

**PATRIARCHAL EXPRESSIONS IN MODERN SELECTED SESOTHO NOVELS: A  
FEMINIST PERSPECTIVE**

by

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(i)

**DECLARATION**

I, Tseko Isaac Mosia, honestly attest to the fact that this dissertation, which is titled: Patriarchal expressions in modern selected Sesotho novels: A feminist perspective, is my original, authentic and independent work and it has not been previously submitted at any institution of higher learning by me.

All the sources that I have used have been indicated and acknowledged by means of proper referencing.

  
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(ii)

**DEDICATION**

I dedicate this dissertation to my lovely wife, Matsedisio Eaglet Mabesa, and my two sons, Motsotswana Marcus and Bokang Maxwell Mosia.

### (III)

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**ABSTRACT**

This research work entitled, **Patriarchal expressions in modern selected Sesotho novels: A feminist perspective**, is about the ill-treatment that women are subjected to in society through the system of patriarchy and some of the traditional cultural values which oppress them. Chapter one is an introduction that deals with the background of the study, research methodology, statement of the problem, review of literature, significance of the study as well as aims of the study.

Chapter two presents a theoretical framework focusing on feminism, African feminism, gender, patriarchy, culture and characterisation. In this chapter, the study shows how patriarchy as a system that oppresses women, should be challenged. Feminism is discussed as an approach which is concerned with how women are treated in society. Feminists believe that society is subjected to a patriarchal culture which promotes men at the expense of women. As a result, feminists challenge the ills of patriarchy in society and the equality of men and women. Women should not be treated as second-class citizens but should have equal rights as men. African traditional cultural values which oppress women are strongly challenged by African feminists.

The third chapter deals with how male and female characters are portrayed in the novel, *Bophelo ke dihaeya*. Female characters are portrayed in negative terms. Characters such as Lefulesele, Dilahlwane, Ntswaki and Mmakgotso are portrayed as evil, sex objects, powerless and submissive to their male counterparts. Male characters such as Kotleng and Matsekane are portrayed as powerful, leaders, manipulative and dominant over women. In the fourth chapter, the novel, *Hei! Ke tsamalle*, is analysed. Senganangana is authoritative and has no respect for his daughter, Sepapatlele, and considers her as weak, dumb and a failure. He does not encourage and support her, instead he demoralises her and treats her as a slave. He chases Sepapatlele away when he discusses his son's academic achievement and tells her that she is a good-for-nothing person and will not reach the high academic standard of his son. Sepapatlele is used as a sex object by Snoeky and Bolokwe. When Sepapatlele realises that she is pregnant, she flees to KwaZulu-Natal out of fear of her father. She does not succeed there and goes back home. The last chapter is the conclusion and observations of the study.

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# CHAPTER ONE

## INTRODUCTION

### 1. Introduction

#### 1.1 Background of the study

In most African societies, women are not regarded as significant human beings who have rights and have to be treated with dignity and respect they deserve. A patriarchal system and oppressive traditional African cultural values put women at a disadvantage where they become submissive, obedient, powerless and silent. In patriarchal societies, women are at the periphery while men occupy positions of authority and power. The ills of patriarchy and oppressive traditional African cultural values need to be challenged.

Sifana (2018:1) holds that patriarchy is a social system where men inherently dominate everything, especially females. Under the system, women are considered biologically weaker, and have to be submissive and obedient to men. Sultana (2012:2) in quoting Bhasin (2006), maintains that the word *patriarchy* literally means the rule of the father or the *patriarch*, and it was originally used to describe a specific type of a male dominated family – the large household of the patriarch which included women, junior men, children, slaves and domestic servants all under the rule of this dominant male. Now it is used more generally to refer to male domination, to the power relationships by which men dominate women, and to characterise a system whereby women are kept subordinate in a number of ways.

Practices of patriarchy are prevalent in most African literature in which women are portrayed in negative terms; male writers portray female characters as passive, inferior and powerless. Some of the patriarchal practices belittle women and oppress them. These practices stem from or are rooted in the diverse cultures that exist in different African societies.

It is therefore the aim of this study to investigate patriarchal expressions in modern selected Sesotho novels, namely, *Bophelo ke dihaeya* (2005) by K.P.D Maphalla and *Hei! Ke tsamaile* (2008) by M.F. Tsephe. The reason for choosing these literary texts is because they manifest expressions of patriarchy and no scholar has done a study on these literary texts to show how issues of patriarchy are manifested in them. Consequently, the study intends to show how the selected texts might be utilised to challenge and address patriarchal practices in society.

## 1.2 Research problem and objectives

Feminist criticism is a tool which reacts to patriarchal culture in society. According to Abrams (1996:88) behind feminism lies two centuries of struggle for the recognition of women's social and political rights. What Abrams contends here is that feminism is a movement which aspires for the realisation of the rights of women which are trampled upon and denied by the male-dominated society. Abrams (1996:88) further maintains that much of feminist literary criticism continues to be interrelated with the movement by political feminists for social, legal, cultural freedom and equality.

The observation from the above statement is that the objective of feminism is to deal with the unjust treatment and the exclusion of women in a patriarchal culture aimed at promoting the interests of men at the peril of women.

Even though research in Sesotho literature has been done on the portrayal of female characters, with most of it having been on older Sesotho texts, not enough research has been conducted on patriarchal expressions in modern Sesotho novels. Patriarchal expressions are prevalent in modern Sesotho novels such as *Bophelo ke dihaeya* (2005) and *Hei! Ke tsamaile* (2008) but not enough has been done to show how and to what extent these patriarchal expressions are manifested in these texts. The two novels have fine literary qualities and the patriarchal expressions prevalent in these texts have not been put under scrutiny. It is therefore the intention of this study to investigate patriarchal expressions in the modern selected Sesotho literary texts. Furthermore, the objectives of the study are to:

- (i) show how male and female characters are portrayed in the selected literary texts,
- (ii) show how male characters treat female characters and how female characters treat male characters in the selected literary texts, and
- (iii) find out how patriarchal practices are manifested in the selected literary texts.

Consequently, the study seeks to address the following questions:

- (i) How patriarchy is expressed in the selected literary texts?
- (ii) How are female characters portrayed in the selected literary texts?
- (iii) Why is patriarchy prevalent in the selected literary texts?

## 1.3 Research methodology

This study assumed a critical discourse analysis approach. This type of approach falls under the category of qualitative research. The discourse analysis approach seeks a close textual reading of the texts under study. The selected literary texts were analysed and interpreted. Van Dijk (1995:17) is of the opinion that critical discourse analysis has become the general label for a special approach to the study of a text, that emerges from critical linguistics, critical semiotics and in general from a social-

political conscious as well as the oppositional way of investigating language and discourse studies. It is, therefore, through a critical discourse analysis method that the contents and meaning of the selected Sesotho literary texts will be analysed and interpreted and to show how patriarchal expressions are manifested in the selected texts. Various sources on feminism and African feminism such as *literature and feminism*, *Contemporary African literature and the politics of Gender* to mention but a few were used in this study. Relevant articles in journals of *African literature* were also consulted.

#### **1.4 Review of literature**

This section gives a brief discussion on some of the previous studies conducted which are relevant to this study.

Patriarchal practices are prevalent in most African societies. Patriarchy is a system that advocates male domination in society. These practices result in women suffering, abuse, oppression, marginalisation and ill-treatment. In most African literature, women characters are portrayed negatively and treated badly by male characters. Female characters are often represented as evil, submissive, sex objects, child bearers and powerless in male-written texts.

Most scholars across indigenous African languages literature in South Africa have done research on the representation of women in their various literary texts. Gumede (2002) conducted a research entitled, *The portrayal of female characters in selected Zulu texts*. He focused on how male authors portray female characters in these texts. His findings are that "African male authors often lack the depth of feelings to explore the psychology their women characters. As a consequence, women are often treated more as symbols than as living individuals" (Gumede, 2002:116). The general conclusion that Gumede (2002) makes in his study is that most women characters are portrayed negatively by male authors whereas some female authors seem to portray women somewhat positively.

Nkuna (2001), in his Master of Arts (MA) dissertation entitled, *Portrayal of women in siSwati Drama*, reveals how women are portrayed negatively in real life due to cultural practices. Her findings and conclusions are that "Most women in siSwati drama are dominated by patriarchy. The state of culture makes women to be inferior and women are represented negatively and there is a need for changing this negative portrayal of women in siSwati drama" (Nkuna, 2001:132).

Mawela (1994) also conducted a study entitled, *The depiction of women characters in selected Venda novels*. Her conclusions on the study are that all the male authors of the selected novels portray most female characters as obedient and submissive. There are a few female characters who do not subscribe to submissiveness and obedience and demand that men should respect them as much as they respect other men.

In Sesotho literature, research has also been conducted on the portrayal of women in Sesotho novels. For example, Moloi (2015) wrote her MA dissertation on *The portrayal of female characters in Maake's novel, Mme*. The observation in this study is that some female characters seem to be represented somewhat differently, as strong and resilient, unlike in most of the Sesotho novels.

Moloi (2015) 's conclusions on her study are that the author of the novel, *Mme*, is different from other Sesotho authors who present female characters in negative terms as inferior and weak. Moloi further states that "male status of the author does not oppress women but liberates them." The author, through his novel, *Mme*, tries to end the perception that women, because of their sexuality, must always be treated like irrational objects which often need men to help them in their thinking and reasoning (Moloi, 2015:70).

Pienaar (2015) also conducted a research study entitled, *A culture of women – battering in Sefatsa's dramatic text Pakiso: A feminist perspective*. The findings of her study are that women experience ill-treatment, abuse and violence in society. Female characters are subject to abuse in the dramatic text, *Pakiso*. We observe in Pienaar's work that female characters are subject to ill-treatment and gender-based violence is greatly perpetuated by male characters. Pienaar concludes that "women in Sefatsa's dramatic text *Pakiso*, live by the rule imposed by tradition and patriarchal authority" (Pienaar, 2015:74).

Mohatle (2015) in his Master of Technology (MTech) dissertation entitled, *The portrayal of women in Sesotho literature with special reference to South African novels, poems and proverbs*, observes that women in Sesotho novels such as *Mehaladitwe ha e eketheha* are portrayed as prostitutes and gold diggers. It is also clear from Mohatle's work that the perception and manner in which women are perceived are negative.

Sebeho (1996), in her Master of Arts (MA) dissertation entitled, *The portrayal of women in the selected novels of K.E Ntsane* also observes how female characters are portrayed negatively in the selected novels of Ntsane. They are portrayed as weak, cruel, evil and cunning. Sebeho, in her study, shows that the author's perception is negative towards women.

The observation from the review of literature as outlined above is that the negative portrayal of female characters emanates from patriarchal practices and African traditional values and culture. Feminism, as a movement, challenges the culture of patriarchy in society. It challenges African traditional values and culture that seek to oppress, dominate, marginalise and abuse women. Feminists argue that male-written texts should be challenged and women must write to counteract the negative representations of women in such texts. There is also a clarion call on male writers to begin to write positively about women.

Moloi (2015) has shown in her study entitled, *The portrayal of female characters in Maake's novel, Mme*, that the author is different from other Sesotho authors as his perspective about women is a positive one. Moloi maintains that "Men, just like women, can be in a position to fight for women's rights and trying to show other men that women need to be respected and not be considered as objects of men" (Moloi, 2015:67).

From what has been learnt from the different scholars above, it is evident that despite the fact that these scholars have conducted studies on the representations of women in their various literary texts, especially with reference to Sesotho literature, not much has been done to study the expressions of patriarchy in modern Sesotho literary texts and to establish whether Sesotho male writers have changed their perspective about women or not.

Consequently, this study illustrates with close reference to the modern selected Sesotho novels, how authors portray female characters in the selected literary texts.

### **1.5 Significance of the study**

The study is significant to society and social structures in that it is an attempt to promote good behaviour and the fight against the ill-treatment and abuse of women in society. Consequently, this study might change the negative mind-set and perceptions of men about women.

### **1.6 Chapter breakdown**

The study consists of five chapters. The first is the introduction, which includes the background of the study, research problem and objectives, research methodology, review of literature, significance of the study and chapter breakdown. The second chapter is theoretical framework with focus on feminism, gender and African feminism, and patriarchy. Aspects such as culture and characterisation are also included in this chapter. The third chapter is an analysis of Maphalla's novel, *Bophelo ke dihaeya* (2005), while the fourth analyses Tsephe's novel, *Hei! Ke tsamaile* (2008). The fifth and last chapter is the conclusion and observations.

### **1.7 Conclusion**

This chapter has outlined the structure and framework for the entire study. Among aspects that serve as central to the study are the problem statement and objectives, research methodology, and review of literature. The scope of the study has also been

outlined in this chapter that the study will consist of five chapters. It has been explained in this chapter that the objective of the study is to investigate patriarchal expressions in modern selected Sesotho novels and to show how these patriarchal expressions manifest in the selected literary texts.

# CHAPTER TWO

## THEORETICAL FRAMEWORK

### 2. Introduction

The purpose of this chapter is to discuss feminist literary criticism as a theoretical framework. Feminism, gender and African feminism are discussed. Aspects such as patriarchy and culture also receive attention. Characterisation as a literary aspect that is significant in outlining how characters' personalities are illustrated will also be highlighted in this chapter.

### 2.1 Feminism

Feminism, as a movement, started in America in the 1960s as a women's liberation movement. The objective of the movement was to fight against the oppression, marginalisation and gender inequality. The history of the movement has been categorised into three waves by its proponents. For the purpose of this study, we shall not get into details as far as the history of feminism is concerned.

According to Moris (1993:1) the concept *feminism* can be defined as a political idea which focuses on two important perspectives, firstly, that gender difference is the root of a structural inequality that exists between men and women, where women suffer systematic social injustice, and secondly, that the inequality between men and women does not emanate as a result of their biological make up but emanates as a result of the cultural manifestations of gender differences. Furthermore, Morris indicates that the objective of feminists is to reject and challenge the current gender difference that exists which sees men dominating women.

Wilfred and Morgan (1992:182) hold that feminism is concerned about the marginalisation and the dominance of men over women.

Ngwainmbi (2004:94) defines feminism as a complex set of political ideologies used by the women's movement to advance the cause of women's equality and put an end to sexist theory and practice of social oppression.

Tong (2009) views feminism as a worldwide movement that seeks to raise women's political, economic and social status and fight for gender equality in all aspects of life in all societies.

Mehrpouyan and Banehmira (2014:200) agree with Moris (1993), Wilfred and Morgan (1992) and Ngwainmbi (2004) in maintaining that feminism can be defined as a mode

of critical discourse which emphasises culturally-determined gender differences in the interpretation of literary works. Feminism is basically concerned with the oppression and dominance of men in various spheres of life.

Feminism also refers to the challenges which women raise against the traditional and cultural oppression upon them. Eagleton (1996: 329) further maintains that on the other side of the hyphen, the adjective “feminist” points, among other things, to an important aspect of our practices or traditions. A major contribution of the women’s movement has been the organisational principle of collective work, for all women, the method of work within the group has been a departure from and a challenge to the isolated, individualistic ways in which women operate in academic spheres. Literature, in its polylogic structure and presentation, should draw on the continuing play of ideas and debate from within which women speak, and to challenge the monologic discourse of patriarchal literacy criticism.

The observation from the definitions of the concept *feminism* as espoused by the different scholars above, is that all of them see feminism as a movement that is against patriarchy which promotes the oppression, domination and marginalisation of women. These practices are discriminatory and exclusionary to women.

Chukwuma (2006:1) holds that women’s rights and their being have always been taken for granted, nicely and safely tucked away under the bed of patriarchy. The proponents of the movement, feminists, strongly believe that patriarchy by definition is sexist and therefore promotes the notion that women are inferior and unequal to men.

From different cultures and different societies, different forms of feminism can be identified. The following types of feminisms will be briefly explained to give an idea of what they are all about. For the purpose of this study, these types of feminisms will not be dealt with in detail:

- British and American feminism is divided into first and second-wave feminism.
- European feminism tends to be more Marxist and/or Existentialist than British and American feminism.
- Islamic feminism focuses on the whole place of women in the Islam and generally contents that Islam gives moral and spiritual equality to men and women.

The aforementioned forms of feminisms focus on the following:



- Sexual stereotyping.
- Creation of a bigger place for women in the world.
- Rejecting the view that women are inferior to men.

## **2.2 African feminism**

African feminism is explored in this study as it is relevant to African women. African feminism can be seen as a theoretical paradigm that aims to free women from patriarchy. It deals with the experiences of women who experience patriarchal practices and aims to dismantle and alter the values of traditional societies which are oppressive

As a women's movement, African feminism can be described as a political pragmatic, reflexive and group-orientated form of feminism that is also referred to as *The sisterhood of Africa*. This form of feminism creates a space of independence and dignity out of a triple layer of oppressions namely, the oppression created by colonial, Western patriarchal and African patriarchal cultures.

Ekpa (2000:29) as quoted by Nkealah (2006), observes that African feminism seeks to give a woman a sense of herself as a worthy, effectual and contributing being, while it rejects stereotypes of a woman that denies her a positive identity. African feminism is aimed at giving a clearer and fundamental explanation of the gender relations that exists between women and men of African origin.

According to Makaudze (2014:128) the African womanist aspires for completeness and authenticity (cultural connection) in her life. He further maintains that to be complete, the African woman wants to have her home, family and career.

Wang'ondy (2019) holds that the African female is vastly different from the Western female given the different socio-economic, political and cultural structures between them. Feminists and African feminists fight to have space. They strive to enter and venture into domains, responsibilities and positions normally believed to be under the domain of men and as such their enemy number one is the man whom they believe shuts doors to women's emancipation (Makaudze, 2014:135).

Feminists, in general, and African feminists, in particular, hope that the discriminatory and exclusionary practices perpetrated against women within all the sectors of society should be done away with and equality should prevail.

## **2.3 Gender**

Pilcher and Wheelehan (2004) as quoted by Kwatsha (2009:128) maintain that gender as a concept and as it is used currently, got its prominence early in the 1970s. The purpose of using the concept *gender* was to establish the biological sex differences that exist and the manner in which these sex differences are used to determine behaviours and competencies. These behaviours and competencies are referred to as masculine or feminine.

According to Jackson and Scott (2002:31) gender has to do with femininity and masculinity. In most cases, gender is understood as a person's sex, whether they are male or female. However, there are other components which are related to gender such as gender roles and gender identity. For the purpose of this study such components will not be discussed in this work. The purpose here is to understand gender as the division between male and female or man and woman. The study attempts to show that there is a division between men and women and this division results in gender inequality where men dominate women.

However, one cannot discuss gender without making reference to feminism because the two are intertwined. Collier and Ryan (1990:191) maintain that feminist critics are women writers who write about criticism that challenge the conventions of academic style as well as content. Every insight and discovery that women who are feminist critics make about women's writing and its relationship with a dominant tradition have transformed an early essay on *Criticism and Language*.

A Marxist-feminism approach that focuses on gender as a significant determiner of literacy production can provide a better understanding of literature as a gender-differentiated signifying practice. However, for the purpose of this study Marxist-feminism will not be dwelt upon.

Petal (1989:196) gives a brief account on gender theory by maintaining that the latest and most rapidly growing mode of American feminist criticism is gender theory, which corresponds to Third World critics focusing on the issue of race. In terms of written feminist scholarship, the term gender refers to social, cultural and biological sexual difference. Unlike the emphasis on women's writing that informs gynocritics, or on the signification of the feminine, in post-structuralism, gender theory explores the ideological inscription and the literary effect of the sex/gender system.

Scott (1986:1054) identifies three goals of gender theory, namely, to substitute the analysis of social constructs for biological determinism in the discussion of sexual differences, to introduce comparative studies of women and men into the specific disciplinary field, and to transform disciplinary paradigms by adding gender as an analytic category. The aim of gender theory is to attempt to introduce the subject of masculinity into feminist criticism, and to bring men into the field as students, scholars, theorists and critics, but the politics of gender studies within feminist criticism are extremely controversial.

Payne (1997:217) explains gender as a term denoting the attributes culturally ascribed to women and men. Differences are thus made between gender and sex, the latter being understood as the sum of the physical characteristics that make us biologically 'women' and 'men'. However, more recently, the sex gender opposition has begun to be questioned by theorists who argue that our perceptions of biology, nature, or indeed sex, are formed only within language and culture. Here, notions of sex as beyond culture and gender as within it are refused, since the concept of an innate biological sex is itself the product of, and thus 'inside' culture and history.

Though gender has been a focus of attention across the human sciences, the main impetus for gender critique (as opposed to its supposed disinterested study) has come in the second half of the twentieth century from feminism. Feminists have argued for an understanding of femininity and masculinity as cultural constructs, since, if gender is culturally acquired, it then becomes open to change (Payne, 1997:217).

Furthermore, Payne (1997:217) is of the opinion that there are clear differences among these three theoretical traditions. Writers influenced by structuralism have seen gender as the product of universal cultural laws and conventions, of the 'grammar', as it were, that frames linguistic and cultural expression. Thus, to take just one instance, structuralists accounts of gender and narrative might focus on the conventional positioning of the male hero as active subject and the heroines as passive object of narrative action.

In poststructuralism, by contrast, the notion of universal cultural laws is jettisoned, and replaced with a vision of meaning and identities as the result of perpetual process of linguistic and cultural production. Thus, for instance, in Judith Butler's Foucaultian

account, the emphasis shifts from gender as a given symbolic entity, to gendering as a practice that is historically productive of gender identities (Payne, 1997:218).

The emphasis here is on the non-fixation of gender as explained above. Therefore, gender is perceived firstly as the product of a development at the infancy stage, that is related to Oedipus complex, where boys are said to be masculine and girls feminine. The idea that boys are active and girls are passive is a matter which brings inequality between boys and girls.

Heise (2010:177) comments that repeated studies have revealed gender differences in sentiments. The differences arise for relatively few concepts and apart from this limited arena of differentiation, females and males have about the same sentiments. Thus, gender offers an example of subcultures.

The research conducted by Heise (2010) on gender shows how females view things differently as opposed to men. Naturally, females would condemn violence (gunfight, hurting, clubbing, slaughterhouse, slugging) and unrestrained sexuality (whorehouse, following, peeping at) while approving more of femaleness (female, feminist, feminine), female concerns (boyfriend, beauty salon) and an idea which relates to companionship (roommate, relative). Amongst other characteristics which females demonstrate are that they are intolerant of self-consciousness but tolerant of gentleness. Females perceive a sexual predator (rapist) as more dangerous than their counterparts do (Heise, 2010:177).

Lastly, females perceive the characteristics of being modest as more significant than their counterparts do. It is natural that females would perceive a salon as more important than their counterparts would. Furthermore, most females who are figures of authority (head nurse and foster mother), view an underdog as more passive than males do. The characteristics of self-consciousness and clumsiness are also regarded to be more passive by females than by males. The issue of gender differences in sentiments largely exist in the class American culture.

## **2.4 Patriarchy**

Ngwagbara (2013:225) shares his views on the concept of patriarchy and holds that the world of Chinua Achebe's fiction deals with the portrayal of women as second-class citizens or the second sex. It is interesting to note that the manner in which the portrayal of female and what womanhood signifies in Achebe's world is maintained by the ideology of patriarchy that owes its origins and existence to the stereotyped provenance of the African traditional values and customs.

This patriarchal culture has enforced a leadership style that relegates women to the background. However, Achebe's novels advocate for the fall of patriarchy, and a renewed perception of women by men. From *Things Fall Apart* (1958) to *Anthills of the Savannah* (1987), Achebe is concerned with change in a leadership style which is dominated by men (Ngwagbara, 2013:225).

Patriarchy is further observed as a system that subjugates women. It is a system that undermines and regards women as objects that are powerless, submissive, weak and inferior.

As a testimony to the prevalence of gender biasness in Africa, Tromp (2017:3) contends that the major obstacle which women find themselves faced with is the 'limiting attitudes' towards them as espoused by men. For many of the women who ascent to the highest ranks of business, the experience is isolating because they do not behave like they are there yet.

Luvalo (2019:2) argues that the notion patriarchy has been there for many centuries and has prevailed in many societies and communities. However, different views exist with regards to the notion of patriarchy. Some of the views are that this concept is more prevalent in African societies whilst other views hold that this notion emanates from the developed and civilised world.

According to Luvalo (2019:1) patriarchy has its roots in Western society, especially the so-called liberal countries. In most cases, the domination of men is displayed by power over women and children. This domination sometimes leads to the violation of the rights of children and women.

According to Sifana (2018:19) through patriarchal practices, women "experience discrimination, subordination, violence, exploitation and oppression by men."

Therefore, this work will demonstrate how patriarchal expressions are illustrated in the selected Sesotho literary texts and how women in these texts are portrayed.

## 2.5 Culture

According to Payne (1997:1) the concept *culture* is commonly used by biologists, but was applied to the historical and social organisation of human beings in Germany until the mid-eighteenth century.

Kroeber and Kluckhohn (1952:284) hold that the adoption of the term culture in Romance languages and English was delayed by the currency of civilisation; also a Latinate term (from *civis*, *civilis*, *civitas*, *civilitas*); where the reference is to the life of the citizens in politically sophisticated urban states; in contrast to the rural, barbaric or pastoral life of the tribesman.

As the concept of culture slowly began to eclipse that of civilisation from the mid-eighteenth to the mid-nineteenth century it came to signify a set of attributes and products of human societies and therewith of mankind, which are extrasomatic and transmissible by mechanisms other than biological heredity and are as essentially lacking in sub human species as they are characteristic of human species as it is aggregated in its societies.

Kroeber and Kluckhohn (1952:281) give some stability to the term and clarity to its definitions: culture, or civilisation is that complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities and habits acquired by man as a member of society.

Culture has a great impact on the writer's presentation and characterization of the characters in a literary work. If an author is a male person, there is a likelihood that his cultural belief system might influence him into presenting women characters in negative terms.

Brooks and Browne (2012) opine that culture enables literary interpretations of texts. The researcher begins with a brief overview of the reader response field. From there

he introduces the theory and provides illustrative participant data examples. These data examples illustrate the four cultural positions middle grade students in the research assumed who responding to silent textural features embedded in African American children's novels. The theory suggests that because a range of cultural positions factors into students meaning making; text should mine text more carefully for cultural milieu as well as find acceptance with a broader range of literacy.

The dominance of men over women is also as a result of culture. There are some African communities whose culture oppresses women. Culture is not inherited but has to do with practices, customs and traditions which are learnt by different communities across the world.

Austen (2015:214) speaks of 'Bildungsroman' and mentions that the term 'Bildungsroman' (novel of formation, cultivation and development) has, since the 1980s, come into wide use among critics of African, but more generally postcolonial literature, although usually in very critical terms.

The genre in its classical European forms is alleged to put forth a modal of individualist development and ultimate socio-political interpretation that is minimal to both the collectivist values of Africans and their understanding of both themselves and their position within modern order of nation states and global capitalism. The African bildungsroman is not anything more than its European predecessors, an ideological instrument either for or against a specific form of modernity but rather a reflection on possibilities of self-formation, through inherited culture, formal education and more autonomous Bildung within a specific set of historical contexts (Austen, 2015:214).

In the community of the Basotho, the Basotho go beyond distinguishing people in terms of whether they are a male or a female when it comes to gender, instead, they include ascribing different roles to males and females. In this case, culture, traditions and customs have an impact in assigning roles to males and females. In most cases, males are seen as strong and assume more challenging roles like hunting and ploughing the fields whereas females who are perceived as weak, are assigned less challenging roles like cooking, fetching water and cleaning the house.

Boys will at a particular age stay in their own hut. This hut is called *thakana*. Mabile and Dieterterten (2000:443) define *thakana* as a hut where all the boys of the village sleep in. Basotho also have *lebollo* which is an initiation school. Boys are initiated differently from girls.

According to Bereng (2010:33) the initiation for girls is different from that of boys in the sense that in the huts made out of reed, the girls are initiated into womanhood. Instructors are those who have gone through the rites themselves before. It is a serious matter for the girls to protect the secrets that they learn there. The training is personal and cannot be passed from mother to daughter. Each girl has to go to the river by herself to search for the secrets of the deep river and meet the mystic trainer of the woman type, *Motanyane*.

The above statement emphasises the fact that, according to the Basotho culture, the role of a woman is to stay at home, cook and fetch water.

Bereng (2010:33) further maintains that when one sees young women on their way to fetch water for household use, other young girls must join them. These young girls learn to do things that women do as their chores. They learn to carry buckets of water on their heads, without holding the buckets with their hands.

According to Lesitsi (1990:111) the teachings of *Lithupelo* which the girls receive at the initiation school are as follows:

*Ba rutoa ho boloka makunutu. Pinyane ha e senye motse.*

(They are being taught to keep secrets).

*Ba rutoa ho ngalla motsheo ha mathata a le teng.*

(They are being taught not to quit in their marriages when they encounter difficulties).

*Ho mamella mathata a bophelo.*

(To endure the hardship of life).

The training of boys is different from that of girls.

Bereng (2010:32) says that men are trained to serve the land and the people. They are trained to be citizens and patriots, to reflect on responsibilities of growth and to



withstand difficulties and that will make a young boy to ultimately say, “I am now a man.”

The boys or new initiates each wait for their turn to declare to their village that now they are men and have given up the things of childhood. Boys are being given tough and difficult responsibilities after having been initiated.

Bereng (2010:77) further holds that boys spend the whole day in the country without food, and are told not to cry, for a man’s life is full of hardships. They learn from a tender age what manhood is all about.

Lesitsi (1990:95) outlines the teachings that boys receive at the initiation school in the following manner:

*Ho boloka makunutu.*

(To keep secrets).

*Lerato la naha, ho e sireletsa le ho e shoela nakong tsa mathata.*

(The love of one’s country, and to protect and even die for it during difficult times).

*Ba rutoa ho bua le ho bua khomo.*

(They are being taught how to skin a cow).

*Ba rutoa ho iketsetsa lihloho tsa ntoa. Mosebetsi o moholo ke oa ho thula tsepe ho etsa marumo, likoakoa, lithupa le mehoma ea ho lema.*

(They are being taught how to make war weapons. The major work is to develop iron into spears, shields, sticks and hoes for planting).

The above is an indication of how boys and girls in the Basotho community are raised or brought up. It is the argument of this study that it is through this cultural upbringing as indicated above that gives boys some sense of power and dominance over women. That is how patriarchal practices emanate through traditional cultural practices.

## **2.6 Characterisation**

The aspect of characterisation is included in this chapter since it is the dialogue that takes place between characters which indicates or reveals the character's personality. A brief discussion on how various authors define and explain the concept of characterisation is hereby presented.

According to Shaw (1972:71) in narrative literature, fictional persons through characterisation become so incredible that they exist for the reader as a real people.

Cohen (1973:37) is of the view that the art of creating fictional characters in words gives the human identity.

Character delineation or the portrayal of a character refers to the description and the illustration of the personality of a character. Characters are those people whom we read about in the novel or short story. There are two kinds of characters in a narrative text, namely, round and flat characters. Round characters are those who change and develop as the story develops. Flat characters are stereotypes. They stay the same throughout the story.

When dealing with character delineation, we will not only be looking at the names of those characters who appear in the novel but will also be focusing on their behaviour and personality and whether they exude patriarchal tendencies or not.

Moleleki (1993:133) elaborates in the following manner about this issue of character delineation:

*Lebaka la hore re bue ka semelo sa baphetwa tlasa sehlooho sa sebopeho sa pale, ke hobane semelo sa baphetwa se utullwa le ho hlakiswa ke diketsahalo tse bopang moralo (karolo ya sebopeho) wa pale. Diketso tsa baphetwa ebile ke tsona tse hodisang, tse raranyang tse isang pale sehlohlolong le mothipolohong esitana le hona phethelong / tharolong.*

(The reason why we should talk about the personality of characters under the topic of the development of a novel is that the nature of the character is revealed by the events that form part of the novel. The characters' actions are the ones that develop, entangle and lead the novel to the climax and turning point as well as the conclusion).

Moleleki further holds that:

*Semelo sa baphetwa, maemong a fapafapaneng, se ka boela sa etsa hore ba arolwe mafapha a mabedi. Ho teng baphetwa bao semelo sa bona se fetofetohang ho ya ka maemo a ditaba, bao maikutlo a bona a kgemang le maemo le dinako, baphetwa bao le ka mohlomong le ha re ne re ka ba tseba ba ena le semelo se itseng (mohlomong se lokileng) ba ka nnang ba bontsha ho kgohlalala le bokgopo maemong a mang a fapaneng le ao re teanang le bona ho ona pele. Baphetwa ba tjena ke bao ho thweng ke ba tjhitja (round characters). Ba tjhitja hobane ha ba sekamele nqa e le nngwe ka nako tsohle, ba kgema le dinako le maemo. Baphetwa ba sa fetofetoheng le dinako le maemo bona ho thwe ba sepapetlwa (flat) hobane ba dula ba le jwalo ho ya ho ile. Ha a le kgopo o kgopo ho ya ho ile. Le teng ha a le bonolo o bonolo molebe (Moleleki, 1993:133).*

(The personality of the characters, in different situations can further be divided into two categories. There are those characters whose personality changes depending on the circumstances in which they find themselves and whose feelings are controlled by circumstances and time, such characters even if we know them as having certain personalities (maybe good personality) can still display some bad behaviour even evil in some different circumstances in which we found them earlier and such characters are called round characters. They are round because they are not always one-sided, they move with the changing times and circumstances. Those characters who do not change with the times and circumstances are called flat characters, because they always stay the same. If they are evil, they will always remain evil and if they are humble they will always remain humble).

Moleleki concludes by saying that:

*Diketso le seabo sa baphetwa paleng di boela di arola baphetwa ho ya ka mafapha a itseng. Ya nang le ditabatabelo tse itseng le teng e le tseo re bonang ekare di ntle o bitswa molwantshuwa (protagonist). Enwa ke yena mophetwa wa sehlooho paleng. Ya mo sitisang le hona ho thisisa tseo a di labalabelang ho thwe ke molwantshi (antagonist). Eo ebang o leka ho thea kgotso pakeng tsa bana babedi ke monamodi (tritagonist). Empa ka nako e nngwe yena mophetwa enwa wa boraro e ka nna ya eba mohlohleletsi bakeng sa hore e be monamodi. Tabataba ya bohlokwa ke hore e mong*

*le e mong wa baphetwa bana ba ka welang mafapheng ana a ka nna a ba le batshehetsi* (Moleleki, 1993:134).

The actions and roles of the characters in the novel make them to be further divided into other categories. The one with particular ambitions, and which we see to be good, is called the protagonist. This one is the main character in the novel. The one who hinders him and thwarts his ambitions is called the antagonist. The one who tries to build peace between the two is called the tritagonist. But sometimes the same this same third character can be an instigator instead of being a mediator. The main issue is that each and everyone of these characters who can fall in these categories can have supporters).

Indeed, it is through character delineation, the actions and their speeches that we are able to depict the character and personality traits of characters in a narrative text. This aspect will assist in determining how characters in the novel express patriarchal tendencies.

## **2.7 Conclusion**

This chapter has discussed feminism, African feminism, gender, patriarchy, culture and characterisation. Feminism has been explained as a movement that rejects the marginalization, ill-treatment and the subordination of women by men. In most male-written texts, female characters are subjected to negative portrayal and representations. Feminism champions the rights of women and fights for equality between women and men.

African feminism challenges the negative representations of women in male written texts. Some of the African female writers such as Tsitsi Dangarembga, Buchi Emecheta, Flora Nwapa and Mariama Bâ have written their literary texts where female characters develop and emerge from the world of patriarchy. In this chapter, the issue of gender has also been discussed. Gender inequality is mostly perpetrated under the patriarchal system which advocates gender inequality.

Patriarchy has also been discussed in this chapter. It is a system that promotes male domination and the subjugation of women. This system is prevalent in most African

societies where women are dominated by men. It is a system that sees women as weak, and as child bearers and sex objects.

The aspect of culture also received attention. Culture refers to the beliefs, customs and traditions of a society or particular community. Culture has been discussed in this chapter since patriarchal practices, particularly in some African communities, promote patriarchy and the dominance of men over women. It has been observed that in African societies some of the African traditional values and customs have a negative impact on women. Some of the customs and traditions oppress women. It has also been shown in this chapter that feminism, gender and patriarchy are concepts that are interrelated.

The literary aspect of characterisation was briefly discussed in this chapter. There cannot be a story without characters and their behaviour and personalities are understood through their actions and speeches. It has been shown that for a better understanding of the behaviour of characters, it is through character delineation that the expressions of patriarchal practices in a novel could be revealed, hence the significance of characterization in this study.

The following chapter will be an analysis of the novel, *Bophelo ke dihaeya*.

## CHAPTER THREE

### ANALYSIS OF *BOPHELO KE DIHAEYA*

#### 3. Introduction

The aim of this chapter is to analyse the novel, *Bophelo ke dihaeya* (2005), authored by K.P.D Maphalla. The purpose of analysing this novel is to highlight patriarchal expressions as they manifest in this novel. In this chapter there will be a discussion of male and female characters in the novel with the intention to show how male characters treat female characters in the novel. The portrayal of both male and female characters will be discussed to illustrate how patriarchal tendencies manifest in the novel. As mentioned above, the novel is authored by Maphalla, a male writer. It is therefore worth mentioning that not only does the study attempt to find out how patriarchal tendencies manifest in the novel, but also to find out if these tendencies manifest because the novel is written by a male author or not.

#### 3.1 Summary of *Bophelo ke dihaeya*

Pastor Motswahole, the main character, is a young married man. He and his wife, Mmakgotso, are new residents at Boikgutsong. Seeing that the pastor is still young, most women of his congregation come with evil and malicious intentions of seducing him. These women include, Moheanyane and Lefulesele. The name Lefulesele implies plague or a terrible disease. Her actions are as evil as her name. Mmakgotso fights tooth and nail to protect her husband from these evil women.

Pastor Motswahole's ambition is to instil good morals and values in society through the word of God. However, these women stand in his way.

Pastor Motswahole's first wife dies in a car accident. After the death of his wife, Lefulesele makes him drunk and allows Dilahlwane to sleep with him. Pastor Motswahole does not give in to the evil intentions of Lefulesele, Dilahlwane and Moheanyane. He marries a white lady, Marike, known as Mmamosa, at the end.

#### 3.2 Portrayal of male characters

This section aims to discuss the personality traits of male characters in the novel and their attitude towards female characters.

### 3.2.1 Pastor Mohau Motswahole

In the novel, the main character is Pastor Motswahole. His first name, Mohau means *mercy*. He is the protagonist because most of the events in the novel are centred around him. The word, *dihaeaya*, refers to something which is amazingly horrible and shocking. Bad things happen to him which are caused by women with malicious and evil intentions of denting his image and integrity. He has to engage himself vehemently in psychological and spiritual wars that are directed at him. Pastor Motswahole fights tooth and nail against all the plots and evil schemes organised against him.

As his first name denotes, Pastor Motswahole is a very humble and merciful person to such an extent that he can hardly notice people who are dangerous to him. According to Skosana (2013:227) there is a Sesotho idiomatic expression that goes, *Nonyana kahlamela mmolai*, which means a person who is not vigilant is exposed to danger. This expression refers Pastor Motswahole.

A church elder, Mr Namodi, tries to warn the pastor about dangerous people like Kotleng. However, it becomes difficult for Pastor Motswahole to take his advice, because of the trust and love the pastor has for members of his congregation. This is what Namodi says to him:

*“Ha o sa tsebe Kotleng ha o tsebe motho, ho rialo Namodi. Kotleng ha se motho ke selalome. A ka o harola a ntse a o tshehisa. Ke maja a itlhakola. Maloma – a-fodisa hantle!”* (Maphalla, 2005: 63).

(“If you don’t know Kotleng, you know nothing. says Namodi. “Kotleng is not a human being, he is a beast. He can tear you apart, whilst smiling. He is a hypocrite- a real pretender”).

The pastor seems to be doubtful about what Namodi says and responds thus:

*“Empa nna bobo bono boo le bo boledisang hakaalo ha ke eso bo bone”*  
(Maphalla, 2005:64).

(“But I have not noticed the wickedness that you so greatly talk about”).

Pastor Motswahole is a flat character, he never changes and forgives people such as Dilahlwane, who defame and dehumanize him.

His main objective is to guide people in the right path of God so that they may become disciplined and upright in their behaviour. However, there are people who thwart his intentions of fulfilling his good intentions.

Among his enemies, are people such as Kotleng and Matsekane. These male characters are members of his congregation who are very corrupt.

The word Matsekane is derived from the verb, *tseka*, which means to lay a dispute. The Sesotho idiom, *bitso lebe ke seromo* means a person's name sometimes resembles his actions. Matsekane just like what his name denotes, disputes almost all the plans of Pastor Motswahole. Pastor Motswahole's wife passes on and Pastor Motswahole invites Pastor Metsing to come and bury his wife. However, Matsekane opposes his idea and the narrator says:

*Moruti ya memilweng ho tla boloka mohatsa moruti Mohau Motswahole, ke moruti Metsing, ya tswang kwana Kapa. Monnamoholo Matsekana o ne a hlile a hana hore ho latwe moruti wa hole kwana ho tla pata mohatsa moruti. O ne a itse e mong wa basadi ba seaparo o tla etsa thapelo feela ebe ho fedile* (Maphalla, 2005:2).

(The pastor who was invited to come and bury the wife of Pastor Motswahole, is Pastor Metsing, who hails from the Cape. Matsekane, the old man, was opposed to the idea of inviting a pastor from far away to come and bury the wife of the pastor. He suggested that one of the leading women in the church would just make a prayer and that would have been the end).

### **3.2.2 Kotleng**

Kotleng is a very treacherous and deceitful person. He is full of malice. His bad behaviour and intolerable personality drives him into derailing Pastor Motswahole from his path of righteousness. Besides being a deceitful person, Kotleng is also pompous. He is very rich and drives smart cars. Some members of the congregation warn Pastor Motswahole not to ride in Kotleng's cars, because they are stolen. Kotleng says that those people are jealous of him.

The narrator says the following about Kotleng:

*Kotleng o ye a ithaope ho palamisa moruti koloing ya hae, empa yena a lebohe,*



*a bolelle Kotleng hore ha a ye hole, etswe mosebetsi wa hae e le ho kena ntlo le ntlo, ho lekola phutheho. Banna ba lekgotla la kereke ba eleditse moruti hore a se ke a ba a palama koloi ya Kotleng. Ba re koloi tseo tsa hae ke tsa boshodu. Kotleng o a tseba hore batho ba mona Boikgutsong ha ba mo ratesise. O re le leng la mabaka a etsang hore ba se ke ba mo rata ke borui ba hae. Ke yena feela monna motseng ona ya nang le selakga le lebenkele la dijo. Ke yena feela monna motseng mona ya nang le dikoloi tse tharo, dithelevishene tse nne le disatalaete tse tharo. O se a le haufi le ho reka sefofane (Maphalla, 2005:60).*

(Kotleng would sometimes offer the pastor a lift voluntarily but the pastor would refuse, saying that he is not going far, and despite that, it is his duty to take care of the members of the congregation. Men of the church council have advised the pastor not to ride in Kotleng's car. They say Kotleng owns stolen cars. Kotleng knows that people in his community dislike him. He says one of the reasons for their hatred towards him is because he is wealthy. He is the only man in his community who owns a butchery and a supermarket. He is the only one in his community who has three cars, four television sets and three satellite dishes. He is about to buy an aeroplane).

Pastor Motswahole goes to the bookshop to buy some books. At the bookstore he meets with Kotleng who voluntarily purchases a book for the pastor. The book is titled, *Thobalano e bolokehileng* (Safe sex).

It is normally expected that when a pastor buys a book, he would choose one that is biblically inclined, so as to empower himself spiritually and also to edify the members of his congregation. If the pastor buys a book that contains sexually-related matters, it might be regarded as taboo by most of the members of his congregation.

This is what Kotleng says when he buys the book for the pastor:

*“Nka ena moruti, ho rialo Kotleng ho moruti. “Ke o rekela yona. Ke a tseba hore o ntse o le mosebetsing o moholo wa ho ruta batjha. Le nna ke se ke ntse ke kenya letsoho” (Maphalla, 2005:61).*

(“Take this one pastor, says Kotleng to the pastor.” I am buying it for you. I know that you have a great task of teaching the youth. I am also making my

contribution”).

Kotleng is a hypocrite. It is as if he purchases the book out of goodwill and good spirit, but he does this out of malice to ruin the pastor’s integrity.

Some women describe Kotleng as the devil. This is what Mmatshaba says to her friends about him:

*“O se ke wa mpotsa ka Satane eno, ho rialo Mmatshaba ho metswalle ya hae e mmotsang ka Kotleng. “Ha ke batle le ho mmona ka ntlha ya leihlo la ka. “Ha se motho, ke dihele feela!” (Maphalla,2005:62).*

(“Don’t ask me about that Satan, says Mmatshaba to her friends who ask her about Kotleng. “I don’t want to see him at all. He is not a human being, he is just hell!”).

### **3.2.3 Namodi**

Namodi is an old man. The name Namodi is derived from the verb *namola* which means to intervene or to mediate. Namodi is a tritagonist in the story who stands for Pastor Motswahole’s ambitions. He supports and advises the pastor and is a very compassionate and sympathetic person towards people who are well behaved and disciplined yet very much intolerable towards people with bad behavior.

Namodi meets with Pastor Motswahole when he is on his way home from the bookstore. Their conversation starts in a friendly way:

*“Di reng tse ntjha, wa kgale?” ho botsa moruti ha a fihla a dumedisa moholo, a bile a mo tshwara ka letsoho. “Na ke tse monate kapa ke tse bohloko?” “Kgotso moruti wa ka,” ke moholo Namodi eo ha a amohela moruti. “Ha ho sana tse monate matsatsing ana ke dihaeya feela, moruti” (Maphalla, 2005:62-63).*

(“What is the current news, old man?” asks the pastor when greeting the elder and shaking his hand. “Is it good or bad?” “Hello my pastor, says Namodi, the elder, when welcoming the pastor. “There is no good news nowadays it’s disgusting news only, Pastor”).

Namodi is talking politely with the pastor, but his tone changes as the pastor mentions the name of Kotleng in their conversation. This change of tone is indicative of Namodi's character which is not stable but changes everytime. He would change due to the situations and circumstances he finds himself in. He does not want Pastor Motswahole to befriend Kotleng because Kotleng is an ill-mannered person. Namodi shows his disapproval of Kotleng in his conversation with the pastor:

*“O bua mantswe a builweng ke molekgotla Kotleng”, ho rialo moruti. “O ne a mpoelle hore e ne e le setho sa mokgatlo wa dipolotiki, empa a tswa ha a elellwa hore o a hlekefetswa.”*

*“O bua ka Kotleng ofe?” a botsa.*

*“Yena molekgotla Kotleng”, ho arabela moruti. “Molekgotla wa lona”. “O ntheketse buka hona kajeno lena”.*

*“Buka ya eng?”*

*“Buka e balwang”, ho arabela moruti, a bile a tsheha. “Athe buka e nngwe ke ya eng na ntate Namodi. Nna ke tseba buka e balwa”.*

*“O ntse o nkutlwa hore ke reng moruti”, ho rialo moholo Namodi. “Ke a tseba hore o nkutlwa hantle. O mpa o sa rate ho nkaraba. Ke a kgolwa hore Kotleng o be a o reketse buka ya manyampetla a mona a hae. Hobaneng o sa rate ho mpoella hore o o reketse buka ya mofuta ofe? Hobaneng?”*

*“Ke ena buka eo ke e reketsweng ke molekgotla Kotleng,” ho rialo moruti ha a ntsha buka eo mokotlaneng wa bakana ya hae. “Ke yona buka eo ke buang ka yona”.*

*“Ke tjholo!” Namodi a hoeletsa, a bile a kgutlisetsa buka ho moruti ka potlako.*

*“Ke tsebile hore o be a o reketse makatakati ana a hae!”*

*“Makatikati a eng, Ntate Namodi?” ho botsa moruti. “Na taba tsena ke makatikati?”*

*“Tjhee, kwana tsona ha se bile ha se makatikati,” ho rialo moholo Namodi ha a boela a kokobela. “Empa motho ya o reketseng yona ke leqitolo.”*

*“Ha ke utlwisise moholo,” ho rialo moruti. “Ekare e le leqitolo a rekela moruti buka?”*

*“Ha o sa tsebe Kotleng ha o tsebe motho,” ho rialo Namodi. “Kotleng ha se motho ke selalome. A ka o harola a ntse a o tshehisa. Ke maja-a-itlhakola. Maloma-a-fodisa hantle. Dihaeya tseo a di etsang motseng mona ha ho motho*

*ya sa di tsebeng. Manyampetla!*" (Maphalla, 2005:63).

("You are saying the words that were spoken by the council member, Kotleng, says the pastor. "He told me that he was a member of a political party, but he left when he realised that he was being abused.

"Which Kotleng are you talking about?" he asked.

The same council member, Kotleng," answered the pastor. "Your council member. He purchased me a book today."

"What book?"

"A book that is read," answers the pastor, laughing. What is a book for, Mr Namodi. I know that a book is for reading."

"Do you hear what I am saying, Pastor," says elder Namodi. "I know that you hear me very well. It's just that you don't want to answer me. I believe that Kotleng has bought you these disgusting books of his. Why are you not willing to tell me what kind of a book has he bought you? Why?"

"Here is the book that the council member, Mr Kotleng has bought me," said the pastor, as he took the book out of the small pocket of his jacket."

"This is the book I am talking about."

"I said it!" Namodi shouting, and quickly returning the book to the pastor.

"I knew that he has bought you these disgusting books of his!"

"What is disgusting, Mr Namodi?" asks the pastor. "Are these issues disgusting?"

"No, in fact they are not disgusting," says elder Namodi when he calmed down.

"But the person who bought you this book, he is a scoundrel.

"I don't understand elder," says the pastor. "If he is a scoundrel can he buy a book for a pastor?"

"If you don't know Kotleng, you don't know a human being," said Namodi.

"Kotleng is not a human being, he is a wild beast. He can tear you apart whilst laughing. He is a real hypocrite. People know all the disgusting things that he is doing in the community. Nonsense!).

Namodi acts as a tritagonist or a mediator in the novel, to protect those good aspirations and ambitions of pastor Mohau Motswahole. The ambitions of remaining

an upright person and being a man of integrity. He protects the pastor against the malicious acts of Kotleng who wants to defile his good reputation.

Namodi can be described as a very kind and merciful person to people who are well behaved, but very stern and harsh to arrogant and pompous people such as Kotleng.

### 3.2.4 Katisi

Katisi is a boy who stays with the pastor and his wife at the mission house. He is the church pianist. Katisi is initially a disciplined and well-behaved boy but as time goes he changes and becomes an adulterer. As a result of his antisocial behaviour, he ends up engaging in a secret love affair with pastor Mohau Motswahole's wife, Mmakgotso. The narrator says:

*Ke Katisi ya bintshang sehlopha sa dibini. Na ngwana enwa ke kgalala! Hoja ebe e ne e se ka makatikati ana a hae, Katisi o ne a tla ya hole ka mmimo. Hoja ebe o ne a se tjee, o ne a tla qetella e le ngaka ka mmimo, a bintsha dihlopha tsa lefatshe. Empa Katisi o ne a ntse a se tjena. O qadile mekgwa ena ya hae hoba kgarebe yane ya hae e mo etsetse makatikati. Matsatsing ana ditaba tsa Kgahliso ha di sa hlakisisa hantle. Sena se ferekanya Katisi haholo, hoo ho seng ho utlwahala hore o se a bonwa le dibakeng disele. Le ha ho le jwalo o ntse a bintsha sehlopha. Ha e le kajeno lena teng, o haketse (Maphalla, 2005:20-21).*

(It is Katisi, who is the choir conductor. This child is a gem! If it was not because of his disgusting things, Katisi would go very far with music. If he was not like this, he would end up being a doctor of music, conducting choirs of the world. But Katisi was not like this. He started this behaviour of his after his girlfriend did disgusting things to him This upsets Katisi very much, to such an extent that it is being said that nowadays Katisi is seen in strange places. However, he is still conducting the choir. As for today, he is excellent).

### 3.2.5 Matsekane

Matsekane is a character who is out to humiliate the pastor. He is evil and schemes with women to destroy the good name of Pastor Motswahole. After the incident at Lefulesele's place, he calls the pastor to humiliate him. He says:

*“Dumela moruti, hlokomela hore borikgwana boo bo ka hare ha se ba hao. Ba hao ke bona ho nna. O a bo batla?” Moruti a itlhahloba. Banna! Ha eka o tenne borikgwana ba basadi tjee! Ho etsahetse jwang? Meholo ke dinoha!* (Maphalla, 2005:106-107).

(Hello Pastor, take notice of the underwear that you are wearing, it is not yours. Yours is here with me, do you want it? The pastor looked at himself. Man! Why is it like he is wearing women's underwear! How did it happen? Miracles never end!).

Matsekane derives pleasure from humiliating Pastor Motswahole. He uses one of the girls at Lefulesele's place, Dilahlwane, to achieve his motives. Matsekane is ambitious and does not like Pastor Motswahole. After calling Pastor Motswahole he says the following to his wife:

*“Ditaba ho fihla moo di natefelang jwalo ka dikuku tsa mokete wa lenyalo,” ke Matsekane eo ha a fihla ha hae a tsamaela hodimo, a leletse, dimpa tsena a di behile mane. Jwale ho tla hlakisisa hantle hore banna ke bafe, ha bashanyana e le bafe* (Maphalla, 2005:108).

(I am beginning to enjoy the news like the cakes of a wedding party,” that is Matsekane who arrived at home in a hurry, with his head up, his tummy bulging. It will be clear now who are men and who are boys).

### 3.3 Portrayal of female characters

#### 3.3.1 Mmakgotso

Mmakgotso was the first wife Pastor Motswahole. She passed on in a car accident. The name Mmakgotso means a peaceful woman. She is very protective of her husband.

Mmakgotso can be regarded as a round character because the good things about her life but the negative things also. After her death disgusting secrets about her are revealed. It is said that she had a secret love affair with the boy who stayed with them at the mission house. There is also a rumour that when she passed on, she was pregnant but not with Pastor Motswahole's child. She is portrayed as an adulteress in the novel.

Mmakgotso is a very jealous woman and does not want other women visiting her husband, Pastor Motswahole. She says the following to the women who want to see the pastor:

*“Ntate moruti o teng. Empa maipolelo a dibe le ho kopa tshwarelo tsona ha di etswe ho yena, di etswa ho Modimo. Ke Modimo feela ya ka tshwarelang motho dibe le melato. Moruti ke motho jwalo ka ba bang. Ha a na matla”* (Maphalla, 2005:39-40).

(“The pastor is here. But as for the confessions of sins and the forgiveness thereof, they are not done to him, they can only be done to God. God is the only one who can forgive people their sins and transgressions. A pastor is a human being like others. He has no powers”).

Besides being jealous, Mmakgotso is also portrayed in the novel as an unfaithful woman because she falls in love with a boy who serves in the church as a choir conductor. The name of the boy is Katisi. The unfaithfulness of Mmakgotso is revealed in the novel as follows:

*“Ho thwe kamano eo ngwetsi ya hao le moshanyana eno ya neng a dula le bona mono ba neng ba ena le yona, e ne e hlile e belaetsa haholo,” ho rialo Mmamohau ho monna wa hae. “Ho thwe e se e le makgetlo a mangata*

*Mmabatho a ba kgaoletsa ka phaposing ya ho robala, Mohau a le siyo. Ho bile ho thwe le yena ngwana eo ngwetsi ya hao e neng e mo lebelletse, e ne e se wa Mohau. Menyenetsi e rialo!*” (Maphalla,2005:39-40).

(It is said that, the relationship between your daughter-in-law and the boy who stayed with them was very suspicious,” says Mmamohau to her husband. “It is said that on several occasions Mmabatho had caught them unexpectedly in the bedroom in the absence of Mohau. It is further said that even the child whom your daughter-in-law was expecting, was not Mohau’s child. Rumours say so!”).

### **3.3.2 Mmalekwetje**

Mmalekwetje is a staunch member of Motswahole’s congregation. However, she is a hypocrite because she does not abide by the principles and doctrines of Christianity. She is a shebeen owner, and there are prostitutes at her place whom she uses to make money. She is a round character as she later comes to her senses, makes up her mind and repents after the pastor pays him a visit and talks with her about the evilness of her business. The narrator says the following about Pastor Motswahole’s visit to Mmalekwetje:

*Moruti o ile a boela a ipha sebaka sa ho ya buisana le Mmalekwetje ka taba ena ya hae ya ho rekisetsa le bana ba masea jwala. A hla a mo toba, a se ke a mo tshaba jwalo ka banna ba bang lekgotleng la kereke, ba mo thothomellang.*

*“Kgetho ke ya hao, mmarona,” ke yena moruti eo, ha a phethela ditaba tsa hae. “Empa o tla lokela ho tseba hore o tla lokela ho ikarabela ho Modimo ka tsatsi le leng ka baka la kgetho e nngwe le e nngwe eo o e etsang.” Ho tloha tsatsing leo ho ile ha bonahala phethoho moo ha Mmalekwetje. Le marata a ne a batla a fokotseha (Maphalla, 2005:118).*

(The pastor once more gave himself a chance to talk to Mmalekwetje about this matter of selling liquor to young children. He faced her, he did not fear her like other men of the church council, who were afraid of her.

“The choice is yours, our mother,” says the pastor, as he concluded his conversation. But you must know that you will account to God for whatever



choice that you are going to make. From that day there seemed to be a change at Mmalekwetje's place. Even the noise subsided).

### 3.3.3 Lefulesele

Lefulesele is a merciless and malicious woman. She defames Pastor Motswahole's good and noble character. Just like Mmalekwetje, she is also the owner of a shebeen. She also uses prostitutes at her place to make money. Pastor Motswahole pays her a visit and she mixes cold-drink with beer and give it to him.

When the pastor becomes drunk, she gives orders to one of the prostitutes by the name of Dilahlwane to undress and seduce him.

The name Lefulesele means a dreadful or terrible disease or plaque. There is a Sesotho idiomatic expression that goes, *Bitso lebe ke seromo*. This expression means that if a person has a name with a bad meaning, that person's actions will be as bad as their name. Lefulesele's actions resemble her name. Just like Mmalekwetje, Lefulesele is also a round character because at a later stage in the novel, she shows signs of remorse and repents.

Lefulesele's repentance is illustrated as follows:

*Ho se ho utlwahetse hore diphaposi tsa Lefulesele di kwetswe esale hoba Dilahlwane a nye matsete. O tshepisiswe hore ha a ka boela a pheta, o tla kwallwa tjhankaneng nako e telele. Yena a tshepisa hore ha ho sa tla etsahala manyampetla ano a bolelwang a etswa moo. O bakile* (Maphalla, 2005:117).

(It is being said that Lefulesele's rooms have been closed, after Dilahlwane disclosed all the prostitution that happened at her place. She has been promised that should it happen again, she will be locked in jail for a long period. She promised that the horrible things that happened at her place will not happen again. She said that she has repented).

### 3.3.4 Dilahlwane

Dilahlwane is a prostitute at Lefulesele's place. The name Dilahlwane, is derived from the verb *lahla* which means to throw away. Because of her name, Dilahlwane lives like

an outcast or someone who is being thrown away. She sleeps with different men without realising that she is putting her life at risk. She gives pastor Motswahole a cold-drink mixed with alcohol and when he was heavily intoxicated, she undresses him on the instructions of Lefulesele. This is the greatest embarrassment on the side of Pastor Motswahole. This incident dented Motswahole's reputation.

Dilahlwane is a round character because she shows the signs of remorse and goes to Pastor Motswahole to ask for forgiveness:

*Moruti Mohau o ne a ntse a tshwarane le dipampiri tsa hae ha a tla bolellwa ke Mmabatho hore ho na le mmenyana ya kopang ho tla mmona. Moruti o ile a re eo a kene ka ofising ya hae. Ha kena mang? O ke ke wa dumela. Dilahlwane! E, yena Dilahlwane ka sebele. Moruti a batla a nyaronyaroha, empa ka ha e se e le nakwana a sebetsana le makatikati, a se ke a tshoha haholo. Ke bophelo, bo tjena. "Moruti taba ya ka kajeno e nngwe feela e ntlisitseng mona," ke yena Dilahlwane eo, ho ba ho dumedisane, ho be ho botsanwe le maphelo jwalo ka tlwaelo. "Ke tlile ho kopa tshwarelo ho wena." A dula fatshe Dilahlwane (Maphalla, 2005:114).*

(Pastor Mohau was still busy with his paperwork when Mmabatho told him that there is a young woman who wants to see him. The pastor said that person must come in his office. Who entered? You will not believe it. Dilahlwane! Yes, Dilahlwane personally. The pastor almost became startled, but because it was quite a long time that he had been dealing with disgusting things, he was not too scared. It is life, it is like that. "Pastor, there is only one thing that brought me here today," that was Dilahlwane after exchanging greetings as usual. "I am here to ask for forgiveness." She sat down).

Dilahlwane realises that she has made a mistake by allowing people like Kotleng and Matsekane to manipulate her into humiliating Pastor Motswahole. Pastor Motswahole accepts her forgiveness but warns her that she has to make a choice and she must know that whatever choice she makes she will be accountable before God for making such a choice.

### 3.3.5 Marikie

In the novel, Marikie is a white lady who falls in love with Motswahole after the death of his wife, Mmakgotso. She is a friendly person. A person with unconditional love towards Motswahole. She is without racial prejudice because even though she is a white person, she marries a black man. She can also speak Sesotho fluently.

Mohau and Marikie's meeting is described by the narrator as follows:

*Mantsibuya ona ao Moruti o ile a fumana mohala o tswang ho mofumahadi Odendaal, o mo memelang polasing moo kajeno. Ha se yena feela moeti kajeno mona polasing. Moeti e mong ke mosetsana e mosweu, Marikie.*

*“Marikie o tseba Sesotho le ho mphetha,” ho rialo mofumahadi Odendaal ha a mo tsebisa mosetsana eo. “O tseba ka polasi ho mpheta. Lebitso la hae la Sesotho ke Mmamosa. Ha e le yena o hlahetse teng, a ba a holela ho na moo polasing.” Mohau le Marikie ba hla ba thabela ho tsebana. Ha hla ha hlaka hore mofumahadi Odendaal o ne a sa swase, ha a ne a re enwa motho o tseba Sesotho, le ho tseba ka polasi ho mo feta. Mmamosa a tsebisa Mohau ka mohlankana wa hae wa ho hlokahala kotsing ya sefofane. Mohau yena a mo tsebisa ka mohatsae wa ho hlokahala kotsing ya kolo.*

*“Ho tla be ho loke,” ho rialo Mmamosa a behile letsoho la hae hodima lehetla la mohau. “Tse ntle di tla qetella di hlola tse mpe. Ha ho ka moo botle bo ka hlolwang ke bobo ha tsohle di se di phethilwe, Modimo o moholo!”*

*“Kgabareng, ke nnete, tse ratwang ke Modimo ke tsona tse tla hlola.” Ba akana (Maphalla, 2005:81-82).*

(That very same night, the pastor received a phone call from Mrs Odendaal, inviting him to the farm. He is not the only visitor today at the farm. The other visitor is a white lady, Marikie.

“Marikie can speak Sesotho better than me,” said Mrs Odendaal as she introduced the lady to him. “She knows more about farming than me. Her Sesotho name is Mmamosa. As for her, she was born and bred on that farm. Mohau and Marikie were happy to know each other. It became clear that Mrs Odendaal was not joking when she said Marikie is fluent in speaking Sesotho,

and that she knows more about farming than her. Mmamosa told Mohau about her boyfriend who died in an aeroplane crash. Mohau, in return, told her about his wife who died in a car accident. "Things will be fine," said Marikie with her hand on Mohau's shoulder. "Good things will ultimately overcome evil ones. When all is said and done, there is no way that good can be defeated by evil. God is great,"

"Finally, it is true that that which God loves will triumph." They kissed each other).

### 3.4 Patriarchal expressions in *Bophelo ke dihaeya*.

Most of the female characters in the novel, which include Moheanyane, Lefulesele Dilahlwane and Mmalekwetje are members of Pastor Motswahole's congregation. However, they are very corrupt and perverse in their behaviour. They visit the mission house not with good intentions of getting spiritual support from the pastor and his wife, but with the evil and malicious intentions of enticing the pastor into falling in love with them. Their treacherous schemes are described by the narrator as follows:

*Jwale ha tla Moheanyane le Lefulesele mmoho. Mmakgotso o tsebile ha morao hore hantlentle Lefulesele e ne e se e le kgale a sa tle kerekeng ka baka la ho qabana le moruti Nyepetsi ka diketso tsa hae. E se e le ntho e tsejwang hore mono ha Lefulesele ho etsahala disala letsatsi le tjhabang le le dikelang. Ho na le banana ba dulang moo ha hae, mme ho se ho tumme hore nengneng ba rekisa mmele. Mapolesa a lekile ho fuputsa taba ena, empa e hana ho hla e hlakisisa hantle. Kajeno Lefulesele o tlile ka baka la metswalle ya hae Moheanyane le Mmatshaba ya ileng a ya bolella hore moruti e motjha ke leseisane la mohlankana, eo tshintshi e sa duleng lephekgeng la baki ya hae le motshetsheng wa borikgwe ba hae. Yena o mona ka tseo.*

*"Re tlilo bona ntate," ho rialo Lefulesele ntle le ho potoloha, ha Mmakgotso a ba amohela monyako. "Re tlo ipolela dibe le ho kopa tshwarelo.*

*"Kgotsoong bomme," ho arabela Mmakgotso ka boikokobetso. "Ntate moruti o teng empa maipolelo a dibe le ho kopa tswarelo tsona ha di etswe ho yena, di*

*etswa ho Modimo. Ke Modimo feela ya ka tshwarelang motho dibe tsa le melato. Moruti ke motho jwalo ka ba bang. Ha a na matla.”*

*“Tjhee, moo teng o a bolela mme,” ho rialo Lefulesele, empa ka pelong a ntse a re, “tlohela ho rera, mosadi towe! Ha se wena moruti nnake. Ha re a tla ho wena mona re tlile ho monnao. O bua nnete ha o re moruti ke motho. Le yena ke monna jwalo ka ba bang” (Maphalla, 2005:25-26).*

(Then came Moheanyane and Lefulesele. Mmakgotso discovered after some time that it has been a while that Lefulesele has not been coming to church because of her clash with Pastor Nyepetsi due to her actions. It is known that on a daily basis, disgusting things are happening at Lefulesele’s place. There are girls who stay at her place, and it is well known that at times they sell their bodies. The police tried to investigate this matter, but it is difficult to get at the bottom of it. Today Lefulesele has come because of her friends, Moheanyane and Mmatshaba who told them that the new pastor is a very handsome young man, whom even a fly cannot sit on his jacket or on the edge of his ironed trousers. She is only there for that.

“We are here to see the pastor,” says Lefulesele without hesitation, when Mmakgotso welcomes them at the door. “We are here to confess our sins and ask for forgiveness.”

“Greetings ladies,” answers Mmakgotso humbly. “The pastor is here. But as for the confessions of sins and the forgiveness thereof, they are not done to him, they can only be done to God. God is the only one who can forgive people their sins and transgressions. A pastor is a human being like others. He has no powers”).

“No, it is true ma’am,” says Lefulesele, but deep down in her heart she was saying. “Stop preaching, you woman! You are not the pastor my sister. We have not come to you here, we have come to your husband. You are telling the truth when you say the pastor is a human being. He is also a man like the others.”

It is clear from the excerpt above that Lefulesele and her friends have other motives than to genuinely see the pastor. They are disrespectful to Mmakgotso, the wife of the pastor. Lefusele’s intentions are evil as she wants to snatch Mmakgotso’s husband. Mmakgotso seem to be aware of her evil intentions, that is why she is telling them that they should ask for forgiveness from God and that the pastor is not the one who

forgives and listen to people's confessions. Lefulesele is not ashamed to tell Mmakgotso that she is right when she says that the pastor is a human being and adds by saying that he is also like other men. The implication here is that the pastor also has weaknesses like other men.

Mmakgotso, out of love and humanity, gives them a chance to see the pastor. They talk to him and discuss how handsome he is after they left. The narrator says:

*Moruti a hlaha. Mohlang oo o ne a bile a tenne borikgwe bo bokgutshwanyane, ditlhafu tsena tse benyang di le kantle. Lefulesele le Moheanyane ba tona mahlo, ba ba ba shebana ka mahlong. Enwa he ke motho, ha se sebakallwa. Enwa o fapane hole le monnamoholo Nyepetsi ya neng a se a ba otsedisa. Mona teng ha ho mosadi ya tla otsela! "Enwa he ke moruti, eseng ngwanabo, ho rialo Lefulesele ha ba le tseleng e kgutlelang malapeng. "Na o e bone hantle tlhafu eo? O reng ka sephaka seo? Ha se ka o nanabela sa o re qhau! Jo! Ba tsheha, ba keketeha basadi (Maphalla, 2005:25-26).*

(The pastor appeared. On that day he had put on shorts, his shining legs laid bare. Lefulesele and Moheanyane stuck out their eyes, they looked at each other in the eyes. This one is a real man, not something to play with. This one is far different from the old man Nyepetsi who made us to fall asleep. With this one no woman is going to fall asleep!

"This one is a real pastor, not his sibling," says Lefulesele when they were on their way back home. "Did you clearly see that leg? What about that arm? If it can grab and hold you tight! Wow!" The women laughed joyfully).

The conversation between Lefulesele and her friends as indicated above, shows that they fantasize about the pastor. They are portrayed as homewreckers and evil.

These women further plot against pastor Mohau Motswahole. They want to destroy his good reputation. As the members of his congregation, he innocently pays them a visit at Lefulesele's place and it is where he is disgraced and dehumanized. He is given a cold drink, mixed with alcohol. This event is described by the narrator as follows:

*Lefulesele a bolellwa hore moruti o mo etetse, a bososela haholo, mme a re a iswe phaposing e ikgethang. A hla a re a iswe ka number4 le hara diphaposi di*

*le teng. Ba etsa jwalo. Moruti a iphumana a dutse a le mong ka phaposing eo e kgabisitsweng ka mokgwa wa yona. Maboteng mona ke ditshwantsho tsa batho ba batlang ba le feela (Maphalla, 2005:104).*

(Lefulesele was told that the pastor has visited her, she smiled profoundly and said that they should send him to a special room. She ordered them to send him to number 4 even when there were other rooms. They did so.

The pastor found himself sitting alone in that room which was decorated in its own way. On the walls there were pictures of people who were almost naked).

Lefulesele is evil. She is happy that pastor Motswahole has visited her. This gives her a chance to execute her evil intentions. A lady by the name of Dilahlwane is sent to the room where the pastor is sitting. Clearly, the intention is to seduce the pastor. Dilahlwane goes to the room where the pastor is waiting:

*“Kgotso ntate moruti,” ke Dilahlwane eo, ha a kena ka phaposing ya hae, mme a fumana moruti a ntse a lekolana le mabota. “Na le wena o re etetse kajeno?” “Dumela kgaitsemi,” ho rialo moruti ka ho makala. O ne a lebelletse Lefulesele, empa ke mona ho kena Dilahlwane, a apere feela jwalo ka batho bano ba ditshwantshong tse leboteng. “Ke ne ke tllilo hlola mme Lefulesele ka ditaba tsa kereke, ho itswe ke mo emele hona mona.”*

*“Tjhee, ke a utlwa,” ho rialo kgaitsemi ka lebososelo le leholo. “Mme Lefulesele o sa ntse a le maphathaphathe. O itse ke tlo o tlosa bodutu. Na nka o tshella senomaphodi?”*

*“Tjhee, kgaitsemi,” ho latola moruti. “Ha ke hlile ha ke tlo dula. Ke lakatsa ho tshohla taba e kgutswane feela le mme, ke nto ikela. O se ke wa ikgathatsa.*

*“Ha se ho ikgathatsa, ntate moruti,” ke Dilahlwane eo, a se a ntse a qhatsetsa moruti senomaphodi. “Ho phomoseisa moeti ha se ho ikgathatsa, ke botho. Ke toka ho hlokomela moeti ka tshwanelo.”*

*Dilahlwane a neheletsa moruti kgalase, mme eo a e nanabela ka lesisitheho le leholo. A moma. Dilahlwane le yena a iqapiletsa ka kgalaseng ya hae. Le yena a momamoma. Bobedi ba momamoma. “Motswakonyana ekaka o teng ka mona ka hara senomaphodi.”*

*“Motswako wa eng?”*

*“Ha ho utlwahale hantle, feela motswako ona o teng.”*

*“Senomaphodi sena se monate haholo.”* (Maphalla, 2005: 104-105).

“Good day Pastor,” that is Dilahlwane, when she enters her room, and finding the pastor looking at the walls. “Have you also visited us today?”

“Good day sister,” says the pastor in surprise. He was expecting Lefulesele, but here comes Dilahlwane, wearing exactly the same as the people in the pictures on the wall. “I came to visit Miss Lefulesele about the church matters. I was told to wait for her right here.”

“No, I hear,” says the sister with a big smile. “Miss Lefulesele is still busy. She said I must come and entertain you whilst she is busy finishing the work she is doing. Can I serve you cold drink?”

“No, my sister,” the pastor refused. “In fact I am not here to stay. I just want to have a brief discussion with her about something and then leave. Don’t bother yourself.”

“It’s not bothering myself,” said Dilahlwane who was already beginning to serve the cold drink to the pastor. “Serving a visitor is not bothering oneself, its humanity. It is the right thing to take care of a visitor in a proper manner.” Dilahlwane handed over a glass to the pastor, and he took it with great doubt. He took a sip. Dilahlwane also poured some in her glass. And she also took a sip. They both took sips. “It’s like there is some mixture in this cold drink.”

“What mixture?”

“It is not clear, but there is a mixture.”

“This cold drink is very nice.”).

Finally, the pastor becomes drunk and Dilahlwane undresses him. This is what Lefulesele says to Dilahlwane when she realises that the pastor is intoxicated:

*“Etsa mosebetsi wa hao ngwanana, kapa oo lebetse?”*

*“Tjhe le ho leka,” ke Dilahlwane eo a hlobodisa moruti* (Maphalla, 2005:106).

“Do your work girl, or have you forgotten?”

“Not at all,” says Dilahlwane as she undresses the pastor).

Dilahlwane, after doing all the bad things to Pastor Motswahole, she pretends to be



remorseful and goes to him to ask for forgiveness. She says the following in her repentance:

*“Moruti, taba ya ka kajeno e nngwe feela, e ntlisitseng mona,” ke yena Dilahlwane eo, hoba ho dumedisanwe, ho be ho botsanwe le maphelo jwalo ka tlwaelo. “Ke tlile ho kopa tshwarelo ho wena.” A dula fatshe Dilahlwane. A bolela ka moo moya wa hae le maikutlo a hae a lwebehlaneng ka teng ha a utlwa dillo tsa dikgutsana tse bakilweng ke diketso tsa hae. A bolela manyampetla a etsahalang mane ha Lefulesele! dikgoba! maswabisa!*  
*“Taba tsena e se e le tsa molao,” ho rialo moruti. “O lokela ho etsa bopaki bona molaong. Nna ke o tshwaretse. Ho setse molao.”*  
*“Moruti, a ko mpholose, hle, ke kgaitsemi ya hao,” a fetoha ka mahlong, a tlerefala jwalo ka lehapu la hwetla (Maphalla, 2005:114-115).*

(“Pastor, there is only one thing that brings me here today. That is Dilahlwane after greeting each other as usual. “Pastor, there is only one thing that brought me here today,” that was Dilahlwane after greeting each other, as usual. I am here to ask for forgiveness. She sat down.

She confessed how her spirit and emotions are troubled when she hears the cries of the orphans caused by her evil deeds. She mentioned the evil things that happen at Lefulesele’s place! terrible things! shameful things!

“These matters belong to the court of law,” says the pastor. “You have to testify this in the court of law. I have forgiven you. What is left is for the law to take its course.”

“Pastor save me please, I am your sister,” her face changed and became as red as an autumn’s watermelon).

There are other female characters that are portyrayed negatively in the novel, *Bophelo ke dihaeya*. Characters such as Mmabatho and Ntswaki have a negative influence on other characters. Ntswaki as one of the subsidiary characters in the novel, works at the bookshop. Ntswaki is portrayed as an unfaithful and a loose person. She is unmarried, and falls in love with married men. The narrator says:

*Mmamohau o tlohile Boikgutsong mokotla wa hae wa ditaba o sasametse.*

*hara tse ding, o ne a tseba hore Kotleng o na le bana ba bararo kapa ba bane motseng mona, ntle le ho ba hae ba tshelletseng kapa ba supileng. O ne a bile a bolelletswe hore Ntswaki o ne a le mmeleng ka baka la Kotleng, empa a etsa diaba. O ne a bile a bolelletswe hore banana ba moo ke mahare, ba itlhatswa bokantle, athe kahare ke dibodu (Maphalla, 2005:36-37).*

(When Mmamohau left Boikgutsong she had plenty of news. Amongst them, she knew that Kotleng had three or four children in the community, besides his six or seven children. She was even told that Ntswaki was pregnant because of Kotleng, but she aborted. She was even told that the girls there are evil, they clean themselves from outside, but inside they are rotten).

Ntswaki is further portrayed as an opportunist. After the death of Mmakgotso, the wife of Pastor Motswahole, she comes closer to the pastor with evil intentions of enticing him. The narrator says the following about Ntswaki's evil intentions:

*Ha ba bang ba ntse ba thetsa ba bang mehaleng, ba ipuela leshano ba re ba ntse ba hlatswa dijana, ho na le ba hlileng ba etsang mosebetsi oo. Ba hlatswa dijana, ba a pepeaka ha ba na sebaka. Ba ntse ba akgela leihlo ho moruti ha a ntse a feta mane a tsietswe. Ba a ipotsa hore na ebe o a ba bona na, le hore na ebe o a ehellwa hore tsietsi ya hae e ka monyela ka nako le motsotso ha a ka ikatametsa, mme a akgela lentswe le le leng feela le seng le ntse le lebelletswe ka tshepo. Ba theohetse banana, ha ba na kgefutso. Ba kgelelletse dikgororo. Hara bona re bona Ntswaki. Ke yena ya ka sehloohong. Ho bonahala a hlile a ipehile molaodi wa makgotla. Yena ho bonahala a ikemiseditse ho phumola Mohau menyepetsi ka puo le diketso. Mekgwa e mengata ya ho phumola motho dikeledi (Maphalla, 2005:35).*

(When others lie to the others on the telephones, telling lies that they are busy washing dishes, there are others who are really doing that work. They are up and down, busy washing dishes, they don't find any rest. They now and then cast their eyes on the pastor as he passes by, in his wilderness. They ask themselves whether he has an eye for them, and whether he is aware that his problems can disappear in no time if he can come closer to them, and utter just one word which they positively anticipate. Girls are working, they don't have

rest. They are sweating excessively. Amongst them, we see Ntswaki. She is at the top. Seemingly she has put herself at the forefront. She seems to be ready to wipe off the pastor's tears, verbally as well as by the actions. There are many ways to wipe a person's tears).

Another character who is a subsidiary character in the novel is Mmantwaki. Just like her daughter, Ntswaki, Mmantwaki is an opportunist. She sees the passing of Pastor Motswahole's wife as an opportunity for Ntswaki to get married. She wants her to lure the pastor into a love affair so that he may ultimately marry her. This is what she says to her daughter:

*"Moruti a ka sokola mosadi le ntse le le teng, Ntswaki?" ho botsa Mmantwaki a tonetse Ntswaki mahlo. "Athe banana ba kajeno le jwang? Basadi!" (Maphalla, 2005: 57).*

("How can the the pastor struggle to find a wife, whilst you are there, Ntswaki?" asks Mmantwaki, looking at Ntswaki with her eyes wide open. "Girls of today, why are you like this? Wow!").

Ntswaki is a hypocrite because she pretends as if she is not interested in the pastor and her response to her mother is as follows:

*Ke mang ya itseng moruti o hloka mosadi, mme?" ho botsa Ntswaki ka ho itshena le ho bososela ho ho hoholo. "Moruti ha a hloke mosadi. Taba e se e le hore o tla nyala neng. Athe ha o tsebe?" (Maphalla, 2005 :57).*

("Who said the pastor needs a wife, mother?" asks Ntswaki shyly with a big smile. "The pastor does not need a wife. The issue is when is he getting married. Don't you know?").

Patriarchy is a form of male dominance over women as explained earlier in this work. It is a system that perceives women in negative terms. In a literary text, female characters may be perceived or portrayed by the author or other characters as weak, dangerous, malicious, conniving and so forth. It is evident from the analysis of the novel, *Bophelo ke dihaeya*, that both male and female characters treat each other differently. Female characters are portrayed negatively. They are portrayed as malicious, treacherous, conniving, opportunistic and evil.

Most female characters in the novel, such as Lefulesele, Moheanyane, Mmalekwetje and Dilahlwane, are being depicted as ill-disciplined and ill-mannered. The novel presents these female characters as hypocrites because they are staunch church members, but their behaviour is contrary to what they are supposed to do and be.

Furthermore, the names of female characters in the novel reveal much about their character traits. Most of them have degrading names. The name Lefulesele refers to a plague, which is a terrible and infectious disease. Her actions and deeds resemble her name. The name Dilahlwane is derived from the verb *lahla* which means to throw or to cast away. She behaves like an outcast and a person who does not care. She is being used as a prostitute by Lefulesele to dehumanise and humiliate pastor Motswahole.

Mmalekwetje is a shebeen owner. Terrible and evil things happen at her place. Mmakgotso, the first wife to Pastor Motswahole is also presented negatively in the novel. She becomes a sugar mommy to Katisi, the boy who stays with them, and who is the church pianist. Her unfaithfulness is shocking.

Women in the novel, *Bophelo ke dihaeya* are being used and dominated by men. Matsekane influences Lefulesele and Dilahlwane to humiliate Pastor Motswahole. Kotleng abuses Ntswaki sexually and impregnates her.

Unlike female characters in the novel who are portrayed negatively, most male characters are working and are living lives of high standards which are opposite to female characters, who are mere caricatures. Kotleng is a counsellor and drives smart cars. Matsekane is a politician who, in most cases, contests with Kotleng for council leadership positions.

The researcher therefore deduces from the analysis of the novel that men are elevated to high positions whereas women are presented as unfaithful and sex objects, considering the likes of Ntswaki and Mmakgotso. He further deduces from the analysis of the novel that the issue of portraying women negatively in male-written texts is manifest in the modern novel, *Bophelo ke dihaeya*.

### 3.5 Conclusion

In this chapter, different male and female characters in the novel, *Bophelo ke dihaeya*, have been analysed. Patriarchal expressions, as they manifest in the novel, have been touched on. Female characters are depicted negatively in the sense that they do evil things to men whereas some male characters are presented in a positive light, driving smart cars and occupying high positions in society.

Female characters are unfaithful, sex objects, conniving, untrustworthy and evil. The portrayal of female characters in the novel, is an indication of the culture of patriarchy which sees men as better than women. Female characters do not break the patriarchal tendencies. They are still trapped under the patriarchal culture which sees the dominance of men over women. Kotleng and Matsekane are male characters that manipulate and drive female characters into doing evil things. Mmalekwetje and Lefulesele use their places as brothels. It is also interesting to note that the girls of Boikgutsong are clean outside, but rotten inside.

The following chapter will deal with the analysis of the novel, *Hei! ke tsamaile*.

# CHAPTER FOUR

## ANALYSIS OF *HEI! KE TSAMAILE*

### 4. Introduction

In this chapter, the analysis of the novel, *Hei! Ke tsamaile* authored by Tsephe (2008), is made. The purpose of this analysis is to highlight patriarchal tendencies as they manifest in the novel. The researcher shall discuss male and female characters with the intention to show how male characters treat female characters. As mentioned above, the novel is authored by Tsephe, a female author. And it is again, as was the case with the analysis of *Bophelo ke dihaeya*, worth mentioning that not only does the researcher attempt to find out how patriarchal tendencies manifest in the novel, but it is also important to see if they manifest because the novel is written by a female author or not. The novel is narrated from a first person perspective.

#### 4.1 Summary of *Hei! Ke tsamaile*

Sepapatlele is the main character in this novel and is struggling academically. She is the first-born child at home. However, her younger sister and brother, Palesa and Tswelopele perform better than her academically. Palesa is about to finish her matric when people from one of Bapedi tribes visit her family to pay lobola for her. This does not sit well with Sepapatlele because her father always makes reference to Palesa when reprimanding her, telling her that Palesa is young and is smarter than her.

Sepapatlele becomes frustrated by her father's attitude towards her. Her father does not support her in whatever she does. He sees her as weak, good for nothing and dull. As a result, in order to get comfort she ends up living a careless life of engaging in love affairs with different men. She also indulges in alcohol.

She falls in love with Bolokwe who does not genuinely love her but uses her as a sex object and later dumps her.

Pinki, a friend to Sepapatlele, encourages her to lure Snoeky into falling in love with her.

Snoeky is a married man who also uses Sepapatlele as a sex object. And he also dumps her after Sepapatlele informs her that she is pregnant with his child.

Sepapatlele, upon realising that she is pregnant, flees to KwaZulu-Natal out of fear of her father. There, she lives a very miserable life. She is attacked by criminals who steal her money and cellphone. She decides to go back home and ask for forgiveness from her father. On her arrival she finds out that her father had long passed on.

## 4.2 Portrayal of male characters

### 4.2.1 Nonyana

Mr Nonyana is Sepapatlele's teacher. He is a respectful person and is also a man of integrity. Sepapatlele wants to entice him into falling in love with her but he resists and maintains his high moral standards. He is not weak. He knows what he wants in life and is not easily deceived. The narrator explains how Sepapatlele tries her luck in enticing him:

*Ko ko ko, ke nna eo ke se ke kokota ha mosuwe Nonyana. "Ke mang?" ho botsa yena a le ka tlung. Yare moo a ntseng a botsa ka be ke se ke ikakgetse ka hare nna moradia Bataung. "Hao mosuwe Nonyana ke nna hle ke ne ke re ke tlo o thusa ka ho re ke o hlwekisetse ka tlung ka mona" ke nna eo ke ntse ke qala ke phuthaphutha dijana ke qala ho di hlatswa. Ke apere mose o mokgutshwanyane, sqepezana ntho eo e reng ha ke tonosa ho nne ho hlahe ditshwinyetso le nna he ka hla ka pekotsa ke ntse ke tonosetsa ka ho yena ka mona (Tsephe, 2008:17)*

(Knock knock knock, that is me knocking at teacher Nonyana's place. "Who is it?" it is him asking from inside the house. Whilst he was still asking I had already entered the house, me the Bataung daughter. "Teacher Nonyana please it is me, I am here to help you clean the house." That is me starting to gather the dishes and washing them. I was wearing a short dress, a mini skirt something which would expose my behind when I bend and I was proud to be twerking in his direction).

Mr Nonyana is not impressed by Sepapatlele's behaviour and says the following to her:

*"Tsamaya o ye hae moithuti mohlomong mme Mmasenganangana o ntse a*

*ipotsa hore na o nyametse kae.” “E seng ke o aenele diaparo tsa hao tseo o tla di apara hosane sekolong abuti?” “Sepapatlele ha ke abuti ho wena le ha o le haka mona ke ntse ke le mosuwe wa hao, na re a utlwana?” (Tsephe, 2008:18).*

(“Go home learner, maybe Mrs Senganangana is wondering as to where have you disappeared to.” “Don’t you think that I should iron your clothes which you will wear tomorrow when you go to school brother?” “Sepapatlele I am not your brother even when you are here at my place I am still your teacher, do we understand each other?”

Nonyana’s response clearly indicates that he is a man of integrity and could notice the intentions of Sepapatlele and he politely dismisses her. Sepapatlele is ashamed to do the things that she is doing to her teacher. She lacks morals and values to stoop so low with the intentions of enticing her teacher. Her actions reveal her as a loose girl who does not hesitate to fall in love with her elders.

#### **4.2.2 Bolokwe**

Belokwe is a young man who falls in love with Sepapatlele. The name Bolokwe when loosely translated, means animal dung. This young man’s name resembles his actions and behaviour, and there is nothing good that he does in the novel. There is a Sesotho idiomatic expression that goes, *Bitso lebe ke seromo*. This expression means that if a person has a name that denotes something bad, there is a likelihood that his or her actions will be as bad as the name.

Belokwe is a very irresponsible and selfish man who thinks only about what is good and beneficial to him. He does not care what repercussions his actions might have on others. He falls in love with Sepapatlele with the purpose of satisfying his lust. He is selfish self-centered and does not care about the future of Sepapatlele. He allows Sepapatlele to stay at his place without going to school. Sepapatlele says the following about her relationship with Bolokwe:

*E ne e se e re ha ke tlameha ho ya sekolong ke ikele ha Bolokwe ke itulele teng letsheare lohle, etlare ha sekolo se etswa le nna ke lebe hae. Ntho ena e nkile dikgwedi di se kae ke ntse ke tsoha hoseng ke leba ha Bolokwe. Ha Bolokwe a kena motsheare ke itulele sepotong ha Mmamatswele. Bolokwe ke mohlankana*



*wa ka eo ke ntseng ke bonyetsana le yena. Ka mosebetsi ke molebedi. Ka letsatsi le leng ha re ntse re dutse le Bolokwe ke ha a se a mpotsa hore na athe sekolong ke tla ya neng ha ke ntse ke duletse ho shebana le yena ka mahlong tjena. "O reng Bolokwe? O kgathetse ke nna jwale ha o sa tseba hore o ka reng? Ha o se o sa nthate o bolele nna ke tla hata kosene yane hona jwale tjena"* (Tsephe, 2008:30).

(When I had to go to school, I would instead go to Bolokwe's place and spend the whole day there. After school I would go back home. This thing of waking up in the morning and going to Bolokwe's place lasted for some months. When Bolokwe was on a day shift I would go and stay at Mmamatswele's tavern. Bolokwe is my boyfriend with whom I am flirting. He works as a security guard. One day as we were sitting together Bolokwe asked me as to when will I go to school because I am always with him staring him in the eye. "What are you saying, Bolokwe? Are you tired of me now, and you no longer know what to say? If you no longer love me you must say it, and I will leave right now").

Bolokwe is shocked at how Sepapatlele reacts when he asks her about school. On the one hand, one can say that he shows some sense of responsibility in this regard, while on the other hand, he seems fed up with her and wants to get rid of her by asking her about school. However, he does not want to show Sepapatlele openly that he is fed up with her and he says the following to her:

*"Butle hle Sepapatlele nna ke bua jwalo hobane le nna ke ntse ke ithuta ka ngollano le bana ba Yunivesithi ya Afrika Borwa (UNISA)* (Tsephe, 2008:30).

(Please wait Sepapatlele, I am saying this because I am also studying at the University of South Africa (UNISA).

Bolokwe knows very well that when he mentions the issue of education, Sepapatlele will not like it. She is not interested in education and that is why every morning instead of going to school she comes to him and if he is working day shift she goes to pass time at the tavern. She has no direction in life and does not care about her own future. She flirts with different men.

### 4.2.3 Snoeky

Snoeky is also one of Sepapatlele's boyfriends. He is a greedy and unfaithful person because he has his own wife yet falls in love with a school girl. Just like in the case of Bolokwe, his intentions of falling in love with Sepapatlele are to satisfy his lust. He falls in love with Sepapatlele only to dump her at a later stage.

The love affair between Snoeky and Sepapatlele started this way:

*Ra hla ra dumellana mme Pinki a hla nkeletsa ka thata a re ke kgaohane le Radibuka ke bone hore ke tswa le jwang. "Etswe Snoeky kgale a o batla le wena mmannyeo o duletse ho shebana le tsheretshere ena ya hao. "Phautshethe eno ha ke sa batla le ho e bona ka leihlo feela." Ra tsheha hamonate ya ba ke ho kgaohana ha ka le Bolokwe mme ka nkana le Snoeky, monna wa lelapa la hae ya bileng a benyang lesale la kgauta monwaneng wa bobedi letsohong le letshehadi ke a o bolella (Tsephe, 2008:31).*

(We then agreed and Pinki strongly advised me to dump the bookworm, and think of another alternative. "Snoeky has long showed that he wants you yet you are still stuck to this idiot of yours." "I no longer want to see that idiot. We laughed joyfully and that was the end of me and Bolokwe and I fell in love with Snoeky, a family man with a shining gold wedding ring on the finger of his left hand. I am telling you).

Their love affair does not end well. Sepapatlele becomes pregnant by Snoeky and when she reports the pregnancy to him, he denies that it is his child and dumps Sepapatlele. Sepapatlele later goes back to him crying, as advised by Pinki, and she says:

*Pinki o ile a nkeletsa hore ke boele ho Snoeky ke fihle ke lle hore ya boi a tjhethjhe, empa mang na? Ke llile hore ho fele meokgo empa ha nna ha tshwana feela, ka qetella ke bone hore mona teng ke teile kalala (Tsephe, 2008:32).*

(Pinki advised me to go back to Snoeky and cry endlessly, but to whom? I cried until my tears went dry, but it was all in vain. I realised that I have utterly failed).

#### 4.2.4 Senganangana

Senganangana is Sepapatlele's father. He is cruel, merciless and irresponsible. He tortures and harasses his elder daughter, Sepapatlele, emotionally and physically. He refers to her as *baehlotse*, a word which refers to a child with a very bad behaviour. Senganangana says that Sepapatlele takes after her aunt, Molelekeng, who was very ill-mannered:

*Le rakgadi Molelekeng yane eo ke neng ke hlola ke utlwa mme le ntate ba bua ka yena ha ke tsebe hore na o dula hokae. Etswe e ne e re le ha ho buuwa ka yena ho ne ho se ntho e ntle eo ho neng ho buuwa ka yona ka yena. Ntate o ne a mmita ka hore ke baehlotse. Ha a na boitshwaro. Ntate o ne a bua ka yena ha a nkgalemela kapa ha a hopotse ho nthohaka a mpoella hore nna ke tshwana le Molelekeng. Ntate o ne a hlola a bolela hore moya wa rona o tla tshaba ho ya diheleng hobane o tla be o tshaba ho tjha, empa le Modimo o tla o tebela hobane le yena o tla be a sa o batle o hanne ho mo sebeletsa o sa le lefatsheng (Tsephe, 2008:54).*

(And aunt Molelekeng the one I would always hear my mother and father talk about I don't know where she stays. Even when they talked about her there was nothing good they mentioned about her. My father used to say that she was good for nothing. My father used to talk about her when reprimanding me or when he wanted to insult me telling me that I am like Molelekeng. My father used to say that our soul would not like to go to hell, because it will be afraid of been burnt, but God also will refuse to accept this soul because it never served him whilst on earth).

Senganangana's cruelty towards Sepapatlele is further illustrated thus:

*Jwaloka ha ke se ke boletse nna ntate o ne a sa batle le ho mpona moo ke hatileng teng, ke ne ke mo nkgela athe le nna ke mo tshaba lebekebeke. E ne e re ha a kena a fapane le nna monyako, ke ne ke sa emele le hore a mpone. Ke ne ke se ke sa jelle le tafoleng ke jella ka kitjheneng, feela hona ho ne ho nthusa hobane e ne e re ha ba ile le kgongwana hodimo ba re ke ka kamoreng athe kgale ke nyolosa ke theosa boithabisong. Bosiu bo esa tshekge ke le tlong ya thitelo,*

*ke se ke le lehlapelwa* (Tsephe, 2008:21).

(As I have already mentioned, my father hated me very much, it was as if I had a very bad smell for him and I also feared him very much. Every time he enters through the door, I would not even wait for him to see me. I did not eat at the dinner table but in the kitchen, this was helped me because when they thought I was in the bedroom I would then be enjoying myself at the places of entertainment. I would spend the whole night at the tavern until morning, I was already a drunkard).

Sepapatlele is not doing well at school and her father fails to give her the necessary fatherly love and support. He always demoralises, mocks and beats her for poor performance at school. His behaviour drives Sepapatlele into doing bad things. Trying to appease her soul and spirit, she becomes a drunkard and falls in love with different men.

She ends up being pregnant and because of her fear of her abusive father, she flees to KwaZulu-Natal. To show that Senganangana is a very irresponsible father, he never bothers to go out and search for his daughter.

#### **4.2.5 Tswelopele**

Tswelopele is the younger brother to Sepapatlele. He is a well-behaved boy and just like Palesa, highly loved by his parents. The name Tswelopelo means success. His actions resemble his name because he does very well at school and has a musical talent as well. He passes matric and gets a bursary to study music abroad. His father is proud of him. Upon receiving the good news about the bursary, he calls him to share the news with him:

*“Mmasenganangana, Tswelopele o kae?” Ke ntate eo. “Ke kgolwa hore o ile poratising mane kerekeng, akere kajeno ke lona letsatsi leo ba binang ka lona.” Ke mme eo. Kgaitsemi ya ka ha e bine e a tsanyaola, ha a phokola pina mane kerekeng maqheku le maqhekwana a itshela ka dikgapha. “Sepapatlele matha o mmitse.” Ka utlwa ntate a bolella Tswelopele hore o thotse tsheetso ya tjelete ya hore a tsamaye a ye mose ho mawatlle ba ke ba ilo mo rupella ka mmimo, mme o ne a duletse ho itshela ka dikgapha, a lla meokgo ya thabo* (Tsephe, 2008:23-24).

(“Mmasenganangana, where is Tswelopele?” That is my father. “I suppose he has gone to the practice at the church, it is the day on which they sing.” That is my mother. My brother is such an excellent singer. When he starts a song at church the elderly people would burst into tears. “Sepapatlele run quickly and call him.” I heard my father telling Tswelopele that he has been granted financial assistance to go and study music abroad, and my mother was continuously shedding the tears of joy).

A discussion on the portrayal of female characters in the novel follows.

### **4.3 Portrayal of female characters**

#### **4.3.1 Sepapatlele**

It is a belief in most African communities that if a parent gives a bad name to a child, that child will take after the name. His or her actions will be as the name denotes. The name Sepapatlele is derived from the verb *papatlela* which means wondering aimlessly everywhere. She flees from home because of the the cruel treatment she receives from her abusive father.

She is struggling academically and her father does not give her emotional support. Instead, he demoralises and belittles her. These are Sepapatlele’s words when her father prepares to give her a hiding for failing the examinations:

*Ka utlwa ke sewa ke mala e ka nka potlakela ka ntlwaneng, ka ha ke ne ke tseba hore e bua disele feela. Selei se kgitlile lejwe. Jo nna Modimo wee ka le bona la moepa molelle monyolosa thaba. Tsatsing leo ke shapuwe hore ke be moputswa jwalo ka masumu wa dithako. Yare hake itekola ka iphumana ke le mehwabadi, ke le mengwapongwapo, ke le mahwashe, eka ke mangweshepe wa mafika, ka tswa ka ipoqanya kantle thotobolong (Tsephe, 2008:13-14).*

(I felt my stomach running and I felt like I could rush to the toilet, as I knew that my school report was bad. Things are very difficult. Oh, my God, I am in great trouble. On that day, I was severely beaten up and looked grey like a cobra that stays in the ruins. When I looked at myself I was full of slight wounds, scratches and was rough like a lizard, that stays in the rocks, I went out and rolled myself up on the ash–

heap).

Sepapatlele is a rude and vengeful child. She is also greedy because she is not satisfied about the support she gets at home, particularly from her loving and caring mother. She is an attention seeker who falls in love with old and married men due to lack of parental love and support from her father. She fails several times at school as a result of her treacherous and cunning behaviour. She and her other friends arrive after break at school. When she finds the school gates locked she creeps through the hole that they have made into the school yard.

She says the following about her treacherous behavior and that of her friends:

*Selei se kgitlile lejwe. A ke re nna le metswalle ya ka re ne re se re fihla sekolong ka nako ya kgefutso. Ha mesuwe le mesuwetsana e duletse ho di hehla ka mane ka phaposing ya bona (staff room) rona re ne re ikenela le terateng e tswe re ne re ile ra e phunya lesoba nako e sa le teng. E tla re ha mosuwe Phindela a botsa ka ha e le yena maratahelelamatswakotsi e be ke mmotsa hore na nka kena le ho kae athe heke e kwetswe e notletswe ho bile ho beilwe le molebedi ho yona. E be o tla thola a re tu monna wa letebele etswe e hlile ke otseotse tjena (Tsephe, 2008:12-13).*

(It is difficult. Me and my friends used to arrive during break at school. When the teachers were busy talking in their staff room we would creep into the school yard through the hole that we had earlier made through the fence. If teacher Phindela asked us as he was an inquisitive person, I would then ask him as to where does he think I can enter the school yard as the gates were locked and even the security guard was there. He would just be dead quiet the Ndebele man for he was such an idiot).

Besides being a rude child, Sepapatlele is also a thief. Her father is a pastor and she steals the offerings and spends it on beer with her friends. This behaviour is captured thus in the novel:

*Ka hopola matsatsi ane ao ke neng ke ipha tjelete ya koleke ntle le ditumellano le ntate, e le hore nna le metswalle ya ka re tle re se ke ra ya sekolong re tsamaye re ilo re tjhwa tse batang mane tameneng ha Mmamatswele. Ntate a batanya*

*phafa le lefatshe ka itshwarella ka lebota, ka phahloha ho ja ke sa labella ka re: Jo nna Modimo wee ka le bona la moepa molelle monyolosa thaba (Tsephe, 2008:13-14).*

(I remember that day when I embezzled the offerings without my father's consent. I took the money so that me and my friends could not go to school but instead go to Mmamatswele's tavern to buy some cold beers. My father hit his whip on the ground and I had to hold myself against the wall. I cried loudly and said, "Alas! My God I am in big trouble now").

Sepapatlele is also treacherous and loves older men. She tries to lure Mr Nonyana, her teacher, into falling in love with her. She confesses her underlying love for him as follows:

*Atjhe mono teng motho wa heso ke ne ke sa ipatle, ke shwa ke ikepela. Ke ipona hantle ha ke se ke le mofumahadi Nonyana etswe le ho nyala o ne a eso nyale. Pelo e ja serati ka hla ka bona hore a sa nyale tjena o emetse nna moradia Senganangana (Tsephe, 2008:16).*

(I really loved him. I imagined myself being Mrs Nonyana, because he was not married yet. I loved him so dearly that I always thought about him. I thought that the reason why he is not yet married was because he was still waiting for me Senganangana's daughter).

Sepapatlele tries to seduce her teacher, Mr Nonyana but she does not succeed. She does all the dirty tricks to entice him with the hope that he will fall for her but all her intentions fail. She says:

*Ke apere mose o mokgutshwanyane, sqepezana ntho eo e reng ha ke tonosa ho nne ho hlahe ditshwinyetso le nna he ka hla ka pekotsa ke ntse ke tonosetsa ka ho yena ka mona (Tsephe, 2008:17).*

(I was wearing a short dress, a mini skirt something that would expose my behind when I bend and I also made it worse twerking in his direction).

When Sepapatlele realises that Mr Nonyana is not interested in her, she quits. Due to frustration, Sepapatlele ends up absconding from school. She falls in love with a man

called Bolokwe, a security guard. Her affair with Bolokwe does not last. She dumps him and later falls in love with Snoeky, a married man. She says:

*Ya ba ke ho kgaohana ha ka le Bolokwe mme ke nkana le Snoeky, monna wa lelapa la hae ya bileng a benyang lesale la kgauta monwaneng wa bobedi letsohong le letshehadi. Ke a o bolella. Ha e le Snoeky yena o ne a sa reke o ne a nka ntho fatshe. Mona teng ka se ke ka ba letahwa, empa ka ba lehlapelwa. (Tsephe, 2008:30).*

(I parted with Bolokwe and fell in love with Snoeky, a married man with a shining goldern ring on his left second finger. I am telling you, Snoeky was buying a lot of beer. In this relationship, I didn't become a drunkard but an alcoholic).

Snoeky ends up impregnating her and Sepapatlele is shocked to realise that she is pregnant:

*Ka letsatsi le leng ha ke re ke a tsoha ka utlwa ke hlile ke sa ikutlwe hantle, ehlile nka hla ka re e ne e se e hlile e le matsatsinyana ntho ena e ntse e etsahala, e re jwalo hoseng ha ke tsoha ke ikutlwe ke nyekelwa ke pelo eka nka hlatsa. Pinki ha a utlwa taba tsena a ntshupa bookelong. Ao tsa lla ditshepe! Ke mmeleng mme dikgwedi di se di bile di le tharo ke tshwere ya bone (Tsephe, 2008:32).*

(One day as I woke up I could feel that there was something wrong with me. It was a few days that this has been happening for a few days. Every day as I woke up early in the morning I felt like vomiting. When Pinky heard about this she encouraged me to go to the hospital. Alas! The stethoscope indicated that I was pregnant. The tests confirmed that I was three months pregnant and was in the fourth month).

When she realises that she is pregnant, and knowing very well that her father will react in a bad way, she steals money from the church coffers and flees to KwaZulu-Natal. In that strange land she does not have a place to sleep. She struggles to switch on her father's cellphone which she stole when she left home. A boy sees her struggling with the cellphone and pretends to be a kind person and offers her help. He asks Sepapatlele to give him the cellphone so that he may go and buy her a new SIM card with a PUK number. The boy disappears for a long time and when he comes back he is



accompanied by other criminals and they assault her:

*Ke sa ntse ke eme jwalo ka bona ho ena le monna e mong ya tlang a nsetse morao a ntse a tsamaya a sirela. Ka hlokomela hore motho enwa ha a mong o tsamaya le ba bang ba babedi. Ha ke ntse ke mo ya ka mahlo jwalo ka hlokomela hore ke moshemane yane ya nkileng mohala waka a re o ilo nthekele puk number. Ba nkgakgatha hore ke utlwe ke nyorilwe ka ba kopa metsi, empa ba se ke ba nnatsa le ho nnatsa ba tswela pele ka ditebele, dieta. Ntate o ne a ntshapa, empa ha a eso ka ba a ntjhapa tjena. (Tsephe, 2008:66-73).*

(Whilst I was standing like that I saw a man following me and he kept on hiding. I noticed that this person is not alone he is accompanied by the other two. As I was looking at him like that I noticed that it was that boy who took my phone saying that he was going to buy me the puk number. They assaulted me to the extent that I became so thirsty and asked them for water, but they did not listen to me and continued with fists and the kicking. My father used to beat me up, but he has never beaten me up like this).

Sepapatlele does not become successful in KwaZulu-Natal and decides to go back home. When she arrives at home, it is difficult for people and her own mother to recognise her. She looks very old. She says:

*Pompong o ne a se a sa ntsebe, empa re ne re hola kaofela re bile re bala sehlopha se le seng. Jwale tjena o se a mpitsa nkgono. Ha ke kena le mme a ntswalang o ile a hana ho dumela hore ke nna haholo hobane le lentswe laka le ne le se le tjhentjhile le thothomela ha ke bua. Ha mme a hlokomela hore ke nna a itshela ka dikgapha. Ka morao ho moo ka bolellwa hore ntate o se a ne a ikele boya batho. Ka nyahama ka ha ke ne ke se ke qetile le pelo yaka hore ke tliilo itshwela mokgubu ka pele ho ntate (Tsephe, 2008:195).*

(Pompong did not know me, yet we grew up together and we did the same grade at school. She now calls me granny. When I arrived at home even my mother who gave birth to me refused to believe that it was me, more especially because my voice had even changed, it was vibrating when I spoke. When my mom realised that it was me she burst into tears. She later told me that my father had passed

on. I became so disheartened as I was prepared to ask for forgiveness from him).

The prodigal “daughter”, Sepapatlele, comes home a changed person and finds out that everything has changed and her father is no more. Perhaps if her father had showed parental love and support for her, the situation could have been different. But her father was blinded by patriarchal tendencies, looking down on her, as a woman, and perceiving her as weak and useless.

#### **4.3.2 Mmasepatlele**

Mmasepatlele is the mother of Sepapatlele and she is the mediator between Sepapatlele and her father, Senganangana. When Senganangana harasses and torments Sepapatlele physically and emotionally, she supports her and speaks with Senganangana on her behalf.

This is what Mmasepatlele says in trying to calm Senganangana down and also to make him change his attitude towards his daughter:

*“Ntate moruti ke kgathatsehile haholo ka Sepapatlele, motsheareng ona re ile ra ka ra bua.... Ntate ngwana o ile a mphetlela sefuba sa hae, ka nako e nngwe re hloleha ho ipha nako ya ho mamela le hona ho dula fatshe re buwe le bana barona. Ka nnete ntate Sepapatlele o ntse a ikemiseditse ka sekolo o mpa a feidiswa ke hlooho bothata”* (Tsephe, 2008:28).

(“Pastor, I am very much concerned about Sepapatlele, during the day we had a conversation... My husband, the child told me everything that troubles her, at times we fail to make time to sit down and talk with our children. It is true my husband, Sepapatlele is prepared to go to school but performs poorly there and fails because she is hard headed).

Mmasepatlele is a very patient woman. She humbles herself even though she is aware that Senganangana treats her child in an inhumane manner. Instead of acting out of anger and arrogance, she speaks with him in a very humble and polite manner.

She is courteous and polite, as she mediates on behalf of Sepapatlele. She does not only support Sepapatlele but reprimands and scolds her when she does wrong things.

She says the following to Sepapatlele reprimanding her:

*“Sepapatlele molato ke eng ka wena?” Ke mme eo. Ka utlwa ke shatjwa ke letswalo, mangole a kgwehla eka nka dula fatshe. “Ke re o tswa kae?” “Sekolong.” “Sekolong sefe athe sekolo kgale se tswile bana ba bang kgale ba kgutlile. Sepapatlele ke manyampetla a eng ao ke a utlwang ka wena?” O bua jwalo o se a nkakgetse hodima bethe kwana. “Mme.” “O re mmao, o ne o ntse o re mmaommao kwa ha mosadi eo o hlolang o ipolaisa kgera ha hae? O ne o ilo etsang ha Mmamatswele? Kga! Sies! Ntho e mpe e a tshwelwa” (Tsephe, 2008:35-39).*

(“Sepapatlele, what is wrong with you?” That was my mother. I felt very much petrified, my knees trembled as if I could sit down. “I say where do you come from?” “From school.” “From which school because the school has been out a long time ago and other children have arrived at home long time ago. Sepapatlele, what nonsense do I hear about you?” She spoke like that already having thrown me on the bed. “Mother.” “You say your mother, were you saying your mother mother at that woman’s place where you always drown yourself in alcohol?” What were you doing at Mmamatswele? Shame! Sies! A bad thing has to be spat at”).

As a result of the bad treatment from her father, Sepapatlele, instead of coming back to her senses and mending her crooked ways she becomes worse. She ends up becoming a cunning and treacherous person. Her younger sister, Palesa and the younger brother, Tswelopele, are their father’s favourites. One day her father, Senganangana, enters the house with a letter in his hand. He instructs her to rush and call for her younger brother, Tswelopele. She is very curious and wants to hear the contents of the letter. However, she is not allowed to do so. The incident unfolds as follows:

*“Mmasenganangana, Tswelopele o kae?” Ke ntate eo. “Ke kgolwa hore o ile poratising mane kerekeng, akere kajeno ke lona letsatsi leo ba binang ka lona.” Ke mme eo. Kgaitsemi ya ka ha e bina e a tsanyaola, ha a phokola pina mane kerekeng maqheku le maqhekwana a itshela ka dikgapha. “Sepapatlele matha o mmitse.” Ao le ha ke ne ke lakatsa ho utlwa tsa lengolo le tshwerweng ke ntate ke ile ka tlameha ho kgelekgetha ke ilo bitsa kgaitsemi. Ka fela ka mo fumana kerekeng a eme kamorao ho maekerofounu a tsanyaola. Ka kgutla le yena. Eitse*

*re sa tla le hona ke eso kene ka utlwa... "Sepapatlele hlo hate kosene o tswa ha ke batle le ho o bona ha ke bua taba tsa lengolo lena." Ka menahana le mehlala ka tswela kantle, empa ka se ke ka ya hole le nna ke ne ke nyoretswe taba tsa lengolo lena, tsena tse thabisitseng ntate hakaana. Ka hona he ka feta mona fensetereng hore a mpone hore ke tsamaile, moo a ileng le kgongwana hodimo ka kgukguna tlasa fensetere mona ka iphaphatha ka lebota ka ba ka fihla ka ema pela monyako. Ka fumana hore monyako o kwetswe ka manama ka ona ka beha tsebe lesobeng la senotlolo. Ka utlwa ntate a bolella Tswelopele hore o thotse tsheetso ya tjhelete ya hore a tsamaye a ye mose ho mawatlle ba ke ba ilo mo rupella ka mmimo, mme o ne a duletse ho itshela ka dikgapha, a lla meokgo ya thabo (Tsephe, 2008:23-24).*

("Mmasenganangana, where is Tswelopele?" That was my father. "I hope he is attending the choir practice. This is the day on which they sing." That was my mother. My brother was an excellent singer. When he starts a song at church, elderly people burst into tears. "Sepapatlele, hurry up and call him." Alas! even though I wanted to hear the contents of the letter, which was in my father's hand, I had to run and call my brother. I found him at the church with a microphone in his hand singing. I returned with him. Whilst we were on our way, even before I entered the house, I heard, "Sepapatlele step outside, I don't want to see you when I speak about the contents of this letter." I retreated and went outside, but I did not go too far, for I also had a desire to hear the contents of this letter which so greatly made my father happy. I walked past the window, so that he could not see that I had left. When he thought that I was gone, I crawled under the window, moving against the wall and stood near the door. I then placed my ear against the key hole. I heard my father telling Tswelopele that he had been granted financial assistance to go and study music abroad. My mother was continuously shedding tears of joy).

Mmasepapatlele has a contrary character to that of women of the olden days. According to Khathide (2000:35), the general picture of the women in the first-century world was not particularly a positive one. Although there were many positive remarks in the Old Testament of the Bible, first-century Jews believed that a wife was inferior to her husband and that men were by nature women's superiors. There was a popular belief

that women had caused the fall of human beings and so they were regarded as craftier, more vain and materialistic than men.

Khathide (2000:35) further holds that although the picture of classical Greek women has been over-drawn, their sphere was definitely the home. The Greeks thought very little of women and treated them largely as cattle. Women had no place in public life. The purpose of a wife was the production of legitimate offsprings. The degree of the confinement of women resulted from the importance of not allowing any suspicion to fall on young girls or wives in order to protect the legitimacy of children.

A separate part of a house was designated “women’s quarters” and was off-limits to others. Women managed the household, and in that sphere, they were supreme. The description of the place of women in the pastoral epistle matches very closely to the Greek conception (Khathide, 2000:35).

Even though the preceding statements are related to the Biblical Greek cultural practice, it is still relevant in the Sesotho culture. Mmasepatlele does not vehemently voice out her dissatisfaction about the manner in which her husband, Senganangana, treats their daughter, Sepapatlele. This testifies the fact that Mmasepatlele, as a woman, has very limited authority in her family. Senganangana dominates the family and above all, has no confidence in his daughter. He regards her as a weakling with no brains.

### **4.3.3 Pinki**

Pinki is a friend to Sepapatlele. She knows that her friend, Sepapatlele, is at loggerheads with her father. However, she fails to encourage her friend to mend her crooked ways, so that she may regain her father’s love and trust.

Pinki also knows that Sepapatlele wants to entice her teacher into falling in love with her but she does not make her aware of the repercussions thereof. She does not advise Sepapatlele when she does wrong things. When Sepapatlele’s mother gives her money to pay for school fees, Pinki takes her to the tavern to spend it on alcohol. Sepapatlele says the following:

*Eitse moo ke seng ke tetse mme thoso a nneha tjhelete a re ke ilo ingodisa sekolong. Ka nkella ho leba hona teng. Moo ke kgelelletseng dikhororo ke re ke*

*leba sekolong ptjangptjang le Pinki, ao dintho tsa qala ho senyeha jwale. Hona hukung mono thinkgwi ke rona bale re potela ka kwana. Ha Mmamatswele re fihlile ra bitsa botlolo ya meokgo ya Mmisisi le biri tse pedi. (Tsephe, 2008:29).*

(When I had given up all hope of returning to school, out of nowhere, my mother gave me money to go to school and register. I rushed there. I was sweating due to the high speed at which I was running. Suddenly Pinki appeared, and that was the moment when all things went wrong. We just changed the direction and disappeared around the corner. At Mmamatswele we ordered wine and two bottles of beer).

Pinky's friendship worsens Sepapatlele's miserable life. She is not a good friend who advises her when she does bad things. She encourages her to fall in love with married men Snoeky and Bolokwe, a security guard. She has no regard for Sepapatlele's future. Pinky is portrayed negatively in the novel, as a destroyer and a good-for-nothing friend.

#### **4.3.4 Palesa**

Palesa is the younger sister to Sepapatlele. She is a very brilliant girl, and she is disciplined. Her actions and successes resemble her name, Palesa, which means a rose. Palesa is beautiful both outwardly and inside. Her parents love her more than Sepapatlele. This is particularly because of her outstanding school performance. She passes her matric and is about to get married. The narrator says:

*Matsatsing a etellang pele ho keresemese ke ha ho fihla baeti ba tswang kwana Polokwane ha Mohale ba tlilo aha sekgotsi le ba ha Senganangana. Ba ne ba tlilo qela mohope wa metsi. Ba bone ngwaneso ya ntlahlamang, Palesa. Ba tla ba nyala he Bapedi bao ke hore ba nyala hore ya boi a tjhetjhe. Le ha Palesa a ne a sa le monyane hakaalo dilemong ntate o ile a dumela ka yena ka ha ba ne ba bile ba tshepisa hore batla mo ruta, batla mo isa yunvesithing. Se neng se le bohloko ke hobane ntate o ne a sa phetse ho bolela hore nna ke ba hlotse, ke ntho feela e sa tlo ba le tswelopele bophelong. O ne o ka utlwa a re, "bona Palesa o monyane ho wena empa o se a pasitse sehlopha sa leshome wena o sa ntse o poqana le sehlopa sa botshelela (Tsephe, 2008:21-22).*

(Few days before Christmas day, there arrived visitors from Polokwane, from Ha-

Mohale. The purpose of the visit was to establish friendship with the Senganangana family. They were there to ask for a daughter-in-law. They were interested in my younger sister, Palesa. The Bapedi paid a lot of lobola without any doubt. Even though Palesa was still young, my father allowed her to get married especially because they promised to help her to further her studies at university. What was painful was that my father never stopped telling me that I was very much ill-disciplined, just a useless thing that would never succeed in life. You could hear him say, “Palesa is younger than you but she has already passed standard ten, but you are still struggling to pass standard six”).

Sepapatlele’s father allows Palesa to get married at a young age, just after completing matric. As indicated earlier, in this study culture is one of the factors that promotes patriarchal tendencies in society. In most African cultures, and not excluding the Basotho culture in this case, it is not wrong for a young girl to be married at a young age. In most cases even if the young girl or the mother does not want that to happen, they would keep silent and let the patriarchal culture take its course.

#### **4.4 Patriarchal expressions in *Hei! Ke tsamaile***

Most female characters in this novel are dominated by male characters. Two such characters, Sepapatlele and Pinki are portrayed negatively. Male characters like Bolokwe and Snoeky are dominant and have power over female characters and both exploit Sepapatlele. Pinki does not advise Sepapatlele as a true friend should. She exposes her to Bolokwe, a security guard, who keeps her at his house and does not care much about her schooling. He later dumps her. Snoeky is a married man and impregnates Sepapatlele. She is negatively portrayed by male characters in the novel as a sex object and weakling that is useless and brainless.

Senganangana ill-treats his daughter and does not bother when Sepapatlele flees from home to KwaZulu-Natal. He is cold and insensitive towards his daughter. He neglects his own flesh and blood and lacks proper parental guidance. Instead of talking politely with his daughter, he always resorts to violence and uses bitter and abusive words towards her. Senganangana’s behaviour towards her daughter is a clear indication of patriarchal tendencies. He shows his dominance and that he is in charge. He has no regard for his daughter as a female child who needs guidance and protection from a

father.

Mmasenganangana is subjected to traditional and cultural values and customs where a man is the head of the family and a woman has no authority in the affairs of the family. She is obedient and submissive. Although she shows dissatisfaction about the manner in which her husband treats their daughter, Sepapatlele, she is not listened to. She has to adhere to what the head of the family says. Palesa is married at a young age according to the Basotho culture. She cannot refuse because her father is a traditionalist a patriarch. Whatever he says goes. Tswelopele, as a male character, is portrayed as intelligent as compared to Sepapatlele, a female character. Sepapatlele's decision to leave home is because of the treatment that she receives from her father. Her father compares her with her aunt, Molelekeng whom her father regards as good-for-nothing and useless.

When Sepapatlele is in KwaZulu-Natal, she is robbed and beaten up by some male thugs. She cannot fight them. They treat her with disrespect. Patriarchal tendencies are prevalent in the novel as it has been shown how female characters are treated by male characters. Although the writer of the novel is a female, her female characters do not develop and triumph over patriarchal practices. The writer portrays female characters negatively whilst male characters are portrayed positively. Feminists advocate that female writers must represent female characters positively in their texts as opposed to male writers who portray female characters negatively.

#### **4.5 Conclusion**

In this chapter, the novel, *He! Ke tsamaile*, was analysed. Male and female characters were discussed and also analysed. Sengangana, the father to Sepapatlele, ill-treats his child and calls her names. He portrays patriarchal practices in the sense that he sees his daughter as powerless, stupid and useless. It has also been noticed in the novel that Mmasengangana is powerless and does not say anything about her husband's ill-treatment of their daughter. She finds herself in a patriarchal environment where her husband is the head of the family with absolute authority.

Other female characters are also represented negatively, such as Pinki, who does not advise Sepapatlele when she does wrong things, instead she encourages her to do bad



things. The researcher has shown in this chapter that male characters are dominant and manipulate female characters. Characters such as Bolokwe and Snoeky use Sepapatlele as a sex object. In the novel, female characters do not challenge male domination instead they succumb and submit to it.

## CHAPTER FIVE

### CONCLUSION OF THE STUDY

#### 5. Introduction

This chapter is a conclusion of the study where a brief summary of each chapter is made and observations of the study and recommendations for further research are presented.

#### 5.1 Summary and observations

The purpose of this study was to investigate patriarchal expressions in modern selected Sesotho novels. The two selected novels that have been discussed and analysed are, *Bophelo ke dihaeya* (2005), authored by Maphalla and *Hei! Ke tsamaile* (2008), authored by Tsephe.

In chapter one, the background and rationale of the study, statement problem, methodology, review of literature, significance of the study and the organisation of the study were discussed. The objectives of the study which amongst others were to show how male and female characters are portrayed in the selected literary texts and also to show how male characters treat female characters in the selected literary texts as well as to find out how patriarchal expressions manifest in the selected literary texts received attention.

The statement problem has been mentioned in this chapter, namely that, to find out if patriarchal expressions are manifest in Maphalla's novel, *Bophelo ke dihaeya* (2005) and Tsephe's novel, *Hei! Ke tsamaile* (2008) since these literary texts have fine literary qualities, and patriarchal practices are prevalent in these texts.

Feminism as a theoretical framework was discussed in chapter two. In this chapter, a discussion on feminism as a movement that is opposed to patriarchal culture was made. A movement that is against the negative representation of women in male written texts. It has been noticed that feminism concerns itself with the unequal treatment of women. Advocates of feminism holds that society is subject to a culture of patriarchy which elevates and gives men power over women.

The researcher has also attempted to give an outline of African feminism. This type of feminism is concerned with the African women whose rights are trampled upon

through patriarchal practices and traditional African cultural values which renders women mute and submissive. African feminism is also a movement where African women fight for the equality of gender and want to see African women emancipated from the African traditional cultural values that oppress women.

A few African female writers who champion African feminism such as Mariama Bâ, Tsitsi Dangarembga, Buchi Emecheta, Flora Nwapa have been mentioned. It has been shown that female characters in the literary works of these writers emerge and develop from patriarchal culture and refuse male domination. Gender has also been discussed in this chapter. It has been observed that gender inequality emanates from patriarchal practices, hence feminists insist on gender equality where males and females are treated equally.

The concept *patriarchy* as a system which oppresses women has also been discussed in this chapter. Sifana (2018:18) explains patriarchy as a social system where men inherently dominate everything, especially females. Ngwagbara (2013:225) shares his views on the concept of patriarchy and holds that, the universe of *Chinua Achebe's* fiction deals with the representation of women as second-class citizen or the second sex. This mode of female representation as well as what womanhood means in *Achebe's* world is sustained by the logic of patriarchy that owes its existence and pathogenesis to the stereotyped provenance of the traditional African world-view.

Culture, as one of the aspects that is related to patriarchy, has also received attention. The observation is that culture is a way of life. Different communities have different cultures, customs and traditions. These customs and traditions, on many occasions, put women at the periphery and as a result women feel marginalised, powerless and having no say in some of the proceedings in the community simply because culture dictates so. Some cultural values in some African communities have a negative impact on how women are treated by men.

Furthermore, the literary aspect of characterisation has been outlined in this chapter. According to Shaw (1972:71), in narrative literature, fictional persons, through characterisation, become so incredible that they exist for the reader as a real people.

Cohen (1973:37) is of the view that the art of creating fictional characters in words gives the human identity. The observation with regard to characterisation in this

chapter is that through the personality traits of characters the reader knows how their actions and behaviour affect other characters and whether such characters are dominating and oppressive on other characters in a literary text, especially female characters.

An analysis of the novel, *Bophelo ke dihaeya*, was done in chapter three. This literary text was analysed to show how patriarchal expressions are manifested in the text. Female characters are depicted in negative terms whereas male characters are depicted and portrayed as having power and occupying high positions in society. Characters such as Kotleng and Matsekane are powerful and occupy high positions in society. Female characters such as Ntswaki and Mmakgotso are portrayed as unfaithful and sex objects. Lefulesele and Dilahlwane are also portrayed as evil and submissive.

Matsekane uses his power as a male character in the novel to manipulate, dominate and influence Lefulesele to do evil things to Pastor Motswahole. The observation is that male characters dominate women characters and that the culture of patriarchy and traditional African cultural values of respecting the authority of men and not challenging them exist in the novel. It has further been observed in this chapter that female characters depend on male characters. This implies that women cannot stand on their own, they are controlled and live under the spell of men.

Characters such as Mmakgotso, Ntswaki and Dilahlwane are not independent but depend on male characters such as Kotleng and Matsekane. Not only are these female characters dependent on male characters, but they are also powerless and lack rationality as indicated above with regards to Ntswaki, Lefulesele and Dilahlwane. Patriarchy is a cultural system that privileges men, casting them on one hand as rational, strong, protective and decisive, and on the other hand, women are perceived as irrational, weak, nurturing and submissive (Tyson, 2015:81).

In chapter four, the novel, *Hei! Ke tsamaile*, was analysed. In this chapter it was shown how Senganangana treats his daughter, Sepapatlele, differently from his other children. Senganangana is a traditional and cultural man who has absolute power in his family. He does not support his daughter but treats her like an outcast, someone who is weak, irrational and dumb.

Mmasenganangana, the wife of Senganangana, does not say anything about the ill-treatment of her daughter by her husband. She finds herself in a patriarchal situation where a woman should be submissive and silent. It has been observed in the analysis of the novel, *Hei! Ke tsamaile*, that male characters are portrayed as dominating, smart and powerful as seen by how Senganangana uses his power to dominate his wife and daughter. His son, a male character, is portrayed as smart and better than Sepapatlele.

## 5.2 Conclusion

Patriarchal expressions have been discussed in the two modern novels, *Bophelo ke dihaeya* and *Hei! Ke tsamaile* and it can be concluded that the culture of patriarchy still exists in most Sesotho literature. Most male characters have power over women and women characters are portrayed in negative terms.

Patriarchy is not only prevalent in Sesotho culture but in most African societies. For example, in Chinua Achebe's novel *Things Fall Apart*, women are degraded to the lowest class in society. The issue of patriarchy is influenced by gender disparity that exists in different African communities. Feminism challenges patriarchal practices and advocates for the end of patriarchy in society.

It can further be said that both literary works under study are dominated by gender biasness because women in these works are portrayed negatively. Though these literary texts are modern, there seem to be no progress in terms of writers doing away with the negative portrayal of women. Female characters are still dominated by male characters and continue to be represented in negative terms.

Lastly, literature is a reflection of what transpires in the community. According to Eagleton (1976:45), a literary work is a reflection of the social institutions from which they originate. In order for gender biasness to be done away with, Sesotho literary texts must attempt to empower women and promote gender equality. This study challenges Sesotho writers, both male and female, to begin to write positively about women. So far, not much has been done in terms of male and female writers developing their female characters to challenge patriarchal practices in Sesotho literary texts.

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