i>njamu</i>	[jam]	(< Eng. jam)
	<i>mpere</i>	[horse]	(< Afr. <i>perd</i>)
	<i>mbhayisikili</i>	[bicycle]	(< Eng. bicycle)
	<i>mbuka</i>	[book]	(< Afr./Eng. <i>boek</i> / book)

Formation of the relative construction

According to Ziervogel (1959:72), Northern Ndebele has two verbal relative constructions, a Sotho type of relative and a Nguni type which is less frequently used. The former is reminiscent of the direct relative construction in (Northern) Sotho and consists of a demonstrative pronoun (presented in bold below) followed by a verb or a non-verbal predicative in the situative mood, for example:

(19)	Northern Sotho	Northern Ndebele	
	<i>motho yo a šepelago</i>	<i>munru lo akhambha</i>	[a person that walks]
	<i>batho ba ba šomang</i>	<i>banru laba basebenta</i>	[people that work]
	<i>dikgomo tše di nwang</i>	<i>tikxomo leti tisele</i>	[the cattle that drink]
	<i>banna ba ba sa lweng</i>	<i>madoda la agalwi</i>	[the men who do not fight]

The negative of the potential mood

The negative of the potential mood in Northern Ndebele differs completely from its counterpart in the other Nguni languages. Compare the following isiZulu and Northern Ndebele examples in this regard:

(20) IsiZulu	Northern Ndebele	
<i>Angehambe manje</i>	<i>Agasikhambe njenje</i>	[She may not leave now]
<i>Bangehlale lapha</i>	<i>Bagasihlale lapha</i>	[They can/may not sit here]
<i>Ngingesebenze namhlanje</i>	<i>Ngasisebente nemuhla</i>	[I may not/cannot work today]

According to Ziervogel (1959:93), the Northern Ndebele potential negative form *gasi-* stems from the potential negative *ka se* in Northern Sotho, for instance, in *Nka se sepele* [I cannot/may not walk]. However, there is also the possibility that this form could have been derived from the potential negative form *nga si* in Tshivenda (Poulos, 1990:275), for instance, in Vha *ga si dzhene* [They may not enter], *Ni ga si dzule fhasi* [You (pl.) may not sit down].

The copulative prefix i-

Copulative predicatives in Northern Ndebele that appear in the situative mood usually take what Ziervogel (1959: 96) calls a copulative prefix *i-*, for instance, in the following examples (the copulative prefix is written in bold):

- (21) *Magadangali wafa kaMashashane aganamunswana, mukakhe iguMashashane.*
 [Magadangali died at Mashashane without a child, his wife being Mashashane.]
*Tikxomo leti **intetixulu** ntakho?*
 [Are the cattle (being big =) that are big yours?]
*Batlhangana laba **imavila** abasebenti*
 [The boys (being sluggards =) who are sluggards do not work.]

According to Ziervogel (1959:134), this copulative prefix becomes an invariable concord used for all classes when a deficient verb is employed. In such instances the *i* becomes a subject concord for both the deficient verb and its complement. Consider the following Northern Ndebele example in this regard:

- (22) *Maraba **ibe** isesemutlhangana* [Maraba was still a boy]

The copulative prefix/invariable concord is obviously not a feature of the Nguni languages, as no Nguni language, except Northern Ndebele, has such a concord. It is possible that Northern Ndebele could have acquired this morphological feature from Northern Sotho, as this language too has an invariable concord. It has the form *e-* and occurs in similar syntactic environments as the invariable concord in Northern Ndebele does. Compare the following Northern Sotho examples in this regard:

- (23) *Morwedi yoo e lego mosadi wa mang?* [The daughter that is the wife of whom?]
Ditaba tša letšatši leo e be e le tše šelešele [The affairs of that day were truly strange.]

From Tshivenda

The subject and object concord of the first person singular

The form of both these concords is *ngi* in all the Nguni languages, except isiXhosa and Northern Ndebele, where it takes the form *ndi*. There is, however, no evidence that these two languages have ever been in contact with each other, so that it is very unlikely that isiXhosa could have been the source from whence the Northern Ndebele concord *ndi* has originated. It is far more likely that Northern Ndebele has acquired the concord *ndi* and its variant forms from Tshivenda, as the different forms the subject and object concord of the first person singular have in Northern Ndebele are strongly reminiscent of those of their counterparts in Tshivenda. (See Poulos, 1990:213, 223) for the different forms of the subject and object concord of the first person singular in Tshivenda.)

The subject and object concord of the first person singular both have the same basic form in Northern Ndebele, namely *ndi* plus a variant form *N* which is a syllabic nasal that assimilates phonologically to the following consonant and is probably an abbreviated version of the concord *ndi*. The variant form *N* has a much wider distribution than the concord *ndi*, as it occurs everywhere except before vowels, semi-vowels and (inexplicably) before object concords. Consider the following examples in this regard:

- (24) The variant *ndi*: *Ndiyakhambha.* [I am walking.]
Tikxomo nditifumene kuMungali [The cattle I have received (them) from Mungali.]
- The variant *N*: *Bari mfanele mbulawe.* [They say I ought to be killed.]
Mina mbe (< ndibe) nri umunganami [I thought you were my friend.]

From unknown sources

The copulative prefix n-

Northern Ndebele has a unique copulative prefix *n* that is of unknown origin and that is used before possessive pronouns and adjectives that start with a consonant to which this prefix also assimilates. Consider the following examples in this regard:

- (a) Before possessive pronouns:
- (25) Class 2: *mbami (< n-bami) (batlhangana)* [they are mine (the boys)]
Class 5: *nlami (lihloka)* [it is mine (the axe)]

Class 10: *ntabo (tikxomo)* [they are theirs (the cattle)]

(b) Before adjectives:

(26) Class 2: *mbabandala bokxe* [they are all old ones (the people)]

Class 7: *nsesikxulu (sihlahla)* [it is a big one (the tree)]

Class 10: *ntetimbhi tokxe* [they are all ugly ones (the cattle)]

The locative possessive concord nng'a [ŋ:ŋǁa]

This prefix, whose origin is unknown, according to Ziervogel (1959:76), is used to express the idea of 'beside'. It consists of an initial syllabic nasal plus a (formative?) *-nga-*. It is used like an ordinary possessive concord, for instance, in the following examples:

(27) *nngesihlahla* (< *nnga-(i)sihlahla*) [beside the tree]

nngendlu (< *nnga -indlu*) [beside the house]

Conclusion

From a linguistic perspective, there can be little doubt that Northern Ndebele differs fundamentally in many ways from the other Nguni languages. It is a language that has developed out of a mixture of different languages. Despite its strong Northern Sotho base, the Northern Ndebele people still regard their language as (basically) a Nguni language. A clear indication of this is the unanimous way in which the participants in the many workshops that I conducted a few years ago on the development of the orthography and spelling rules of Northern Ndebele rejected the disjunctive way in which Ziervogel (1959) wrote this language. They all demanded that their language be written in the same way as the other Nguni languages, that is, conjunctively. The Northern Ndebele Spelling Rules (PanSALB, 2001) that emanated from these workshops are consequently very different from the ones that Ziervogel (1959) followed in his grammar of this language.

The Northern Ndebele people are currently involved in a serious battle to get their language recognized as an (official) regional language and, in addition, to obtain permission for their language to be taught in schools in Northern Ndebele-speaking communities. They are fully aware of the fact that without such recognition, further development of their language is unlikely to take place and that, in the long run, the inevitable result will be that their language will have little chance of survival. In a time where the endangerment and rapid death of many minority languages across the world is a matter of widespread concern, it is of great importance that every effort be made to prevent this language from

becoming extinct. African linguistics, in particular, will be that much the poorer if Northern Ndebele, with its unique and rich grammatical content, should one day fade into oblivion, just because its further development could not be sustained.

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CRAFTING A MULTIDIMENSIONAL RULER FOR THE COMPILATION OF SESOTHO SA LEBOA DICTIONARIES

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Abstract

The aim of this article is (a) to reflect on the contributions made by P.S. Groenewald to the field of lexicography in South Africa, focusing on the importance of determining the relative frequency of individual words in Sesotho sa Leboa, (b) to indicate how this initial basic need for knowing the frequency of use of words gradually grew and motivated the creation of text corpora, first for Sesotho sa Leboa, later for all official South African languages, (c) to illustrate how frequency counts and keywords in context can be used to improve dictionary compilation at the macrostructural and microstructural level, and (d) to utilise frequency counts for a novel cutting-edge dimension, namely to craft a multidimensional Ruler for the compilation of 'major Sesotho sa Leboa dictionaries' – such dictionaries being the Groenewald dream.

Senaganwa

Go hlama Sethaledi sa Tekanyo ya bontši sa go ngwala Dipukuntšu tša Sesotho sa Leboa. Maikemišetšo a taodišwana ye ke (a) go bonagatša dineo tšeo di dirilwego ke P.S. Groenewald mo thutong ya go ngwalwa ga dipukuntšu mo Afrika Borwa go lebeletšwe bohlokwa bja go laetša tswalano ya go tšwelela ga mantšu kgafetšakgafetša mo go Sesotho sa Leboa, (b) go bontšha ka moo motheo wo wa go nyaka go tseba tšhomišo ya tšwelelo ya mantšu kgafetšakgafetša e godilego ka dikgato gape e hlohleledišego tlhamo ya sešego sa mantšu sa dingwalwa, go thoma ka ya Sesotho sa Leboa gomme ka morago ya ba ya maleme ka moka a Afrika Borwa, (c) go laetša ka moo tšwelelo ya mantšu kgafetšakgafetša le mantšu a bohlokwa ka gare ga diteng a ka dirišwago go kaonafatša tlhamo ya pukuntšu go maemo a go beakanya le go hlaloša mantšu ka gare ga pukuntšu, gape (d) le go diriša tšwelelo ya mantšu kgafetšakgafetša maamong a mafsa a godimo, se se ra gore go hlama Sethaledi sa Tekanyo ya bontši ya go hlama

'dipukuntšu tše dikgolo tša Sesotho sa Leboa' – gomme dipukuntšu tša mohuta woo e tla ba tšona tša toro ya Groenewald.

Towards the first monolingual dictionary of Sesotho sa Leboa – a brief historical overview

In 1988 Prof. P.S. Groenewald, then Head of the Department of African languages at the University of Pretoria, approached the Human Sciences Research Council (HSRC) with a well-founded request to fund a multi-volume monolingual dictionary for Sesotho sa Leboa.⁶ This was envisaged as a major dictionary project similar to the *Woordeboek van die Afrikaanse Taal* (WAT), and a budget of approximately R 1 million per year was envisaged. The idea was well received and he was praised for the initiative, but no money was granted. The University of Pretoria was subsequently approached for funding and they undertook to contribute R 8 000 annually for a number of years. In addition, the University of Pretoria also provided comprehensive infrastructure in the form of an office, a telephone, a fax machine and up-to-date computer technology, as well as the free services of computer programmers. The then Departmental Northern Sotho Language Board regarded the project as a top priority and it was prepared to act as the controlling body.

An initial Dictionary Committee was formed, and supplemented from time to time, consisting of P.S. Groenewald, J. Maripane, M.J. Mojalefa, D.J. Prinsloo and B.P. Sathekge. These members worked on the dictionary in their spare time. At the end of the 1990s, a substantial amount of work was also done by G.-M. de Schryver. The annual cash allocation of R 8 000 was hardly enough to hire a typist for 360 hours per year, not to mention employing a single full-time lexicographer, but it was utilised in the most effective way to maintain the project. It was decided to compile a bilingual dictionary Sesotho sa Leboa to English first, later officially referred to as the *Sesotho sa Leboa Dictionary Project* (SeDiPro), as a forerunner to the envisaged main monolingual dictionary. The eventual main project only started in 1999 under the auspices of the Pan South African Language Board (PanSALB) and is currently managed by the Board of the Sesotho sa Leboa National Lexicography Unit (NLU) on the campuses of the University of Limpopo and the University of Pretoria, with V.M. Mojela as the Editor-in-Chief. Pilot dictionaries for both projects have already been published, namely *SeDiPro 1.0* (Prinsloo & De Schryver, 2000) and the *Pukuntšutlhaloši ya*

⁶ Note that some debate is going on whether the official name should be *Sesotho sa Leboa* [Northern Sotho] or *Sepedi*. Cf. respectively the Government Gazette, Number 22343, June 2001, page 23, versus the Constitution of the Republic of South Africa 1996 (as adopted on 8 May 1996 and amended on 11 October 1996 by the Constitutional Assembly), Section 6, point 1.

Sesotho sa Leboa 1.0 [Explanatory Sesotho sa Leboa Dictionary 1.0] (De Schryver, 2001) respectively.

Lexicographic difficulties faced by the pioneers

It has often been mentioned that dictionaries for the African languages lack a solid lexicographic tradition.⁷ Gouws (1990:55) says that these dictionaries are unfortunately ‘the products of limited efforts not reflecting a high standard of lexicographical achievement’. The compilation of a monolingual dictionary for Sesotho sa Leboa had never been attempted before. Bilingual dictionaries such as Ziervogel and Mokgokong’s (1975) *Comprehensive Northern Sotho Dictionary*, as well as a number of other Sesotho sa Leboa to English or Sesotho sa Leboa to Afrikaans dictionaries by Kriel, for example *The New English – Northern Sotho Dictionary* (Kriel, 1976⁴) or the *Pukuntšu woordeboek* (Kriel, 1983³) respectively, did exist and could be used as guides. A detailed overview listing all major (mostly bilingual) dictionaries for Sesotho sa Leboa can be found in the Addendum.

Dictionaries such as those of Ziervogel and Mokgokong or those of Kriel, however, had been compiled according to the so-called ‘traditional method’: although appreciating the many virtues of these pioneering works, they were written solely on intuition, without any lexicographic planning, policies for inclusion versus omission of words, or knowledge of lexicographic problems unique to the African languages in general or to Sesotho sa Leboa in particular. In this regard, Snyman (1990:preface), for instance, honestly admits that ‘common and even essential words may easily be omitted during the compiling of a dictionary’, simply because they were not encountered by the lexicographer.

This means that no sound strategy for the inclusion or omission of lemma signs was available or employed at the time. Today it is generally accepted that setting up a dictionary’s lemma-sign list, or in terms of Tomaszczyk (1983:51) ‘to decide what to put in the dictionary and what to exclude’, is the first major problem with which any lexicographer is confronted. Gove (1961³:4a) builds the selection to be made on the term *usefulness* as ‘determined by the degree to which terms most likely to be looked for are included’.

Deciding on what to include and what to exclude also proved to be a major stumbling block for P.S. Groenewald and his team. For each candidate lemma sign, the members of the Dictionary Committee were often at odds when it came to its importance, and thus in deciding on inclusion versus omission on

⁷ Since this article is being submitted for publication in South Africa, necessary sensitivity with regard to the term ‘Bantu’ languages is exercised in the authors’ choice rather to use the term *African* languages. Keep in mind, however, that the latter includes more than just the ‘Bantu Language Family’.

the grounds of relative frequency of occurrence in Sesotho sa Leboa. An initial 3-point relative scale of high (H), medium (M) or low (L) importance / frequency was introduced and each member had to intuitively decide whether a particular lemma sign was H, M or L. In an effort to resolve disputes, in-between categories, namely H-M and M-L, were introduced. These were not very successful and, of course, in the end remained based on the intuition of a few individuals rather than on any scientific grounds or considerations by a large number of speakers and writers of the language.

With this one has arrived at the two core issues to be investigated in this article, namely the power and value of the lexicographer's intuition and the contribution of word-frequency studies to the compilation of Sesotho sa Leboa dictionaries. The latter is addressed first, by describing word-frequency studies for Sesotho sa Leboa from their very beginnings, and by illustrating their significance at the macrostructural and microstructural level. This is followed by a discussion of the design of a modern corpus-based tool, a true Ruler, to measure and regulate the compilation of Sesotho sa Leboa dictionaries. Corpus-based compilations are then briefly contrasted to the intuition that characterised lexicography until recently.

Word-frequency counts and the creation of corpora for the African languages – the early days

It stands to reason that a large balanced and representative collection of Sesotho sa Leboa texts (a corpus), is a prerequisite for assessment of word frequency. Collecting such texts on computer only became a possibility in the mid-1980s, with the advent of the personal computer (PC). Secondly, typing millions of Sesotho sa Leboa words manually into the computer was not a realistic option, given the fact that only 360 assistant hours were available per year for the entire project. In the early-1990s this problem was resolved by the introduction of Optical Character Recognition (OCR) software. This basically entails the scanning of written texts into computer memory. Initially, this new technology had several shortcomings, at least as far as the creation of a Sesotho sa Leboa corpus is concerned. The equipment was very expensive and the project could not afford to buy it and had to work on a beg-and-borrow basis. Furthermore, only predetermined sets of characters could be recognised (such as *Arial 10* or *Courier 12*) by first-generation OCR hard- and software, and just a small percentage of typed / printed Sesotho sa Leboa text that happened to match one of the built-in character sets could be recognised. Also, the initial scanners could only operate on loose single pages that literally moved through the body of the machine, similar to sheets of paper going through a modern-day printer. Especially problematic for Sesotho sa Leboa was that all occurrences of š were read as s and corrections had to be effected manually.

Fortunately, OCR hard- and software gradually improved: flatbed scanning hardware with automatic document feeder and programs such as OmniPage or Recognita, which even offer training facilities for enhanced recognition, were soon introduced. Trainable software solved, among other things, the recognition problem regarding *s* versus *š*. The corpus became known as the *Pretoria Sesotho sa Leboa Corpus* (PSC) and gradually grew from 156 000 running words or ‘tokens’ in 1990 (Prinsloo, 1991) to 5.8 million words a decade later (De Schryver & Prinsloo, 2001). The availability of a corpus opened doors to a variety of new research possibilities for and insights into lexicography, linguistics, translation studies, etc. In due course, corpora for *all* official South African languages were built at the University of Pretoria, with sizes averaging several million tokens per language.

The final but crucial missing link in the quest for frequency counts and the ability to study multiple occurrences of a single word in context was a computer program capable of actually sorting and counting words and capable of producing concordance lines. Such a program, based on Microsoft Access, was designed at the University of Pretoria and used up to 1999, when it was replaced by the commercial program *WordSmith Tools* (Scott, 1999). The availability of a Sesotho sa Leboa corpus and corpus query programs in the 1990s marked the real beginning of corpus-based African-language dictionaries.

The role of word-frequency counts and concordance lines at macrostructural and microstructural level

At this stage it was possible to generate the three crucial outputs for use in the dictionary project, namely (a) overall frequency counts, (b) distributions of those counts across the various sources or sub-corpora, and (c) concordance lines. The latter are also known as KWIC [keyword in context] lines, as they list numerous occurrences of a specific ‘node’ (being a word, part of a word, or even an entire phrase – including wild cards and Boolean operators) in context with ‘co-text’. Not only could the intuitive H, M and L as well as H-M and M-L labels of the early Dictionary Committee days now be replaced by sound corpus thresholds, the entire treatment of each article could also be approached with much sounder tools.

Indeed, when it comes to concordance lines, it can be argued that their consideration by the modern lexicographer is indispensable in compiling a better microstructure. Consider Table 1, which shows a sample of KWIC lines generated from PSC for *ntšha* [take out].

Table 1: Sample of concordance lines for the Sesotho sa Leboa word *ntšha* [take out]

#	Left co-text	Node	Right co-text
1	<i>bo bonala bo sa le gona. Ba mo tšea ba mo</i>	<i>ntšha</i>	<i>moleteng. Ge ba mo lebelediša ka seetša</i>
2	<i>ka gana ge e le yona ka re ke noko. O ile a</i>	<i>ntšha</i>	<i>mphaka wa gagwe wa bogale. Ka wona a</i>
3	<i>seatla sa yona. Ge ba goroga ke ge</i>	<i>letsatši le</i>	<i>ntšha nko. Ba gorogile ka mogobo wa nngalaba,</i>
4	<i>Ba tliše!” Phukubje ya tsena ka mphomeng ya</i>	<i>ntšha</i>	<i>tawana e tee ya e iša go mmagoyona, ya e</i>
5	<i>a ba Jabese wa ga Gileada. Bjale</i>	<i>phuthego ya</i>	<i>ntšha banna ba dikete tše lesome le metšo e</i>
6	<i>Ka lebaka la bodiidi le la bohumi kgadi yeo ya</i>	<i>ntšha</i>	<i>lentšu ya re: “Re tlo bona ge o ka tla wa</i>
7	<i>ke utswitšego thekethe ya Seila ya dipere ka yo</i>	<i>ntšha</i>	<i>tšhelete ka yona. O be a romilwe ke</i>

A single glance at the concordance lines for *ntšha* is sufficient to highlight possible senses and sub-senses such as the basic sense ‘to take out something’, for instance a knife in Line 2, ‘to pay / earn money’ (literally ‘to take out money’) in Line 7, or idiomatic uses in the sense of ‘the sun taking out its nose’ (that is ‘rise’) in Line 3, or ‘the congregation taking out men’ (that is ‘nominate / identify’) in Line 5. The indispensability of KWIC lines for compiling dictionary articles and the usefulness of such lines as a tool for writing definitions, as well as selecting translation equivalents and typical examples of usage, is described in detail in De Schryver and Prinsloo (2000b). Currently, concordance lines constitute the microstructural backbone of the compilation of the first comprehensive monolingual dictionary for Sesotho sa Leboa. Such lines were unfortunately not available to the early pioneers or to the Groenewald initiative.

In order to briefly study the power of a corpus at the macrostructural level, one can consider Table 2, which reflects frequency counts in four, relatively small, randomly selected different sub-corpora from PSC. Each of these sub-corpora consists of ten texts (varying in length), labelled Sub-corpus 1 to Sub-corpus 4. In Column 2 the total count or overall number of occurrences of each sample word in all four sub-corpora is given. Words such as *thuto* [lesson], *polelo* [language], *ngwala* [write], and so on, all occur with a relatively high count in each of the four sub-corpora. A high total count and general distribution across different sub-corpora is normally a strong recommendation for the inclusion of a particular word in a dictionary, be it as a lemma sign or as part of a microstructural treatment (in other words, inside a dictionary article).

Table 2: Random sample of corpus words *cum* frequency counts and their distributions across four different sub-corpora

Word	Total Count	Count Sub-corpus 1	Count Sub-corpus 2	Count Sub-corpus 3	Count Sub-corpus 4
<i>dingwe</i>	12	1	1	3	7
<i>gabotse</i>	20	3	12	4	1
<i>gomme</i>	7	3	2	1	1
<i>khwaere</i>	12	—	—	12	—
<i>kutu</i>	36	—	—	14	22
<i>lediri</i>	44	—	—	18	26
<i>maleme</i>	24	6	1	10	7
<i>ngwala</i>	23	1	8	5	9
<i>pedi</i>	13	2	6	—	5
<i>phuthego</i>	12	—	—	12	—
<i>polelo</i>	30	3	2	18	7
<i>potšišo</i>	41	—	30	10	1
<i>sefela</i>	12	—	—	12	—
<i>sekaseka</i>	13	1	8	4	—
<i>thuto</i>	64	1	3	25	35

Since *thuto* is fairly generally used in all contexts, its occurrence in all the sub-corpora is not unexpected. Its relatively higher occurrence in Sub-corpora 3 and 4 is also acceptable since these sub-corpora contain a larger proportion of academic texts. This is clearly evident for grammatical terms such as *lediri* [verb] and *kutu* [stem] for which the total counts of 44 and 36 respectively lie entirely within Sub-corpora 3 and 4. *Khwaere* [choir], *phuthego* [congregation] and *sefela* [hymn] have a high total count in this selection of relatively small corpora, but occur only in Sub-corpus 3, which includes religious texts.

The macrostructures of the initial bilingual project launched by P.S. Groenewald, and of dictionaries such as the *New Sepedi Dictionary* (Prinsloo & Sathekge, 1996), the *Popular Northern Sotho Dictionary* (Kriel *et al.*, 1997⁴) or *SeDiPro 1.0* (Prinsloo & De Schryver, 2000), were all based on such frequency counts. In the latter three dictionaries, words with overall counts of at least eight, five and four respectively in the ‘growing’ PSC (when PSC stood at 0.85 million, 1.83 million and 3.66 million words respectively; cf. Prinsloo & De Schryver, 2001:108), were considered for inclusion. All these dictionaries thus have macrostructures that were clearly dominated by word-frequency considerations.

In selecting the lemma-sign list of a dictionary on the basis of frequency of use, the lexicographer avoids a number of typical inconsistencies characteristic of dictionaries compiled in the traditional way. Compare, for example, the typical situation of the unequal treatment of ‘verb root *cum* verbal extensions’ in African-

language dictionaries, which results from a lemmatisation approach where lexicographers simply add the words, in this case those verbal derivations, which ‘happen to cross the compilers’ way’. In Table 3, four randomly selected verb stems that occur with a relatively high frequency in PSC, namely *dira* [make; do], *kwa* [hear; feel], *tseba* [know] and *fihla* [arrive; hide], are listed in respect of a number of derivations (Column 1) of these verb stems, together with an indication of their frequency counts in the 5.8-million-word PSC.

Table 3: Frequency counts of *dira*, *kwa*, *tseba* and *fihla*, and some of their verbal derivations, in the 5.8-million-word PSC

Frequency	13 983	12 187	11 140	8 070	45 380
Root →	<i>dira</i> 8 130	<i>kwa</i> 6 207	<i>tseba</i> 8 888	<i>fihla</i> 5 698	28 923
↓ Derivation					
+ perfectum	DIRILE 1 255	<i>kwele</i> 1 689	TSEBILE 326	<i>fihlile</i> 1 093	4 363
+ causative	<i>diriša</i> 1 186	KWEŠA 143	<i>tsebiša</i> 554	<i>fihliša</i> 171	2 054
+ passive	<i>dirwa</i> 1 039	KWEWA 131	<i>tsejwa</i> 0 TSEBJA 651	<i>FIHLWA</i> 17	1 838
+ applicative	<i>direla</i> 641	KWELA 271	<i>TSEBELA</i> 74	<i>fihlela</i> 841	1 827
+ reciprocal	<i>dirana</i> 8	<i>kwana</i> 1 169	<i>tsebana</i> 160	0	1 337
+ neutro-passive	<i>diraga</i> 866	<i>KWEGA</i> 18	<i>tsebeğa</i> 244	<i>FIHLEGA</i> 1	1 129
+ neutro-active	0	<i>kwala</i> 1 052	0	0	1 052
+ causative	0	KWEŠIŠA 918	<i>tsebišiša</i> 29	0	1 033
+ causative		<i>KWIŠIŠA</i> 86			
+ causative	DIRIŠWA 306	<i>KWEŠWA</i> 33	TSEBIŠWA	<i>FIHLIŠWA</i> 10	466
+ passive			117		
+ intensive	<i>diragala</i> 66	<i>kwagala</i> 288	<i>tsebagala</i> 2	0	356
neutro-active					
+ perfectum	DIRILWE 222	<i>KWELWE</i> 38	<i>TSEBILWE</i> 14	<i>FIHLILWE</i> 14	288
+ passive					
+ applicative	DIRELELA 21	<i>KWELELA</i> 33	0	<i>fihlelela</i> 135	189
+ applicative					
+ applicative	<i>diretše</i> 80	<i>KWETŠE</i> 42	<i>TSEBETŠE</i> 1	<i>fihletše</i> 39	162
+ perfectum					
+ applicative	DIRELWA 63	<i>KWELWA</i> 17	<i>TSEBELWA</i> 1	<i>FIHLELWA</i> 20	101
+ passive					
+ causative	<i>dirišana</i> 49	<i>KWEŠANA</i> 4	<i>TSEBIŠANA</i> 7	<i>fihlišana</i> 17	77
+ reciprocal					
+ neutro-active +	0	<i>KWALEGA</i> 1	<i>tsebaleğa</i> 63	0	64
neutro-passive					
+ neutro-active	0	<i>KWATŠA</i> 46	<i>tsebatša</i> 9	0	55
+ causative					

+ applicative + perfectum + passive	<i>dirētšwe</i> 38	0	0	FIHLETŠWE 14	52
+ transitive reversive	<i>dirolla</i> 11	0	0	0	11
+ causative + applicative	DIRIŠETŠA 2	KWEŠETŠA 1	<i>tsebišetša</i> 0	0	3
+ denominative + neutro-active + causative	0	0	<i>tsebafatša</i> 0	0	0
+ causative + intensive neutro-active	0	0	<i>tsebišagala</i> 0	0	0
+ neutro-active + intensive neutro-active	0	<i>kwalagala</i> 0	0	0	0

Words given in lowercase were either entered as lemma signs or treated in the microstructure in *The New Sesotho – English Dictionary* (Kriel, 1950), while those in uppercase were not. The first row reflects the total frequency counts of each stem and its verbal derivations. The final column indicates the total frequency counts for each type of verbal derivation. Both have been sorted in order of decreasing frequency.

When studying Table 3 as a whole, it is hard to explain why highly-used derivations, especially those with frequency counts higher than 100 (indicated in uppercase bold), such as *dirile* (1 255), *kwešiša* (918), *tsebja* (651), and so on, were omitted, and this at the expense of rather rare derivations, especially those lacking even a single occurrence in PSC (indicated in lowercase bold), such as *tsejwa* (0), *kwalagala* (0) or *tsebišetša* (0).

In a similar vein, Ziervogel and Mokgokong's (1975) *Comprehensive Northern Sotho Dictionary* could be criticised for including only five of the seven days of the week, missing out on *Mošupologo* [Monday] and *Mokibelo* [Saturday]. Ironically, these two days are among the three most-frequently-used days; and even belong to the top-3 000 words of the Sesotho sa Leboa lexicon (cf. De Schryver & Lepota, 2001:6, 37). A number of similar macrostructural inconsistencies in existing African-language dictionaries are discussed in great detail in De Schryver and Prinsloo (2000a:293-297). The recurrent theme is that words likely to be looked for were omitted, whilst precious dictionary space was utilised for words unlikely to be looked for by the target users, or thus that all these instances concern the lemma-sign list in terms of inclusion versus omission.

Focusing once more on Table 3, one could say that the omission of certain items such as *dirile*, *kwešiša* or *tsebja* versus the inclusion of other items such as *tsejwa*, *kwalagala* or *tsebišetša*, although occurring at a macrostructural level, actually corresponds to micro-elements of the macrostructure in the sense that these are dispersed *ad hoc* lemma signs which should be added or left out throughout the dictionary. Consequently, the problem of inconsistency also has a *macro-macrostructural* dimension, namely inconsistencies observed when zooming out and examining the dictionary as a whole. Such inconsistencies are normally detected when random sections of a dictionary are compared with each other. A typical inconsistency found for African-language dictionaries in this regard is the tendency to over-treat the initial sections or alphabetical categories of a dictionary and to under-treat the final ones. Such imbalances for Sesotho sa Leboa have, for instance, been reported in De Schryver and Prinsloo (2001:377-378) for Kriel's (1983³) *Pukuntšu woordeboek*. In this dictionary, it is clear that Kriel started off with great enthusiasm, lumping verbal and nominal derivations of a particular stem together, giving rather detailed grammatical guidance, and treating expressions and collocations extensively. The number of articles on page 2, a random page in the alphabetical category **A**, is 22. However, towards the end of the dictionary, Kriel not only changed his lemmatisation approach from lumping to splitting, he also limited the treatment per article to an absolute minimum. The number of articles on page 281, for example, a random page in the alphabetical category **S**, is 75 – thus three times more than for **A**.

It is interesting to note that the *opposite tendency* regarding this type of macro-macrostructural inconsistency is found in dictionary compilation for Indo-European dictionaries (Sue Atkins, *personal communication*, 29 January 2003), presumably as a result of the fact that lexicographers can gain confidence as they proceed. Be this as it may, the need for a measurement and prediction instrument, or Ruler, at the macro-level of macrostructural compilation is evident. Ideally, such a Ruler should make both measurements and predictions possible when it comes to (a) the number of lemma signs and/or the number of pages per alphabetical category, (b) the relative length of articles (expressed as the number of articles per page or as the number of column-lines per article), and even (c) the time spent on or needed for compiling each alphabetical category.

Crafting a multidimensional Ruler for the compilation of Sesotho sa Leboa dictionaries

Work on such a Ruler for Sesotho sa Leboa already started in 1999-2000. The need was quickly felt, however, to test the concept on languages with an established dictionary culture first, which led to the design of so-called 'multidimensional lexicographic Rulers' for English and Afrikaans (cf. Prinsloo

& De Schryver 2002; 2003). Conversely, a Ruler was also designed for isiNdebele, for which not a single general-language dictionary exists with isiNdebele as the source language (cf. De Schryver 2003). The undertaken research showed that a sound general-language Ruler for a particular language can successfully be built from an average of corpus counts on the one hand and measurements of page allocations in existing dictionaries on the other. The research further indicated that, wherever either corpora or either dictionaries are not available, a Ruler could also be built from just one of these two components.

Keeping in mind that all Sesotho sa Leboa dictionaries from the early days lack a solid lexicographic tradition, it does not seem appropriate to include existing dictionary data in the design of a 'Sesotho sa Leboa Ruler'. Hence, unlike for example the Afrikaans Ruler which is built from both corpus and existing dictionary data, the Sesotho sa Leboa Ruler will be built using corpus data only. Furthermore, unlike the isiNdebele Ruler for which corpus lemmatisation is absolutely crucial, owing to the disjunctive orthography of Sesotho sa Leboa combined to the fact that a user-friendly Sesotho sa Leboa dictionary is word-based,⁸ in crafting the Sesotho sa Leboa Ruler counts derived from an unlemmatised corpus may successfully be consulted, rather than lemmatised counts.

In hindsight, the design of the Sesotho sa Leboa Ruler is rather straightforward indeed, and should be considered a special case of the greater theoretical framework – much as Isaac Newton's equations turned out to be special cases of Albert Einstein's theory of relativity. In simple terms this means that below the surface of undemanding word-frequency counts, a solidly-tested method for the design of multidimensional lexicographic Rulers resides.

Nonetheless, one could say that in crafting a multidimensional Sesotho sa Leboa Ruler, calculations regarding the frequency of occurrence of Sesotho sa Leboa words are employed in a more advanced dimension of corpus-based dictionary compilation. Intuitively, the function of such a Ruler can be understood as determining the percentage that should be allocated to each alphabetical category. It would, of course, be foolish to simply allocate equal space to each of the alphabetical categories in a Sesotho sa Leboa dictionary, since it is well known that the alphabetical category **M**, for example, containing among others all nouns from classes 1, 3, 4, 6 and 18, should be allocated more space than many other alphabetical categories taken together. In Column 2 of

⁸ In a user-friendly African-language dictionary, nouns are entered under both their singular *and* plural (as they are found in different alphabetical categories), each derivation of a verb is entered as a *separate* article (and thus not crammed into the article of the root), adjectives are entered under *each* of their forms (to be found throughout the alphabet), etc. – with the appropriate cross-references.

Table 4 the actual breakdown of the different words or ‘types’ per alphabetical category in the 5.8-million-word PSC is shown. When the number of types per alphabetical category (Column 2) is expressed as a percentage (Column 3), one arrives at the sought ‘Sesotho sa Leboa Ruler’. From it one can for instance deduce that the category **M** comprises as much as 16.92% of the entire dictionary, whereas, say, **A** only takes up 2.47%.

Also in Table 4, this Ruler is compared to the page-breakdown of the Sesotho sa Leboa to Afrikaans and Sesotho sa Leboa to Afrikaans/English sections in two dictionaries for which a straightforward word-lemmatisation approach was followed, namely Kriel’s *Pukuntšu woordeboek* (1983³) and Lombard *et al.’s Sediba* (1992) respectively. Note that Ruler percentages are compared with dictionary-page percentages, a sound methodology, implicit in the theoretical Ruler framework. Kriel’s category **M**, for instance, takes up 20.60% of the entire Sesotho sa Leboa to Afrikaans section, which is 3.67% larger in absolute terms (and 21.71% larger in relative terms) than the Ruler suggestion. Similarly, the next category, **N**, is under-treated by 0.96% in absolute (and 16.18% in relative) terms. Here one immediately sees the power of a Ruler: an existing dictionary can be ‘measured’ and alphabetical sections that deviate too much can be ‘rectified’ in future editions.

Table 4: The ‘Sesotho sa Leboa Ruler’ compared to two straightforward word-based Sesotho sa Leboa dictionaries

	RULER (PSC)		Ruler vs. Kriel 1983 ³		Kriel 1983 ³		Ruler vs. Lombard <i>et al.</i> 1992		Lombard <i>et al.</i> 1992		
	types	%	abs. %	rel. %	pp.	%	abs. %	rel. %	pp.	%	
A	3 638	2.47	-1.00	-40.32	4.8	1.47	-0.82	-33.04	1.0	1.65	A
B	13 984	9.49	+0.92	+9.65	33.9	10.41	+1.75	+18.45	6.8	11.24	B
D	9 964	6.76	-1.02	-15.11	18.7	5.74	+0.18	+2.68	4.2	6.94	D
E	2 338	1.59	-0.88	-55.50	2.3	0.71	+0.56	+35.44	1.3	2.15	E
F	3 645	2.47	-0.57	-23.06	6.2	1.90	-0.32	-13.12	1.3	2.15	F
G	5 397	3.66	-1.21	-32.95	8.0	2.46	+0.80	+21.86	2.7	4.46	G
H	5 549	3.77	-0.33	-8.70	11.2	3.44	-0.46	-12.21	2.0	3.31	H
I	6 074	4.12	-0.62	-15.10	11.4	3.50	-2.14	-51.88	1.2	1.98	I
J	798	0.54	-0.33	-60.32	0.7	0.21	-0.21	-38.95	0.2	0.33	J
K	9 404	6.38	+3.81	+59.69	33.2	10.19	-0.10	-1.57	3.8	6.28	K
L	9 137	6.20	+1.50	+24.26	25.1	7.70	+2.23	+35.96	5.1	8.43	L
M	24 937	16.92	+3.67	+21.71	67.1	20.60	+2.09	+12.33	11.5	19.01	M
N	8 742	5.93	-0.96	-16.18	16.2	4.97	-0.81	-13.62	3.1	5.12	N
O	1 995	1.35	-0.80	-59.19	1.8	0.55	-0.53	-38.95	0.5	0.83	O

P	6 854	4.65	+1.18	+25.39	19.0	5.83	-0.68	-14.71	2.4	3.97	P
R	4 566	3.10	-1.26	-40.56	6.0	1.84	+0.37	+12.03	2.1	3.47	R
S	12 887	8.74	-1.69	-19.27	23.0	7.06	-0.48	-5.49	5.0	8.26	S
T	14 907	10.12	+0.81	+8.02	35.6	10.93	-1.02	-10.13	5.5	9.09	T
U	826	0.56	-0.38	-67.14	0.6	0.18	-0.40	-70.51	0.1	0.17	U
V	346	0.23	-0.20	-86.93	0.1	0.03	-0.23	-100.00	0.0	0.00	V
W	814	0.55	-0.40	-72.22	0.5	0.15	-0.22	-40.15	0.2	0.33	W
Y	459	0.31	-0.22	-70.44	0.3	0.09	+0.51	+165.34	0.5	0.83	Y
Z	108	0.07	-0.04	-58.12	0.1	0.03	-0.07	-100.00	0.0	0.00	Z
	147 369	100.00	$r = 0.972$	325.8	100.00	$r = 0.979$	60.5	100.00			

On the whole, Kriel's dictionary under discussion here did rather well, as the correlation coefficient r with the Ruler is as high as 0.972. In this case, if Kriel's dictionary were to be revised within the same lemmatisation framework, then special attention should be given to the under-treatment of the categories **E** and **O**, and the over-treatment of **K**, which are relatively large alphabetical categories for which the relative deviation is rather high.⁹ Compared to Kriel's dictionary, Lombard *et al.*'s fares even better when measured against the Ruler, as the correlation climbs to 0.979, and only the category **I** is seriously under-treated.

It should be borne in mind that this Sesotho sa Leboa Ruler was designed with straightforward, word-based dictionaries for Sesotho sa Leboa in mind, as it was assumed that future dictionaries for Sesotho sa Leboa will also follow this lemmatisation approach. When Van Wyk revised Kriel's *Pukuntšu woordeboek* (1983³), for instance, although still adhering to a word-based approach, he consistently did away with plural nouns and lumped many verbal derivations together. Rules in the dictionary's front matter are supposed to provide enough guidance to the user. As Van Wyk also added numerous new words, especially under the category **M**, direct comparisons are not possible. The point is thus that the Sesotho sa Leboa Ruler as designed cannot be successfully used for dictionaries other than those with a straightforward, word-based lemmatisation. This is illustrated in Table 5, where one can see that the correlation between Van Wyk's revision and the Ruler goes down to 0.932.

In simple terms this means that another Sesotho sa Leboa Ruler must be designed for dictionaries compiled within Van Wyk's framework. Likewise, yet another Ruler must be designed for stem-based Sesotho sa Leboa dictionaries, as a comparison between Ziervogel and Mokgokong's (1975) *Comprehensive*

⁹ Note that when the relative deviation is high for small alphabetical categories, there is of course less reason for concern.

Northern Sotho Dictionary and the Ruler in Table 5 clearly indicates. As expected, with an *r*-value of 0.497, there is no longer any correlation whatsoever.

Table 5: The ‘Sesotho sa Leboa Ruler’ compared to a rule-driven, word-based Sesotho sa Leboa dictionary and a stem-based Sesotho sa Leboa dictionary respectively

	RULER (PSC)		Ruler vs. “Van Wyk” Kriel <i>et al.</i> 1989 ⁴		“Van Wyk” Kriel <i>et al.</i> 1989 ⁴		Ruler vs. Ziervogel & Mokgokong 1975		Ziervogel & Mokgokong 1975		
	types	%	abs. %	rel. %	pp.	%	abs. %	rel. %	pp.	%	
A	3 638	2.47	-1.32	-53.65	3.2	1.14	+0.42	+16.98	43.8	2.89	A
B	13 984	9.49	-0.29	-3.05	25.9	9.20	-2.82	-29.70	101.1	6.67	B
D	9 964	6.76	-4.92	-72.79	5.2	1.84	-4.93	-72.97	27.7	1.83	D
E	2 338	1.59	-0.58	-36.27	2.8	1.01	-0.22	-13.85	20.7	1.37	E
F	3 645	2.47	-0.65	-26.41	5.1	1.82	+2.34	+94.48	72.9	4.81	F
G	5 397	3.66	-1.19	-32.39	7.0	2.48	+2.41	+65.74	92.0	6.07	G
H	5 549	3.77	-1.15	-30.57	7.4	2.61	+2.32	+61.51	92.2	6.08	H
I	6 074	4.12	-2.89	-70.20	3.5	1.23	-3.12	-75.71	15.2	1.00	I
J	798	0.54	-0.12	-21.62	1.2	0.42	-0.22	-39.99	4.9	0.32	J
K	9 404	6.38	+4.79	+75.00	31.4	11.17	+10.57	+165.71	257.0	16.96	K
L	9 137	6.20	+2.89	+46.63	25.6	9.09	-2.92	-47.04	49.8	3.28	L
M	24 937	16.92	+5.77	+34.09	63.9	22.69	-13.63	-80.55	49.9	3.29	M
N	8 742	5.93	-1.79	-30.23	11.7	4.14	-0.76	-12.87	78.3	5.17	N
O	1 995	1.35	-0.87	-64.29	1.4	0.48	-0.15	-10.80	18.3	1.21	O
P	6 854	4.65	+2.24	+48.16	19.4	6.89	+4.94	+106.11	145.3	9.59	P
R	4 566	3.10	-0.82	-26.44	6.4	2.28	+1.59	+51.37	71.1	4.69	R
S	12 887	8.74	-0.05	-0.61	24.5	8.69	-2.72	-31.13	91.3	6.02	S
T	14 907	10.12	+2.07	+20.45	34.3	12.18	+7.69	+76.03	269.9	17.81	T
U	826	0.56	-0.39	-69.20	0.5	0.17	-0.10	-18.18	7.0	0.46	U
V	346	0.23	-0.20	-83.21	0.1	0.04	-0.23	-100.00		0.00	V
W	814	0.55	-0.30	-53.58	0.7	0.26	-0.28	-51.32	4.1	0.27	W
Y	459	0.31	-0.15	-49.37	0.4	0.16	-0.10	-33.26	3.2	0.21	Y
Z	108	0.07	-0.07	-100.00		0.00	-0.06	-84.24	0.2	0.01	Z
	147 369	100.00	r = 0.932		281.6	100.00	r = 0.497		1 515.5	100.00	

Given that the compilation of mostly extremely user-friendly dictionaries for Sesotho sa Leboa is envisaged in the years ahead, or thus dictionaries with a straightforward lemmatisation approach for which corpus types roughly

correspond with dictionary-citation forms, other Sesotho sa Leboa Rulers will not be crafted at his stage.

The percentage breakdown in Column 3 of Tables 4 and 5 can now be plotted as a *physical ruler*, as has been done in Figure 1. Such a physical ruler as shown in Figure 1 can also actually be held against the flank of a dictionary, and space allocation per alphabetical category can be measured and compared.

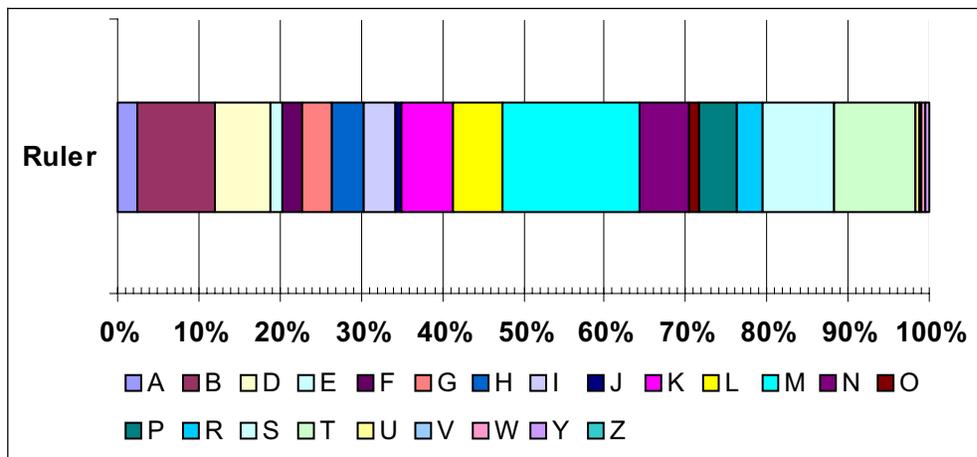


Figure 1: The multidimensional Sesotho sa Leboa Ruler as a physical ruler

Where dictionary pages contain a running and coloured thumb index (one of the so-called ‘rapid outer access structure’ devices), the ‘running ruler’ visible on the flank of the dictionary can even directly be placed against a physical ruler such as the one depicted in Figure 1.

Furthermore, where exact lemma-sign counts are available, one can compare the Ruler with the breakdown of those counts. Exact counts are for example available for SeDiPro, the project for which P.S. Groenewald laid the basis. In De Schryver and Prinsloo (2001:384-385) the number of lemma signs in an earlier version of the SeDiPro database is compared to the number of types in the 5.8-million-word PSC, and this for each alphabetical category, or thus with the Ruler. This comparison, for which the correlation is 0.964, is shown in Figure 2.

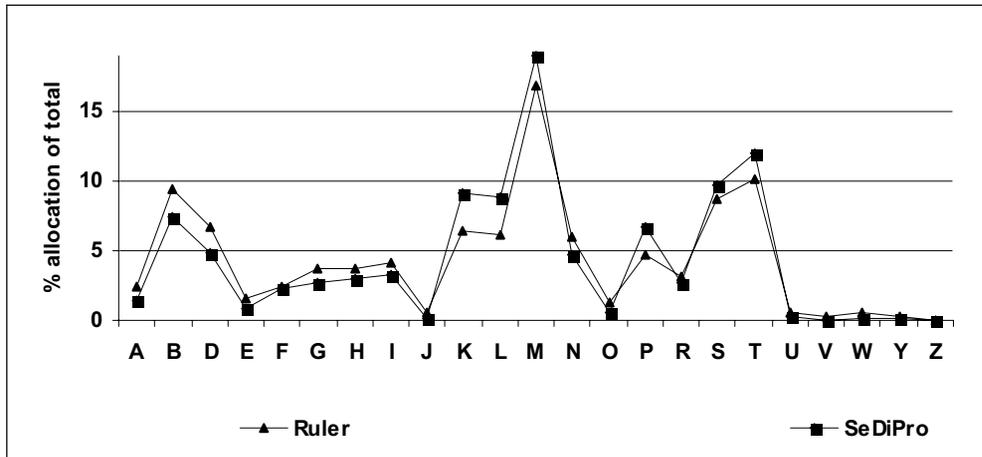


Figure 2: Lemma-sign counts per alphabetical category in the SeDiPro database versus the Sesotho sa Leboa Ruler

For the purposes of practical dictionary compilation any Ruler can of course be broken down in an arbitrary number of so-called ‘Thorndike blocks’ (cf. Landau, 2001:360-362), meaning, blocks reflecting smaller equal-size chunks. Such a breakdown for Sesotho sa Leboa into 100 blocks in terms of PSC is given in Table 6.

Table 6: A ‘100-block Ruler’ for the compilation of Sesotho sa Leboa dictionaries

| % Marker |
|----------|----------|----------|----------|----------|
| 1 ALAF | 21 FAHL | 41 KUKU | 61 MONO | 81 SEET |
| 2 AROG | 22 FETL | 42 LAMO | 62 MOŠA | 82 SEJA |
| 3 BAFE | 23 FOŠW | 43 LEDI | 63 MOTO | 83 SEMA |
| 4 BANK | 24 GALA | 44 LEKA | 64 MPHO | 84 SERE |
| 5 BEAB | 25 GAYA | 45 LEPO | 65 NASW | 85 SETS |
| 6 BITL | 26 GOLE | 46 LETŠ | 66 NGWE | 86 SITE |
| 7 BOGE | 27 HAHA | 47 LOGW | 67 NKOK | 87 STEF |
| 8 BOKO | 28 HLAH | 48 MABE | 68 NTEB | 88 SWEL |
| 9 BOMM | 29 HLOG | 49 MAGA | 69 NTSE | 89 TEKE |
| 10 BOPU | 30 HOSE | 50 MAKU | 70 NYAK | 90 THAT |
| 11 BOTL | 31 IHLO | 51 MAMO | 71 OLEL | 91 THOM |
| 12 BUWA | 32 ILWA | 52 MARA | 72 PANK | 92 TIKR |
| 13 DIAP | 33 IPIT | 53 MATH | 73 PHAK | 93 TLHA |
| 14 DIIP | 34 ITLH | 54 MEAG | 74 PHET | 94 TONA |
| 15 DIKU | 35 JESU | 55 MELO | 75 PIPA | 95 TSEN |

16 DIPE	36 KATO	56 MIDI	76 PŠHA	96 TŠHI
17 DITE	37 KGAN	57 MMAS	77 RANG	97 TSOL
18 DITO	38 KGOH	58 MOBO	78 RETA	98 TUME
19 DUDI	39 KGWA	59 MOHL	79 RRAG	99 WABO
20 EMAE	40 KLAS	60 MOKO	80 SATH	100 ZOUN

From such a 100-block Ruler, page, lemma sign and time dimensions can be deduced. Indeed, the first block (which goes down to ALAF) represents 1% of the dictionary in more than one dimension. At the level of page allocation it simply means 1% of the total number of central-section pages normally allocated and predetermined by the publisher. Say, for example, it is required that the central section of a dictionary should not exceed 550 pages, then each block should not be longer than five and a half pages. Consider, secondly, the relative length of each individual article. Imagine that the lexicographer decides to include only those words that occur more than three times in the corpus. At that point the number of words with a frequency greater than three for one block in PSC can be taken, and the average length of each article is calculated as 5.5 pages divided by this number. If the time allocated to the project is for example five years, completing two blocks per month will be good progress, and the dictionary will be completed on time – a rare phenomenon in dictionary compilation.

The more comprehensive the dictionary, the more useful such a Ruler determining page, article length and time intervals will be. It is virtually indispensable for multi-volume projects such as those to be completed by the National Lexicography Units for all nine official African languages of South Africa. Such a multidimensional lexicographic Ruler in fact dictates the total factor of *effective progress* in the compilation of a dictionary and represents a truly advanced application of word-frequency counts obtained from a corpus.

Basing both macro- and microstructural aspects as well as a Ruler on frequency is exciting, but one should not lose perspective on a sound balance between frequency assessments on the one hand, and the intuition and skills of the lexicographer on the other. This article therefore concludes with an effort to restore such a balance.

Harmonising intuition and frequency

Is there still room for intuition when concordance lines are available for every single word in Sesotho sa Leboa, so that lexicographers can avail themselves of hundreds or even thousands of occurrences of a word in context with co-text, and when a multitude of basic and advanced frequency assessments and statistical Rulers can also guide, monitor and predict effective progress? Does it mean that the traditional approach has now been superseded and replaced by

invariably advanced, yet in the end dumb, computer calculations and frequency cut-off points? The answer is: 'Not at all'. In the following paragraphs it is briefly argued that the lexicographer's expertise is timeless and of great value, and that the ideal situation will be a sensible harmonisation of human skills and machine capabilities.

Firstly, at the *microstructural* level, a good illustration is the approach towards the nature of examples of usage in dictionaries. In this respect the followers of the tradition of invented or made-up examples are opposed by those lexicographers who believe that examples should be taken verbatim from corpora – both parties claiming superiority of approach. Their conflicting standpoints are analysed in great detail by Prinsloo and Gouws (2000). Such an ideological conflict is unfortunate and unnecessary, since it is possible to harmonise these extremes. The lexicographer can use corpus examples as a point of departure and then edit these, thus combining the better of two worlds: the advantages of authentic use and the lexicographer's experience and intuition. Exactly the same approach should be taken in the writing of definitions, in other words, starting with what is offered by concordance lines – as in the oversimplified case of *ntšha* in Table 1 – and to supplement this with the lexicographer's own knowledge and experience as a mother-tongue speaker.

Secondly, the same holds true at the *macrostructural* level. So, for example, De Schryver and Prinsloo (2001) have shown that a well-planned combination of a variety of existing lists that were assembled without the advantage of having a corpus results in a lemma-sign list with a remarkable internal consistency. Whilst having the advantage of numerous basic and advanced statistical outputs, one should not overreact and assume that alternative methods for the creation of a dictionary's macrostructure have no virtues, or that different approaches are in principle and per definition marred by inconsistencies.

What is thus called for is both a macro- and a microstructural perspective on *corpus*-based activities versus *intuition*-based compilations by lexicographers. Today, the Groenewald dream is carried forward by young, enthusiastic lexicographers such as M.P. Mogodi, M.C. Mphahlele and M.R. Selokela, who combine their lexicographic skills with the power of the corpus. This section and in fact the entire article can therefore be concluded in terms of Martin *et al.*'s (1983:87) proposal that 'we have reached a stage where co-operation between man and machine is useful and perhaps indispensable in making better dictionaries'.

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ADDENDUM

Sesotho sa Leboa Dictionaries in a Historical Perspective

I Bilingual / Trilingual Dictionaries

I.1. Early Endeavours

I.1.1. German

- **Endemann, Karl.** 1911. *Wörterbuch der Sotho-Sprache (Süd-Afrika)*. Hamburg: L. Friederichsen & Co.

I.1.2. Afrikaans

- **Endemann, Theodor M.H.** 1939. Sotho-Woordelys met die Afrikaanse ekwiwalente versamel uit bestaande Sotho-Literatuur, Behoort by die Handleiding by die aanleer van Transvaal-Sotho (Sepedi). Pretoria: J.L. van Schaik.

I.2. Dictionary Pioneer: Kriel, Theunis J.

I.2.1. Afrikaans (Pukuntšu)

- **Kriel, Theunis J.** 1942. *Sotho – Afrikaanse Woordeboek*. Pretoria: J.L. van Schaik.
- **Kriel, Theunis J.** 1966. *Pukuntšu, Noordsotho – Afrikaans, Afrikaans – Noordsotho*. Pretoria: Dibukeng.
- **Kriel, Theunis J.** 1977². *Pukuntšu woordeboek, Noord-Sotho – Afrikaans, Afrikaans – Noord-Sotho*. Pretoria: J.L. van Schaik.
- **Kriel, Theunis J.** 1983³. *Pukuntšu woordeboek, Noord-Sotho – Afrikaans, Afrikaans – Noord-Sotho*. Pretoria: J.L. van Schaik.
- **Kriel, Theunis J., Egidius B. van Wyk and Staupitz A. Makopo.** 1989⁴. *Pukuntšu woordeboek, Noord-Sotho – Afrikaans, Afrikaans – Noord-Sotho*. Pretoria: J.L. van Schaik.

I.2.2. English (New)

- **Kriel, Theunis J.** 1950. *The New Sesotho – English Dictionary*. Johannesburg: Afrikaanse Pers-Boekhandel.
- **Kriel, Theunis J.** 1958². *The New English – Sesotho Dictionary*. Johannesburg: Afrikaanse Pers-Boekhandel.
- **Kriel, Theunis J.** s.d.³. *The New English – Sesotho Dictionary*. Johannesburg: Afrikaanse Pers-Boekhandel.
- **Kriel, Theunis J.** 1976⁴. *The New English – Northern Sotho Dictionary, English – Northern Sotho, Northern Sotho – English*. Johannesburg: Educum Publishers.

I.2.3. English (Popular)

- **Kriel, Theunis J.** 1971. *Popular N.Sotho Pocket Dictionary, N'Sotho – English, English – N'Sotho*. Pretoria: Dibukeng.

- **Kriel, Theunis J.** 1976². Popular Northern Sotho Dictionary, N.Sotho – English, English – N.Sotho. Pretoria: J.L. van Schaik.
- **Kriel, Theunis J.** 1988³. Popular Northern Sotho Dictionary, N.Sotho – English, English – N.Sotho. Pretoria: J.L. van Schaik.
- **Kriel, Theunis J., D.J. Prinsloo and Bethuel P. Sathekge.** 1997⁴. Popular Northern Sotho Dictionary, Northern Sotho – English, English – Northern Sotho. Cape Town: Pharos.

I.3. Linguistic Approach: Ziervogel, Dirk

I.3.1. Afrikaans (Woordelys)

- **Ziervogel, Dirk.** 1949. Woordelys. In Dirk Ziervogel. Noord-Sotho-Leerboek, Met oefeninge en vertalings benewens leesstukke en 'n woordelys. Pretoria: J.L. van Schaik.
- **Ziervogel, Dirk.** 1953². Woordelys. In Dirk Ziervogel. Noord-Sotho-Leerboek, Met oefeninge en vertalings benewens leesstukke en 'n woordelys: 124-155. Pretoria: J.L. van Schaik.

I.3.2. Afrikaans / English (Klein)

- **Ziervogel, Dirk and Pothinus C. Mokgokong.** 1961. Klein Noord-Sotho woordeboek, N.-Sotho – Afrikaans – English, Afrikaans – N.-Sotho, English – N.-Sotho. Pretoria: J.L. van Schaik.
- **Ziervogel, Dirk and Pothinus C. Mokgokong.** 1965². Klein Noord-Sotho woordeboek, N.-Sotho – Afrikaans – English, Afrikaans – N.-Sotho, English – N.-Sotho. Pretoria: J.L. van Schaik.
- **Ziervogel, Dirk and Pothinus C. Mokgokong.** 1979³. Klein Noord-Sotho woordeboek, N.-Sotho – Afrikaans – English, Afrikaans – N.-Sotho, English – N.-Sotho. Pretoria: J.L. van Schaik.
- **Ziervogel, Dirk and Pothinus C. Mokgokong.** 1988⁴. Klein Noord-Sotho woordeboek, N.-Sotho – Afrikaans – English, Afrikaans – N.-Sotho, English – N.-Sotho. Pretoria: J.L. van Schaik.

I.3.3. Afrikaans / English (Groot)

- **Ziervogel, Dirk and Pothinus C. Mokgokong.** 1975. Pukuntšu ye kgolo ya Sesotho sa Leboa, Sesotho sa Leboa – Seburu/Seisimane / Groot Noord-Sotho-woordeboek, Noord-Sotho – Afrikaans/Engels / Comprehensive Northern Sotho Dictionary, Northern Sotho – Afrikaans/English. Pretoria: J.L. van Schaik.
- **Ziervogel, Dirk and Pothinus C. Mokgokong.** 1985². Pukuntšu ye kgolo ya Sesotho sa Leboa, Sesotho sa Leboa – Seburu/Seisimane / Groot Noord-Sotho-woordeboek, Noord-Sotho – Afrikaans/Engels / Comprehensive Northern Sotho Dictionary, Northern Sotho – Afrikaans/English. Pretoria: J.L. van Schaik.

I.3.4. Afrikaans / English (Oudiovista / Tegnidisc)

- **Ziervogel, Dirk** and **Pothinus C. Mokgokong**. *s.d.* [1981]. N. Sotho woordeboek / N. Sotho Dictionary. Goodwood: Oudiovista-Produksies.

I.3.5. English (Van Schaik)

- **Anon.** [**Ziervogel, Dirk**]. 1962⁴. English – Northern Sotho Vocabulary, Northern Sotho – English Vocabulary. In Anon [Dirk Ziervogel]. *Van Schaik's Northern Sotho Phrase Book with Vocabulary For Use in the Transvaal*. Pretoria: J.L. van Schaik.
- **Anon.** [**Ziervogel, Dirk**]. 1990⁵. English – Northern Sotho Vocabulary, Northern Sotho – English Vocabulary. In Anon [Dirk Ziervogel]. *Van Schaik's Northern Sotho Phrase Book with Vocabulary*: 52-84. Pretoria: J.L. van Schaik.

I.4. Terminology / Special Purpose

I.4.1. Terminology

- **Department of Native Affairs**. 1957. Bantu Education, Sotho (N.Sotho, S.Sotho, Tswana), Terminology and Orthography No. 1. Pretoria: Government Printer.
- **Department of Bantu Education**. 1962². Northern Sotho Terminology and Orthography No. 2 / Noord-Sotho terminologie en spelreëls No. 2. Pretoria: Government Printer.
- **Departmental Northern Sotho Language Committee**. 1972³. Northern Sotho Terminology and Orthography No. 3 / Noord-Sotho terminologie en spelreëls No. 3. Pretoria: Government Printer.
- **Departmental Northern Sotho Language Board**. 1988⁴. Northern Sotho Terminology and Orthography No. 4 / Noord-Sotho terminologie en spelreëls No. 4 / Sesotho sa Leboa mareo le mongwalo No. 4. Pretoria: Government Printer.

I.4.2. Special Purpose

- **Louwrens, Louis J.** 1994. *Dictionary of Northern Sotho Grammatical Terms*. Pretoria: Via Afrika.

I.5. Miscellaneous

I.5.1. Afrikaans

- **Kotzé, Nico J.** 1957. Noord-Sotho – Afrikaans, Afrikaans – Noord-Sotho Woordelys, Met 'n byvoegsel van Sotho-vakterminologie vir gebruik in Bantoeskole. Johannesburg: Voorwaarts.
- **Gerber, Hendri H.** 2000. Woordeboek Afrikaans – Noord-Sotho / Pukuntšu Seburu – Sesotho sa Leboa. Eldoraigane: Arbeidsprestasie BK.

I.5.2. Afrikaans / English

- **Joubert, P.J. and Matome J. Mangokoane.** 1975. Verklarende woordelys Afrikaans – Engels – Noord-Sotho, Volume 1, A-C / Lenanentšu-tlhalosi Seafrikaans – Seisemane – Sesotho sa Leboa, Bolumo 1, A-C. Johannesburg: Suid-Afrikaanse Uitsaaikorporasie.
- **Joubert, P.J. and Matome J. Mangokoane.** s.d. [1975-78]. Verklarende woordelys Afrikaans – Engels – Noord-Sotho, Volume 2, D-J / Lenanentšu-tlhalosi Seafrikaans – Seisemane – Sesotho sa Leboa, Bolumo 2, D-J. Johannesburg: Suid-Afrikaanse Uitsaaikorporasie.
- **Radio Bantu.** s.d. Lenanentšu la Seafrikaans – Seisemane – Sesotho sa Leboa / Afrikaans – Engels – Noord-Sotho woordelys. Johannesburg: Suid-Afrikaanse Uitsaaikorporasie.
- **Grobler, Gerhardus M.M.** 1991. The Concise Trilingual Pocket Dictionary, English – Northern Sotho – Afrikaans / Die Kort Drietalinge Sakwoordeboek, Afrikaans – Noord-Sotho – English. Parklands: Ad Donker Publisher/Uitgewer.
- **Lombard, Daniel P., Rietta Barnard and Gerhardus M.M. Grobler.** 1992. Sediba, Practical List of Words and Expressions in Northern Sotho, Northern Sotho – Afrikaans – English, English – Northern Sotho / Praktiese lys van woorde en uitdrukings in Noord-Sotho, Noord-Sotho – Afrikaans – Engels, Afrikaans – Noord-Sotho. Pretoria: Via Afrika.

I.5.3. English

- **Hartshorne, Kenneth B., J.H.A. Swart and Edgar Posselt.** 1984. *Dictionary of Basic English – N.Sotho Across the Curriculum.* Johannesburg: Educum Publishers.
- **Anon.** 1985. *Learner's English – N/Sotho Dictionary.* Alberton: Librarius Felicitas.
- **Wilken, Pam and Isaac S. Masola.** 1994. *Understanding Everyday Northern Sotho, A vocabulary and reference book / Puku ya tlotlontšu le tšupetšo.* Cape Town: Maskew Miller Longman.

I.6. Frequency Approach

I.6.1. English (New Sepedi)

- **Prinsloo, D.J. and Bethuel P. Sathekge.** 1996. New Sepedi Dictionary, English – Sepedi (Northern Sotho), Sepedi (Northern Sotho) – English. Pietermaritzburg: Shuter & Shooter.

I.6.2. Afrikaans (Nuwe Sepedi)

- **Prinsloo, D.J., Bethuel P. Sathekge and Lizeth Kapp.** 1997. *Nuwe Sepedi Woordeboek, Afrikaans – Sepedi (Noord Sotho), Sepedi (Noord Sotho) – Afrikaans.* Pietermaritzburg: Shuter & Shooter.

II Multilingual Dictionaries

- II.1. English, Afrikaans, Sesotho sa Leboa, Sesotho, Setswana, isiXhosa, isiZulu
- **Reynierse, Cecile.** (ed.). 1991. South African Multi-Language Dictionary and Phrase Book: English, Afrikaans, Northern Sotho, Sesotho, Tswana, Xhosa, Zulu. Cape Town: The Reader's Digest Association South Africa.
- II.2. English, isiXhosa, isiZulu, Sesotho sa Leboa, Sesotho, Setswana, Afrikaans
- **Jennings, Lionel E., Petrus C. Taljaard, Gerhardus M.M. Grobler, Rosemary H. Moeketsi and J.C. le Roux.** 1995. The Concise Multilingual Dictionary: English, Xhosa, Zulu, Northern Sotho, Southern Sotho, Tswana, Afrikaans / Die kort veeltalige woordeboek: Afrikaans, Xhosa, Zoeloe, Noord-Sotho, Suid-Sotho, Tswana, Engels. Johannesburg: Ad Donker Publisher/Uitgewer.

III Frequency-based Pilot Dictionaries

- III.1. English
- **Prinsloo, D.J. and Gilles-Maurice de Schryver** (eds), **Pieter S. Groenewald et al.** (dictionary committee). 2000. *SeDiPro 1.0, First Parallel Dictionary Sepêdi – English*. Pretoria: University of Pretoria.
- III.2. Monolingual
- **De Schryver, Gilles-Maurice** (ed.), **B. Lepota, M.P. Mogodi and M.C. Mphahlele** (lexicographers). 2001. *Pukuntšutlhaloši ya Sesotho sa Leboa 1.0 (PyaSsaL's First Parallel Dictionary)*. Pretoria: (SF)² Press.

IV Terminology with Monolingual Definitions

- IV.1. Monolingual
- **Serudu, Maje S.** 1989. *Koketšatsebo: mongwalo, mareongwalo, tsebokakaretšo*. Pretoria: De Jager-HAUM.
- IV.2. English, Sesotho sa Leboa, Sesotho
- **Diale, Rose M. and Siphon J. Neke.** 2001. *Eskom Glossary of Energy Terms, English – Sepedi – Sesotho*. Sandton: Eskom.

V Monolingual Dictionaries

- 'The Road Ahead'
-

Na veertig jaar in die akademie, laat P S Groenewald 'n ryke nalatenskap na – nie net gemeet aan sy indrukwekkende publikasielys nie, maar ook in terme van dié vir wie hy die akademiese wegwyser was. Sy veelsydigheid as akademikus vind neerslag in die verskeidenheid van spesialisrigtings waarin sy oudstude hulle tans bevind: letterkundiges, taalkundiges, leksikograwe en vertalers het almal onder sy leiding hul beslag gekry. Uit wáardering vir die reusebydrae wat hy tot hul loopbane en algemene akademiese vorming gelever het, het oud-studente en kollegas besluit om hom met hierdie huldigingsbundel te vereer.

After forty years in academia, P S Groenewald leaves a rich heritage, which is measured not only in terms of his impressive list of publications, but also in terms of those for whom he was the academic mentor. His versatility as academic is reflected in the variety of specialist fields in which his former students find themselves: experts in literature and linguistics, lexicographers and translators all found their niches under his tutelage. In appreciation for the enormous contribution that he made towards their careers and academic schooling, former students and colleagues have decided to honour him with this festschrift.

Moraga ga mengwaga ye masomenne mererong ya thuto, P.S. Groenewald o flogelela bohwa bjo bo tshotshomago manoni, bjoo bo elwago e sego fela go ya ka lenaneo le le šišitšego, le le kgotsofatšago la dikgatišo, eupša o flogela tšholo yeo go bao a ba hlhlilego go obelela merero ya mankalakaleng ya thuto. Tumo ya gagwe mererong ya thuto ke seipone mafapheng a a ikgethago a go fapafapana, ao baithuti ba gagwe ba tswikinyago mosela go ona bjalo ka bomankge, e lego ditsebi mererong ya dingwalo le polelo, barulaganyi ba pukuntšu le bafetoledi. Bjalo ka go thabela le go hlakelela tematlou ye a e kgathilego mo tlhahlong ya mešomo le thuto ya bona, baithuti le bašomikayena ba kgale ba bone e le maleba go mo hlompha ka tsela ya sengwalo sa mohuta wo – *festschrift*.



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