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J.J. MOILOA — THE DRAMATIST

by

CLARENCE FIELD EMSLIE

A thesis submitted to meet the requirements

of

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in

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of the

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PREFACE(i) Introduction

"The meaning of a text can never be demonstrated with the same objectivity as the mode of existence of objects of the natural sciences. We cannot compare our understanding of a work to an objectively demonstrable intention of the author - we can only approach the meaning of a text in the intersubjective game of reading and interpreting texts in which the reader and the critic are just as essential a part as the writer."¹

With the above in mind it has been attempted in this thesis to analyse Moilola's dramas, remembering also that "criticism which attempts to impose norms of understanding outside any form of communicative consensus, is authoritarian and presumptuous. Criticism, however, which is based on an anticipation of truth as free consensus, despite the fact that it cannot escape the present horizon of tradition within which we all find ourselves, can attain a standard of reference within which it is able to reflect its own norms in relation to a possible, if perhaps utopian future."²

(ii) The aim and method of study

This thesis is an analytical approach to the dramas, JAA O SIELE MOTSWALLE and MOLOMO WA BADIMO by J.J. MOILOA, on the basis of contemporary insights into the literary science. Therefore the outcome of this study (interpretation) must be seen as an hypothesis and at present to the researcher's satisfaction a tenable one and not as a final answer and/or insight into the dramas themselves.

In order to analyse and interpret the literary texts, the dramas have been dissected into constituent elements and then meaning has been allocated to each element. This analytical study of the dramas makes special reference to their structures, techniques used by the dramatist, characterization and the dialogue used.

A chapter on extrinsic conventions concludes the thesis and includes the following: what holds an audience's attention and how Moiloa has attempted to hold his audience's attention in both dramas is discussed. Para-textual influences that influence the understanding of both dramas include: working on the mines, Bantu marriage customs, bride abduction, child discipline, medicinal practice and beliefs, the witchdoctor, initiation "schools", the ancestors and traditional wedding proceedings. Two minor para-textual influences discussed are spitting and the new surname of a bride.

The last chapter ends with a general conclusion regarding the essential merits and demerits of the dramas in question.

There is no long-standing tradition regarding Sesotho dramatic structure and therefore there are no accepted standards.

This thesis has attempted to test Moiloa's dramas against acknowledged criteria for European theatre.

In each chapter, the merits and demerits of the two dramas in question have been mentioned whilst suitable passages from the dramas have been quoted in order to support the requirements necessary for a drama. These Sesotho passages have all been translated into English, but it must be remembered that the translations have been kept extremely literal in an attempt to preserve the flavour of the Sesotho.

FOOTNOTES

1. Horn, P.R.G., The literary text as an open-ended structure, p. 7.
2. Ibid., p. 11.

I. THE STRUCTURE OF THE DRAMA

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1. THE STRUCTURE OF THE DRAMA

1.1 Definition

A drama is "a prose or poetical composition telling a story of conflicting interests in human life by means of the speech and action of the characters: usually intended to be acted upon the stage".¹

Conradie,² maintains that a drama is meant to be performed. In order to be appreciated, a drama must not merely be read but a performance must be seen. It must be interpreted by the actor, producer and stage manager. In theory then, a drama should not be criticised without its also having been seen in performance.

One derives a great deal of pleasure from a performance on a stage accompanied by speech and action as could be the case in Jaa o siele motswalle on page 63. In performance the action adds so much to the mere dialogue one has to absorb when reading the drama.

*THABO: Jo! Disene a mpolaya. Ke tla ... ke ... tla ...
O thonaka majwe, o ntsa bile a hlwephetsa mamina.*

*THAKANE: Ka bohale. He Disene! Hase ngwana mmao eno.
Ha o mpatla o mpoelle. O maketse ka thoto ke a
o bona ntho towe.*

*DISENE: Ka ho thohothelwa. O bua le mang Thakane? Ke
tla o ripitla. Ka nnete bosa! O a ikana.
Ke tla o ntsha kotsi e tshabehang.*

*THABO: Oh! Disene is killing me. I will .. I .. will ..
He picks up stones and is even sneezing.*

*THAKANE: Angrily. Hey Disene! That is not your mother's
child. If you are looking for me you must tell me.
Evidently you don't know what to do you silly thing.*

*DISENE: Very harshly. To whom are you talking Thakane?
I will smash you. Honestly, by goodness.
I will injure you terribly.*

How can the following bit of action be appreciated to the full if it is not seen on the stage? This comes from Molomo wa badimo.

*... moya wa ka o kgaoha dikoto, ke utlwa ke senyaha (sic.)
maikutlo. Jo! itjhu! Hlaba la lerato. Mme ntshware!
(O a wa ha a tswa). (p. 11)*

*... my soul breaks into pieces. I feel confused. Oh!
ouch! The pain of love. Mother, catch hold of me!
(He falls down whilst going out).*

1.2 Introduction

"Reading a script", says Hayman,³ "can be all the more enjoyable if we remember that it wasn't intended for reading. We see words; we imagine sounds and pictures. When we go to the theatre, we hear words and sounds, but we see people and backgrounds; when we read, we use our eyes on the element that is invisible in performance".

"When we read a play or a novel, we cannot take in more than one impression at a time. As our eyes move laterally across the printed lines, our brain receives each impact separately. The information comes in a single jet, like water passing through a narrow hole. In performance, several taps can be turned on at the same time. Words, silences, sound effects, background music, facial expressions, gestures, movements across the stage, lighting, groupings, shadows, shapes and colours in the costume and décor - all these may be telling us something. At the same time we are emotionally involved by the appearance, the voice, the personality of the actors. We may feel in sympathy with one, hostile to another. The words are all filtered to us through a mesh."⁴

In addition, in performance, one sees more than one character - one has a global impression of what is happening whereas when one

reads a drama, one is concentrating on dialogue primarily and in the second instance trying to picture in one's mind's eye what is happening. The success of vivid and correct imagination at all times depends on so many extra-textual factors (even textual factors) that this process can only be unsatisfactory most of the time.

It must be remembered that many dramas seldom reach the stage, although a good drama can also make interesting reading. The two dramas in question, Jaa o siele motswalle and Molomo wa Badimo have not reached the stage as yet, but provide interesting reading. In this work they will be referred to as Jaa ..., and Molomo ..., respectively.

It must be borne in mind that the two dramas under discussion have not been produced on stage, as has been mentioned. To discuss drama as literature one has certain tools which one applies to the text. To discuss drama on the stage one must also have tools, but ones applying to the stage. Now one is limited. One discusses drama as literature (the text) as if it were being staged and this must obviously have limitations and lead to assumptions in which one's imagination is stretched; one therefore pretends, which one in any case does, and this fact must be taken into account throughout this study.

As regards the structure of a drama, which will be dealt with now, the dramatist has to pay attention to these practical aspects which he will use to convey the central idea of his play in a clear, vivid, concentrated way to his audience. This literary art really needs pre-planning on the part of the dramatist. The success of a drama depends largely on the ability of the dramatist to arrange the actions in his drama in such a way as to hold the attention of his audience until the final curtain falls.

In Molomo ..., Moilola has arranged the actions in his drama to make his audience realise that Thuntshane means business when he says the following:

... monna o hlakana hlooho ha a mo tadima, kelello ya hae e sale e eme ntsi! Empa ke a ikana ka Makgobotlwane a ntswetse, ho nna (o ikotla sefuba) o kene monneng, ho tla kgaoha moo ho kgwehlang, ha ke Mosotho mmotwana.

(p. 9)

... a man becomes quite mad when he looks at her, his mind comes to an absolute stand still! But I can assure you in the name of Makgobotlwane who begot me, in me (he strikes his chest) she will meet a man, come what may, I am not a so-called half-Mosotho.

The whole problem, background and period is stated in Thuntshane's opening speech and one immediately realizes what the drama is all about and with what intention everything is going to take place. One immediately knows which para-textual influences will have to be borne in mind.

We follow this action right to the final words of the play where Thuntshane's father has the last word about everything that has taken place in this drama proving that his son was correct in his choice of the woman who caused him to become quite mad when admiring her.

O a utlwa he, malauwakoto! Ke molomo wa badimo.

(p. 51)

Do you hear now, that's it! It is the mouthpiece of the ancestors.

1.3 The beginning

The opening scenes of a play are of paramount importance, since they define the situation from which the whole action will grow, and establish the central concerns of the play by focusing our attention. The beginning creates the situation which stimulates the curiosity of the audience and can even make them part of the situation in which the actors are placed before the audience.

The aim here is to introduce the characters to the audience through dialogue and action.

In Jaa ..., Act I, scenes i, ii and iii the audience meets only two of the many characters in this play, namely Petlane and Disene. Petlane is still the dominant character throughout Act II, scenes i, ii and iii, although minor characters are introduced to the audience. It is only in Act III, scene ii that Thakane appears on the scene for the first time. This is rather odd as she is one of the main characters. If one takes the length of this drama into consideration, however, it seems that Moilola probably felt that there is still plenty of time to introduce her to the audience at this rather late stage in the drama.

In Molomo ..., the audience listens intently to the thoughts expressed in the soliloquy spoken by Thuntshane in the opening scene whereby the audience's attention and curiosity are captured.

In Molomo ..., the first three scenes are taken up by incidents revolving around the one main character Thuntshane and his family and the audience meets Motshedisi, the other main actor in scene iv for the first time.

Moilola therefore does not conform to this desirable 'beginning' of introducing his main characters to the audience right at the beginning of his dramas. It is quite aparent in Molomo ..., that he wishes to emphasise a traditional family set up before introducing this family to the more modern Basotho people.

In the end he portrays a clash between these two opposite poles for dramatic effect, and for it to be convincing, the audience has to grasp this distinction clearly.

In both Moilola's dramas he has succeeded in capturing our attention and curiosity in the opening scenes as in Jaa ..., the two main actors meet each other and it appears that they are truly bosom-friends by their salutations.

Helele mphato; hai bo ntja-mme.

(p. 1)

Greetings to you mate; hallo my mother's dog (bosom-friend).

In Jaa ..., Act I, scene i the two bosom-friends appear to be very surprised and gushy but we are very wary of their attitude as the title of the drama translated is "*Beware of friends*".

In Molomo ..., Act I, scene i the main character, Thuntshane opens the play with a soliloquy forcing us to listen to his problem.

Ke Thuntshane, ha ke Thuntshane wa jwale. Motho o tla ntseba, ba duletse ho nna ba ntsheba ba leka ho ntshenya ngwananeng eo ke mo ratang hakaale, ka hore ke mpara ha ke tsebe ho bala? Bona ba mpheta kang? ... Ba ntjhebela maotong a dikgoho! Ya itseng motho wa maemo a ka a ke ke a nyala nese (mooki) ke mang? Ba ipolella lehahla hoba ke a mo rata ngwanana eno. Moditjho! (p. 9)

I am Thuntshane, not merely Thuntshane who was born yesterday. A person will know me, they are busy speaking behind my back and talking ill of me in the presence of that girl whom I love so much, by saying I am a stupid fool because I can't read. In what way do they surpass me? ... They look down on me! Who said a person of my status cannot marry a nurse? They are wasting their breath because I love that girl. Gosh!

The way in which Thuntshane introduces himself is a challenge - it arouses expectation. Throughout the drama this man sticks to his guns and his ideals are fulfilled. The dramatist has succeeded in writing this drama in such a way that it forms a perfect circle/whole.

1.4 The exposition

"The exposition is a very real test of the playwright's ability to build a sound foundation for the dramatic structure he hopes to raise."⁵

In Jaa ..., Act I, scene ii Petlane tells his friend, Disene why he is going to Johannesburg to make some money so that he and Thakane can get married when he returns. He even asks Disene to keep an eye on her while he is away.

Ke teng, ntja-mme, o sale hantle le wena, o bone soothwana eo ya ka bo wamma, mathaka a se ke a sala a mpotha mehlala ka morao, o nngolle ha o bona mafokotsane a ntse a oka-okela a rata ho hahela teng. (p. 5)

Good enough, my friend, stay well and look after that girlfriend (brownie) of mine, my mother's child, beware that folks don't undermine me, write to me when you see that swallows are hovering and attempting to build there (boys are wooing her).

In Jaa ..., Act I, scenes i and ii are so short, and to eradicate unnecessary curtain falls, Moiloa could have combined these two scenes to form one. In scene i Petlane and Disene are sitting and in scene ii they start walking towards the station. Although there is movement taking place, from one location to another this does not justify another scene and they could have merely got up and continued their conversation whilst beginning to walk to the station.

If Act I, scenes i and ii formed one scene then this would have been a very good introduction packed with intentions which could have materialised in Act I, scene iii. Anyhow these intentions are revealed to Disene by Petlane and although Disene appears to be Petlane's bosom-friend, he intends undermining him. The more information Disene can get, the better, so that he can reveal his intentions to the audience in the next scene.

In Molomo ..., Act I, scenes i and ii are so short that they both play a part in the exposition of this drama. Because Thuntshane is found by his mother talking to himself and is accused by her of being mad, he discusses the girl with his mother and then faints from a terrible pain, which he calls

Hlaba la lerato.

(p. 11)

A pain of love.

The audience's interest has been aroused at this very early stage of the play by this unexpected action and one wonders what is going to happen to this man who is so in love with the nurse. In scene ii, the witchdoctor arrives and after reviving Thuntshane, carries him into the hut.

Moiloa now arranges it so that a crowd watches the witchdoctor while he attends to Thuntshane in the open space in front of his parent's home. Within seconds a crowd of onlookers gathers around and expresses its surprise at Matsetsela's strange garb.

Moiloa does not give a name to the character who speaks in the second scene, commenting on what is happening since neither he, nor the crowd appears again later in the drama. The function of this anonymous character is to interpret the feelings of the onlookers whilst the crowd also has the function of deepening the suspense and/or the bewilderment of the family regarding what is happening to Thuntshane. Their function of being curious in this scene is accomplished as well as the remarks passed by one of them regarding Mmantete's interference with the witchdoctor.

1.4.1 The exposition and feeling

"The question of the interest that can be aroused and stimulated in an audience is not a simple one; indeed, it embraces the whole relationship of the audience of the play. ... Although the feeling of interest is by no means the same for all plays, the interest aroused by exposition will usually be found to consist of four elements in various proportions: attentiveness in the broadest and vaguest sense, curiosity, suspense, and sympathetic or unsympathetic feeling."⁶

In Jaa ..., the audience knows how much Petlane loves Thakane and now they have to listen to how Disene intends betraying his friend to try to woo Thakane. On his way home, the opening lines of his monologue in Act I, scene iii rouse feelings of contempt for Disene and also sympathy for Petlane who in his absence does not know what will happen back home.

Ekaba ngwanana eo Thakane ha a le motle hakaale, o ne a hlile a bonang hlahlaneng e kang Petlane tjee banna? Haeba ke nnete ba a ratana, o a ikana supang le nna ke tla kena. Ke se ke bile ke ntse ke bona tsela eo ke tla mo kgwaphela ka yona. (p. 6)

I wonder what that girl, Thakane, who is so beautiful saw in such an ugly person such as Petlane, my word? If it is true that they are in love he swears then I will also be accepted. I already see a way in which to woo her.

Moiloa also arouses feelings of sympathy for Thuntshane in Molomo ..., at the end of scene i when Mmantete, Thuntshane's mother calls for the witchdoctor to cure her son.

Jowee! Mpitsetseng Matsetsela. (p. 11)

Goodness! Call Matsetsela for me.

Curiosity is one of the strongest forward-looking feelings on which the playwright can count to hold the audience's attention. In both Moiloa's dramas he has managed to maintain curiosity very well. Curiosity, like the attention attracted by the very opening of a play, may also be stimulated by the appearance of a problem early in the play. In Jaa ..., this problem is expressed in Act I, scene iii, where the audience is informed to what lengths Disene intends going in order to betray his friend, Petlane and marry Thakane. In Jaa ..., when Petlane and Disene part, the audience wonders whether Disene will carry out Petlane's wish and in Molomo ..., the audience is curious to know whether Thuntshane's love for the nurse is so great that it will triumph despite his father's refusal of marriage as well as the girl's father's refusal, at first, of his daughter's hand in marriage to such an illiterate as Thuntshane.

What creates suspense? Bentley⁷ maintains that it is "not merely ignorance as to what will happen next, but an active desire to know it, a desire that has been aroused by a previous stimulus".

As will be seen later on the dramatist keeps the audience in suspense in both dramas written, especially Molomo ..., where this element of suspense keeps the audience so curious as to whether the forefathers will be able to manipulate the people so that they, the forefathers, will eventually achieve their own intentions. This element of suspense is found throughout the play and lasts until the final curtain falls. We don't know whether the nurse, Motshedisi, will cleave to her illiterate husband or rather prefer to be classed as a member of an upper modern elite. Although there is suspense throughout Jaa ..., it is more obvious in Acts III, and V in their entirety in the main plot. Act VI, scenes v, vi and vii are especially suspense-filled scenes in the sub-plot.

1.4.2 The exposition and the problem of the play

"But whether the problem is that of attainment of a goal, of conflict between opposing forces, without or within, or of the consequences of an act, it is the function of the exposition to indicate clearly the problem with which the play is to deal."⁸

Since in Jaa ..., there are two plots, it naturally follows that there must be two problems in the expositions. The one plot deals with Petlane's work on the mines and his friends' treacherous attempts to undermine him by placing illegal goods like dagga and diamonds in his room in order to have him dismissed because they are jealous of his success and rapid promotion.

The other plot takes place in Lesotho where Petlane's bosom-friend, Disene, woos Petlane's-bride-to-be and marries her while he is working on the mines in Johannesburg. The problem in the exposition of the sub-plot is found in Act II, scene ii where Petlane, after much boasting about his knowledge of mine work, admits for the first time that he has never been to a mine before and that up to now he had been a great pretender. A further problem here is whether Petlane, a novice, will make a success of his career on the mine, or not.

In the main plot the problem centres on Disene's deceitful attempt to oust Petlane as Thakane's lover.

In Molomo ..., the problem starts with Thuntshane who is illiterate and who wishes to marry the educated Motshedisi. This problem is intensified by the will of the forefathers on people still living. This problem is thus one of traditional versus non-traditional or modern. Furthermore the problem of the play is clearly spelt out in scene iii where the witchdoctor tells Makgobotlwane that his son is in love with a girl and when her father's name is revealed, Makgobotlwane reprimands Thuntshane for making decisions about marriage without first consulting him. This is in keeping with Basotho tradition. He truly reprimands his son by angrily saying:

Kgele! O se o ena le mokgwa o mobe hakaakang wa ho ithera. Ke a le bolella nna ha ke lehlanya le jang jwang. Nna ke Makgobotlwane ke nyallane le maqai a kang ao! Ka bakwena ba ntswetse e ka ba le a na. Batho ba sa itsebeng le hore na ke bakae! O ka re motho ke Mosotho ha a sa hlole a tseba le seboko sa hae? Tjhe! tjhe! tjhe! tjhe! le ho leka, o se o tlohile ka leoto lesele. (p. 18)

Gosh! You have a bad habit of making decisions on your own. I am telling you I am not a lunatic who eats grass. Should I, Makgobotlwane, negotiate a marriage with such uncircumcised people! In the name of Bakwena who gave birth to me I will never. People who do not even know their lineage! Can you say a person is a Mosotho who does not even know his clan? No! no! no! no! never; you have already started off on the wrong foot.

1.5 Theme

"The soul of a play is its theme, and the body of a play is its story."⁹

Styan¹⁰ says: "A theme involves the real purpose for which a play is written, as well as the tenor and meaning pervading the

whole. Because drama makes its points only in terms of human behaviour, it must of course use the actions of human beings, but it is usually a mistake to think that these actions are more than a means to a greater end. In most plays we are compelled to remember the feelings and ideas accentuated by the way the story is treated. It is often this dramatic quality which is underestimated in reading, but which contributes essentially to the play's meaning in performance ..."

The themes of Moiloa's dramas are clearly stated throughout the plays. So, for instance, in Jaa ..., the title implies: *never trust a friend*. This summarises what happens in this drama: one is constantly confronted with incidents of deceit and treachery. The various characters pretend to be what they are not. It is a case of each man for himself. They do not openly admit this however, but slyly and underhandedly gain confidential information from friends and whilst pretending to be concerned about their friends' interests, they stealthily use this information to plan their friends' downfall and feather their own nests.

Disene deceives Petlane by deciding to court Thakane during Petlane's absence on the mines. He persuades the half-wit Teleko to assist him in his mean plans. They in turn persuade Sisinyana. She in turn deceives and misleads Thakane because (as it eventually turns out) she (Sisinyana) herself has secretly had an eye on Petlane all along. Sisinyana pretends not to know about Disene's intention to abduct Thakane - yet a further example of her deceit, Thakane deceives Petlane by agreeing to a flirtation with Disene. And so the story of deceit, treachery, underhandedness, and pretence goes on.

On the mines a similar pattern develops where one is again confronted with incidents of deceit and treachery. Here too, the various characters pretend to be what they are not. Shuushu gathers information from the other mine workers and although he is on Petlane's side until he (Petlane) leaves the mine, and then feathers his own nest, by accepting Petlane's position on the mine.

In Molomo ..., Moiloa poses the theme of traditionalism versus modernism. The first signs of this clash are obvious in Thuntshane's opening soliloquy (scene i) where he laments the fact that people backbite him and speak with contempt of him to Motshedisi.

Ba ntjhebela maotong a dikgoho! Ya itseng motho wa maemo a ka a ke ke a nyala nese (mooki) ke mang? Ba ipolella lehahla hoba ke a mo rata ngwanana eno.

(p. 9)

They look down upon me! Who said a person of my status cannot marry a nurse? They are wasting their breath, because I love that girl.

Thuntshane does not look down on modernism as such - hence his respect and love for Motshedisi - an educated modernist - but he despises those modernists "who wear ties" and despise him as traditionalist. The theme again comes out in the same scene where Thuntshane complains to his mother (Mmantete) that his father (Makgobotlwane) despises modernists because they spoil Sotho customs. This contempt of his father for the modernists becomes evident when, after Thuntshane has been revived after having fainted because of his love for Motshedisi and Matsetsela has revealed Thuntshane's love secret, Makgobotlwane swears to have nothing to do with such "uninitiated persons".

*... Nna Makgobotlwane ke nyallane le maqai a kang ao!
Ka bakwena ba ntswetse e ka ba le a na.* (p. 18)

... Should I, Makgobotlwane negotiate a marriage with such uncircumcised people! Honestly in the name of the bakwena who begot me, I will never.

It is here that Matsetsela points out that it is the decision of the ancestors that Thuntshane and Motshedisi should marry. It is here that the fierce clash and incompatibility between the two groups becomes apparent (p. 19). Makgobotlwane, as traditionalist,

has great respect for the medicine man whom it is believed gets his power to look into the future from the ancestors, yet despite this reverence, he cannot persuade himself to accept Matsetsela's prophecy that the forefathers have declared that his son is to marry a modernist's daughter and so he leaves in disgust.

The very next scene (iv) takes up the theme of the clash again when Moeletsi and Thuntshane meet at the hospital and Moeletsi (the evangelist) immediately begins to pass disparaging remarks about Thuntshane in an attempt to get him to change his mind about Motshedisi. When both Motshedisi and Thuntshane refuse to heed Moeletsi's advice the latter's contempt knows no bounds.

He banna! utlwa ntho eo ngwanana enwa a e buang!
sis! sii! (p. 25)

By jove gentlemen! just listen to what this girl is saying! sis! gosh!

Scene v continues this theme when Reverend Lekgwaba (Motshedisi's father) hears about his daughter's refusal to heed Moeletsi's advice, both he and his wife are furious and disparaging. Lekgwaba is so infuriated that he threatens to murder the equally infuriated Motshedisi.

LEKGWABA: Ngwananyana enwa ke tla mmolaya ka sebele.
 (p. 29)

LEKGWABA: Honestly I will kill this little girl.

Scene vi continues the theme. Makgobotlwane's inner conflict is clearly visible when despite Matsetsela's assurance that it is the ancestors' desire that the two children should marry, Makgobotlwane cannot bring himself around to accepting it.

Ke mpa ke tsietswa ke taba ya hore wena Matsetsela o re ke molomo wa badimo, ha e le nna majakanenyana a kang ano a ikentseng bokgowanatswana ke utlwa ke a nyonya ka moy'a wa

ka kaofela.

(p. 30)

I am merely baffled by this that you, Matsetsela, say it is the mouthpiece of the ancestors, with me Christians such as those who play white I feel I detest them with all my soul.

After yet further proof from Matsetsela, Makgobotlwane accepts the fact that it is the ancestors' wish rather reluctantly,

MAKGOBOTLWANE: *Ao! badimo ba nkgōla ka sebele, ka maqai a kang boLekgwaba ...* (p. 31)

MAKGOBOTLWANE: *Gosh! the ancestors have really constrained me with uncircumcised people like Lekwaba and company ...*

but later realizing the danger he exposes himself to, he requests Matsetsela to crave the ancestors' pardon for him.

In scene vii this clash is brought out still clearer when the traditionalists led by Matsetsela come to negotiate about the dowry with Lekgwaba and company and their greeting is completely misinterpreted by the modernists.

MAKGOBOTLWANE: *Kgwaba la methati le ba o potileng.* (p. 34)

MAKGOBOTLWANE: *Crow of the precipices and to those around you.*

The traditionalists on the other hand are shocked at being given tea instead of beer to drink.

MAKGOBOTLWANE: *Na ho ka ba thwe re nwe tee banna!* (p. 34)

MAKGOBOTLWANE: *Can you say we must drink tea gentlemen!*

The gap widens when once again the modernists misinterpret the traditionalists' idiomatic language when they announce that they have come to request *a calabash of water (mohope wa metsi)* meaning a bride. Not only are the customs of the traditionalists foreign to the modernist but even their language.

Moiloa succeeds in sketching this ever-widening gap between the two groups and creates uncertainty within the reader as to whether the ancestors, in the light of these ever accumulating misinterpretations and misunderstandings will ever succeed in their effort in reconciling these opposing groups. They also tend to evoke tension.

When eventually Lekgwaba hears what the request of these two negotiators are, he is infuriated and orders them off his property. The situation is saved by Mmamoruti who asks for time so that she and her husband might consider the proposal.

It is at this stage that Moiloa sketches Mmamoruti's character and one realizes that her motives, like those of her daughter are not pure. Both appear to esteem riches higher than principles. Her attitude must be seen as the first step of the forefathers in solving the problem of the modernists who would not accept the intended marriage - once she is brought over to accepting their will it is only the minister and evangelist left to be dealt with.

MOTSHEDISI: ... *haese feela o rata ho hlohlelletsa moya o mobe ho batswadi ba ka, ka ho honohela le ho ba le pelo e mona ya ho bona hore ke tla kena hara matlotlo ao o se nang ona.* (p. 28)

MOTSHEDISI: ... *lest you just want to instigate a bad spirit to my parents, of being jealous and envious in your heart when seeing that I will be amidst riches which you don't have.*

MMAMORUTI: *Butle ntata Tshidi, batho ke batho; etswe ba ha Makgobotlwane ke barui hase dikgoba tseo ho ka thweng ngwana rona o tla be a lahlehile,*

hoba mohlomong e ka nna ba ho fetisa ngwana rona mejo. (p. 36)

MMAMORUTI: Wait a bit Tshidi's father, people are people; moreover Makgobotlwane's people are rich, they are not lazy that we can think that our child will be lost, because perhaps we may let our child miss a fortune.

This appears to her to be what makes "(ordinary) people to be (civilized) people". Moeletsi and Lekgwaba, however, decide to stick to principles and reject riches as a norm by which to measure people's (civilized) state or not. To them traditionalism in totality is objectionable. This climax causes the reader to wonder how Moilola intends to save the situation and turn the tables in favour of the ancestors. Perhaps by using the minister's wife to convince her husband as the path has already been laid out for such an assumption by the audience. By not solving the problem this way, Moilola shocks the audience and leaves them without any doubt regarding the minister's acceptance of what is to happen to his daughter. He does this by getting Motshedisi to threaten to commit suicide if her father continues his inexorable attitude.

... ho seng jwalo nka mpa ka ipolaya. Hi! hi! hi! hi!
(O a lla.)

... Ruri ke a tiya le tla ntlhoka lefatsheng la ba phelang, haeba, le tla ya ka mora dipuo tsa fuduwane enwa.

(p. 37)

... otherwise I would rather commit suicide. Hi! hi!
hi! hi! (She cries.)

... Honestly, I am telling you, you will not find me in the world of living souls, if you are going to listen to the talk of this damn instigator.

This threat proves too much for Lekgwaba who appears to love his daughter very dearly and he unwillingly relents. Immediately this happens, there is a relaxation of relationships between the traditionalists and Mmamoruti.

MATSETSELA: Ho fapana ha maemo hase se ka thibelang hore bana ba kopanngwe hammoho, hobane batho ba ke ke ba tshwana ka maemo le ka mohla o le mong.

MMAMORUTI: Ke nnete batho ha ba lekane e se meno, feela jwalekaha menwana ya maoto le matsoho e sa lekane.

MAKGOBOTLWANE: Nna maemo a bona ke bona a hlile a tshwana, hoba mohlankana ke morui wa tse tsamayang: anthe morwetsana ke morui wa tsa thuto, mme hona moo ha ke bone sesomo sa letho se ka llelwang. ...

(p. 38)

MATSETSELA: To be of different status is not a matter that can stop the children from marrying each other, because people will never be of the same status.

MMAMORUTI: It is true people can never be of equal status, just as we have toes and fingers that aren't the same.

MMAKGOBOTLWANE: I find their status the same, because the young man is rich in his possession of animals; whereas the young woman is rich in her possession of education, and just there I see no bluff that can make us doubt. ...

The clash of ideas, however, still continues as shown by the surprise of both groups when Makgobotlwane requests Matsetsela (according to custom) to anoint the flabbergasted Lekgwaba and Mmamoruti as a sign that they have accepted the negotiations.

Thus Moiloa ends this scene with a triumph for traditionalism over modernism and triumphant victory for the ancestors.

In scene viii the clash of ideas continues yet again during the traditional wedding feast. The disparaging remarks which create an internal conflict within Lekgwaba are significant.

LEKGWABA: (Ka kgalefo) Le reng na banna! le re le batla mosadi le nyetse neng, ha le eso tiise lenyalo kerekeng? Ke hore le tla bolela hore le se le qetile ha le entse tjee, ebe banyadi ha ba hlahe

*kerekeng ho ya hlohonolofatsa lenyalo la bona?
Ke mehlolo ya eng yona eo? Ke itse ke sa lebella
seo le tla se etsa; anthe le nkenya manyaleng a
tshwanang le aa? (p. 41)*

*LEKGWABA: (Angrily) What do you say gentlemen! you say
you want a wife when did you marry, if you have not
signed at church? Will you maintain you have
finished when you have done this, and the bridal
couple will not appear in church to have their
marriage blessed? What miracles are those? I was
watching what you were going to do; and yet you
have landed us in this terrible predicament.*

Even Motshedisi is dumbfounded to hear that the ceremony of-pouring
bile over her and Thuntshane's heads is sufficient to consummate
their marriage. This ceremony also infuriates Lekgwaba and his
wife who demand that their daughter be properly married in church
- a wish denied them by the traditionalists resulting in a further
victory for them.

Scene ix continues the clash of philosophies of life. Thuntshane
appears to compromise slightly and defends his wife's desire to
invite some of her friends along to her wedding reception against
his father's and Matsetsela's wills, much to his father's
annoyance who upbraids Motshedisi accusing her of commanding her
husband. Once again it is Moeletsi who is very disparaging and
pokes fun at Thuntshane's inability to handle a knife and fork.

*Bona ntata lona mane. (O supa Thuntshane) mahlokwana a mo
hlola. Ha! ha! ha! ha! (o a tsheha) Haesale ke bolela
hore ba panne pere le tonki. (p. 46)*

*Look at your father over there. (He points at Thuntshane)
he cannot use forks. Ha! ha! ha! ha! (he laughs)
I told you they have inspanned a horse and a donkey.*

In scene x it is the traditionalists' turn to be dumbfounded at the modernists' way of amusing themselves by dancing. Thuntshane becomes quite outspoken when one of the young men contorts his body while dancing with Motshedisi. The traditionalists regard this form of entertainment as *filth ditshila* (p. 48) and take offence at the traditionalists' objections at such amusement.

It appears from the tone of the play that Moiloa attempts to ridicule the modernists for looking down on the traditionalists while at the same time they approve of things which to the traditionalists are utterly disgusting.

MATSETSELA: Ke lona baruti ba dumellang manyala a tshwanang le ae? O re bolella hore ke mehla ya tswelopele! Boruti ba lona ke bo hlokang kgalemelo pela dintho tse hlabisang dihlong hakaakang! Tse kgohlahetseng hakaale! Ruri ha e ne e se molomo wa badimo honajwale, ke re honajwale nka be ke. (p. 48).

MATSETSELA: Are you people as ministers allowing such dirty things such as these? You tell us that these are modern times! Your ministry has no word to say by way of reprimanding silly things such as these: Unscrupulous as such! Honestly if it were not through the mouthpiece of the ancestors just now, I say just now I would be.

Matsetsela goes so far as to swear that if it had not been for the ancestors' decree he would not have approved the union. This statement and Motshedisi's objection to Thuntshane's interrupting her amusement causes tension and creates the impression that Moiloa, by these remarks wishes to ensure that the suspense will not lapse. He appears to be suggesting that even at this late stage a break in the relationship between Motshedisi and Thuntshane is still not altogether impossible especially when Thuntshane, enraged at what he sees, begins beating Motshedisi who runs to her parents for help while her mother repeatedly suggests that she and Thuntshane divorce.

MMAMORUTI: *Ha ho hlahlwe! Ha ho hlahlwe! Ho ka mpa
ha hlahlwa! (p. 51)*

MMAMORUTI: *Let them divorce! Let them divorce! Let
them rather divorce.*

It is at this crucial point that Moiloa clinches the triumph for the traditionalists and the ancestors, when Motshedisi, despite all the strange behaviour she is subjected to, clings to her husband and says:

*Ha ho se ka nkgahanyang le wena haese lefu feela.
(p. 51)*

Nothing will make us part until death takes its toll.

The themes in both dramas under discussion definitely appeal to a Black audience. At some stage or other in almost every Black man's life he has had to seek employment away from home and he has perhaps been through some of the trials and tribulations Petlane goes through in Jaa This play would therefore appeal to him from the point of view of seeing how Petlane copes with perhaps the same problems he has had to cope with and the same disappointment that probably so often faces these men who leave their villages in good faith and when they return home have lost their loved one to some local man.

The theme in Molomo ..., will appeal to the vast majority of Black theatre-goers as this problem of a love affair between a so-called illiterate and one who is educated takes place frequently. The problem confronting such young people is whether to consult their parents, a higher authority, or whether they should consult their ancestors through a witchdoctor. In addition, to many Blacks, belief in the ancestors and their concern with the living seems to be very much part of their daily lives and as a result the way in which the forefathers manipulate things for Thuntshane and Motshedisi and the outcome of such manipulation, must most certainly interest Black audiences - even if a spectator's belief in these matters has been dimmed by westernisation and the Christian faith.

1.6 The complication

"Complication", say Millett and Bentley¹¹ "is a basic element in plot structure; in the simpler forms of drama, it consists in (sic.) the introduction of persons or events that delay the arrival of the hero at his goal or that intensify the conflict between opposing forces; it may involve the introduction from the pre-history of hitherto unexpected elements".

In Jaa ..., the dramatist has complicated the plot by introducing Disene as a rival to Petlane for the hand of Thakane in marriage. In Molomo ..., the complication takes the form of parental opposition as well as the interference of outsiders trying to give the two young lovers advice. In this case, the girl's father has the evangelist, Moeletsi, to give advice firstly to Thuntshane and then to Motshedisi neither of whom heeds it.

It is then at this stage in the structure of a drama that something takes place so that true action can start. Conradie says: "As die uiteensetting nou voltooi is, moet daar iets gebeur wat die handeling aan die gang sit; dit word die motoriese moment genoem".¹²

In Jaa ..., this significant moment occurs when Disene goes to his friend, Teleko and asks Teleko to put in a good word for him with Thakane. Teleko in turn gets his sister Sisinyana to do this as she and Thakane are good friends. This takes place in Act III, scene i when Disene tells his friends the following about Thakane.

Ngwanana eo monna ke sethiba-mathe; tswere monna; seponono ka nnete, ke utlwa ke huleha pelo ena; ke ntse ke tutleha; ke kgofoha matshwafo, hoba ke utlwa Petlane a mpolella ha ke tswa mo felehetsa hona jwale hore o se a bile a nkile ngwanana eo. ...

Ha ke tsebe le letho, ke re ho tu! Ke ntse ke re ekaba ha a na lethoko nke ke ikgohle ka yena; athe ke ntse ke ithetsa; o se a bile a le mabaka-baka. Ana ke ne ke ntse ke dika-dikelang, ke ejakaka methinya, ke bokwalahadi bona, ha ke

*tsebe hore ke ne'ke hlile ke horeletswa keng, nakong ya ha
a sa le mong; a sa le motheong!* (p. 25)

*That girl has an entrancing beauty, a sparrow, man; truly
most beautiful, I feel my heart throbbing being drawn nearer
to my sobbing lungs, because Petlane told me when I had taken
him a little way that he was engaged to her. ...*

*I know absolutely nothing, I say, I was thinking that she
had no boyfriend so that I could propose to her, yet I have
deceived myself, as she is deeply in love. Why have I been
dilly-dallying; hesitating through cowardice, I don't know
what has been stopping me, while she had no lover, she would
have been easy prey.*

Teleko now pleads with Sisinyana to help his friend by saying:

*Kgaitsemi ye, a ko etse matla o buelle moshana thaka ho
Thakane, ke a kgolwa wena a ka nna o mamela ho feta rona
and then says: o re bulele kgoro feela.* (p. 25)

*Sister, at all costs talk to Thakane for my dear friend,
I think she will rather listen to you than us and then says:
just open the gate for us.*

In Jaa ..., Act III, scene iii is full of suspense as Sisinyana initially refuses to tell Disene what has transpired from their meeting - thus paving the way for a further consultation.

The complication in the sub-plot takes place when Petlane's so-called friends undermine him by wanting to put illegal items like dagga and diamonds in his room. If Petlane is caught they know that he will be dismissed immediately and this is what they want because they are extremely jealous of this competent man. Because of his nature he confides in people and yet he has to be careful as Shuushu, his so-called friend, on numerous occasions warns him:

Le tshabe motho!

(p. 94)

Never trust a person!

In Molomo ..., Thuntshane has the assurance of the ancestors in the back of his mind. He is aware that it is they who make him act the way he does and, is determined to go ahead with his desire even though his father disapproves. It is they who influence him in his decisions and actions. This assurance forms the significant moment in Molomo ..., which initiates the action and Thuntshane accordingly goes to the hospital where the nurse works to propose to her. This moment takes place towards the end of scene iii. The "motoriese moment" in a drama also creates interest and suspense.

The witchdoctor Matsetsela in Molomo ..., assures Thuntshane's parents that their son is doing the correct thing by wanting to marry Motshedisi. His words create interest and suspense with the audience.

Empa eseng ho nna pepeduma ya makgerenkgwa. Ho nna mona ba tla bina rashwelella, hoba ena taba ke ya badimo, etswe monga taba ena o sa na phatswe ka lesenene boseeng. Ho ya ka moo ke seng ke sekasekile ka teng tlharenyana tsa bona tsa meleko di tla phopha. (p. 17)

But not to me an expert specialist. With me here they will fail hopelessly, because this matter is from the ancestors, moreover the owner of this affair has been injected by luck since childhood. The way I have already investigated their little medicines of temptations they will not work.

Matsetsela's emphatic statement to Thuntshane's parents that the mouthpiece of the ancestors cannot be overlooked in the following lines creates further tension and expectation:

*Ke tshepa hore re sa buile, le lona le sale le imamella
taba ena ya badimo, molomo wa badimo ha o tlole.*

(p. 19)

*I trust that we have spoken, you too must consider this
matter of the ancestors, the mouthpiece of the ancestors
cannot be overlooked.*

Thuntshane's mother, Mmantete's encouragement to her son after
the witchdoctor has gone, that:

*O se ke wa ba wa ituba mohopolo ntjhanyana, badimo ba hao
ba tla ema le wena, ho bua molomo wa badimo.* (p. 19)

*Don't worry your soul little boy, your ancestors will back
you up, the mouthpiece of the ancestors has spoken.*

creates yet further tension. The audience, mindful of Thuntshane's
self-confidence expressed in his opening soliloquy, is now certain
that he is found to act and looks forward with expectation to this.

1.7 The development

Structurally, the elements essential to the development of a plot
are complication and crisis. The events discussed in paragraph
1.6 therefore also have a bearing here. In Jaa ..., the develop-
ment of the main plot stretches over a number of scenes, namely
Act V, scene i where Sisninyana paves the way for Disene to meet
Thakane. The plot develops further in Act V, scene ii where
Disene questions Thakane about her feelings towards him. Because
she still loves Petlane he becomes quite annoyed with her and says
the following to her about her strange behaviour.

*Ngwaneso o se ke wa loha thapo, kapa wa bapala ntikolohe-
ke-o-dikolohe; wa etsa pota-pote; wa leka ho ntshuisa
rapo la puleng. Ha ke thupa ha ke robehe, ke metsi a foro
ke a phorosela; mme ke phorosella moo ke tsebang. Kgaola
ditaba kaitsemi.* (p. 47)

My sister, don't weave a rope (don't be so lengthy) or play merry-go-round (beat about the bush) or play hide-and-peek by letting me labour without an end. I am not breakable like wood but flow like water in a furrow and I flow towards (the place) that I know. Cut matters short, sister.

After having drunk a good deal of beer Disene feels that Thakane is in the right frame of mind to be asked about her feelings once again:

DISENE: Na ke hore o a nthata ngwaneso e le ka nnete?

THAKANE: E, kgele haholo ka nnete. (p. 49)

DISENE: Do you really love me, truly my sister?

THAKANE: Oh yes, very much indeed.

Thakane's declaration that she loves Disene certainly complicates matters as she is already engaged to Petlane who is working to earn money to enable them to marry.

The development and complication of the main plot in Jaa ..., continues in Act V, scenes iii and iv where the kidnapping of Thakane is discussed at Teleko's home.

Teleko tells Sisinyana exactly what she is to do to assist them in abducting Thakane.

... Sheba mona wena ngwaneso Sisinyana, seo re neng re se lakatsa ke hore o itjhakedise Thakane hona kajeno pele letsatsi le dikela. Re batla hore pele letsatsi lena le dikela re be re mo shobedisitse. Rona re tla o sala morao re fihle re ipate moo re ka ipatang. (p. 57)

... Look here sister Sisinyana, what we want is that you must try to visit Thakane today, before sunset. We want to abduct her before sunset today. We will follow you and hide where it will be convenient for us to hide ourselves.

This remark rouses still further tension and interest and fore-shadows the obligatory scene where Thakane is indeed abducted.

Sisinyana is quite taken aback and says:

Le reng na, le se le rata ho nyala ka dikgoka? (p. 57)

What do you say, do you want to marry by force?

Disene gives Sisinyana further instructions by saying:

... o se ke wa nyenyisa letho ka tsa morero wa rona wa tjhobediso. (p. 57)

... you must not say anything at all regarding our intended abduction.

Sisinyana initially appears to be afraid but not willing to help them and says:

Le se ke la mpa la nkenya tsietsing ha tloha ha hlahela hore taba ena ke ne ke ntse ke e tseba. Jo! Ke a tshaba; ka nnete nka fetoha motho e mobe hampe. (pp. 57, 58)

Please don't get me into trouble and let the cat out of the bag that I knew something about this matter when matters are revealed. Oh Lord! I am afraid, honestly I can be regarded as a most unreliable, bad person.

Eventually Sisinyana agrees. Her consent complicates the action of the play and gives rise to the crisis - the abduction of Thakane.

The development of the sub-plot in Jaa ..., takes place in Act IV, scene ii where there is an argument underground about one miner stealing a jacket belonging to another and when eventually Petlane also gets involved, Molakolako maintains that Petlane bears a grudge against him.

The argument in this scene develops as follows. Shuushu asks Molakolako:

*Ke ofe motjhini oo o neng o o kganna? O ipuela maka.
Ke nako e telele ke ntse ke o shebile ha o ntse o bua
ka baki eo o e utswitseng. (p. 39)*

*Which machine have you been driving? You are lying. I
have been watching you for a long time, when you were busy
talking about the jacket which you had stolen.*

The argument ensues until the manager scolds Molakolako.

*Ke manyofonyofo a eng a ke a utlwang ka wena hore o utswitse
baki? Shuushu o o utlwile ha o ntse o bolella kwata yane
ka baki eo o e utswitseng. (p. 40)*

*What nonsense do I hear about your having stolen a jacket.
Shuushu heard you when you were telling that mineworker
about the jacket you had stolen.*

Petlane also gets dragged into the argument when Molakolako says:

*Morena e moholo ha ke a utswa. Petlane o ntse a
ntjhehile komponeng ena. (p. 41)*

*Sir, I have not stolen. Petlane bears a grudge against
me in this compound.*

The sub-plot does not cease to develop at this point. The development continues through Act VI, scenes i to vi and leads to the climax where Petlane's so-called friends' treachery is exposed. In Jaa ..., this microsuspense of the lines of dialogue in Act IV, scene vi also highlight the climax of the sub-plot. Petlane remarks about the dirty trick played on him by mineworkers who were jealous of him and in utter dismay he exclaims that they are rascals.

*Ke ntse ke le nkile jwaleka metswalle ya ka anthe le tjee!
kgidi. Banna le tshabe motho. Ho bontshahala hore le ne
le nkepela ke ntse ke phela.* (p. 94)

*I have regarded you as my friends, yet you are like this!
My word. Gentlemen, never trust a person. It is quite
evident that you were burying me alive.*

As Petlane leaves, he looks at them and exclaims:

Hee! bonang mahlabaphio ana banna! (p. 94)

Hey! look at these rascals gentlemen.

His so-called friend, Shuushu, hits the nail on the head when he says:

Hell! Le tshabe motho! (p. 94)

Hell! Never trust a person.

In Molomo ..., the development of the plot is spread over scenes iv, v, vi and vii. In scene iv, at the hospital Thuntshane meets Moeletsi, the evangelist. The conflict between these two rivals immediately becomes apparent when they discover that they are both interested in the same girl. This complicates the problem to be unravelled by the forefathers even more. This scene also reveals important character traits - Moeletsi's disguised attempt to hide his true feelings regarding Moeletsi and Thuntshane's sharp insight into human nature which enables him to see through Moeletsi's feigned platonic friendship. He warns Moeletsi in no uncertain terms to leave Motshedisi alone. The clash between the two cultures - traditionalism and modernism - also comes to the fore here. Moeletsi shows his contempt for everything Thuntshane represents. Thuntshane in turn refuses to heed Moeletsi's advice and proposes to Motshedisi much to Moeletsi's horror:

*Ke hlile ke tshwenyehile maikutlo ke lerato la hao. Ha
ke sa ipatla mona moo ke leng teng, hoba ruri ke a o rata
mme ha o dumelleha ke batla ho raha moritshwana.* (p. 24)

I am really worried in my soul because of your love. Here where I am, I cannot resist it any longer, because honestly I love you and if all goes well I want to get married.

Matters are further complicated in scene v, which is a very short scene, full of action. Reverend Lekgwaba reprimands his daughter after hearing from the evangelist that she refused to heed his advice about Thuntshane and says angrily:

O buang ngwananyana towe ka matlotlo! O ntja e bitswang ka lesapo? Ke a o hlapanyetsa ke se hlole ke utlwa taba ena ya lona le ka lehlanya. O tswe molekong ono wa mohedene, o a nkutlwa? (pp. 28, 29)

You silly young girl, what are you talking about riches! Are you a dog which is easily attracted by a bone? On my honour I never want to hear again about this affair of yours, especially with a lunatic. Get away from that heathen's temptation, do you hear me?

This scene once again serves to show the chasm existing between the two cultures and the modernists' (Lekgwaba, Moeletsi and Mmamoruti's) contempt for traditionalists and all they represent. It also depicts Motshedisi as somewhat of an opportunist in the sense that she is after Thuntshane's wealth and clearly illustrates Lekgwaba as a man with a vile temper. The scene ends with the tension at a high pitch when Motshedisi leaves her parents and Moeletsi disgusted at their attitude to Thuntshane.

The plot now develops a step further when Moilola moves the scene to the camp of the traditionalists (scene vi). Once again the contempt of the two cultures becomes evident when Makgobotlwane expresses his contempt for the modernists in no uncertain terms.

... ha e le nna majakanenyana a kang ano a ikentseng bokgowanatswana ke utlwa ke a nyonya ka moya wa ka kaofela. (p. 30)

*... with me christians such as those who play white I feel
I detest them with all my soul.*

In this scene the witchdoctor, Matsetsela makes it quite clear to Makgobotlwane that Thuntshane's wish to marry the nurse is what the ancestors want him to do. After Matsetsela has strengthened Makgobotlwane's village with his witchcraft, he attacks Thuntshane with sticks.

This scene presents the audience with a ritual played with sticks to prove that the ancestors are on Thuntshane's side regarding his marriage plans. When he and Matsetsela pick up the sticks to hit one another, Thuntshane beats him.

Ha di phahame re utlwe. Utlwa! tlere! tlere! tlere!

(p. 31)

Let us pick them up and listen. Listen! hit! hit! hit!

The plot does not cease to develop here. It still develops to a climax. The climax only comes at the end of scene vii when the modernists after a thorough clash of ideas agree to the marriage.

1.8 The crisis

Millett and Bentley¹³ say that "it will usually be found that the development of the play is such that it produces a series of foci for emotions, which we may call crises. These crises are situations usually involving a clash of interests and emotions and a number of possible reactions to the specific situation. Such a crisis, even though it is a minor one, involves like the exposition the attraction of interest, the deepening of suspense, and an increase in the number and variety of the emotions felt by the characters and shared by the audience."

An example of a crisis in Jaa ..., occurs when Petlane (on his return to his home in Lesotho) confronts Disene regarding what took place whilst he was in Johannesburg. This scene is a climax in Jaa

Ekaba o ikutlwa jwang feela monna? O ne o le motswalle wa ka wa hlooho ya kgomo! Ruri ke hloletswe. Ha ke sa tla tshepa motho lefatsheng le kgale. Mahlabaphio a tshwanang le lona boDisene, hore ke nne ke re ...
O a thola-thola setsweng ke hole. (p. 104)

Exactly how do you feel man? When you were my bosom-friend! I am really embarrassed. I'll never trust a person in this world. Rascals like you Disene and company and I keep on thinking ... He keeps quiet oh no! never, never!

In Molomo ..., there is a crisis at the wedding, towards the end of scene viii where Thuntshane's father Makgobotlwane and Mmantete, his mother, discuss their son's new bride.

... Eseng ha le itsebe hantle seo le leng sona? Na le tseba le ho thella tjee! Haeba le le bokgowanatshwana, ke a hlapanya nke ke ka hlola ke mamela puo tsa lona. Ya ka ngwetsi e tla tsamaiswa tseleng ya Sesotho, mme e tla rutwa mekgwa le meetlo ya Sesotho sa habo, ha e fihla lapeng ha ka, haeba ngwana lona le sa tloha le mo ratile.
(p. 42)

Perhaps it may be that you do not fully know what you are. Do you know how to praise yourself traditionally? If you are detribalised I can assure you that I will no longer listen to your talks. My daughter-in-law will toe the line in accordance with Sotho custom, and will be taught Sotho traditons and the customs of her poeple, when she arrives at my home, if you did not teach your child from the outset.

Once again traditionalism (the forefathers) triumphs over modernism when Matsetsela the witchdoctor has the final word and in true traditional Sotho custom he jumps about, exclaiming:

Le dumile basadi, ha a felehetsweng ka pina hlabang ditlatse, banna kenang mokorotlong. (p. 42)

*All is over ladies, let her be taken half way with a song,
shout cheerfully, the men must take part in a warsong.*

In both dramas under discussion there are minor crises in each scene which heighten the suspense, interest and curiosity and lead up to the major crisis in each drama - thus it is evident that Moilola makes use of not only an horizontal suspense line but also a vertical one which heightens the audience's interest. In Jaa ..., for instance, a further crisis of the main plot is found in Act V, scene iv where Sisinyana is asked by Disene and Teleko to assist in the abduction of Thakane. Sisinyana is afraid but they talk her into requesting Thakane to go with her and collect fuel (dry dung) during which event Disene and Teleko will abduct her when they approach a certain donga where the two men will be waiting. In the sub-plot of this drama there is a further example of a crisis in Act VI, scene v where Shuushu, Petlane's "friend" on the mine tells him of the bad intentions of his so-called friends who want him dismissed from the mine because of jealousy. Petlane and Shuushu decide to tell the manager and alert him to what is going to take place.

In Molomo ..., a further crisis takes place on the verandah of Reverend Lekgwaba's manse in scene vii. Lekgwaba refuses the hand of his daughter in marriage to Thuntshane via the latter's negotiators (Makgobotlwane and Matsetsela) but is forced to alter his decision by his daughter's determined threat to commit suicide if he refuses:

*Ntate ruri le tla ntshwarela, hoba ke se ke qetile le eo
mora wa bona, mme ha ke bone ho kwenehela taba ya rona
pela lerato la rona, ho seng jwalo nka mpa ka ipolaya.*

(p. 37)

*Honestly father you will forgive me because I have finalised
with their son, and I see no way of changing matters regarding
our love affair, otherwise I would rather commit suicide.*

Another crisis occurs in scene ix at the reception where Moeletsi whispers to a nurse about Thuntshane who cannot eat with a fork,

in Molomo ...

*Bona ntata lona mane. (O supa Thuntshane) Mahlokwana a a
mo hlola. Ha! ha! ha! ha! (O a tsheha) Haesale ke
bolela hore ba panne pere le tonki. (p. 46)*

*Look at your father over there. (He points to Thuntshane)
He cannot use forks. Ha! ha! ha! ha! (He laughs)
I have long said that they have inspanned a horse and a donkey.*

The above extract is perhaps intended to try to convince the audience that the couple are not suited and their marriage will probably not be a success. This incident is to emphasise the fact that modernism and traditionalism are not compatible and is a crisis in the lives of these two young people who wish to marry.

In Jaa ..., yet another crisis crops up in Act VI, scene vii where Shuushu underlines what Petlane has always maintained about friends and emphasises what the playwright, Moiloa, set out to prove: that one must never trust a person. In the closing lines of this scene, Shuushu shouts:

*Setswalle! setswalle! se ka ya robala. Lefatsheng mona
ha ho setswalle ha feela o ka phuntshwa ntlo lesoba.
Motswalle! motswalle! Ke puo ya nakwana feela eno.
Ha ho tsuonyana phatela nngwe mona lefatsheng. Ke ndoda
sibonele. (p. 99)*

*Friendship! friendship! It can go to the dogs. There
is no friendship in this world if only facilities are pro-
vided for you. Friend! friend! That's idle talk for the
moment. No one works for another in this world. Everyone
should paddle his own canoe.*

1.9 The climax

"The climax is best regarded as the crisis of maximum emotion and tension. It is the scene in the drama after which there is a

tendency for the emotion to abate to the despair or the happiness of the finale. Structurally, it may also be the turningpoint of the drama - in tragedy, the point at which the protagonist first catches sight of his inevitable but unwillingly accepted defeat; in comedy, the scene in which the protagonist begins to have reason to hope for his ultimate success."¹⁴

In Molomo ..., the climax comes at the very end of the play. Moiloa gradually leads his audience to the climax very cleverly and causes an argument in order to bring matters in the play to a head. At the reception, the members of the two societies (modern and traditional) are once again involved in arguments relating to values and norms. The arguments develop in ascending fashion and the emotional intensity builds up to such a point that one feels something must crack. This eventually does happen when a struggle starts between the two parties after Thuntshane begins beating Motshedisi and she runs to her parents for assistance. Lekgwaba takes off his minister's collar and begins grappling with the traditionalists. It is at this stage that Makgobotlwane says to him:

O fapane hlooho, o sa tla bo re nko! Mosadi ke wa kgomo tsa ka enwa. Re tla mo qethisa o sa tla be a kene. lelomolong leo a tshwanelang ho lomolwa ka lona. (p. 50)

You are mad, you will never get it. This woman has been married by my cattle. We shall teach her and she will be forced into the ways which we want and toe the line accordingly.

Although this is no way for one to talk to a minister of religion about his daughter it has the desired effect of furthering the argument already mentioned, which eventually ends in Motshedisi siding with her husband - an act which clinches the traditionalists victory over the modernists and proves the ancestors' power over the will of man.

Ever since Disene and Petlane part at the beginning of the play, Moiloa continues to build up our expectations in various scenes (Act III, scenes i, ii and iii as well as Act V, scenes i, ii, iii and iv) for this event. (Thakane's abduction) This scene therefore too becomes an obligatory scene. The preceding scenes referred to begun a pattern of action which must be continued until it is concluded to the audience's satisfaction. If Moiloa neglected to exploit this particular effect which is implicit in the pattern of action and the rhythm he has created viz. of building up our hopes and expectations that this scene will take place then we would have had reason to question why he did so. Furthermore had he not done so, the cumulative effect of the action and rhythm in the play would be dissipated. Therefore, the following incident can also be regarded as a climax.

So in Jaa ..., one climax of the main plot is where Thakane is confronted by Disene whilst picking up fuel (dry dung). When she realises that she has been tricked by Sisinyana and sees Disene, she exclaims:

Mme wee! ka tla ka tshoha, ebile ke utlwa meriri ya ka e baleha. Huu! huu! itjhuu! Na ekaba o re tshosetsang hakaale? (p. 59)

Oh my mother! I am dead scared, I even feel my hair standing on end. Huu! huu! it's painful! Why do you frighten us so much?

After pleading with Thakane to come home with him, he pushes her and threatens her by saying:

Tsamaya bo! Ke tloha ke o hlaba ka kubu ena. (p. 61)

Go! I will soon thrash you with this sjambok.

To cover-up her own treachery, Sisinyana runs home, pretending to be crying and shouting so that Thakane can hear.

Jo wee! Ruri ke 'ilo bolèla ka ngwana eo wa batho.

(p. 61)

Oh gosh! I am going to report you about that poor child.

There is also a climax in the sub-plot of Jaa ..., in Act VI, scene vi where Petlane's so-called friends are caught red-handed by the compound manager whilst hiding the illegal goods in Petlane's room. All that Shuushu can exclaim at the end of this scene is:

Hell! Le tshabe motho!

(p. 94)

Hell! Never trust a person!

In the last act in this drama, Petlane returns to his home in Lesotho and finds that Sisinyana has grown into a beautiful woman. He visits Thakane to find her most unhappy, thrashes her younger brother for being insolent and returns to Sisinyana. Surely this is a pleasant surprise in the drama and takes place when the protagonist and antagonist are together again after Petlane's absence from home for so long. Petlane pulls himself together and asks Sisinyana to marry him, as he has lost his first love to his one-time bosom-friend, Disene, thus proving that at the mine he could not trust his friends and here at home he cannot trust them either.

*Ekaba ke sona setswalle motswalle? Hee! O je o siela
motswalle.*

(p. 109)

*Could it be friendship, my friend? Hey! Beware of a
friend.*

1.10 The dénouement

"The particular function of that portion of the plot we designate as the dénouement is that of solving the problem which the plot initiated and developed. A satisfactory solution or dénouement in whatever type of drama will be found to have certain characteristics: clarity, plausibility, and interest. ... It is

obvious that the playwright must not consciously leave his audience in doubt as to the outcome of the problem he has dramatized."¹⁵

In both Moiloa's dramas he has succeeded in leaving his audience wholly satisfied with the solution to the problem he has dramatized. In *Jaa ...*, both plots end very satisfactorily as he set out to show his audience that one must beware of friends; to be more explicit, one must never trust a friend and this is clearly brought out in the dénouement of this drama.

The dénouement commences after the climax - viz. Petlane's visit to Disene and Thakane. In his agitated state of mind he visits Sisinyana and explains to her that he had always loved Thakane and wished to marry her but Disene had treacherously undermined him. After Sisinyana explains how she unsuccessfully attempted to convince both Thakane and Disene of the evil of their deeds (a statement not altogether true) Petlane accepts his fate and even views Thakane's and Disene's marriage as a blessing in disguise. Petlane now proposes to Sisinyana. This sudden change in events does not come as a complete surprise or *deus-ex-machina* because Moiloa has sufficiently prepared the reader for this possibility at the beginning of the scene where Sisinyana keeps a sharp look out for Petlane in order to gain his favours. Petlane's proposal to Sisinyana emphasizes the theme of the play once more and clearly brings out Moiloa's message:

*O se ke wa mpa wa nketsisa boDisene. Ekaba ke sona
setswalle motswalle? O tsitsinya hlooho. Hee! O je
o siela motswalle. (p. 109)*

*Don't let me down like Disene and company. Can it be
friendship, my friend? He shakes his head. Hey! Beware
of a friend.*

Sisinyana reiterates the theme when she in turn says:

*Ke o tiisetsa ke hlapanya, ke se ke ikabetse wena. Sa
boThakane setswalle nke ke ka se paka. Ha e le motswalle*

*wa hao, Disene, o je o mo siela. Se jwalo ruri ke a se
tsaba (sic.)* (p. 109)

*I can assure you on oath that I have given up myself for
you. I cannot ascertain the friendship of Thakane and
company. As for your friend, Disene, beware of him.
I have my fears about such a friendship.*

In the dénouement of Molomo ..., Moiloa very aptly proves that tradition, especially traditional belief in ancestors, plays an extremely important part in the life of the Basotho and that no matter to what level of education a Mosotho aspires, the overpowering force of tradition and the ancestors will eventually triumph over modernism - a culture foreign to the African.

1.11 Action-complexes

Besides the different phases, acts are subdivided into units of actions or action-complexes. Every action-complex contributes towards the theme and one action-complex will in many cases have more than one function. Conradie¹⁶ maintains that in each action-complex a certain stage of the development is concluded. In many cases a new action-complex commences when another actor appears on stage. Action-complexes are also associated with time and space changes and the one action-complex must lead to the next; there must be a connection, therefore the one complex must have a bearing on the action-complex that follows. A new action-complex can also start when a new subject is broached. It is not always so easy to decide where one action-complex ends and where the next one commences.

"As n mens nou probeer vasstel watter funksie elke handelingsgeheel in die drama het en hoe dit tot die ontwikkeling van die tema bydra, kry jy n baie goeie insig in die manier waarop die drama opgebou is. ... Daar is geen beter metode om n oordeel oor n drama te vorm as om die funksie van elke handelingsgeheel te probeer vasstel nie."¹⁷

Cronje¹⁸ on the other hand maintains the following regarding action-complexes: "Ten eerste moet bedenking uitgespreek word teen die term 'handelingsgeheel'. Die drama self maak 'n handelingsgeheel uit, en wel op grond van die fundamentele prinsipe dat daar in die drama eenheid van handeling moet wees. Die term 'handelingseenheid' sou bepaald beter gewees het, hoewel die drama as geheel ook wel so 'n handelingseenheid opgevat kan word.

In die tweede plek is dit die vraag of die drama inderdaad in sulke eenhede 'opgedeel' kan word. Waar daar kontinuïteit en aaneenlopendheid in die dramatiese verloop is, kan enigiets wat lyk na 'n afbakening van (onder-) dele, skaars moontlik wees."

The drama is in actual fact a unit, but this does not mean that this unit cannot be subdivided into smaller components or complexes which are inseparable, yet for practical purposes can be divided. Each component must form a whole unit in which there is a connection and again form a unit with other components. Therefore the concept is the same as that of the delimitation of acts and scenes, only in smaller components. Cronje thus wants this whole reserved for the entire work and not into these smaller components - this is quite in order and one could agree with him. His action-complex is equal to plot and his action-entity consists of the acts, scenes and smaller components in the above two which have a mutual bearing and function.

Demarcation only occurs on account of practical considerations and, if one ignores the existence of units or components, what is the drama made up of?

In any case, in the analysis of any piece of literature, the student has to break down the text into its constituent, meaningful parts or elements so as to be able to look at their functions and the relation between them. This not only includes the basic elements of characters, time and space, but also includes the actions. In neglecting this, interpretation is hardly possible for by a microscopic examination first, it is possible to get a more satisfactory macroscopic impression of all the material or the whole. Thus, whether one distinguishes action-units or

action-complexes it does not mean that the whole is neglected or that one is busy disintegrating the text. One is merely using a scientific technique so as to be able to analyse.

In this thesis the term action-complex will be adhered to as a meaningful sub-unit in the whole. These action-complexes will be established, although their distinction cannot be watertight, for the purpose of analysis.

1.11.1 Action-complexes and their function in Jaa ...

In Jaa ..., there is a main as well as a secondary plot and the action-complexes in the main plot will be discussed first in chronological order to test whether they form a complete unit.

The secondary plot's action-complexes will then be discussed to establish whether they form a complete unit.

The first action-complex in this play takes place when the curtain goes up and the audience meets Disene and Petlane who are bosom friends. Their dialogue exposes how close their friendship is by means of their greetings and conversation.

Helele mphato; hai bo ntja-mme. (p. 1)

*Greetings to you mate; I greet you my bosom friend
(my mother's dog).*

This first action-complex serves to introduce the antagonist and protagonist to the audience. It also serves to point out how sneaky Disene is by trying to fish for information from his friend, Petlane. Ultimately Disene gets to know all Petlane's plans for the future, although Petlane does not realize Disene's motive. This action-complex is spread over Act I, scenes i and ii.

Changes in time and space determine the second action-complex as Disene walks home from the station. It takes the form of a soliloquy and its purpose is to let the audience hear to what

lengths Disene intends going to woo Thakane, despite the fact that he is the one whom Petlane has asked to look after her during his absence.

The third action-complex is when Disene furthers his plans of undermining Petlane during his absence and new characters are introduced to the audience in this action-complex. Disene and his friend, Teleko, approach Sisinyana and tell her of their plans so that she can go to Thakane on their behalf to set the ball rolling and make her aware that they will be visiting her to discuss a love affair between Disene and herself. This action-complex is the start of the complication of the main plot in this drama. Sisinyana is introduced here as one merely rendering assistance and, for the sake of suspense, the dramatist reveals to his audience only towards the end of the drama that this assistance is to help feather her own nest. It is quite interesting to note how much effort Sisinyana puts into convincing Thakane to fall in love with Disene. Sellwane, as a minor character, makes an appearance and her only function is to call Sisinyana for Disene.

Through the dialogue used by the various characters in this action-complex, Moiloa achieves good and consistent character sketching - Disene pursues his back-biting, Sisinyana has no respect for her elders as she is extremely rude to her mother (Mmateleko). There are perhaps a few instances, however, where the dialogue retards development of the plot. Two instances worth noting are when Disene recites his praise-poem about himself and the lengthy poem on dagga recited by Teleko.

The fourth action-complex takes place when Sisinyana tells Disene and Teleko what has transpired from her visit and they show their joy at the good news by dancing and singing at the end of Act III, scene iii. This action-complex is part of the complication regarding the structure of the drama.

The fifth action-complex is a natural reaction to what has happened in the fourth. The audience finds Disene and Teleko making pre-

parations to visit Thakane on a Sunday with Sisinyana. They lie to Mmasisinyana by telling her that they are going to church. This immediately alerts the audience's curiosity and apprehension to what is going to transpire on their arrival at Thakane's place and makes one suspicious about how matters are going to be conducted. Moiloa exhibits his expert manipulation of dialogue here by getting Teleko to use slurred speech typical of a drunkard.

*Tjhe, re ne re re re re ... re sa ... ntane re re re
rea ke ... r ... keng. (p. 43)*

*No, we were trying to ... meaning to ... to ... to
... get to chu .. r .. ch.*

Sisinyana goes ahead of Disene and Teleko so as to warn Thakane of their arrival.

*Hlaha o bone kgotsi baeti ba hao ke bana ba se ba le haufi.
Ke re bashemane ha ba tlama, ha ba tlama. Masela ke a
masowana; dieta ke motla-o-tutswe ngwana mme ke a o jwetsa.
(p. 45)*

*Come and see my friend, here are your visitors, they are
nearby. I am telling you the boys are spick and span.
They are in white apparel, shoes are shining brightly, my
sister, I am telling you.*

This action-complex assists in the development of the main plot and prepares the audience directly for the sixth action-complex. The sixth action-complex starts as a result of two facts - the implementing of the plans made earlier by Disene and also because the play moves to a new locality (Thakane's home).

Disene proposes to Thakane in this action-complex. She is not willing to marry him. Thakane, however, agrees to have an affair with him. From this remark it is clear that Moiloa, in this complex, develops his character sketching consistently.

Disene gets a brain wave and intends abducting Thakane and discusses this with Teleko. The actual abduction of Thakane forms the next action-complex in the play. She is tricked into walking Sisinyana half way home when Disene and Teleko kidnap her. This seventh action-complex forms the climax of the main plot. Tebello keeps an eye on happenings and knows top secrets.

The eighth action-complex takes place because of the introduction of a further character, Thabo as well as a change during the play of time and space as this complex takes place at Disene and Thakane's new home.

This obligatory scene having now taken place the audience's sense of poetic justice arouses their curiosity and makes them eager to learn what the results of Thakane's and Disene's treachery has been - whether their marriage has brought them happiness or misery. Mõiloa does not keep one in suspense for long about this issue.

When the curtain goes up for scene vi a small, silly, young boy Thabo, Thakane's younger brother who is living with Disene and Thakane, says:

*Owee! monna o se a ituletse molaleng wa ka enwa.
Morena kgotso! (p. 62)*

*My word! this man is really sitting on my neck. Good
Lord!*

These dramatic words immediately make it ambiguously clear that there is no harmony between Disene and Thakane, and that this boy aggravates matters by misbehaving and being stubborn and having no respect whatsoever for Disene.

*O ne o re ke reng? Kapa o re ke re ntate ho wena nna?
O ka ba le ngwana ya kalo ka nna tjee? Ntate nna ha a
disene nke ke o bolelle. (p. 63)*

What did you expect me to say? Or do you want me to say father to you? Can you have a child as big as me? My father is not toothless, I must tell you.

Thabo's indignant attitude forces Disene to thrash him.

Jo! Disene a mpolaya. Ke tla ... ke ... tla ...
(p. 63)

Oh! Disene is killing me. I will ... I ... will ...

All these incidents in the eighth action-complex cause disharmony and friction in the Disene home, and Thakane leaves home most unceremoniously.

Ntshuthele monyako ke tswe. O nthibelang monyako? Ke tla le eketsa leihlo leno la hao hona jwale, ke a bona ha o eso utlwe hantle. ... Sala o le jwalo. Haiaha!
(p. 65)

Move away from the door let me get out. Why stop me at the door? I will add to that eye (hit it) just now, evidently you have not felt sufficiently. ... Just stay like that. That's it, you will get it!

The function of this complex is:

1. to explain the consequences of treachery.
2. Moiloa, through physical action and dialogue once again achieves brilliant consistent character sketching.
3. The terse dialogue caused by exclamations, short questions, ideophones, etc. help to create the atmosphere of disorder which reigns in this home and also assist in building up tension.

The ninth action-complex (Act V, scene vii) is caused by a change of place in the drama. Action-complex eight which is a very action-packed scene, takes place at Disene and Thakane's home, whereas this complex takes place at Thakane's parents' home and the facts related and advice given are presented in a far more orderly fashion than all the action in the previous action-complex.

This complex serves to sketch the milieu - the way a Sotho family hearing is conducted. This gives the reader a better understanding of the cultural setting on which the drama is based.

The problem regarding their childrens' domestic differences is put before both Disene's and Thakane's parents for a solution. The children are both reprimanded and told to reform. They are told to go home and are instructed to try and live in peace. Judging from the interjections and grumblings of the two reprimanded characters the reader doubts whether they will ever be able to achieve this.

THAKANE: ... *Re se re tla utlwa teng feela, ho tla ipaka diketso. Nna atjhe!* (p. 72)

THAKANE: ... *We shall only see what the results will be, deeds will tell. But with me no!*

DISENE: ... *Eo mosadi! Ho se ho tseba Modimo feela.* (p. 72)

DISENE: ... *This woman! Only God knows.*

These remarks are a subtle technique employed by Moilola to suggest that this "peace" which the childrens' parents crave for them is mere wishful thinking.

The eighth and ninth action-complexes act as the dénouement of the main plot as they unravel all the problems that Thakane has brought

upon herself by being unfaithful to Petlane and allowing herself to be tricked into marriage by Disene who leads her a real dance. The ninth action-complex is educational probably meant to serve as a guide for those who have marital problems. The parents act in a very calm manner regarding this upheaval.

Time and space play a role in the start of the tenth action-complex.

The tenth action-complex in this drama is found in Act VII, scene i. The audience waits in suspense to see what will happen when Petlane discovers that Thakane has married Disene while he has been away. This complex could very aptly be called a second climax in the main plot.

Petlane is dumbfounded to find her married and asks Sisinyana:

Hela kgaitsemi! ke utlwang na ka Thakane? Ha thwe o entse jwang? Ako mpoelle hantle hore jwale ditaba di ile tsa sala di senyeha kae? (p. 102)

By the way my sister, what do I hear about Thakane? What is being said has happened to her? Please tell me where did things go wrong?

In the eleventh action-complex Petlane arrives at Disene's home. This scene comes as a culmination of previous hopes. It is an obligatory scene which the reader demands that Moiloa present. After a heated argument with Disene, Thakane leaves his home for good in the presence of Petlane who has gone to visit them to see matters for himself. The audience waits to see whether Thakane will want to marry Petlane out of desperation. This action-complex further sketches Petlane's consistent character. He is not only honest and faithful but proves himself here to be a man of order and discipline - hence his being vexed at Thabo's disrespect and thoroughly thrashing him.

The twelfth action-complex takes place in the last scene of the play. Petlane asks Sisinyana to marry him and she is delighted.

The audience is amazed but one now realises that Sisinyana's keenness in persuading Thakane to fall in love with Disene and ultimately even promoting Thakane's abduction, was because she herself had had an eye on Petlane all the time. This action-complex brings all Petlane's unhappiness on the mine and his disappointment at finding Thakane married on arriving home, to an end. Thus the disequilibrium caused in traditional society is ended and equilibrium and harmony restored once again as Petlane too finds happiness.

The first action-complex of the secondary plot is spread over Act II, scenes i, ii and iii where the dramatist suspends the audience's curiosity and tension evoked in Act I by diverting their attention from the main plot of the play by relating incidents concerning Petlane's journey to Johannesburg. He is confused by his fellow-passengers' use of a language very foreign to him, Fanagalo. The function of this action-complex is to reveal Petlane's ignorance of mine work and to emphasise his jovialness and spontaneity in order to evoke sympathy for him with the audience who is, through the technique of dramatic irony, aware of the treachery being planned against him.

The second action-complex takes place in Act IV, scene i where Petlane comes into contact with other mine workers. This complex prepares the audience for the ensuing complex's action and is part of the complication of this plot. Though Petlane is only a novice, he gets the more pleasant type of work on the mine. This creates jealousy amongst the mine workers. In these scenes Fanagalo, the *lingua franca* spoken on the mines, is extensively and appropriately used. Because all the mine workers are of different nationalities, this is the only communication medium they have in common whilst working on the mines.

The third action-complex sketches Petlane as a flagrant, though good-natured, braggart.

*Kokopane di duma mpeng ya lefatshe; bashemane ba a kga
o fumane ba ntshitse maleme jwaleka ntja tsa mapaku;
ba kgeleletse dikgororo ka mona ka mokoting moo ditshepe*

di jang malofa. Ha e le nna mora Petlane mona ke phuntse ho ona mmaene wa Mlamlankuzi, ke longwa ke nta feela le lona tseetse la komponeng. (p. 73)

Cocopans are hard at work underground; boys work hard; you will find their tongues hanging out like pointer dogs; full of sweat here underground where machines are dangerous to loafers. As for me the son of Petlane I am having it easy at this Mlamlankuzi mine, I am only bitten by the compound louse and flea.

It is also intended to show up the already existing animosity between Molakolako and Mohahlaula on the one hand and Petlane and Shuushu on the other hand in order to prepare the reader for the subsequent final scene where they clash and have a real show-down.

The argument regarding the stolen jacket is very interesting and it also serves to introduce the characters who will later have an important role regarding the deceitful trick they intend playing on Petlane.

The third action-complex serves as the development of the secondary plot. It is a preparation to prepare the reader to understand Molakolako's later hostility towards Petlane and Shuushu.

Petlane's jovial bragging continues in the fourth action-complex where he is placed in charge of the Basotho group of mine dancers in a competition.

... Le sa tla nkutlwa bafana hona kajeno. Ke tla rethetha hore ntho e solle. Le re le methepa e tla be e le teng. Ka mme mmangwane mosadi wa Bakwena ho tla nkgahona sa bola, haeba re lebeletswe ho etsa oona mohobelo wa heso wa Sesotho sa Basotho ba Lesotho.

(pp. 76, 77)

... You will hear me today boys. I will dance amazingly. You say women will also be there. By my aunt's name woman

of the Bakwena, that will be the D-day, if we are expected to do our Sotho traditional dance of the Basotho from Lesotho.

All the spectators are amazed at his dancing ability and this again causes jealousy amongst his fellow mine workers. Mabalane, a mine worker's remarks leave no doubt as to Petlane's being a successful dancer.

He! banna shebang moshemane yane ya ka pele. Ke ofe yena eo? Haeka ekare lenyewane lela le neng le fihla maobanyana moo komponeng! Tjhe, leha ho thweng moshemane eno o tseba mohobelo a se a tiile e le ka nnete! Le reng banna?

(p. 78)

Hey! gentlemen look at that boy in front. Who is that? It is as if it is that newcomer who recently came to the compound. No, come what may, that boy knows how to dance perfectly. What do you say gentlemen?

This remark adds to the already prevailing jealousy and when the policeman reveals Petlane's name and asks for a round of applause matters are merely aggravated.

E, ke yena. Hana le re ke mang na? Petlane. O petlella e le ka nnete moshemane, a be a nne a tsamaye a ikonka a bile a thenthetsa sa tshepe e hlakisa e pheheletse ho hlahisa mmala o mosweu ka mpeng, ka bokgabane bo hlollang. Kgidi! s ... e ... O letsa molodi. Mo opeleng mahofi! le mo hlabe ka ditlatse banna.

(p. 79)

Yes, that's him. By the way who is he? Petlane. The boy really bends in the true sense of the word, and swings his body about suddenly like a keen buck jumping high to show the white colour of its stomach, in a most attractive way. Gosh! my ... word ... He whistles. Clap hands for him! and cheer him, gentlemen!

The fifth action-complex is spread over Act VI, scenes iii, iv, v and vi. Because Petlane has won the dancing competition enmity has started amongst the other mine workers, except Shuushu who has always been on Petlane's side. The conspiracy is revealed in scenes v and vi and the climax is reached when Petlane's jealous conspirators are caught red-handed while planting dagga, diamonds, gold, etc. in his room in order to bring him into disfavour with the authorities.

LEPOLESA: *Re tshwarele hle morena, o se o re tshwere.
Please pardon us master, you have already caught
us red-handed.*

MABALANE: *Oho! oho! baas, asseblief tog!
Ao nkosi togwana!
Oh! oh! master, please!
Please, captain, please!*

MENEJARA: *Khaman! khaman! Hamba phuma wena maespekere!
Come on! come on! Make haste get out you dirty thing!*

SHUUSHU: *Hell! Le tshabe motho! (p. 94)
Hell! Never trust a person.*

This, as well as the dénouement in the main plot clearly brings out what the dramatist wished to convey to his audience - viz. NEVER TRUST A PERSON!

1.11.2 Action-complexes and their function in Molomo ...

The little song, right at the beginning, with extremely sophisticated vocabulary, puts the audience in the right frame of mind for what is to follow once the curtain goes up. This could be termed the introductory action-complex.

The first action-complex is Thuntshane's soliloquy when the play opens. This soliloquy exposes to the audience certain essential particulars which are vital to understanding the play. It can therefore be said that this soliloquy has an expository function and through it the audience is placed in the dramatic situation

by revealing his great love for a girl and it is a natural way of exposition and illustrates:

- a) The conflict raging in Thuntshane as a result of his genuine love for Motshedisi and therefore people look down on his traditionalism.
- b) It foreshadows future conflict with his parents and between the two traditions represented.
- c) It reveals certain characteristics of his character - he is self assured and proud of himself.
- d) It introduces Thuntshane as the main character.
- e) It sketches the background and gives us facts about himself.

Of her, he says:

*Ngwanana o nkgula moya eo. Ha a motle ngwana ditjhaba,
o tabola moshemane letswalo, leha a eme o a mmona hore
ho eme motho a le teng, ha ho se qeaeisang monna hore
enwa ke mosadi ... (p. 9)*

That girl is pulling at my soul. She is the most beautiful child of tribes, that a boy's diaphragm splits (i.e. boys tremble when they see her) even where she stands you see her as a person of dignity; there is nothing that makes a man doubt that this is a real woman ...

The second action-complex is when Thuntshane and Mmantete discuss Motshedisi. This action also has an expository function as well as a function of progression as the audience is told that Thuntshane has been treated with herbal medicine and Mmantete consoles her son and strengthens his courage by telling him that he was treated with even stronger medicine when he was a young boy. It serves to place the drama in its proper setting - that of a traditional

background and in so doing prepares the audience for the clash which is still to come.

*Keng eka o tla tshaba moru o se na nkwe? Maima keng
ho lesenene. O phatsitswe ka lesenene. (p. 11)*

*Why does it seem as if you are afraid yet there is
nothing? What is medicine, compared with medicine
for luck. You have been injected with medicine for luck.*

The third action-complex includes the fainting of Thuntshane and what takes place after it. It has the function of rousing tension, because the emphasis now falls on the supernatural. (*Molomo wa Badimo. The Mouthpiece of the Ancestors.*) Not only does it rouse tension in the drama but it is also an example of what Conradie terms "*milieu-beelding*".²³ This term implies everything that helps the audience to a better understanding of the environment and conditions in which the actors live, in short then, everything that adds to the atmosphere created in the drama. This fainting bout and the calling of the witchdoctor show us how Thuntshane and his people would react in such a situation.

There are many other such instances and further examples of milieu-sketching will be dealt with under para-textual influences in chapter 4.

The whole of scene ii makes up the fourth action-complex in the drama. This is where the witchdoctor, Matsetsela, treats Thuntshane. From it the audience learns what a great and important role the witchdoctor plays in the Black's traditional society. It assists the audience in understanding the way in which these people lived traditionally and expands upon the milieu-sketching mentioned in the previous paragraph since it depicts the way in which the witchdoctor divines.

The entrance of Thuntshane's father, Makgobotlwane, forms the next action-complex. It serves to introduce a new character to the

audience, and gives his wife the opportunity to relate to him what has taken place - facts which are already known to the audience. His attitude prepares the audience to a certain extent for what is to be expected later in the play when culture and tradition are compared with so-called modernism. It also accentuates the conflict which takes place between Makgobotlwane and Thuntshane, therefore the latter acts on his own accord.

The fifth action-complex is the ritual of the throwing of the bones by the witchdoctor and his prophecies. This is a very important action as it links up beautifully with the title of the drama. The verdict of the bone throwing ritual has important implications on the drama that still lies ahead and the witchdoctor's prophecies have a progressive function as well as that of increasing the tension. The prophecies foreshadow the ultimate triumph of traditionalism and the ancestors.

During this fifth action-complex, Makgobotlwane is told about Thuntshane's love for Motshedisi. In this action-complex also Thuntshane's father hears about Motshedisi for the first time. It is an obligatory scene which has been foreshadowed since the beginning of the play and the audience waits in suspense to hear what Makgobotlwane's reaction to this news will be.

A new character appears in the sixth action-complex of this drama. He is Moeletsi, the evangelist, and he makes his appearance at the hospital to which Thuntshane has gone to meet Motshedisi and tell her how much he loves her. Moeletsi's negative attitude is clearly representative of the so-called 'educated' (westernised) Black and the conflict in this action-complex prepares the audience for further similar conflicts regarding the traditional and westernised outlook on life amongst the Blacks. It appears that Moeletsi himself has an eye on Moetshedisi. Thuntshane is wary of him and says and unambiguously expresses his suspicions

*Atjhe, taba ya hao e kwadinyana moshana heso, eseng
ke wena ya ipatlang ho yena, o ka ba lomahanya meno hakaale
tabeng e fokolang hakaalo? Ke mang ya tsebang haeba o se
o di tjheile ho yena. (p. 20)*

Oh no, what you say creates suspicion my boy, are you not the one who wants her, how can you be so serious in such a trivial matter like that? Who knows whether you have already proposed to her.

Moeletsi maintains that should the couple marry, Thuntshane will never be happy because of their two totally different backgrounds, the one so traditional, the other so modern. His solemn warning to Thuntshane is:

Na o tiile tjee monna Thuntshane? O nne o lore ho ka nyala motho ya rutehileng, ke o tswela kgomo le ke ke la ba la utlwana kae kapa kae feela; esita le tsamaisong ya lelapa la lona le tla fapana hampe ka dikgopolo. O tsebe hore ha a tsebe tseo wena o di tsebang, le wena tseo o di tsebang o tla fumana e le ntho e ntjha ho wena. Ke a o tiisetsa le ka tshwara mamphela ka sekotlo, le ke ke la ba la dumellana le ka mohla o le mong. (p. 22)

Are you really serious man, Thunstthane? Have you ever dreamt of marrying an educated person, I can assure you, you will never agree by any means, even in the running of your home you will differ greatly in ideas. You must know that she does not know what you know, even you, will find that what she knows is new to you. I can assure you that you can land in trouble, you will never agree not even for a single day.

In the seventh action-complex, the audience meets the other main character, Motshedisi, for the first time in person. Previously she had only been referred to in conversations. From her conversation with Thuntshane it appears that she does not concern herself at all with Black's traditions and she says:

Tjhe, nna ha ke tshwenyehe leha motho a ka mpitsa mokwena kapa motaung, hoba ke Moafrika, ntho tsa diboko ho nna hase ntho eo nke beng ke e ise hloohong le ka mohla o le mong. (p. 21)

No, I am not worried whether a person calls me a mokwena or a motaung, because I am an African, things like clans never worry me not even a single bit.

This remark foreshadows the first signs of a possible reconciliation between the modernists and traditionalists. From it one gathers that there is more than meets the eye in Motshedisi's friendliness towards Thuntshane and one gets the impression that a reconciliation which at first seemed impossible could possibly materialize especially when one bears in mind that it is the forefathers' wish that Thuntshane and Motshedisi should marry. Towards the end of this action-complex Motshedisi and Moeletsi have a difference of opinion which once again prepares the audience for what is to take place in the very next scene, which is also the next action-complex in the drama.

The eighth action-complex takes place at the Reverend Lekgwaba's manse. This is the conversation between Moeletsi and Motshedisi and her parents. This action-complex has the function of bringing to the audience's notice the great contrast existing between the minister's home and that of Thuntshane. Moeletsi is the instigator of the conflict between Motshedisi and her parents. In this way the action-complex also prepares the audience for similar future conflict since Motshedisi who is an extremely stubborn girl is determined to marry Thuntshane. The clash between modernism and traditionalism is emphasized. The fact that the modernist esteems education highly and looks down upon all forms of traditionalism is clearly illustrated. This action-complex also emphasizes the difference in values existing between the various characters - Moeletsi, Lekgwaba and to a certain extent Mmamoruti are pronounced modernists, while Motshedisi appears to be caught between the two cultures. She accepts the benefits of the modernist (in this case education) while at the same time she realizes the wealth of the traditionalists and probably because of this does not wish to discard altogether with the traditionalists. So, the action-complex performs an emphatic as well as a preparatory function in the play.

The ninth action-complex is in direct contrast to the previous scene as it takes place at Makgobotlwane's home (the cradle of traditionalism) where the clash between modernism and traditionalism is brought to the fore. Makgobotlwane - a sworn traditionalist is totally opposed to his son marrying a modernist but nevertheless unwillingly acquiesces solely because the forefathers who form the basis of traditional religion have, by mouth of the witchdoctor declared it to be their wish. It is against Makgobotlwane's will to allow Thuntshane to marry Motshedisi, but because the ancestors want him to marry her, the witchdoctor convinces Makgobotlwane that they know what will be best for Thuntshane. The tension grows rapidly from here to a crisis point and later ends in the climax. This action-complex repeatedly foreshadows a possible marriage between Thuntshane and Motshedisi.

Scene vii in the play forms the tenth action-complex. The direct conflict between the two main parties starts here. A further example of the communication gap which exists is illustrated when Matsetsela speaks about a *calabash of water* - *mohope wa metsi* (p. 35) meaning a wife and Moeletsi understands him literally. This once again illustrates the clash of cultures. The absolute futility of attempting to reconcile the two cultures is seen from the above and the following example.

MATSETSELA: ... *kgomo tseo le manamane a tsona!*

MAKGOBOTLWANE: *Kgwaba la methati le ba o potileng.
Re boka dikgomo morena.*

MOELETSI: *Kgomo tse nang le manamane le di bona kae
moo? Ha le hlomphe hakaakang na banna ba
baeti! Le re moruti ke lekgwaba la methati?*

MATSETSELA: *Tjhe bo, mohaeso re a dumedisa. (p. 34)*

MATSETSELA: ... *I greet you most humbly (litt.:
Those cows and their calves.)*

MAKGOBOTLWANE: *To you crow of the precipices and those
around you. We greet you, chief.*

MOELETSI: *Where do you see cows and their calves here?
You have no respect at all gentlemen, being*

visitors. Do you say the minister is a crow of the precipices?

MATSETSELA: No, not at all my friend, we are greeting.

There is a further element of tension in this action-complex. This occurs when Motshedisi threatens to commit suicide if her father does not agree to allow her to marry Thuntshane. This threat makes Lekgwaba change his mind and agree to their marriage.

Ntate ruri le tla ntshwarela, hoba ke se ke qetile le eo mora wa bona, mme ha ke bone ho kwenehela taba ya rona pela lerato la rona, ho seng jwalo nka mpa ka ipolaya. (p. 37)

Honestly father you will forgive me because I have finalised with their son, and I see no way of changing matters regarding our love affair, otherwise I would rather commit suicide.

Just as in the previous complexes throughout the drama the motif of the different sets of values existing between the modernists and traditionalists is extremely clearly shown to the audience. Other functions of this action-complex are milieu sketching (p. 38), character sketching (p. 36), the adamancy of the two opposing groups (p. 36) and the wisdom of Matsetsela (p. 38). Moiloa complicates matters by emphasising these differences and in so doing makes the audience wonder whether the forefathers will be capable of overcoming these obstacles and how they will do so.

In the next three action-complexes, namely the traditional marriage ceremony, the reception at home and lastly the reception at the hall, all the elements of friction and also the elements of suspense come to a climax. At the traditional marriage ceremony, the eleventh action-complex, the 'educated' party, namely Reverend Lekgwaba and his wife are belittled, shown up as ignoramuses when they do not understand all the traditional marriage customs that are taking place. Makgobotlwane says:

Le hlola le ntse le re re kwalehile banna, batho bana ha ba tsebe ditsamaiso le meetlo ya bona. Ke lefifi la motsheare, ha ke ntse ke sheba tjena, ho re feela tsho! Tlisang nyooko ya kgomo ho kopanya ba nyalanang hammoho. (O tadima moruti) Ema ntate moruti, tshwara nyooko ke ena (Ba atametswa ba kgumama ka mangole.) A re ba tshele ka nyooko ena bokalakateng. Haeka o tseane tjee? (O sheba moruti Lekgwaba o a ba tsheha.) Jwale bohadi bo kgaohile baheso. (p. 40)

You always say we are stupid, gentlemen, these people do not know their own traditions and customs. It is just midnight darkness in my judgment, it is just pitch-black! Bring the ox-bile to bring together those who marry. (He looks at the minister.) Stand up, reverend, catch hold of the bile, here it is. Come nearer, bridal couple, and kneel down here. (They come nearer and kneel.) Let us pour this bile over their skulls. Why do you stand so foolishly? (He looks at Reverend Lekgwaba and laughs.) Now the (lobola) marriage is over my people.

Moiloa tries to emphasise the dire consequences which could follow any attempt at bonding traditional and modern members of society as well as their gross misconception of each other. The impossibility of adaptation to each other is also brought out. Everything done by the one group is a complete enigma to the other. Later, when Motshedisi concedes and follows Thuntshane the audience hopes that the forefathers have at last solved this problem of misconception between the two groups. This hope is strengthened by the forefathers' decree which places them under an obligation to keep the couple together.

At the reception, Thuntshane is ridiculed because of his inability to use a fork properly when eating. This is the twelfth action-complex in the play. The aim of this action-complex is to humiliate Thuntshane as is illustrated by Moeletsi's whisper to a nurse that Thuntshane cannot use a fork properly.

... mahlokwana a mo hlola. Ha! ha! ha! ha! Haesale
ke bolela hore ba panne pere le tonki. (p. 46)

*He cannot use forks. Ha! ha! ha! ha! I have always
said that they have inspanned a horse and a donkey.*

This action-complex has an important function as it shows up that Motshedisi has to learn and will adapt herself to the traditional way of life. She has to submit to her husband as head of the home and not regard herself as such because he happens to be 'educated'. So, the action-complex also has the function of bringing to light the internal conflict existing with the traditionalists as well as that of character sketching - Thuntshane's compromising and willingness to meet Motshedisi half way.

In the last scene, which is also the thirteenth action-complex of the play, are seated the climax and dénouement of the play. The happenings at the dance prove again to the audience that Motshedisi has to take orders from her husband. The reconciliation that takes place proves that the westernised as well as the traditional Black have a future together in marriage. Yet this action-complex clearly indicates that there is a great deal of good in tradition. Motshedisi for instance forfeits her 'educated' way of life in order to marry the man she loves, Thuntshane a traditionalist and now abides by the traditional way of life.

In both dramas every action-complex forms a vital part of the drama concerned. All the complexes are functional. The complexes in both dramas are so intricately woven that if one of them were to be left out it would cause such a gap in the development of the plots that at least one of the plots would be incomprehensible. The action-complexes are therefore all indispensable.

1.12 General remarks

Moiloa's two dramas have considerable clarity of internal structure.

According to P.J. Conradie, R. Hayman, E. Bentley, F.B. Millett and G.E. Bentley, and J.L. Styan's theories regarding the structure of a drama, both Moilola's dramas comply with what they have formulated as the general internal structure of any drama.

However, neither of his dramas has five acts, which appears to be the ideal norm for a classical tragedy. *Jaa ...*, has seven acts while *Molomo ...* merely has ten scenes which are not divided into acts at all. Moilola's works also don't fall into the category of most modern drama which usually consists of two acts providing a natural pause between them for the interval.

The fact that Moilola's plays do not conform to the so-called ideal build of a drama does not in any way diminish its value as plays because very few modern plays comply structurally with any given formula. Thus it is evident that Moilola too breaks traditional conventions in his two dramas.

John Osborne and Anthony Creighton have written a play in three acts called *Epitaph for George Dillon*. The first two acts are not divided into scenes, although the third act consists of two scenes. *Flowering Cherry* is a play by Robert Bolt in two acts with no scenes in the two acts. Arthur Miller's play *After the Fall* consists of two acts while another of his dramas, *Death of a Salesman*, consists of two acts and a requiem. Athol Fugard seems to keep to two acts in the following plays: *People are living there*, *Hellow and Goodbye* and *Boesman and Lena*, *The Blood Knot* consists of seven scenes.

Other Black dramatists too do not appear to stick to any hard and fast rules when it comes to external structure. So, for instance, J.M. Mofokeng's *Sekhona sa Jwala* consists of sixteen scenes, S.M. Mofokeng's, *Senkatana*, of five acts, each with three scenes and S. Matlosa's *Katiba* consisting of nineteen scenes which vary considerably in length. Scene two is a mere two pages, scene six is eighteen pages and scene fourteen is twelve pages long. J.G. Mocoacoeng's play, *Tseleng ya bophelo*, on the other hand consists of four acts each consisting of a

varying number of scenes. Act one consists of four very short scenes, act two has three scenes, act three has five scenes and act four has three very short scenes.

No matter what pattern the external structure follows, however, the drama must follow a chronological order and thus present little difficulty as regards the succession of events. The duration of Black drama does not appear to be a very important factor to the Black man.

Van der Poll¹⁹ quotes Jafta as saying: "The duration of a play is not very important in Xhosa. (It appears to be true regarding Sesotho plays as well.) This is not only an influence of *intsomi* (fable) but the tradition that amusement can go as far as the people can still enjoy themselves ... However, the audience becomes restless if they sit for longer than four hours." He adds that Traore says: "Unlike the Europeans we are not in a hurry to arrive at the dénouement. When something pleases us, its repetition pleases us even more."²⁰

The scenes in Jaa ..., vary considerably regarding length and might present stageability problems. So, for instance, in Act I, scenes i and ii are short, whereas scene iii is a soliloquy consisting of about half a page. The same pattern is followed in Act II and scene iii in this act is even shorter than Act I, scene iii. Unfortunately the localities of these scenes change, and they cannot therefore be incorporated in a preceding scene. These short scenes would necessitate frequent curtain drops during a performance. This could perhaps be disturbing to the audience. The only alternative is the possibility of employing the modern technique of a bare stage or the very minimum of props so that the curtain does not have to be rung down between scenes. Act III, scenes i, iii and iii are an improvement on the first two acts regarding the length of the scenes. Act IV consists of two very short scenes. The seven scenes in Act V each take place at a different locality which make it impossible for Moiloa to reduce the number by incorporation. Since, as will be shown later, all these scenes are vital to the progression of plot, none of them could be excluded from the play.

This external structure could also be a result of a lack of experience on Moilola's part since few Black dramas are ever staged from which follows that he has not seen many dramas enacted. He has written only two dramas to date and since Jaa ..., was his first drama written as early as 1966 this could also account for the strange number of acts in it.

Molomo ..., consists of ten scenes and does not appear too long a play to stage.

In conclusion then, the total structure of a dramatic work thus depends on a very delicate balance of a multitude of elements, all of which must contribute to the total pattern and theme, all of which are wholly interdependent. This is the case in Moilola's two dramas under discussion as well.

FOOTNOTES

1. Virtue's Simplified Dictionary, Encyclopedic edition, p. 294.
2. Conradie, P.J., Hoe om 'n drama te ontleed, p. 3.
3. Hayman, R., How to read a play, p. 11.
4. Ibid., p. 11.
5. Millett, F.B. and Bentley, G.E., The art of the drama, p. 181.
6. Ibid., p. 186.
7. Bentley, E., The life of the drama, p. 13.
8. Millett, F.B. and Bentley, G.E., op. cit., p. 187.
9. Hamilton, C., The theory of the theatre, p. 157.
10. Styan, J.L., The dramatic experience, p. 71.
11. Millett, F.B. and Bentley, G.E., op. cit., p. 190.
12. Conradie, P.J., op. cit., p. 10.
13. Millett, F.B. and Bentley, G.E., op. cit., p. 191.
14. Ibid., p. 193.
15. Ibid., p. 194.
16. Conradie, P.J., op. cit., p. 12.
17. Ibid., p. 13.
18. Cronje, G., Die drama as speelstuk, p. 205.
19. Van der Poll, J.D.P., Studies in Sesotho drama, p. 696.
20. Ibid., p. 696.

2. CHARACTERIZATION

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2. CHARACTERIZATION

2.1 Introduction

Millett and Bentley,¹ remark that "in both life and art, while we may be struck at once by the novelty or strangeness of an incident, we are at once moved to inquire the sort of persons involved, and it is only when we have learned something of their nature that the incident begins to arouse a complex series of feelings and emotions and values that give the incident significance."

2.1.1 Problem: number of characters

"... the dramatist is much more limited than the novelist in the number of characters he can use. In much fiction, of course, as in drama, the conflict tends to shape up between two, or among several, main characters", say Brooks and Heilman.²

In Jaa ..., there are twenty six characters. Because of its length and the fact that there are two plots, it is not disturbing to have such a big cast, as every character fulfils a purpose.

In Molomo ..., Moilola has eight characters plus the extras (the nurses) at the hospital.

All eight characters in Molomo ..., have important roles to play and because there are only eight, the audience gets to know them more intimately than all the characters in Jaa ..., except the main characters, naturally.

2.2 Character in drama

Roby and Ulanov³ maintain that "the concept of character in drama is a more familiar one than that of action, and to many people it is a more interesting one. Character is rather easily discernible, and it engages a natural interest in personalities. Our reactions to 'people' we recognize immediately, verbalize easily. The

things that characters do and say are more obvious than are the logic and meaning of the pattern in which they say and do them."

In Jaa ..., one can easily associate oneself with either Petlane or Thakane and even Disene as these characters are so true to life in this specific situation in this drama.

In the case of Molomo ..., any young man or woman intending to marry fit in Thuntshane's or Motshedisi's shoes as this is such a common predicament many young people have to face.

2.2.1 Characterization by appearance

"Chronologically, in most instances, the first material that is available for the understanding and interpretation of character is personal appearance. Even the first sight of a person furnishes the observant individual with a great deal of material for consideration and analysis. For good and all, we bring to the observation of new acquaintances a formidable apparatus of assumptions as to the significance of physique in terms of character.

Size, form, build, posture, grossness of form, or emaciation are our first notations, and a more careful scrutiny will reveal details of feature and gesture that may almost immediately repel or attract us, or at least keep our curiosity alive", say Millett and Bentley.⁴

However, a playwright should not give too much detail regarding the appearance of a character in case someone who looks like him cannot be found.

In this respect, Moilola does not give too much detail regarding size, form, build, posture, etc. about his characters in the B-text which will all make the producer's task a great deal easier when looking for suitable persons to act in both the dramas under discussion.

The graphic description Mmantete gives of Motshedisi in scene i of the drama Molomo ..., attracts the audience's attention and will definitely keep their curiosity alive until they meet this girl about whom Mmantete is talking.

O fela o mmone, o tla fumana hlohvana ekang ya lehe la mpjhe ena a e akgotsa, peta a e kgothetse pele, a tsamaya a inyaka kgafetsa, empa hase ntho e ka o tshosang eno, o ngwana monna, o kgobe matshwafo, ngaka ya ntatao Matsetsela, e ne e o qethise o sa le ngwana mohlang o neng o jeswa ke malomao. (p. 11)

You have really seen her, you will find her playing about with her head which is like an ostrich egg, chest out in the front, often looking around when moving, but that is something which should not frighten you as such, you are a man's child, you must remain calm, your father's doctor Matsetsela, strengthened you long ago while you were still a child, the day when your uncle gave you (food) to eat.

2.2.2 Characterization through other characters

"The characters comment upon themselves and others so that we can establish a tone peculiar to each and can evaluate speeches and actions by a kind of yardstick established by the play as a whole. The way the playwright poses his characters against each other (the kind of conflict established is the essence of any dramatic situation) and the sorts of dialogue he puts into their mouths become keys to his attitude."⁵

In Jaa ..., Shuushu and Molakolako comment on Petlane.

SHUUSHU: Ke utlwile eka o ya morabarabeng. Feela na motho o ntenne eo banna! hase le ka ho ipoledisa; haesale a ne a utlwe a roriswa mohla letsatsi la motjhokolo a inkela hodimo, ke bona hantle hore tjotjo e hlomile sesela.

MOLAKOLAKO: Ke ntse ke re ekaba wena ha o mmone o bonwa ke rona feela, ke bone eka lona ba babedi le

mathe le leleme.

SHUUSHU: Owai! Ke ne ke ntse ke mo nkile jwaleka motswalle, empa se fedile sa rona kajeno. Nna ha ke na motswalle ya tla hlola a mphahamiseditse phepanyana.

MOHAHLAULA: Na ke boikgantsho jwale tjee ba Petlane banna! Hase bokaako ke ba tsiemokopu. Empa nna ha a ntsebe, ke Mohahlaula ke tla mo ntsha bokaakonyana bono, o tla ntseba ka le leng la matsatsi, butleng lona le tla bona. (pp. 81, 82)

SHUUSHU: I heard that he was going to play 'morabaraba'. But that man is making me fed up, gentlemen! He is praising himself too much; since he heard people praising him on the day of the dance, I am quite sure he thinks he is greater than every one of us.

MOLAKOLAKO: I thought you didn't see him, we are the only ones who see him like this.

SHUUSHU: What! I treated him as a friend, but that has come to an end today. I don't have a friend who raises shoulders above me.

MOHAHLAULA: Petlane is really pompous lately gentlemen! He is worse than pompous. But he doesn't know me, I am Mohahlaula and I will drive that pomposity out of him, he will know me one of these days, you will see.

The soliloquies in this drama also reveal certain characteristics to the audience as the actors comment upon themselves (Act I, scene iii).

At the close of Act VI, scene vii Shuushu also speaks to the audience after taking leave of Petlane where he comments on himself and reveals his true character.

Ha menejara a ka re feela o nkgethetse mosebetsi oo, ena mpara leha e ka ba re eya kgutla e ke ke ya ba ya

hlola e o thola. . Ke tla mo tjhoma hore ho ye moo ho yang. Nka mpa ka bona boKeatseba haeba taba e nngwe e le teng. Ere feela ba re ba mpeile jwalekaha a boletse. Ke ikana ka ntate a shwele ke tla mo jela maima, ere ha a fihla a nkgele Makgowa ana a neng a se a mo nketse hodimo. Nna Ke Shuushu, ha ke Shuushwana wa maobane. Ke se ke fumane setulo? Ke dutse sa maratswana? Ke gola bokgotho-kgotho ke bo tlohele! Ekaba le a na. O o jele mosebetsi haeba o sa ntsa tla kgutlela ho ena kompone.

Setswalle! setswalle! se ka ya robala. Lefatsheng mona ha ho setswalle ha feela o ka phuntshwa ntlo lesoba. Motswalle! motswalle! Ke puo ya nakwana feela eno. Ha ho tsuonyana phatela nngwe mona lefatsheng. Ke ndoda sibonele. O a tswa. (p. 99)

If only the manager can appoint me in that work, even if this stupid fool were to come back he would never get the job again. I will absolutely undermine him. I would rather see witchdoctors. Let them just appoint me as he has said. I swear in the name of my father who is dead, I will use witchcraft against him so that when he arrives these Europeans who hold him in high esteem must find him most unsuitable. (smelling) I am Shuushu, I am not the little Shuushu of yesterday. Have I been appointed? Have I been promoted? Should I leave having received large sums of money! That will be the day. He will never get it again, if he is still going to return to this compound.

Friendship! friendship! It can rather go to the dogs. There is no friendship in this world, if only facilities are provided for you. Friend! friend! That's just talk for the time being. Nobody works for another in this world. Everyone for himself. He goes out.

In Molomo . . . , there is only one soliloquy right at the outset of the play. This speech not only reveals Thuntshane's thoughts

to the audience but it also serves as an introduction of the main character in the play. In it the audience realises that he is a determined young man who knows what he wants in life.

THUNTSHANE: (O bua a le mong.)

Ke Thuntshane nna, ha ke Thuntshane wa jwale. Motho o tla ntseba, ba duletse ho nna ba ntsheba ba leka ho ntshenya ngwananeng eo ke mo ratang hakaale, ka hore ke mpara ha ke tsebe ho bala? Bona ba mpheta kang? Nna ntate ke morui, ha ho ya sa mo tsebeng motseng ona wa Phuthaditjhaba. Ba ntjhebela maotong a dikgoho! Ya itseng motho wa maemo a ka a ke ke a nyala nese (mooki) ke mang? Ba ipolella lehahla hoba ke a mo rata ngwanana eno. Moditjho! (O a inama, o sisinya hlooho.)

Ngwanana o nkgula moya eo. Ha a motle ngwana ditjhaba o tabola moshemane letswalo, leha a eme o a mmona hore ho eme motho a le teng, ha ho se qeaqeisang monna hore enwa ke mosadi, monna o hlakana hlooho ha a mo tadima, kelello ya hae e sale e eme ntsi! Empa ke a ikana ka Makgobotlwane a ntswetse, ho nna (O ikotla sefuba) o kene monneng, ho tla kgaotha moo ho kgwehlang, ha ke Mosotho mmotwana.

Mafasathaenyana aa a ntse a mo konkolla ka hore haeso ke Bosothong ba pelo e thata, ha e le ngwana Mosotho o tshwanetse ho utlwisisa nnete ya tsamaiso ya meetlo ya Sesotho. E se eka bahaeso ba ka rapeleha ba ntumella hore nke ke thetse mokotla, ke mohla a tla kopana le pela di falla ke a o jwetsa. Ke tla hana ke sa fihla, ke tsamaya meemo ke eme ya dikgoho, ke tswetleha moshemane ke ema diphenene, phalafala di tla fapana tseleng mohlang oo.

Ha e le dipuo tsa batho ha ke na mosebetsi le tsona, hoba ke a bona bashemane pelo di tswile di a leketla, nonyana di fofa fubeng tsa bona, ba tjha ntshi ha ba mmona. Nna ha ke tshohe dibono ke eso bone monga tsona. Feela ke sehwa ke letswalo ha ke mo hopola ha ke tsebe keng, empa

ke kgolwa hore ke hobane ke tjheswa ke lerato sefubeng sa ka, hoba nnete ke hore ke a tjha ke a tuka, lerato ha le mphe sebaka, pelong ya ka le tuka malakabe. Itjhu!
 (o itshwara pelo). Ke a tjha ke a tjhutjhusela ngwanana!
 (o tadima fatshe). (p. 9)

THUNTSHANE: (Speaks alone.)

I am Thuntshane, not Thuntshane of now lately. A person will know me, they are busy backbiting me and trying to talk ill of me in the presence of the girl I love so much by saying I am a stupid fool as I can't read? In what way do they surpass me? My father is rich, there is nobody who does not know him in this village of Phuthaditjhaba. They look down on me. Who said a person of my status cannot marry a nurse? They are wasting their breath, because I love that girl. Gosh! (He bends down and shakes his head.)

That girl is pulling at my soul. This child of national folks is so beautiful that boys tremble when they see her and where she stands you see that a dignified person is standing, there is nothing that makes a man doubt that this is a real woman; a man becomes extremely mad when he looks at her, his mind comes to an absolute stand still! But I can assure you in the name of Makgobotlwane who begot me, in me (he strikes his chest) she will meet a man, come what may, I am not a so-called half Mosotho.

These who wear ties keep on misleading her by saying that at our place you find tough, traditional Basotho, if she is a Mosotho child she must understand the truth in the administration of the Sotho custom. I wish my family would agree to let me try, that will be the day she will be faced with trouble, I am telling you.

I will not give her a chance from the outset, I will take my stance like that of fowls, bending and standing to at-

tention, boy, things will change tremendously that day. I have nothing to do with the people's talk, because I can see boys' hearts are throbbing, they live in fear and retreat when they see her. I cannot fear a person if I have not confronted him. But I get frightened when I think it is because of the burning love in me, because the truth is that I am briskly burning, love does not give me a chance, its flames are burning in my heart. Ouch! (He grips his heart.) I am briskly burning terribly, girl. (He looks down.)

The following quotation from Molomo ..., scene vii makes the audience soon realise that Motshedisi knows what she wants in life. Note the way the dramatist has created this conflict between her and her parents and the evangelist. Her sniffing the way she does, as well as the idiomatic language used by the evangelist makes this situation exceptionally real.

MOELETSI: *Ruri ngwaneso Tshidi o tla llela metsotso makgaba a kgahletse.*

MOTSHEDISI: (O hlwephetsa maminá.) *Wena fuduwane towé o kgaohane le moya wa ka. Ruri ke a tiya le tla ntlhoka lefatseng (sic.) la ba phelang, haeba, le tla ya ka mora dipuo tsa fuduwane enwa. (O bua jwalo ho batswadi ba hae a etswa.) (p. 37)*

MOELETSI: *Honestly my sister Tshidi, you will cry over spilt milk when it will be too late for tears.*

MOTSHEDISI: (She sniffs.) *You damn instigator you must leave my soul at rest. Honestly, I am telling you, you will find me nowhere in the world of the living souls, if you are going to listen to this instigator. (She talks to her parents in this manner as she leaves.)*

2.2.3 Characterization through praise-poems

Praise-poems in drama are mainly found in Black literature and Guma⁶ maintains that "the form and technique of *dithoko*, are

to a large extent bound up with what they were intended for, as well as the manner in which they were recited. They were basically intended for the ear and not the eye; for a listening public, and not a reading one. ... Such thoughts and actions were conveyed in poetic language without, however, following each other logically or systematically from beginning to end. Nor were they given in any great detail, in that only the major points were mentioned in a telegraphic style, and the rest left to the listeners' imagination."

He⁷ mentions the following general characteristics of praise-poems (*dithoko*).

"An outstanding characteristic of *dithoko* is the use of obscure allusions, which make it difficult for the modern generation to understand what the reciter was referring to. ... They are also characterised by a fair sprinkling of archaic words. ... They are also characterised by a certain amount of poetic licence. Various reciters coin their own words at will and use unusual stylistic devices and constructions, including numerous compound forms."

In Jaa ..., Act III, scene i Disene introduces himself to Mmateleko by means of a praise-poem.

Ke nna:

*Disene Mmoroso mora Tshiba-ha-di-aparwe,
Di aparwa ke nong tse kgolo boTlakatshowana;
Ka boKgalodi, nonyana tsa matsha a dithapolla.
Phakwe ya theoha e tsubella mehohlong sekaNtsu,
Nong e kgolo ya ho hlaba kgora ka sefea-maeba
Ke Disene shekemisa ka hanong re bone;
Re tswe re hlollwa ha Disene a tsheha.
Ke Lekaka-lenyathedi-la-monna-mosepedi,
Monna ha a hloke kgomo a tsamaya.
Ho tla ya ho ye a be a e thole.*

(p. 18)

It is I:

Disene Mmoroso son of Tshiba-ha-di-aparwe,

Which are worn by great vultures, Egyptian vultures;
 Wheat ear birds of the great, deep pools.
 A hawk came down flying rapidly from the abyss like a vulture,
 The great, big, ungrateful bird
 It is the toothless Disene showing nothing in the mouth;
 So that we admire Disene when he laughs.
 It is the great traveller who travels all over,
 A man never lacks an ox whilst travelling.
 As time passes he will ultimately get it.

In Jaa ..., there is another praise-poem recited by Teleko, praising Thakane for the beer they are enjoying. The aim of this poem is flattery, yet the audience is also able to form an opinion of her and from the poem it appears that she is quite beautiful ... and of course can make excellent beer.

*Re a boka re a leboha,
 Mosadi wa Mosotho Mmadikgomo,
 Seponono sa heso Mmamothenthi.
 Sa re thentha ka metsi;
 A maputswanyana tedu tsa banna
*

(p. 48)

*Many thanks we thank you,
 Mosotho woman Mmadikgomo, (one married with cattle)
 Our beauty Mmamothenthi. (one who serves and attends to visitors)
 Welcomed us with water;
 Greyish water ... the men's beards (beer)*

In Molomo ..., which is quite modern compared to Jaa ..., there is only one praise-poem recited by the witchdoctor Matsetsela after he has thrown the bones to assist him in curing Thuntshane. This praise-poem is aimed solely at praising the bones and not at achieving any character sketching. It does, however, remark about Thuntshane that he is one of the lucky ones who was injected with lucky medicine at birth.

*.....
 Banna ba ho phatswa ka lesenene boseeng.*

(p. 16)

.....
Men who have been injected with luck medicine at birth.

For further examples see 3.12 in this thesis.

2.2.4 Characterization by the playwright

Granville-Barker⁸ says: "Nor are the essentials of a character likely to lie in those wise things the dramatist himself may want to say, the little sermons, the epigrams noted down before he had thought of the character at all; nor in the journeyman service of helping on the plot. And the more it is charged with such matters the more the actor will be found making it all his own."

Note the dramatist's use of English which can never be mastered by a character like Petlane as it just does not suit him to use such superfluous, high-falutin language. Its very incongruity, however, makes it valuable to the play as it provides the audience with a laugh. When one wants to learn a few words in a foreign language, these are definitely not the right ones to start with. Shuushu should have realised this and should rather have taught Petlane easier vocabulary which he could have used on his return to Lesotho. Shuushu probably uses this type of English to show his friend, Petlane how learned he is. Thus the function here is character portrayal.

*"All right!" O a bona ha o fihla o botsa motho bophelo
o re: "How do you suverngemise?" Ho hlo qale wena pele
o tjho. Ha a o araba, o tla o araba le yena a o botsa.
Jwale o be o mo araba ka ho re: "I am still existing under
the calamities and the catastrophies of this terrestrial
ball. I feel quite efferverscent, everything is utilizing."
O nto mo furalla o itjhebela kwana. (p. 97)*

*"All right!" You see when you want to ask someone how
life is, say: "How do you suverngemise?" You must start
first and say. When he answers you, he will give a reply
asking you as well. Then you must reply by saying: "I am*

still existing under the calamities and the catastrophies of this terrestrial ball. I feel quite efferverscent, everything is utilizing." Then turn around and look the other way.

Granville-Barker⁹ continues by saying that "you can detect the true poet in the very first line of a poem. Certainly one of the signs of the true dramatist is that his characters, at first sight, seem to leap from the pages at you. And one of the tests of the fully achieved character is - paradoxically enough - that it can be given a dozen different personalities and interpreted from nearly as many different points of view, and yet remain essentially the same character. ..."

Just one example of employing to the full this rebellious human medium is found in Jaa ..., Act VI, scene iii where Shuushu and Mohahlaula discuss Petlane. Shuushu rebels about Petlane's behaviour towards others but in actual fact he uses his attitude to elicit information about his friend from the other miners in this way.

SHUUSHU: *Owai! Ke ne ke ntse ke mo nkile jwaleka motswalle, empa se fedile sa rona kajeno. Nna ha ke na motswalle ya tla hlola a mphahamiseditse phepanyana.*

MOHAHLAULA: *Na ke boikgantsho jwale tjee ba Petlane banna! Hase bokaako ke ba tsiemokopu ...*

(p. 81)

SHUUSHU: *What! I regarded him as a friend, but that has now come to an end today. I cannot tolerate a friend who will keep on raising shoulders above me.*

MOHAHLAULA: *Petlane is really pompous lately, gentlemen. He is worse than pompous ...*

2.2.5 Characterization by action

"Since the essence of the drama", say Millett and Bentley, "is the representation of action, in drama, whether of a serious or

trivial sort, one of the major modes of characterization is action itself. For, in life as in art, what a person does or does not do, his behaviour in and out of crisis, and the exactness or inexactness with which he achieves his objectives, have undeniable significance in terms of character."¹⁰

An example from Molomo . . ., might be Lekgwaba. All along Moiloa portrays Lekgwaba as a man of principles who becomes so infuriated at the idea that his daughter might marry a traditionalist that he threatens to murder her. Yet when she on p. 37 threatens to commit suicide if he refuses to consent, Lekgwaba does not even attempt to protest any more and throws all his principles overboard and capitulates.

Matsetsela, the witchdoctor in Molomo . . ., is called by Thuntshane's mother, Mmantete, to strengthen her son to withstand future obstacles he may come across in life. If the action below were to be performed by a man off the street in the play, the integrity of such an action would be seriously threatened. But, because this smoking or fumigating process is performed by a witchdoctor, the action is plausible and intelligible in the light of what the audience knows about witchdoctors.

*MATSETSELA: Motho a tla re o buile hara mokgopi moo o tla se bona. Ke nthonyana e nyane ho nna ho fetola motho mokoko hona jwale a iphumane a se antse a lelekisa dithole. Mosadi atametsa kotla eo ya ka ke fumane mokubetso. Butle he ke hle ke mo kubetse. Kobotetsa hlooho moshemane.
(O a mo kubetsa.) (p. 13)*

MATSETSELA: A person should try and talk amidst the group, there he will get what he wants. It is a very small thing for me to change a person into a rooster now, he will soon find himself chasing hens. Lady, bring that bag of mine nearer to get fumigating medicine. Wait, let me fumigate him. Bend your head, boy. (He fumigates him.)

2.3 Character and style

"The actors embody and interpret the text provided by the author. And it would seem that they are entirely free to do this in any manner they like. But that is true only up to a point. For the author has at his disposal a very powerful instrument for imposing on the actors the manner of interpretation he desires. That instrument is style."¹¹

Moilola's dramas are littered with idiomatic speech. This is characteristic of his style of writing and in it he has at his disposal the necessary instrument for imposing on his actors, the manner of interpretation he desires. In Jaa ..., Act III, scene i Disene and Teleko discuss a means of wooing Thakane and we see how Disene praises himself, very aptly using a number of idioms in rapid succession whilst talking to Teleko.

*Kgelele! o re nka ba ka etsa jwalo eo ngwanabo rona
Sisinyana a se a ikemiseditse ho re tlosetsa seboba, nna
monna ha ke tshabe diyabanneng; ha ke tshabe ho tshwara
mmamphele ka sekotlo. Haeba ke se ke bona hore e tla
ba lehlana hana la motimahlaha, Tebello weso ke a o
hlapanyetsa ke tla bua hore ke kgaohe hlooho; ke pjhe
mathe ka hanong; nthane e ome haeba ho ntumella, hoseng
jwalo e tla be e se nna Disene mora Mmoroso. Hee! hee!
nna ha ke tshabe moru o se na nkwe. (p. 26)*

*Gosh! Do you think that I can do that when our sister
Sisinyana is already prepared to bell the cat, I am not
afraid of hardships, man; I am not afraid of struggling
my way through. If I find that matters are turning against
us, in the name of my sister Tebello, I will speak until I
can't speak any more, until saliva dries from my mouth and
my throat dries up until I find an opportunity, otherwise
it would not be me Disene, son of Mmoroso. Hey! hey!
I can never get cold feet.*

"By the style in which a play is written the audience is instantly, and largely subconsciously, being made aware of how they are

to take the play, what to expect from it, on what level they ought to react on it. For the audience's reaction is greatly dependent on their expectations. If they are under the impression that the play is *meant* to be funny they will be more readily inclined to laugh than if they know from the beginning that it is to be taken with deep seriousness. Some of this is communicated to the audience by the title, the author, the actors in the play, or whether on the programme it is described as a tragedy or a farce. Nevertheless there may be many in the audience who do not have this advance information, nor is it always clear, even from the programme, what the dramatist or director intends."¹²

In a play like Jaa ..., the style viz. that the play is meant to deal with treachery, conditions the actors to act "stealthily" and so creates expectations with the audience in order to bring out their proper reactions to the play.

"What applies to the general style of the play as a whole is also true of each character: in a good play by an accomplished playwright each character will have his own style of speaking - which will, however, have to be a variable within the overall level of language of the play as a whole.

In other words: having set himself a lower and an upper limit within which the language of the play will move, the author can vary the level inside that range, according to the way he wants us to look at the character or indeed the scene."¹³

For instance in order to make the mine workers as true to life as is humanly possible on the stage, Moilola has Petlane use Fanagalo to his fellow mine workers.

*Yini wena hlala buka lo sihlangu ka wena, shova lo stof!
sheshisa! shayisa lo mashini! yini wena yenza siphukuphuku?
(p. 39)*

Why are you sitting and admiring your shoes. Push the cocopan! let it move! drive that machine! what are you doing you fool?

Also compare the witchdoctor's vocabulary in Molomo ..., a man who is so different from ordinary people uses his own, sometimes strange language.

... *ho shwashwatha ka shetla la molomo.* (p. 14)

... *talking too much with her mouth.*

Note the proverb, idiom and ideophone used in the following utterance by Matsetsela.

O hlo re ho bona haesale re duba thankga, re tlolaka tangtanyane e kganngwe ke lerole ho se ngwana e motle. Re qeta ho re kgefu, re ka re koba mangole ka mokgorong ka mona. (p. 15)

You have already seen for yourself we have since been in a mess dribbled up and down working hard breathlessly. We have just paused, and sat a bit in the hut over here.

2.4 Character and action

"Action, then, apart from its reference to character is relatively meaningless. ... Action, even violent and exciting action, unless it becomes the action of concrete characters, soon becomes tiresome. ..."

If it is true, then, that physical action can become dramatic only as it becomes meaningful, we shall have little difficulty in seeing why dialogue is of tremendous importance in drama. For language is perhaps our richest and most subtle means of significant expression. Gesture, though it goes hand and hand with dramatic dialogue - gesture is highly limited. In the first place the more subtle aspects of facial expression, for example, tend to be lost on most of the audience, who sit too far back from the stage to be able to see it clearly."¹⁴

"It goes almost without saying that the action should strike the beholder as appropriate to the character from whom it proceeds. ... Of even greater importance in successful motivation is the quality of adequacy. It is fairly easy for authors to conceive of characters appropriate to certain actions, or actions appropriate to certain characters; it is not always so easy to convince an audience that the motives given or suggested are adequate to the actions performed. ... Another test of success in motivation, the establishing of a plausible relationship between character and action, is consistency. Here, too, our demands in the way of consistency depend directly on the nature of the character."¹⁵

In this way Disene's physical action when he strikes Thakane during their quarrel is meaningful and consistent with his character, since he has already revealed himself as a man of violence when he forcefully abducted Thakane. His striking of Thakane merely emphasizes the fact that he is a mean, treacherous character.

In Molomo ..., the audience is brought to realize that Thuntshane can stand up for himself as he was blessed when still very young. In his opening soliloquy he boasts that he can stand his man and defy the rest of the world so his actions seem appropriate to his character in scene vi during the following incident.

Ko! ko! ko! ka tlung. (O sa itshohlometsa a kena.)

*MATSETSELA: Bee! o kena ho eso thwe kena. Nka! nka!
(Ba a kallana.) Thiba! O thiba jwang na?
Nka! nka! (A ema le tsona Thuntshane dipeke)
Ha! ha! (A tsheha Matsetsela.) Tjhe ke a
bona o monna o tla tseba ho sireletsa ntlo ya hao.*

(p. 30)

Knock! knock! knock! in the house. (He enters abruptly.)

*MATSETSELA: By the way! You enter before you are told
to enter. Beware! Beware! (They knock each
other with kieres.) Defend! How do you defend?
Beware! beware!*

(Thuntshane stops the kieries.) *Ha! ha!*
 (Matsetsela laughs.) *No, I see you are a man,
 you will be able to protect your home.*

2.5 Analysis of characters in Jaa ...

Character sketches of the main or central characters will be given now. Although the minor characters in the drama concerned are character-types, they have a part to play in the drama, and will be dealt with after the main characters have been discussed.

2.5.1 Petlane

Petlane as a central figure appears to be an extremely honest and straightforward person in all that he does and says throughout the entire play. He is always candid in whatever he says and never hides anything. His openheartedness and trust in his fellow human being causes him to take Disene into his confidence and divulge everything about how he feels towards Thakane. It is also possible that Petlane's genuine love for Thakane and the excitement of going away to earn money for their forthcoming wedding that makes him so garrulous and eager to share his newly found joy with someone else. It is this spontaneity that later causes him to lose Thakane.

*Tjhe hoo ha ho etse letho hoba ke se ke nkile ngwanana
 mona ka ha Tshowane. (p. 2)*

*But that does not matter because I have already become
 engaged to a girl just over here at Tshowane's place.*

... Thakane moradi wa Tshowane. (p. 2)

... Thakane the daughter of Tshowane.

He is a great pretender at times but always jovial.

*... Ke qala ho tla ka lona lena le hodimo; ha ke bua
 nnete feela. Taba ke hore mohaeso sehole sa monna se
 lokela ho pata bohlotso. (p. 14)*

... *It is my first time coming here today if I have to tell the truth. The main thing my friend is this, one has to conceal one's infirmities.*

His excitement causes his emotions to get the better of him and when he sees the train for the first time he becomes quite lyrical about it. Hence his poem in honour of the train on p. 9.

Because he is so good-natured and jovial he has the ability to make friends very easily with some of the other mine workers on the train (Act II, scenes i, ii and iii).

In some instances he can be quite jocular and shows a sharp sense of humour.

Ana ke tla re ntate yena ke mang? (p. 10)

By the way who is my father?

When the third mine worker mentions that they come from Dikgwele, Petlane misunderstands "dikgwele" deliberately as "strings". He says:

O tla nqaka le wena monna ke a bona. O re le tswa dikgwele? Le tswa dikgwele ha le entse jwang? Hona ke dikgwele tsa mofuta ofe? Ha re sa tla utlwana ke a bona banna. Terene e kene seteisheneng. Petlane o bona dikgarebe. Ntloheleng ke bone ditshehlana ka ntle. O hlaha ka fensetere. (p. 10)

You will puzzle me, man, I can see. You say strings emerge from you? What's the matter that strings emerge from you? What type of strings are they? We will never understand each other, as I see, gentlemen. The train enters the station. Petlane sees ladies. Leave me alone to see the ladies. He looks through the window.

He is quite a tease when he calls to the ladies to embarrass them, saying:

He! he! Dieketseng, Tselane, Puleng! Wena Mmaletsatsi! Ngwanana eo hase Maria na banna? Ke ntse ke bua le wena leha o itimeletsa nna jwalo, hammoho le wena Jenete. Ke a le tseba leha le ka ba la itimeletsa nna ha le le Gauteng mona. (pp. 10, 11)

Hey! hey! Dieketseng, Tselane, Puleng! You Mmaletsatsi! Is that girl not Maria, gentlemen? I am talking to you, although you pretend not to know me, even you Jenete. I know you even if you pretend not to know me when you are here in Johannesburg.

He reveals himself as one eager to learn from others and after he has acknowledged his ignorance about mine work he attentively listens to what those who have previous experience of such work, have to tell him. This character trait - his eagerness to learn - also accounts for his speedy promotion once he starts working.

Petlane is a sporting and good-natured braggart, merely to gain his fellow workers' attention. He maintains the following about his work on the mine.

Kokopane di duma mpeng ya lefatshe; bashemane ba a kga o fumane ba ntshitse maleme jwaleka ntja tsa mapaku; ba kgeleletse dikgororo ka mona ka mokoting moo ditshepe di jang malofa. Ha e le nna mora Petlane mona ke phuntse ho ona mmaene wa Mlamlankuzi, ke longwa ke nta feela le lona tseetse la komponeng. (p. 73)

Cocopans are hard at work underground; boys work hard, you will find their tongues hanging out like pointer dogs; full of sweat here underground where machines are dangerous to loafers. As for me the son of Petlane I am having it easy at this Mlamlankuzi mine, I am only bitten by the compound louse and flea.

Another instance where this trait is portrayed is on the day of the mine dances. Petlane is portrayed as a self-confident person and despite the others doubts he consistently believes in his and his comrades' abilities:

Hao! Le sa tla nkutlwa bafana hona kajeno. (p. 76)

*Hee! Ke tla ba kganna ke a o jwetsa, ke ba sututse
ke se ke lomahantse meno. (p. 77)*

Oh Lord! You will hear me today boys.

*Hey! I am going to drive them I am telling you and
push them most seriously.*

He is a man of his word and does not fall in love with other girls while working on the mine. He is true to Thakane while away from her. As far as his work on the mine is concerned, he appears to be very conscientious and soon becomes boss "boy" ...

*..., ke bile ke se ke kgethetswe botjhifobaseboye ...
(p. 80)*

*..., I have also been chosen to become the chief boss
boy ...*

It is this fact that causes his friends to be jealous of him and his achievements on the mine. Not only his promotion, but also his outstanding dancing abilities and popularity amongst the female spectators all contribute to their reasons for being jealous of him.

At times he is a little abrupt with the other mine workers, but never resorts to foul, vulgar language.

Because Petlane is faithful he expects others to be like him that is why he hopes to find Thakane waiting for him on his return home from the mines.

When his trust is betrayed he is dumbfounded but nevertheless remains calm. Although he has been betrayed by his best friend, his friends on the mine and especially by her whom he loved dearly, this does not cause him to lose his temper; he seems to take things in his stride. Although Thakane betrays him, he still has some feeling left for her. He is a man of discipline and believes in submission to one's elders and hence his infuriation at Thabo's insolent attitude toward Disene to the extent that he thrashes Thabo, Thakane's younger brother.

A mo hweba ka lebanta. *Ke tla o shapa hore o bakele ho arabisa batho bao e seng thaka tsa hao.* (p. 106)

He thrashes him with a belt. *I will thrash you so much that you will never again answer people who are not your equals.*

He is unlike Disene in the sense that he believes in upholding traditions. When he visits Sisinyana (p. 101) he is respectful and careful to obey the traditional code of conduct by being respectful to Mmasisinyana (Cf. his behaviour here to that of Disene toward Mmateleko (p. 19)).

He is called a fool by other jealous mine workers, but this judgment of him appears to be biased and unfair. His use of Southern Sotho proves him to be by no means uneducated as witnessed by his use of the many synonyms for the word friend like *ntja-mme* (chum), *mokana* (colleague) and *weso* (brother) whilst talking to different characters during the course of the play. He is also very fond of idiomatic language and this is to be found on almost every occasion when he speaks.

Petlane's character shows development during the course of the play. From an insignificant passenger on the train, he becomes a boss boy on the mine, a famous dancer and a good loser when he returns home to find his fiancée married to his so-called bosom friend, Disene. Without begrudging Disene, he accepts the

situation as it is, and looks to someone else for love, and deservedly gains Sisinyana as wife. Through this character, the dramatist has achieved what he set out to do and that is to prove to his audience through the many incidents in the play that one must always be on the look-out in life and ... beware of a friend!

Petlane is there to portray to the audience that there are still honourable men today. Despite temptation he is not tempted into being unfaithful to Thakane while he is away from her. Because he is a man of his word he expects the same from others, yet he is constantly warned to beware of friends. He is extremely consistent in his behaviour and self-motivated. He wants to do his best at all times and thus gets ahead in his work on the mine. He intends marrying the girl he left behind and this thought is perhaps uppermost in his mind, so one comes to the conclusion that this character is there to portray that there are still good people in this wicked world of ours.

2.5.2 Disene

Disene is untrustworthy and treacherous. In all his dealings throughout the drama he is deceitful and sly. He makes bold promises to his bosom friend which he does not keep and even goes so far as to undermine him.

*Ke tla nne ke behe leihlo weso, ha ke hopole hore ekare
ke bona hore mathaka a tanasetsa teng ka hloka ho o
tsebisa. (p. 5)*

*I will keep an eye brother, I don't think I would let
you down and not inform you when I see folks trying to
play near her.*

Immediately Petlane turns his back, Disene exposes his character and tells the audience how determined he is to marry his best friend's fiancée, Thakane, whom he had a moment ago promised "to guard against the vultures" for him:

Ke se ke bile ke ntse ke bona tsela eo ke tla mo kgwaphela ka yona. Ka mme ka mmangwane mosadi wa Bakwena mmuti le nna ke kene, ale barese dibotlolo.

(p. 6)

I already see a way in which I will get (trip) her. Honestly, making assurance doubly sure in the name of my aut wife of the Bakwena, I must get her, come what may.

He reveals no reverence for traditions and customs and is disrespectful towards his elders (pp. 19, 20 and 66).

He is selfish and in order to achieve his repulsive aims he disrupts Mmasisinyana's household and sows disharmony by luring Sisinyana and Teleko to execute his selfish aims (pp. 42, 43).

His selfishness is further illustrated when he forces the unwilling Thakane to elope with him. Disene pursues his plans, despite the suspicious Tebello's efforts to bring him to his senses by persuading him to think twice before he executes whatever it is he has in mind.

He shows no shame for his intended treachery nor feeling for others, not even for his best friend, Petlane. He is so brazen about the affair he intends having with Thakane that he openly admits:

... monna ngwanana eno ke mo rata tshollo ya madi, ke mo rata nnete e tswileng matsoho. O ntshitse ena.

O itshwara pelo.

(p. 22)

... man I love that girl a great deal, I love her with all my heart. She has extracted it. He holds his heart.

... leha Petlane e le motswalle wa ka wa hlooho ya kgomo

... hoo ha ho re letho, re ka mpa ra se ke ra hlola re ntshana se inong, ra mpa ra qothisana lehlokwa ha ya moo

ho yang ...

(p. 23)

... even though Petlane is my bosom friend ... that does not matter, we would rather not be bosom friends, but rather at loggerheads, come what may ...

Disene has the bad habit of being a dagga smoker. He also drinks excessively, which is one of the causes of his unhappy marriage. He is extremely lazy and Thakane tells his parents that he often gets drunk, sleeps it off and beats her younger brother Thabo. (Act V, scene vii.) During one of their many arguments he resorts to burning the woman he is supposed to love.

... *Le ka letsatsi le leng o kile a ntjhesa ka mollo.*
(p. 68)

... *Moreover, one day, he burnt me with fire.*

Disene has a violent temper and, while Petlane is visiting his home, he has a fight with his wife and hits her with a stick until she eventually decides to leave him for good.

THAKANE: Ho lokile o a nkotla? O tla hape! o tla hape! ako re o nkotlile feela.

DISENE: Molamu wala. Ke tla o tula. A mo pola ka molamu.

THAKANE: Jo Disene wee! Jo nna nna Disene a mpolaya! A tswa ka ntshwe di sa fohlwa. Yaba o ngadile o ngaletse ruri.

PETLANE: Hele! Ya lona ntwana ke e se nang bothibo. Ere ke di bone matswele. Phuru.

DISENE: A tswa a suma ka dinko. Ke tla mmolaya mosadinyana enwa.
(p. 107)

THAKANE: Well and good you hit me? Hit again! hit again! just say you have only hit me.

DISENE: Picks up a stick. I will smash you. He strikes her with the stick.

THAKANE: Oh Disene! Oh Disene is killing me! She leaves in a great hurry. And then, she goes away for good.

PETLANE: Gosh! Your fight cannot be stopped. Let me go away. He leaves.

DISENE: Goes out furiously. I will kill this woman.

Disene's character shows some signs of development. When Petlane confronts him on p. 104 Disene does show some signs of remorse and craves Petlane's pardon.

DISENE: Oho ngwaneso, o ntshwarele, o bo o ntshwarele, feela re tla nne re bue leha ke sa tsebe jwang, hoba ke se ke 'bile ke tshaba ho kopanya mahlo le wena. (p. 104)

DISENE: Oh my brother, forgive me, forgive me once more, however we shall talk although I don't know how, because I am afraid of facing you.

His inability to discipline himself causes his wife to disrespect and eventually leave him. Had he been more honourable in his attentions toward her he might possibly have succeeded in disciplining her.

Disene is a born rotter. When the audience meet him for the first time and get to know him quite intimately he is a rogue, and when they take leave of him in the penultimate scene of the play he is only worse. What an apt name the dramatist chose for this horrible character. Disene (gums) suits his personality to a T. The playwright causes him to pay for his deceit by eventually depriving him of that which he had treacherously robbed Petlane - viz. Thakane.

Disene is a drunkard and under the influence of liquor he reveals a dishonest, irresponsible character. His downfall is drink and because of this and also his being a dagga smoker, he sinks so low that he treats the woman he maintains he loves like dirt.

He is the type that fights for something and when he gets it he loses interest and does not appreciate it. In this character the effects of liquor and dagga are clearly brought home to the audience.

2.5.3 Thakane

Thakane is a weak character that can easily be swayed. She is unstable and is easily tricked, because of her lack of vigilance. Sisinyana tells her:

... tweba di nne di nyanyake bo kgotsi ha katse e le siyo.
(p. 31)

... mice always play when the cat's away, my friend.

This refers to Petlane's absence from home and Sisinyana's plans for her intended meeting with Disene. Thakane says:

*Oo! tjhe, mco ho ka nna ha loka, ho tsamaisa nako
feela ...* (p. 31)

Oh! no! that's all right, only to while away the time ...

This is a shallow, frivolous, flippant character who pays very dearly for her flirtation with Disene. Like Disene she too has no feeling for others least of all for the one to whom she has given her word of honour. She plays with Disene's feelings and underestimates his possible reactions when she says to him:

*Ke itse ho wena: "Ntaele Morena ka mofo wa hao, thato ke
tla etsa ya hao yohle, ...* (p. 60)

*I said to you: "Instruct me my Lord, I am your servant,
your entire will will be done, ...*

She does not realise that by agreeing to love Disene she is heading for trouble. During their first heated argument in

married life it appears that Thakane has no respect for her husband, Disene: after being scolded and threatened by him, she retaliates in the following sarcastic way:

THAKANE: O mo setotsa habohloko. O tlapunya mang? Ekaba o tlo nno tlapunye dihole. Nna ha ke setlatla nke ke o jwetse, o disene ekang tsa leqheku la mohofe o dinta. (p. 63)

THAKANE: Looks at him furiously. Who can you strike? Perhaps you normally knock fools. I am not a stupid fool I must tell you, you a toothless thing like a poor old man full of lice.

She can stand up for herself in a fight as is seen throughout the very action-packed scene vi in Act V.

In Act V, scene vii she is not at all afraid to tell her parents as well as her in-laws how badly Disene treats her and her younger brother, Thabo.

... o hlorisa le ngwana enwa weso ... (p. 68)

... he ill-treats this little brother of mine as well ...

When angry she definitely does not behave like a lady. Disene reports to her parents that she often swears at him. Her parents as well as her very concerned in-laws give them advice, but it seems to fall on deaf ears when it comes to Thakane. This is displayed in her disrespectful attitude when leaving.

Salang hantle. O a honotha. Re se re tla utlwa teng feela, ho tla ipaka diketso. Nna atjhe! (p. 72)

Good-bye. She murmurs. We shall only see what the results will be, deeds will tell. But with me, no!

Both Thakane's and Disene's behaviour is typical of what Ntsukunyane¹⁶ refers to in his article. They both defy the

laws and thereby cause "disequilibrium, conflict and disharmony". By disobeying their parents' advice (after the court scene, Act V, scene vii) they as it were annoy the ancestral spirits and are punished accordingly. Eventually their despicable act of treachery to Petlane is vindicated and they in turn are heavily punished for their wrongs and equilibrium is restored in society once more.

Thakane, however, is an excellent cook and a beer maker as Teleko praises her and the beer she has made in his praise-song on pages 48 and 49.

Thakane lives up to the saying 'out of sight, out of mind' and, although she loves Petlane, he is forgotten when Disene makes an appearance. She is an image of a woman with low morals and resorts to bad language when having an argument with her husband, Disene. She also shows the audience that blood is thicker than water by defending her young brother who lives with them, even though he is in the wrong and disrespectful towards Disene. She is very gullible to believe all that Sisinyana has to say about Disene.

2.5.4 Shuushu

Shuushu is a sub-plot character whose function it is to assist Petlane in outwitting his conspirators and to emphasize the theme of the play.

He is one of Petlane's friends who works with him on the mine. He is a friend in need, but deep down he is a chameleon. His influence saves Petlane from being dismissed and simultaneously lands their enemies in trouble. This shows how tricky he is. He pretends to plot against Petlane with the other miners and by what he says makes them even more determined to get rid of Petlane.

... *Nna ke ne ke re ha ho lohuweng leqheka la ho mo senyetsa mosebetsi kapa bona botjhifo-baseboyenyana bono*

ba hae. Re se re bile re jela kgwebeleng ka lebaka la lenyewane lena ...

... ke yena ya seng a rwesitse tlokola ...

... homme he re ka nna ra ba fehlella habonolo haeba ke moo le bona ha ba sa ja ditheohelang ka baka la mpara e tshwanang le ena ya Mosotho. (p. 83)

... Personally I was saying we must devise a means of getting him dismissed from work or as chief boss boy. We are already living in torture because of this newcomer ...

... he is the one who is being praised ...

... well then we can easily influence them, if they too find themselves in torture because of an illiterate fool like this Mosotho.

Shuushu has the ability to lay it on thick when denigrating Petlane to the other miners. He degrades him by saying:

... Moshemane eno o ikgopolela haholo "too much" hona tshiung tsena, hoo a seng a re tadima jwaleka matlakala. (p. 86)

... That boy thinks very highly of himself "too much" these days, with the result that he looks down on us as rubbish.

He warns Petlane about the other miners' conspiracy after Petlane himself had noticed a radical change in attitude towards him on the part of the other miners but had been unable to fathom what they had against him. He asks Shuushu:

O reng na monna Shuushu! hara ke bona eka setswalle sa rona ke hona se tiyang, ... (p. 89)

What are you saying man Shuushu! When I see that our friendship is growing stronger now, ...

who warns him by saying:

O e hlokomele ke leraba ntho eo, ntsho eso ... (p. 89)

You must beware of it, that thing is a snare, my friend ...

Throughout Petlane's stay on the mine, Shuushu remains a true friend, but the minute Petlane leaves for home and Shuushu secretly hears from Petlane that he (Shuushu) has been designated as Petlane's successor he vows to keep Petlane ousted even though he were to return. So Shuushu too cannot be trusted and fits in with the theme of the play. This becomes especially apparent when he says:

*Ha menejara a ka re feela o nkgethetse mosebetsi oo,
ena mpara leha e ka ba re eya kgutla e ke ke ya ba
ya hlola e o thola. Ke tla mo tjhoma hore ho ye moo
ho yang. (p. 99)*

*If only the manager can appoint me for that work, this
stupid fool even if he tries to come back he will never
get that job again. I shall undermine him until I
can't any more.*

Shuushu is a bosom friend to Petlane. His function in the drama is to carry news to Petlane and he is the one who constantly warns Petlane not to confide in people, but to always 'BEWARE OF FRIENDS'. As long as Petlane is still on the mine, Shuushu's actions are very consistent, but as soon as Petlane leaves, Shuushu expresses determination to take Petlane's post and one comes to the conclusion that his own philosophy boomerangs as Petlane has also to beware of Shuushu - a supposedly true friend.

2.5.5 Sisinyana

Sisinyana is a sneaky and most unreliable character and in the drama she helps to promote matters that ultimately benefit her. In order to prepare Thakane for a temporary flirtation with

Disene, Sisinyana says to her while the two are discussing boy friends:

Ke yona entho ena eo nna ke sa rateng ho iphehella ka mohlankana a le mong. Mehlang ena ha ho batlahale hore motho a tsamaye naha ka mpa ngwaneso. (p. 28)

Personally that is why I don't like to keep one boy friend. These days it is unwise for one to act foolishly, my sister.

Sisinyana jokingly asks Thakane:

Ha o sa batla e mong na nnake? Ke o bonetse sootho ka mona; tjaka ya seema-ka-ditlhako; leqhwele mokgotsi; tjharola ya mohlankana wa lekejakejane. (p. 29)

Don't you want another one, darling? I have seen a brownish chap for you here, a handsome fellow, active my friend, a good-looking and wise lad of fine stature.

This handsome fellow referred to is none other than Disene and the audience knows that he is a sight for sore eyes. Sisinyana's deceit and audacity becomes evident when she says to Thakane:

Ka bonolo. Kgele nnake. Disene o motle hampe hle nnyeo, o mpa a le disene feela. (p. 30)

With meekness. Gosh darling. Disene is extremely handsome, my friend, he is only toothless.

She is a very determined person and tries her utmost to get Thakane to forget about Petlane. She tells her so convincingly:

... Ha ho thata hore o mo lahle ha Petlane a fihla, tweba di nne di nyanyake bo kgotsi ha katse e le siyo. (p. 31)

It is not difficult for you to sever connections with him when Petlane arrives, when the cat's away the mice will play, my friend.

Because she desires Petlane for herself she co-operates with Disene and Teleko in the abduction of Thakane. She cunningly realizes that if only she can help get Thakane out of the way, it will be so much easier for her to win Petlane when he returns. She is determined to catch Petlane's attention by passing his home several times a day so that he can see how beautiful she is now that she is a grown-up. She is elated when Petlane asks her to marry him, an act which she sees as a reward for all her scheming done for Disene while Petlane was away and she, the deceitful wolf in sheep's clothing finds happiness in Petlane.

It is ironical that Petlane, an honest and good-natured character should eventually marry Sisinyana - a character who herself has a streak of deceit and disrespect in her. (Cf. the disrespectful way she speaks to her mother and how she deceives her mother about desiring to go to church on pp. 42-44).

Sisinyana is perhaps Moilola's best attempt at character sketching. Petlane is the picture of virtue while in Sisinyana we find one who has a mean streak but not to the same extent as Disene. It could possibly be that she had seen through Thakane and had wished to save Petlane from it. (Cf. her words to Petlane on p. 108.)

*Ha o mpa wa re Disene a tla a o thusa. Nna ke bona a o
etseditse thuso e kgolo ka sebele. O ne o tla tjha
mashaleng a mollo oo o sa o besang o sale o le kae?*

*Why don't you say Disene is the one who helped you.
Personally I feel he has done you a great favour indeed.
You would burn in a coal fire which you did not kindle
and then where would you be?*

Sisinyana therefore appears to be a more balanced character than Petlane.

Sisinyana is the catalyst in the drama. She has to convince Thakane about 'love' matters which will eventually benefit herself. In all her actions relating to Thakane or to her own

mother, she is dishonest and is a snake in the grass. On the Sunday that she intends visiting Thakane, she tells her mother that she is going to church - which is a blatant lie. Without the influence of Sisinyana, Thakane would never have married Disene.

2.5.6 Teleko

Teleko is truly an utter fool whose senses function only when he has smoked dagga. He is an interesting character when intoxicated. When, in this condition, he extemporizes praise-poems suitable to the occasion. The praise-poem on page 21 is an excellent example of his poetic ability.

*Thokwana tlhakwana ya tekwane,
Talane, se hlasimolla ditshae-tshae, ...*

*The brownish seed of dagga
The green leaf that titillates foolish people ...*

He is very bold and becomes talkative when tipsy.

*... Ke Teleko ha ke Mmateleko, hape ha ke motho ke
ntho esele; nyooko; selala feela tjena. (p. 27)*

*I am Teleko not the mother of Teleko, moreover I am
not an ordinary person, but altogether a different
person, to be feared as a hero of heroes.*

Though he is a fool, he is a clever one at that who exaggerates his foolishness in order to achieve his goal.

*Mme o ntjo tjeba ho ... re nna ke ya
Somtaheng kamehla ena ker ... keng. (p. 43)*

*Mother knows th ... at I always go to ch ... urch
... every Sunday.*

Teleko's function is to back up Disene not only in what he says but what he does as well and, if it were not for Teleko's help, Disene would not have married Thakane.

He is a good actor - pretends to talk in a slurred fashion when his mother is around (p. 43) but no sooner has she gone then he speaks quite normally (p. 44).

He appears to be a rather apathetic creature showing no sympathy for Petlane's feelings about Thakane when the latter is being abducted and she shouts for help, Teleko is the one who points out Thakane's deceit to her and quite aptly remarks:

*Molaedi ha a na lonya, ke rato la hao leo. O jewa
ke ke a rata ngwaneso. (p. 61)*

*A messenger has no mercy, that is your love. You
have brought it upon yourself.*

2.5.7 Molakolako

Molakolako is one of the main instigators, who influences the other mine workers to find ways and means of plotting against Petlane. He pretends to be Petlane's friend, yet all he says is hypocritical.

*... ke ikutlwa ke le motlotlo ka wena moshana weso
Petlane, leha o se o sa re boelle hore o se o le matwetwe.
... ha motho a fuwe o, fuwe. ... Le reng banna, na le
re o teng ya phalang Petlane komponeng ye? (p. 88)*

*... I am proud of you my boy, Petlane, although you
don't tell us that you have been promoted to a superior
position. ... when a person is gifted he is gifted. ...
What do you say gentlemen, can you say there is anybody
better than Petlane in this compound?*

After saying these things to Petlane he is the one to organise the deceitful deed and says to Mohahlala:

Hee! Mohahlaula bitsa phoyisa ke eo a feta, o mmoelle ho sa le ngwese a etsa kapele a tlise dintho tsane kamoreng ya mpara ena. (p. 92)

Hey! Mohahlaula there is the policeman passing, call him, tell him the coast is clear, he must hurry and bring those things into this stupid fool's room.

2.5.8 Mohahlaula

This man really has an opinion of himself and looks down on his colleagues, especially newcomers.

Suthelang mohahlaula o fete banna! Manyewane a boelle morao jwale. ... (p. 37)

Give way for mohahlaula to pass gentlemen! Newcomers must stand back now. ...

He regards his colleagues as fools and talks harshly and abruptly to them.

Ha ke a tla o mamella mona. Tsa hao di kae ditsebe? Ke nna ke itseng o tle Makgoweng o apere ditsebe? (p. 38)

I am not here to listen for you. Where are your ears? Did I say you must come to work amongst Europeans being deaf?

He is jealous of Petlane and openly displays his feelings towards Petlane.

... Empa nna ha a ntsebe, ke Mohahlaula ke tla mo ntsha bokaakonyana bono ... (p. 81)

... But he doesn't know me, I am Mohahlaula, I shall drive out that pomposity. ...

This character is there to sow hatred. He influences the other mine workers who all agree to undermine Petlane.

2.5.9 Thabo

Thabo is a silly, disobedient boy who takes no heed of instructions from his elders. He is stubborn and has no respect for elders. He is extremely disrespectful towards Disene.

*O ne o re ke reng? Kapa o re ke re ntate ho wena nna?
O ka ba le ngwana ya kalo ka nna tjee? Ntate nna ha a
disene nke ke o bolelle. (p. 63)*

*What did you expect me to say? Or do you want me to
call you father? Can you have a child my age? My
father is not toothless, I must tell you.*

He shows his insolence when he says:

*Nna ha ke kgalemelwe ke ntho e ntsho-ntsho ena. Setlère
se kang yena tjee? (p. 106)*

*I cannot be reprimanded by this pitch black thing. A
fool like him?*

Thabo's function is to help cause friction between Disene and Thakane.

2.5.10 Sellwane

Sellwane is a humble character. She takes instructions from her elders and never argues. She is the direct opposite of Thabo. She is a character who doesn't meddle in others' affairs and minds her own business. Her only function is that of being a messenger (p. 24).

2.5.11 Tebello

She is a minor character who keeps a watchful eye on happenings and knows top secrets. She is a good example of one who sends out feelers to show that *despite precautions, secrets become known* and this is her main function in the drama.

O reng Teleko? Ako bue hantle re ke re utlwe. (p. 52)

What do you say Teleko? Talk sense let's hear.

2.5.12 The Bakgotso

They are the peacemakers in the play. They are patient enough to listen to both parties concerned. They are clever enough to solve Disene's and Thakane's problem (or so they think) and come to an amicable conclusion. The troublemakers are strongly reprimanded.

As parents they give good advice. They are good judges of the situation and don't take sides.

RATHAKANE: ... Wena mosadi o mamele monna wa hao, o tlohele ho iketsa nakana tsa podi. Wena monna o tlohele ho nwa majwala, ... (p. 70)

RATHAKANE: ... You as a woman must listen to your husband and stop arguing. You as a man must stop drinking liquor, ...

RADISENE: Le nna ke tiisa mantswe a builweng ke ntata lona bana ba ka. Ahisanang ka kgotso le hlomphane. ... Re se hlole re utlwa ntho ekang ena hape. (p. 70)

RADISENE: I also corroborate the words spoken by your father, my children. Stay in peace and respect one another. We do not want to hear about such matters again.

From the above it is quite evident that the bakgotsi have been absolutely impartial about the whole unpleasant affair.

2.6 Analysis of characters in Molomo ...

In Molomo ..., the dramatist has chosen names for his characters which appear to suit their personalities. The giving of such apt names to his characters is a technique used by Moilola to help bring his characters to life. Thuntshane is derived from the word *-thuntsha* (to cause trouble). He actually causes a great deal of trouble between his family and Motshedisi's because of their different cultural backgrounds.

Motshedisi is one who *consoles parents' souls* but it appears that she doesn't live up to her name at all in the drama.

It could be that the playwright intended to present her as one who *consoles* or appeases the ancestral spirits by obeying their wish despite bitter opposition from her parents and by so doing strikes a compromise between modernism (for which she stands) and traditionalism.

Matsetsela is *an expert* and as a witchdoctor he is one.

Lekgwaba is *a crow* and the minister in the drama probably looks like a black crow with his white dog-collar resembling the white ring around the crow's neck. This name probably does not quite suit his personality but gives one a description of his outward appearance.

Makgobotlwane is *one who is very abrupt* and this attribute comes to the fore throughout the drama.

Moeletsi is the *one who gives advice* and whether it is good or bad advice, he gives it. Throughout the drama he appears to very disparaging about anything traditional.

Mmantete, is a minor character in the drama but it is a name given to a fattish woman. The characters will be discussed in this order.

2.6.1 Thuntshane

Thuntshane is an extremely self-confident head-strong, bold fellow. He is backed up by his worldly possessions inherited as a result of his father's being well to do. He is a man who cares very little for educational achievements for himself despite his illiteracy and absolute rawness. He despises the modernists who look down upon traditionalism as a whole and upon him in particular.

Ba ntjhebela maotong a dikgoho! Ya itseng motho wa maemo a ka a ke ke a nyala nese (mooki) ke mang? Ba ipolella lehahla hoba ke a mo rata ngwanana eno.

(p. 9)

They look down upon me! Who said a person of my status cannot marry a nurse? They are wasting their breath, because I love that girl.

He is in love with Motshedisi and this fact sets the conflict in the play in action because traditionally the traditionalists and modernists have different philosophies of life and Thuntshane realizes that humanly speaking it will be impossible for him to be accepted by Motshedisi's family.

He cannot understand Moeletsi's preoccupation with school education and regards traditional initiation school education as sufficient. This he states quite emphatically to Moeletsi.

Hono hase lebaka pelo e ja serati, kgaohana le ho nna o mpotsa hore nna ke tswa ho sefe sekolo, ke ile ka rupelwa le nna monna sekolong sa thabeng, ke tswa mophatong, moo ke ileng ka suuwa teng.

(p. 22)

That does not matter love is blind, leave off asking me from which school I come, man I was also taught in the initiation school, I come from the initiation school where I was educated.

He is rather ostentatious about his father's and his own wealth and wishes to impress Moeletsi with it.

... hoba ntate ke monna wa banna, heso ho hatwa boloko. O tsebe ha o mpona ke le tjena ke se ke ntse ke kganna, leruo la ntate ke la ntate, la ka ke la ka, haeba o motlotlo ka lefa la thuto leo a le filweng, re a tshwana hoba le nna ke motlotlo ka leruo leo e leng lefa la ka.
(p. 22)

... because my father is a strong man, he possesses cattle at home. You must know as you see me, I have my own possessions too, my father's riches belong to my father, mine are mine, if she is proud because education was given to her, we are the same because I am also proud of my riches which are my own inheritance.

He is very sensitive about his illiteracy and becomes angry if people stress the advantages of education. The fact that Moeletsi warns him not to marry Motshedisi for fear that their marriage will be a very unhappy one infuriates him especially when Moeletsi refers to him being uneducated as a donkey:

O nketsa tonki, ho fihla jwale moo re tla fapana hampe le wena haeba o sa hlokomele mantswe a hao. Ke bona eka ha o na kelello, haeba ha o tsebe hore bofutsana bo jesa kobo maaparo, hoba meferefere e mengata malapeng e bakwa ke bona bofutsana.
(p. 23)

Are you calling me a donkey, it has reached the stage where we will be at loggerheads, if you don't count your p's and q's. Evidently you have no sense, if you are not aware that poverty is a disgrace and breaks down life, because many squabbles in the home are specifically caused through poverty.

To Thuntshane, tradition comes first and foremost.

... ha e le ngwana Mosotho o tshwanetse ho utlwisisa nnete ya tsamaiso ya meetlo ya Sesotho. . . . (p. 9)

... if she is a Mosotho child she must understand the truth in the administration of Sotho custom.

Throughout the drama he remains determined to marry Moshedisi and nothing that people say deter him from reaching his goal. Because the witchdoctor has contacted the ancestral spirits on his behalf and has ascertained that they are in favour of his marriage to Motshedisi, the educated nurse, he confidently awaits their intervention on his behalf.

He is not to be regarded as a mere pawn in their hands however, since he had already announced his determination to marry her even before he had received their confirmation.

He is a man who respects his elders and takes advice from them.

Thuntshane's character reveals some measure of development. Cf. for instance how despite his staunch traditionalism to succumb to Motshedisi's wish to have a wedding reception in western style and even defends her against his parents when they query his attitude (pp. 43, 44).

Because he is a stranger to the modernists' way of life and has a different philosophy of life, he takes exception to the way one of the guests at the wedding dances with his wife. He goes up to him and says:

He wena leqai towe, mosadi ke wa ka enwa, ke ikana ka Bakwena ba ntswetse ke tla o bolaya . . . (p. 47)

Hey, you uncircumcised bloke, this is my wife, I can assure with the Bakwena who begot me, I will kill you . . .

Though people look down on him because he is not educated, he nevertheless holds his head high because he upholds the Sotho

tradition; he sends his father and the witchdoctor to ask for Motshedisi's hand in marriage and opts for a traditional Sotho marriage. As the protagonist in the drama he achieves his goal to marry the educated nurse, Motshedisi.

2.6.2 Motshedisi

Motshedisi seems to lack foresight despite her educational qualifications. She is blind to the realities of life and is attracted by riches more than anything else. She is openly accused of this vice by the evangelist and, whilst looking at him superciliously, she says:

... ha e se feela o rata ho hlohlelletsa moya o mobe ho batswadi ba ka, ka ho honohela le ho ba le pelo e mona ya ho bona hore ke tla kena hara motlotlo ao o se nang ona. (p. 28)

... lest you just want to instigate a bad spirit to my parents, of being jealous and envious in your heart when seeing that I will be amidst riches which you don't have.

Her father, the Reverend Lekgwaba, agrees with the evangelist and angrily reprimands her about her intended marriage to Thuntshane.

O buang ngwananyana towe ka matlotlo! O ntja e bitswang ka lesapo? Ke a o hlapanyetsa ke se hlole ke utlwa taba ena ya lona le ka lehlanya. O tswe molekong ono wa mohedene, o a nkutlwa? (pp. 28, 29)

What are you talking about riches? Are you a dog which is easily attracted by a bone? On my honour I am telling you I don't want to hear of your affair again with a lunatic. Get away from that heathen's temptation, do you hear me?

She is pig-headed and takes no heed of advice given to her by her parents or the evangelist and vows that she will rather commit suicide if she is not allowed to marry Thuntshane. She

threatens her parents knowing that by continuing this line of conduct, she is bound to get her own ... and compel them to consent to her marriage.

... *ho seng jwalo nka mpa ka ipolaya. Hi! hi! hi!*
hi! (O a lla.)

... *Ruri ke a tiya le tla ntlhoka lefatshen la ba phelang, haeba, le tla ya ka mora dipuo tsa fuduwane enwa.* (p. 37)

... *otherwise I would rather commit suicide. Hi! hi!*
hi! hi! (She cries.)

... *Honestly, I am telling you, you will not find me in the world of living souls, if you are going to listen to the talk of this damn instigator.*

She eventually succumbs to traditionalism - the conflict which takes place in her at the wedding ceremony.

2.6.3 Matsetsela

Matsetsela is a witchdoctor who is a specialist in witchcraft. He firmly believes in what the ancestors have to say to him through his divining bones. His ability to read what the bones have to say as well as the power of his medicines in performing wonders and miracles is illustrated by his correctly interpreting the stance of the bones. He re-assures the people about his capabilities:

Empa eseng ho nna pepeduma ya makgerenkwa. Ho nna mona ba tla bina rashwelella, hoba ena taba ke ya badimo, etswe monga taba ena o sa na phatswe ka lesenene boseeng. ... tlharenyana tsa bona tsa meleko di tla phopha. (p. 17)

But not to me an expert specialist. With me here they will fail hopelessly, because this matter comes from the ancestors and the owner of this affair has been injected with luck at childbirth. ... their little medicines of temptations will not work.

As mouthpiece of the ancestors he assures Thuntshane's parents that the ancestors are going to assist Thuntshane in achieving his goal and reprimands those who stand idly talking and prevent him from doing his work.

*Hoja o kile wa mamela hore ke itse masapo a tse shweleng
a itseng, wa lesa ho ithaburanya. Hase nna ya buang,
ho hua molomo wa badimo ... (p. 19)*

*You could have listened to what I said is being said by
the bones of the dead and stop yapping. I am not the
one who speaks, the mouthpiece of the ancestors speaks.*

He strengthens the people and their villages and even has the ability to chase evil spirits away. He exorcises the evil spirit which has caused Thuntshane to faint.

*Eke! ke tsa ka tseo. (O a di phura.) Phua! phuella!
Phuella baloi ba phephethehe. Phuella ba pepetlolotsehe;
ba pheremetse ba mathe la Ntshwekge ... (p. 13)*

*That's it! those are mine. (He chews them.) Phua!
He blows saliva! Let the wizards run away as he spits.
Spit, let them flee in great numbers, they must go helter
skelter and run as fast as they can.*

Matsetsela plays a major role in the conflict and complication of the plot. The fact that he points out to the modernists that they reject traditionalism yet cling to customs which are barbaric in the eyes of the traditionalist (p. 48). He, though a traditionalist himself, goes against a fellow traditionalist Thuntshane and commands him to leave off beating his wife Motshedisi because the forefathers have already given her into his hands.

In scene ix he cures Motshedisi of her dominating personality and from that moment on she takes orders from her husband as head of the home according to traditional Sotho custom.

2.6.4 Lekgwaba

Moruti Lekgwaba is a minister of religion who should respect other people's feelings. He has no feeling for his daughter or Thuntshane when he says:

*... Keng seo le neng le ka se buisana le leqaba
le letsoku ka mora ditsebe leo. Le reng na ho
buisanwa ka ditaba tsa masawananyana a lerato?
Na o nka hantle tjee Motshedisi? O ne o hopola
hore ke ne ke o rutelang, haeba o sa tlo tseba ho
kgetholla pere ho tonki? (p.28)*

*... What is it that you can speak to that stupid,
illiterate fool. What do you say about talking of
silly love affairs? Are you really normal Motshedisi?
Why do you think I educated you, will you not be able
to differentiate between a horse and a donkey?*

He is an extremely strict man who at all costs tries to guide his daughter in the right direction, but finds her threats so demanding that they absolutely shock him and cause him to lose his temper and say things that he does not really mean, like:

Ngwananyana enwa ke tla mmolaya ka sebele. (p. 29)

Honestly, I will kill this little girl.

He adopts a relentless attitude toward the illiterate traditionalists. When Makgobotlwane and Matsetsela ask him for his daughter's hand in marriage, he says:

*Moradi wa ka? Na le bua le imametse hantle tjee.
Kgele! ke mehlolo ya eng? Haeba le tlile ka taba
tse jwalo, tswang ha ka mona pele ke fapana le lona.
(p. 36)*

*My daughter? Are you really conscious of what you
are saying? Gosh! What are these miracles? If you
are here on such an errand, get out of my place before
I quarrel with you.*

His misinterpretation of the traditionalists' form of greeting

MAKGOBOTLWANE: *Kgwaba la methati le ba o potileng.
Re boka dikgomo morena* (p. 34)

MAKGOBOTLWANE: *Crow of the precipices and those around
you. We greet you chief.*

and the calabash of water

MATSETSELA: *... re tlile ho tla kopa mohope wa metsi.*
(p. 35)

MATSETSELA: *... we have come to ask for a bride.*

shows that he has no understanding of these people and what they stand for.

At first he is adamant and will not allow his daughter to marry Thuntshane, but her threat to commit suicide makes him change his mind, and he has the courage to admit that he has been defeated.

*Tjhe, ke hlotswe ruri haeba ke moo ngwanaka yena ya
mpuelang mantswe a bohloko hakana. Ho hlolwa ha monna
hase ho mela dinaka. Ke tshaba lefu la hae. Lefu le
sehloho la ho iphenetha.* (p. 37)

*No, I give up if it is my child who talks such painful
words to me. I am thoroughly beaten and have no other
alternative. I fear her death. A cruel death by com-
mitting suicide.*

He is a man of principles and he is humiliated when his daughter does not undergo a marriage ceremony in church.

But, to prove his strictness, he is able to face matters at their worst. He is ready for a stand-up fight when the occasion is fitting as at the end of the play.

*Ekaba le a na. Emang hantle Moeletsi le Mmamoruti.
Nka! (O a lwana e se e le moferefere.) Ho ka mpa
ha hlahlwa, ha ya moo ho yang teng. (p. 50)*

*That will be the day. Take your stand Moeletsi and
Mmamoruti. Beware! (He is fighting and there is a
squabble.) We would rather desert and let everything
go to the dogs.*

2.6.5 Makgobotlwane

He is sketched as an impulsive, suspicious person and demands that Matsetsela identify himself when he hears the witchdoctor cough in the hut while treating Thuntshane and suspects him of being alone with his wife. Like his son he appears to be determined not to stop before he gets what he wants. These character traits are illustrated when he says to Matsetsela:

*... Hee! O mang wena monna bua kapele molamu ona
ke tloha ke o siya hodima hlooho ya hao o bo lebisa
maoto hodimo hona jwale. (p. 15)*

*... Hey! Who are you man, talk quickly I will soon
hit you on the head with this stick that your feet should
face upwards just now.*

When Matsetsela tries to calm him down he insists on learning who he is.

He shows genuine concern for his son's physical welfare (p. 15), is adamant that his son follow the customary fashion in seeking a wife (p. 17), is very distressed and annoyed that his son has "decided by himself" (p. 18).

Makgobotlwane is a very stubborn man. He is traditionally minded and is not easily convinced, unless reasons are based on and given in accordance with his customs and traditions. He is also opposed to his son, Thuntshane, marrying a girl from a

family which has become so westernised that tradition plays no part whatsoever in their lives.

*Nna Makgobotlwane ke nyallane le maqai a kang ao!
Ka bakwena ba ntswetse e ka ba le a na. Batho ba
sa itsebeng le hore na ke bakae? O ka re motho ke
Mosotho ha a sa hlole a tseba le seboko sa hae?
Tjhe! tjhe! tjhe! tjhe! le ho leka, o se o
tlohile ka leoto lesele.* (p. 18)

*Should I, Makgobotlwane, negotiate a marriage with
such uncircumcised people! In the name of Bakwena who
gave birth to me I will never do it. People who do
not even know their lineage. Can you say a person is
a Mosotho who does not even know his tradition? No!
no! no! no! Not at all, you have already started
on the wrong foot.*

He accuses his son of insanity (p. 19). So distressed is he when he hears that it is the forefathers' wish that his son should marry Motshedisi that despite his faith in traditionalism he cannot reconcile himself to the idea that his son is to marry a modernist.

He despises whoever is detribalized and hates anything modern.

*Le hlola le ntse le re re kwalehile banna, batho bana
ha ba tsebe ditsamaiso le meetlo ya bona ...* (p. 40)

*You always say we are stupid, gentlemen, these people do
not know their own traditions and customs.*

Even though the medicine man is regarded as the mouthpiece of the ancestors, Makgobotlwane's staunch traditionalism revolts at the idea once again at the thought of this son's union to a modernist. He even doubts Matsetsela's authenticity as medicine man.

Ke mpa ke tsietswa ke taba ya hore wena Matsetsela o re ke molomo wa badimo, ha e le nna majakanenyana a kang ano a ikentseng bokgowanatshwana ke utlwa ke a nyonya ka moya wa ka kaofela. (p. 30)

I am merely baffled by this that you, Matsetsela, say it is the mouthpiece of the ancestors, with me, Christians such as those who play White, I feel I detest them with all my soul.

He openly detests his son's future in-laws and even goes so far as to reproach the ancestors for their decision.

Ao, badimo ba nkgola ka sebele, ka maqai a kang boLekgwaba, a seng a sa re letho ka mekgwa le meetlo ya rona Basotho. Ekaba ke taba eo ke tla e etsa jwang? (p. 31)

Gosh, the ancestors have really constrained me with uncircumcised people like Lekgwaba and company who have nothing to do with our Basotho traditions and customs. What am I going to do with such a matter?

Immediately after this reproach, however, his traditional background gets the better of him and he requests Matsetsela to crave the ancestors' pardon on his behalf (p. 31) at the same time accepting his fate. When he and Matsetsela go to negotiate with his son's future in-laws, Makgobotlwane's disgust at their strange habits again flares up (eg. their ignorance of his language and the fact that they drink tea instead of beer (p.34)).

His staunch traditionalism is also illustrated by his adamancy that his son's future in-laws anoint Matsetsela (the go-between in the marriage arrangements) according to custom as a sign that they accept their offer (p. 38).

Makgobotlwane has a strong faith in the medicines of the witch-doctor and he gets Matsetsela to strengthen his village so that

no harm may come to them when their son marries the educated nurse. Although he is at first against the marriage, he eventually accepts it as the wish of the ancestors and gives his consent. He gets his way in the end when the couple are married according to Basotho custom where ox-bile is poured on their heads and plenty of beer is drunk - part of the traditional marriage custom. When he becomes very angry, he controls his language and is not one to resort to vulgarity. He is constantly at loggerheads with Lekgwaba whom he despises right to the very end (p. 50).

2.6.6 Moeletsi

Moeletsi is a good evangelist. As an evangelist he is to the point regarding religious, spiritual, and other matters. He has no hesitation in telling Thuntshane what is right or wrong and is convinced that if Thuntshane and Motshedisi were to marry it would be a disaster. Regarding education Moeletsi says:

Na monna ha o bone hore o a iphoqa. Hleka ha o nepe hantle hore Motshedisi ke e nngwe ya dinese tse kgolo sepetleleng see. Ha o tshabe hore a ka tloha a nna a o seba kapa a o buela tjhomi ebe moo o phoqehang o sa tsebe Senyesemane tjee? Ha motho wa lona a sa tsebe le A moo e shebileng teng. O tswa sekolong sefe wena? (p. 22)

Man, don't you see that you are fooling yourself. By the way are you not aware that Motshedisi is one of the great nurses in this hospital. Are you not afraid of her scandalising you or speaking English to you and you feeling ashamed by not knowing English? You don't even know how to write an A. What school do you come from?

He is outspoken in his criticism when it comes to any form of compromising between traditionalism and modernism as revealed by the following remark to Thuntshane:

Ke mohau hobane ke ne ke mpa ke o eletsa, ho mo nyala o ka nna wa mo nyala, empa o hlokomele hore ho thata ho pana tonki le pere, di ka nna tsa hula empa ka thata.

(p. 23)

It is a pity because I was merely advising you, if you marry her you can marry her, but you must be careful as it is difficult to inspan a donkey and a horse, they will pull, but under difficult circumstances.

This callous remark clearly reveals his contempt for traditionalism and his view that the two cultural parties are irreconcilable. His callousness might possibly be attributable to jealousy caused by his own feelings toward Motshedisi though he denies any such attraction.

O buang na ntja mme. Ha o bona nka o besa wa tuka ke sa besa makabelane. Hona moruti a ka nkuka ke le motho ya jwang.

(p. 20)

What are you saying my friend. Do you think I can ever do such a thing unless I am a fool. What type of person will the minister regard me to be.

In front of Motshedisi he tells her parents that she and Thuntshane will not suit each other. His brazen facedness and audacity become evident when he, in Motshedisi's presence expresses the opinion to her parents that Motshedisi and Thuntshane are unsuited. His jealousy causes him to be disparaging and almost obnoxious at times:

Ka nnete ke mohau hobane ke bona enwa moradi wa lona a wetse. Bomora Makgobotlwane ba maqaba e se ntse e le batho ba le kang ho ikgothla ka yena, mme le yena o se a ntse a etsa ditshepisonyana tse fahlilweng le bona, ha ke re ke a mo eletsa o a mpekoletsa o nqhalla matsoho.

(p. 27)

Honestly, it is a pity because I find your daughter being lost. Fools like the sons of Makgobotlwane and company are people who have tried to propose to her and she has made promises to them and when I try to advise her she ignores and throws her hands up at me.

He is very frank and reprimands Makgobotlwane and Matsetsela for using an archaic form of greeting which translated literally could in all fairness be regarded as disparaging language.

Le re moruti ke lekgwaba la methati? (p. 34)

You say the minister is a crow of the precipices?

He is relentless and repeatedly tries his utmost to influence Motshedisi's parents not to consent to her intended marriage by saying:

Ruri mme e ke ke ya eba bohlae ho ya kamoo ebang ba se ba dumellane kateng, re tshwanetse ho thibela Motshedisi ho wela molekong o kang ona. (p. 36)

Honestly mother, it will not be wise to act according to their agreement, we must stop Motshedisi from falling into such a temptation.

and continues unwaveringly by adding:

Ke bona eka o mpa a re tshosa, empa haeba o bua a tiile ke mo utlwela bohloko, hoba ke bona eka tsena ke dinyane diholo di sa tla. (p. 37)

I think she is frightening us, but if she is really serious, I pity her, because it would appear that these are small beginnings, greater things lie ahead.

Because the evangelist looks down on the Makgobotlwane family as uneducated folk he takes no notice of their riches. He scorns tradition and any benefits attached to it. He seems to take malicious pleasure in deriding them.

2.6.7 Mmantete

Mmantete is an example of a typical Mosotho woman who clings cohesively to her customs and traditions. She knows her husband's word to be final and abides by his decisions. She believes wholeheartedly in the witchdoctor's medicine. She also believes that the witchdoctor has supernatural powers.

E, empa ntata Thuntshane, badimo ba se ba mo supisitse ho ya kamoo ke utlwang ngaka Matsetsela a bua kateng mme nna ke nka hore tshupo ya badimo ka mehla e hahelwa lesaka.

(p. 17)

Yes, but father of Thuntshane, the ancestors have already shown him according to what I hear from doctor Matsetsela and I take it that the ancestors' decision should be adhered to.

Whatever she does should comply with their customs and traditions and she is proud of her convictions and clearly states:

Tjhe mme, le mpa le bua, ke Sesotho, re Basotho, le wena o Mosotho, re phethisa kamoo e leng moetlo le tlholeho ya rona kateng ya setso, ...

(p. 42)

No mother, you are merely talking, that is Sesotho, we are Basotho, you are even a Mosotho, we are complying with tradition and culture as it was originally, ...

She portrays the traditional Mosotho wife in the drama and her function is to show how important tradition is to a traditionalist in society.

2.6.8 Mmamoruti

Mmamoruti is a Christian modernist. She would like her daughter to listen to her father and take his advice humbly and respectfully.

... *O mamele ntatao ngwanaka, o se ke wa ba wa
kgahlwa ke none e hlotsa.* (p. 29)

... *You must listen to your father my child, you
must not be attracted and deceived.*

Her function in the drama is to show that modern Basotho women are ignorant regarding Sotho customs. She does not even understand a simple traditional Sotho greeting and remarks:

Ke tumediso e jwang yona eo? (p. 34)

What type of greeting is that?

She is easily impressed by worldly possessions and this is also a reason why she succumbs to the wishes of the traditionalists.

FOOTNOTES

1. Millett, F.B. and Bentley, G.E., The art of the drama, p. 201.
2. Brooks, C. and Heilman, R.B., Understanding Drama, p. 28.
3. Roby, R.C. and Ulanov, B., Introduction to drama, p. xii.
4. Millett, F.B. and Bentley, G.E., op. cit., pp. 208, 209.
5. Guerin, W.L. et. al., A handbook of critical approaches to literature, p. 83.
6. Guma, S.M., The form, content and technique of traditional literature in Southern Sotho, p. 159.
7. Ibid., pp. 165, 166, 169.
8. Granville-Barker, H., On dramatic method, p. 31.
9. Ibid., p. 34.
10. Millett, F.B. and Bentley, G.E., op. cit., p. 213.
11. Esslin, M., An anatomy of drama, p. 34.
12. Ibid., p. 36.
13. Ibid., p. 39.
14. Brooks, C. and Heilman, R.B., op. cit., p. 11.
15. Millett, F.B. and Bentley, G.E., op. cit., pp. 215, 216.
16. Ntsukunyane, T.V., The interpretative value of the cultural factor applied to the Sesotho novel, p. 18, in Communiqué, December, 80.

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3. DIALOGUE

"All literature is made up of words, but plays are made up of spoken words."¹

3.1 The functions of dialogue

"Critics are agreed that dialogue is a very important component of the play. All dialogue is inherently dramatic, since dialogue presupposes some kind of encounter between two or more persons. But dramatic dialogue has special obligations, strengths and limitations. The peculiar nature of dramatic dialogue follows of necessity from the functions it must fulfil, and these are set by the nature of the drama itself."²

"The language of a play has certain basic functions:

1. it is principally through what is said by the characters that the playwright is able to propel the action of his play;
2. the lines in a play characterize the persons who speak them; and
3. the kind of language employed largely determines the general tone of a dramatic work. Thus, the language of a play is effective only when it contributes to the story continuity, when it is appropriate to the characters, and when it conveys the dramatic view of life ... that the dramatist wishes to reflect."³

3.1.1 Utilitarian function

"Dramatic dialogue has its utilitarian functions: to further the plot, to reveal the characters' thoughts, emotions, and their essential natures, and to describe setting. ... Dialogue, in the main, is controlled by the function of the particular scene

of which it is a part; it advances the plot one or more stages in its progress, or sheds a further bit of illumination on the nature and motives of the major figures. ... "4

These utilitarian functions are clearly seen in both Moiloa's dramas. To further the plot in Jaa ..., there are inter alia the following extremely apt examples. In Act I, scene iii, Disene's soliloquy tells the audience of his intentions and in this way furthers the plot. It also illuminates his selfish and treacherous nature, thus telling us more about his character.

Ekaba ngwanana eo Thakane ha a le motle hakaale, o ne a hlile a bonang hlahlaneng e kang Petlane tjee banna? Haeba ke nnete ba a ratana, o a ikana supang le nna ke tla kena. Ke se ke bile ke ntse ke bona tsela eo ke tla mo kgwaphela ka yona. (p. 6)

I wonder what that girl Thakane who is so beautiful saw in an ugly person like Petlane, my word! If it is true that they are in love he swears honestly I will also be accepted. I already see the way in which I will get (trip) her.

This type of dialogue is scattered throughout the play and it would be quite impossible to quote here the many passages in the drama which exemplify the utilitarian functions of drama.

In Molomo ..., there are just as many apt passages which further the plot, but perhaps the most suitable to quote occurs when Motshedisi threatens to commit suicide if her parents do not agree to allow her to marry Thuntshane. Lekgwaba has to either give into his daughter's wish to marry Thuntshane or else she will commit suicide.

MOTSHEDISI: Ntate ruri le tla ntshwarela, hoba ke se ke qetile le eo mora wa bona, mme ha ke bone ho kwenehela taba ya rona pela lerato la rona, ho seng jwalo nka mpa ka ipolaya.

(p. 37)

MOTSHEDISI: Honestly father you will forgive me, because I have finalised matters with their son, and I see no way of changing matters regarding our love, otherwise I would rather commit suicide.

As far as the revelation of the characters' thoughts, emotions and their essential natures are concerned, the following examples should suffice to show how Moiloa has used dialogue to bring these characteristics of his characters to the notice of his audience. In *Jaa ...*, there are the following instances which are noteworthy, but again all instances cannot be quoted.

"Beware of friends" is the title of the drama and Disene is one friend of whom Petlane has to beware. Petlane, however, confides in him in good faith and, when Petlane leaves Disene does exactly the opposite to what he has promised Petlane to do. To the audience this does not come as a surprise as the title hinted at such a possibility. The following illustrates Petlane's faith in Disene, Disene's hypocrisy and Petlane's emotions - the fact that he is deeply in love with Thakane.

*PETLANE: ... o bone soothwana eo ya ka bo wamma,
mathaka a se ke a sala a mpota mehlala ka
morao, o ngolle ha o bona mafokotsane a ntse
a oka-okela a rata ho hahela teng.*

*DISENE: Ke tla nne ke behe leihlo weso ha ke hopole
hore ekare ke bona hore mathaka a tanasetsa
teng ka hloka ho o tsebisa. ... Nke ke ka
ba ka fanya weso, mmesa mohlwanyane ha a panye;
etswe ha ke motho ya yeng a rate ho ruta tshwene
mapalamo. (pp. 5, 6)*

*PETLANE: ... please look after that girlfriend of mine
well, my mother's child, beware that folks do
not undermine me, write to me when you see swallows
hovering and wanting to build there (when boys
come and woo her).*

DISENE: I will watch carefully, brother, I don't think I will let you down when I see folks trying to play near her, I will let you know. ... I will not make a mistake, brother one who watches neither slumbers nor sleeps, moreover I never want to teach one tricks. ...

Disene's two-facedness is further revealed when he and Teleko discuss Thakane in Act III, scene i.

DISENE: Kgelele! ... o re nka ba ka etsa jwalo eo ngwanabona Sisinyana a se a ikemiseditse ho re tlosetsa seboba, nna monna ha ke tshabe diyabanneng; ha ke tshabe ho tshwara mmamphele ka sekotlo. Haeba ke se ke bona hore e tla ba lehlanahlana la motimahlaha, Tebello weso ke a o hlapanyetsa ke tla bua hore ke kgaohe hlooho; ke pjhe mathe ka hanong; nthane e ome haeba ho ntumella, hoseng jwalo e tla be e se nna Disene mora Mmoroso. Hee! hee! nna ha ke tshabe moru o se na nkwe.

(p. 26)

DISENE: Gosh! do you think that I can do that when our sister Sisinyana is already prepared to bell the cat, I am not afraid of hardships man; I am not afraid of struggling. If I find that matters are turning against us, by Tebello, I can assure I will speak until the saliva dries in my mouth, until my throat is dry, if I find the opportunity, otherwise it would not be me Disene, son of Mmoroso. Hey! hey! I can never get cold feet.

In the sub-plot the dialogue used also reveals the characters' thoughts and emotions, as is portrayed in the following two examples. Petlane is very self-confident and certain that his team will win the dance competition. He says: (Act VI, scene ii):

Hao! Le sa tla nkutlwa bafana hona kajeno. Ke tla rethetha hore ntho e solle. Le re le methepa e tla be e le teng? Ka mme mmangwane mosadi wa Bakwena ho tla nkg'a ho sa bola, haeba re lebeletswe ho etsa oona (sic.) mohobelo wa heso wa Sesotho sa Basotho ba Lesotho.

(pp. 76, 77)

Gosh! You will hear me today boys. I will dance amazingly. You say ladies will also be there. By my aunt, woman of the Bakwena, it will be the day, if we are expected to do our Sotho traditional dance of the Basotho of Lesotho.

The following quotation is an example where the dialogue sheds further illumination on the jealousy of Petlane's enemies and their motives for acting the way they do.

SHUUSHU: ... Moshemane eno o ikgopolela haholo "too much" hona tshiung tsena, hoo a seng a re tadima jwaleka matlakala.

MOHAHLAULA: ... Ha o hlaha ka ena huku, ke Petlane! ha o potela ka lena lelapa, ke Petlane!

LEPOLESA: ... Haa! haa! O a tsheha. Tholang lona feela le re tu! Ke tla ya sunya matekwane kamoreng ya hae kapa phahlo e nngwe feela e kotsi eo rona mapolesa re tsebang hore e tshwarelwa batho bao e ka fumanwang ho bona komponeng ena. ... O tla tswa a qatile mohatla jwaleka ntja lepaku.

(pp. 86, 87)

SHUUSHU: ... That boy thinks too highly of himself "too much" these days, with the result that he is looking down on us like rubbish.

MOHAHLAULA: ... When you appear at this corner, it is Petlane! when you turn to this home, it is Petlane!

LEPOLESA: ... 'Haa! haa! He laughs. You keep absolutely quiet! I will go and hide dagga in his room, or anything else which is dangerous, and as police we know that it is illegal and people who possess it can be arrested in this compound. ... He will get out like a pointer dog with its tail between its legs.

The following passage from Molomo ..., illuminates Thuntshane's character. He knows his place in society, and though others may judge him to be illiterate by western standards, he is well-educated by traditional standards. This fact comes to light when he is questioned by his father about a girl he intends marrying and says:

(O a fehelwa.) Hu! hu! tjh ... tjhee! ena e ne e le takatso feela, ke ne ke eso ka ke be ke thetla mokotla, ke a tseba hore ke ngwana Mosotho ke lokela ho supiswa.
(p. 17)

(He sighs.) Hu! hu! n ... no! this was merely a wish, I had not even attempted to speak to her, I know that I am a Mosotho child, I must be shown.

All the other characters in Molomo ..., say something that illuminates their characters, and passages like this can be found in every scene of the play.

The following examples of dialogue to describe the setting in Moiloa's dramas are found in Jaa ..., in the following instances:

Act V, scene iv:

Le reng na, le se le rata ho nyala ka dikgoka? (p. 57)

What do you say, do you want to marry by force?

Jo! Ke a tshaba; ka nnete nka fetoha motho e mobe hampe.
(p. 58)

Oh Lord! I am afraid, honestly I can be regarded as a most unreliable, bad person.

Ha ho motho ya tla be a nyenyise taba eo. Lebitso la hao le ke ke la ba la hlaha tabeng ena, ho tla tseba rona feela, etswe mokotla ke wa rona, o tla jarwa ke rona. (p. 58)

Nobody will ever hint about such a thing. Your name will not be mentioned in connection with this matter, we will only know, moreover the case is ours, we shall bear the blame.

This argument continues on pages 60 and 61, when Disene confronts Thakane in Act V, scene v.

DISENE: Ke a bona o nketsa tsuonyana robala. Kgale ke di bona ha ke tlotswe ka seretse nna. Ke o nkela pele hona jwale, mohopolo ona wa hao haeba ke wa nnete ke batla hore o phethahale hona jwale, eseng kgale.

THAKANE: Owee! eseng jwalo hle moratuwa. Ekaba hampe haholo hore o ntshutshutlelle. (pp. 60, 61)

DISENE: I see you are playing the fool with me. I am experienced you cannot deceive me. I am going with you just now, if what you say is true I want to finalise this now, and not later.

THAKANE: Oh no please! not that way my darling. It would be very bad that you should force me.

3.1.2 Non-utilitarian function

"A non-utilitarian function of dramatic dialogue is that of interesting us in itself by its poetic elevation ... or by its wit or humor."⁵ Molloa is fond of this non-utilitarian function of dialogue as is seen in the following examples from Jaa ...

The many instances where he has used Fanagalo, has been done, for the sake of wit or humour to interest us in itself.

KAPOTEINE: *Petlane! sheshisa lo mashini; bamba lo winch manje wena!*

PETLANE: *Yini wena hlala buka lo sihlangu ka wena, shova lo stof! sheshisa! shayisa lo mashini! yini wena yenza siphukuphuku?*

...

Hayi khona mina dlala ka lo sikhathi, mina tshela lo makhulu baas. (pp. 39, 40)

KAPOTEINE: *Petlane! Drive that machine; you hold the winch now!*

PETLANE: *Why are you sitting admiring your shoes. Push the cocopan! Let it move! drive that machine! What are you doing you stupid fool.*

...

This time I will not play, I will tell the big boss.

The following passages containing English occur purely for the sake of interesting the audience in the dialogue itself by its humour.

"All right!" O a bona ha o fihla o botsa motho bophelo o re: "How do you suverngemise?" Ho hlo qale wena pele o tjho. Ha a o araba, o tla o araba le yena a o botsa. Jwale o be o mo araba ka ho re: "I am still existing under the calamities and the catastrophies of this terrestrial ball. I feel quite effervescent, everything is utilizing." O nto mo furalla o itjhebela kwana.

(p. 97)

"All right!" You see when you want to ask someone how he is you say: "How do you suverngemise?" You must start first by saying so. When he answers, he will reply and then ask you as well. Then you must answer him by saying: "I am still existing under the calamities and

catastrophies of this terrestrial ball. I feel quite effervescent, everything is utilizing." And then turn your back on him and look the other way.

Shuushu's English lesson to Petlane also interests us in itself by its humour.

O a bona ha o rata ho bua empa o sa tlo bua letho o no re: Ke tla bua Sekgowa jwale banna, haholo ha o bona ho nowa jwala ba Sekgowa, mme ke tla qala ka ho re: "In promulgating my estoric cogitations or articulating my superficial sentimentalities and amicable philosophical and psychological observations, I shall beware of my platitudinous ponderosity." Ha o fihla hona moo ba tla tsheha kapa ba o opele mahofi. Wena o hle o hlwenye ebe o re mmameleng banna: "This is a pulverising stimulant that titillates our promontoric nerves, the palatable beverage of immortality, the holy intoxicant madam petrification and stultification of thought to vulgar propensities and brazen mendacity of human mentality". Ha e telele haholo eo? E tla kena hloohong. (pp. 97, 98)

You see when you want to talk but knowing that you are going to say nothing you must always say: I am going to speak English now, gentlemen, especially when you see European liquor being consumed. I will begin by saying: "In promulgating my estoric cogitations or articulating my superficial sentimentalities and amicable philosophical and psychological observations, I shall beware of my platitudinous ponderosity." When you get there they will laugh and applaud you. You must be serious and then say, listen to me gentlemen: "This is a pulverising stimulant thattitillates our promontoric nerves, the palatable beverage of immortality, the holy intoxicant madam petrification and stultification of thought to vulgar propensities and brazen mendacity of human mentality." Is that one not too long? Will you master it?

"Dialogue of the non-utilitarian sort has its dangers, for, unless it retains our interest, unless it woos us into forgetting that the action is for the moment being neglected it becomes a disturbing and annoying intrusion," say Millett and Bentley.⁶ It might seem that the previous quotations are used by the dramatist purely for their own sake and are a disturbing and annoying intrusion. This is true to a certain extent since they do tend to hamper the development of action but one must bear in mind that such speech and behaviour is not at all uncommon amongst the Blacks - and should therefore hold their interest and woo them into forgetting that the action is for the moment being neglected. They should therefore not be judged too harshly. A few instances where his use of non-utilitarian dialogue does however become a disturbing and annoying intrusion are found in Jaa ..., on pages 9 and 10.

KWATA YA BORARO: ... *O re o mora mang, haeno ke kae?
Ana o itse o ya komponeng efe?*

PETLANE: *Monna haeka o tseba lebitso la ka tjee! O
ntsebella kae? Ha ho le jwalo etlaba le haeso
o a tseba. O batla a makala. Hona ho ya kang
hore o nepe lebitso la ka hakaale! O tsebella
kae hore ke Moramang? ...*

KWATA YA BOBEDI: *Ha o a mo utlwa mphato o re ho nna
ana ntatae ke mang? Ha o utlwe hore motho eo
ha a tlala, ke tsebella kae ntatae? O tadima
Petlane. O buang na monna jwale o re ntatao ke
mang? O ka ba mpotsa ntatao, ha o mo tsebe?
O teng motho ya sa tsebeng ntatae! (pp. 9, 10)*

KWATA YA BORARO: ... *What do you say whose son are
you (mora mang), where is your home? By the
way to which compound are you going?*

PETLANE: *Man, how is it that you know my name? From
where do you know me? If it be so then you
should know where I come from. He is quite
surprised. How is it that you know my name so
well? How do you know that I am Moramang? ...*

KWATA YA BOBEDI: 'Didn't you hear him my friend, he asks of me who is his father? Do you hear this person is mad, how do I know his father? He looks at Petlane. What are you talking about now, you say who is your father? Is there anybody who does not know his father?

The only disturbing bit of dialogue in Molomo ..., is where the witchdoctor praises the bones which he has thrown and then speaks at length about their positions. This dialogue probably interests the audience in itself (the dialogue) and is perhaps an annoying intrusion in the development of the plot. This dialogue, says J.G. Gildenhuys is 'milieu-beelding' as no doctor throws his praise bones without this type of poetic dialogue just as no medical doctor examines a patient without a stethoscope. The praise-poem about the bones and their positions to a Black is important dialogue. It depicts an aspect of his culture. Therefore, such a piece of poetry, even if not understood by the Blacks themselves, (because much witchdoctors' poetry is meant not to be understood,) is not altogether without function. It deepens the mystery of the craft performed and thus has a bearing on the audience (and the characters concerned) as the witchdoctor has to convince them of his capabilities.

... *Fiellafiella nkoko a tswale.* (A di pjatlanya a di ya ka mahlo.) *Mh!* (O a kgotsa.)

*Di wele lentswe la hlapadimane,
La hlapa dikwena. Di re kwena
di hlapa di nyolosa madiboho,
Tse nyenyane di hlapa di theosa.
Ke bodiba botala ha bo okamelwe,
Bo okamelwa ke kganyapa tse kgolo
Banna mekhonkhotho boMakgisa Thamaha,
Banna ba ho phatswa ka lesenene boseeng.
Ako di nke mohlankana (o di nehela mokudi)
O hlo di hlohohle, o ntoo di akgotsa hoba o etse fiella-
fiella. Tshwrr! (O tea serobele hoba mohlankanyana
a di lahle.) ... Ena ke Tshwene makgisa, e tsamaya*

le Phalafala e kgolo kgata dirite, mona di entse kgwiti maboya le tsela. Tsuka ho nkgile le lebe la Matsetsela, baloi ba ikgata mehlala. Ba ke ke ba o besa wa tuka.

(p. 16)

... *Reveal what is hidden. (And then he throws them down and looks at them with his eyes.) Mh! (He admires.)*

*They have fallen a word of washers,
Of washing crocodiles. They say crocodiles
They wash going up the drifts,
Small ones wash going down.
It is the green pool that cannot be looked at,
It can be looked at by great water snakes
Great men like Makgisa and company with Thamaha
Men who have been injected with lucky medicine.
Take them please young man (he gives them to the patient).
You must please shake them and then throw them up after
saying: "reveal what is hidden". Tshwrr! (He whistles
after the boy has thrown them down.) ... This is a
monkey full of hair, it goes along with a big bone treader
of shadows, here they have made a come back along the
road. Smell is experienced of Matsetsela the wizards are
treading on their tracks. They will fail in kindling it
to burn.*

The words have no direct significance, but indirectly they must have. Moiloa could have given reactions here, exclamations, etc. in which case the audience could have seen the influence the witchdoctor and his actions have on the characters. This would make the scene more true to life. According to custom, however, reactions are usually limited so as not to be bad mannered and hinder the witchdoctor.

3.2 Indirect dialogue

Knott⁷ maintains: ... "Whenever you get a chance to use live dialogue in your writing, take it. Never use indirect or

summary dialogue unless you have to, for dialogue means that people are conversing, interacting, and that's action - a possibility for conflict.

There are times, however, when indirect dialogue is acceptable. Usually, this opportunity arises when a character is relating to another person in the story something that has already been described." In Molomo ..., Moiloa uses this device of indirect dialogue in scene iii where Mmantete tells her husband why Thuntshane has fainted, an incident which has already taken place in the previous scene.

3.3 Dramatic dialogue

"Dramatic dialogue has two obvious ends, the telling of the story and the disclosure of character. But there is another not so obvious; it must be made to stimulate our imagination and emotion - and here, mainly, comes in the need for some artifice of form."⁸ This not so obvious end of dramatic dialogue that stimulates our imagination and emotion is found in Jaa ..., in Act VI, scene vii. Petlane is about to return home from the mines unaware of the fact that his erstwhile bosom friend, Disene, has betrayed him and ignobly abducted the girl to whom he had been engaged. He goes to the mine manager to greet him. Having done so he turns to Shuushu and remarks about Thakane:

PETLANE: *Morena! Kgomo tseo le manamane a tsona!
Ke ne ke se ke emetse ho tla o dumedisa morena,
ke a theoha kamoso. Morena a sale hantle.*

MENEJARA: *Wena sebenza muhle lapha komponi. Hamba
kahle. Mina vuya wena buya lapha komponi
futhi. Totsiens.*

PETLANE: *Kgotso! kgotso! Morena. O sheba ka ho Shuushu.
Monna moshana, ke utlwa eka nka fofa ha ke hopola
tshehlana eno ya heso. Ha feela nka mpa ka mmona.*

(p. 95)

PETLANE: *Sir! I greet you my lord! I was already waiting to come and greet you sir, I am leaving tomorrow. Remain well, my lord.*

MENEJARA: *You have worked well in this compound. Go well. I will be most obliged if you will return to this compound again.*

PETLANE: *Bye! bye! Sir. He looks at Shuushu. Man, my boy, I feel like flying when I think of my beautiful one, light in complexion. If only I could see her.*

This is a perfect example of dramatic irony which evokes a feeling of pity for him from the audience who is aware of the true state of affairs existing at his home while he is as yet blissfully unaware of it. His faithfulness and genuine love for the unfaithful Thakane and the unpleasant shock which awaits him on his arrival at home, evoke emotions of pity and sympathy for Petlane and reproach for Thakane especially when Petlane keeps quiet for a while like one meditating and then in anguish says to Shuushu:

O a thola-thola jwaleka motho ya toutang. *Leha ke mpa ke nyahama pelo here ke kgale a qetetse ho nngolla, mangolo a ka a se a bile a le mararo a se a sa nkarabe. O sheba fatshe. Ekaba molato o hlahile kae? Banana ba mehlang ya kajeno!* (pp. 95, 96)

He keeps quiet for a while like one who is meditating. *Although I feel a bit downhearted as it is a long time since she wrote to me, I have already written three letters without a reply. He looks down. Where could the trouble be? Modern girls!*

Note the stimulation of imagination and emotion in Molomo ..., scene iv, caused by the following dramatic dialogue.

MOTSHEDISI: *O bolela hore ke tla be ke wetse lefureng, hara mejo e se kaaka letho?*

MOELETSI: *Jo nna! o potelang jwale? Seo ke se bolelang ke re haeba taba e jwalo e ka hlaha mothong ya rutilweng jwale ka wena ho nkana le leqaba le kang yena jwalo o tla be o thutse lebota.*

MOTSHEDISI: *O bolela hore ha e tla ba ke teng motho a nyalwe ke mohofe o nta di moqopo kapa ho thweng na, o nta di motopo hoba feela a rutehile?*

(pp. 24, 25)

MOTSHEDISI: *You mean I will have fallen into riches, amidst a great deal of food that cannot be finished.*

MOELETSI: *Oh my lord! what are you dreaming now? What I mean is if such a thing happens to a person who is educated like yourself to take such an illiterate like him, as such you will have knocked your head against the wall.*

MOTSHEDISI: *Do you mean to tell me that the right thing is that a person must be married to someone who is as poor as a churchmouse with protruding lice or what do they say with oblong lice just because one is educated?*

3.4 The soliloquy

Millett and Bentley⁹ mention that "the soliloquy is a dramatic device for the revelation of character to which more serious attention must be given. Logically and practically, it is a speaking aloud of the character's feelings and ideas, an objectification of intimate and personal psychological material. The source of life in this convenient device is obvious, since what has come to be called in recent times the 'interior monologue', the stream of consciousness in which observation, perception, sensation, feeling, emotions, and ideas are all involved, is

an omnipresent phenomenon in the experience of any normally self-observant person. The soliloquy, then, is merely a conventional device by which the dramatist utilizes the material of this aspect of experience. The plausibility of it is considerably increased by the phenomenon of 'thinking out loud', a habit common enough not to be regarded as psychopathic." Usually a soliloquy takes place on the stage when a character is alone.

Moiloa uses the soliloquy in his dramas in the following cases: In Jaa ..., Act I, scene iii, page 6 where Disene returns home after having promised Petlane to keep an eye on Thakane for him and immediately begins to scheme how he will undermine Petlane.

Disene o tsamaya a bua a le mong ha a kgutlela hae.

Ekaba ngwanana eo Thakane ha e le motle hakaale, o ne a hlile a bonang hlahlaneng e kang Petlane tjee banna?

Haeba ke nnete ba a ratana, o a ikana supang le nna ke tla kena. Ke se ke bile ke ntse ke bona tsela eo ke tla mo kgwaphela ka yona.

Ka mme ka mmangwane mosadi wa Bakwena, mmuti le nna ke kene, ale barese dibotlolo. Feela banna! o sisinya hlooho. Basotho ba a bolela ka nako e nngwe ha ba re kwekwe ya morao e tloha le sepolo. Hantle-ntle ke tla re ngwanana eo ke ne ke ntse ke mo tloheletseng? Ka tla ka mo tlohela he, mme ho ntse ho bonahala hore o motheong. Feela, tjhe, ha ho nang, metsi a lekwa ka vere; ke tla ke ke thetle mokotla.

A tsamaya a ipotsa hangata hore na o tla qala ka le reng eng haele moo eka tshabo e hlile e teng.

Mano ha a site monna, e se a lefu. Ke yena eo. Ke tla fihla ke inwele, e le hore a tle a mpone hore ha ke motho ke selala; ke ntho e sele - hape ke tla di bea ke di tshekalatsa, ke hane ha a re o a bua ke mo qhobebe majwe ka hanong ke tsamaye ke phaella, ke retelaha kgafetsa ke mo sheba ka mahlong, meemo ke ema ya dikgoho; ke

thenthetsa sa mokoko o bona dithole; hore a tle a be a ikutlwe a kgahlwa ke nna, a mpone hore ke fela ke le tjhadiba ya mohlankana wa leqweleqwele. Thola feela wena, o tla utlwa eka o hulwa ke kese. O a thola ha a kena motseng.

Disene starts talking when returning home.

I wonder what that girl, Thakane, who is so beautiful saw in an ugly person like Petlane, my word! If it is true that they are in love, honestly then I will also be accepted. I already see a way in which I will get (trip) her. Honestly, to make assurance doubly sure in the name of my aunt, wife of the Bakwena, I must get her, come what may But gentlemen! He shakes his head. The Basotho have said a mouthful at times when they say: procrastination is the thief of time. In actual fact why did I leave that girl all this time. Gosh, I left her indeed, yet it is clear that she is easy prey (target). However, it does not matter, there is nothing like trying; I will make an attempt. He goes along asking himself several times where to start seeing that he is also a little frightened. Tricks never fail a man unless they are invented for preventing death. He exclaims. I will arrive well-dressed so that she sees that I am not just an ordinary person, I am someone great, a different person altogether - furthermore I will approach her wisely and give her no chance to talk and I will talk often turning around looking at her face, standing like fowls, making turns like a cock seeing hens, so that she should be attracted by me, that I am truly presentable, a handsome, clever gentleman. You just keep quiet, it will be as though she is being pulled by electricity. He then keeps quiet when entering the village.

At the close of Act VI, scene vii Shuushu also speaks to the audience after taking leave of Petlane. This soliloquy proves that Shuushu, too, cannot be trusted and fits in with the theme

of the play. He vows to keep Petlane ousted even though he were to return to the mine.

Ha menejara a ka re feela o nkgethetse mosebetsi oo, ena mpara leha e ka ba re eya kgutla e ke ke ya ba ya hlola e o thola. Ke tla mo tjhoma hore ho ye moo ho yang. Nka mpa ka bona boKeatseba haeba taba e nngwe e le teng. Ere feela ba re ba mpeile jwalekaha a boletse. Ke ikana ka ntate a shwele ke tla mo jela maima, ere ha a fihla a nkgele Makgōwa ana a neng a se a mo nketse hodimo. Nna Ke Shuushu, ha ke Shuushwana wa maobane. Ke se ke fumane setulo? Ke dutse sa maratswana? Ke gola bokgotho-kgotho ke bo tlohele! Ekaba le a na. O o jele mosebetsi haeba o sa ntsa tla kgutlela ho ena kompone.

Setswalle! setswalle! se ka ya robala. Lefatsheng mona ha ho setswalle ha feela o ka phuntshwa ntlo lesoba. Motswalle! motswalle! Ke puo ya nakwana feela eno. Ha ho tsuonyana phatela nngwe mona lefatsheng. Ke ndoda sibonele. O a tswa. (p. 99)

If only the manager can appoint me in that work, even if this stupid fool were to come back he would never get the job again. I will absolutely undermine him. I would rather see witchdoctors. Let them just appoint me as he has said. I swear in the name of my father who is dead, I will use witchcraft against him so that when he arrives these Europeans who hold him in high esteem must find him most unsuitable. (smelling) I am Shuushu, I am not the little Shuushu of yesterday. Have I been appointed? Have I been promoted? Should I leave having received large sums of money! That will be the day. He will never get it again, if he is still going to return to this compound.

Friendship! friendship! It can rather go to the dogs. There is no friendship in this world, if only facilities

are provided for you. Friend! friend! That's just talk for the time being. Nobody works for another in this world. Everyone for himself. He goes out.

In Act VII, scene i there is another soliloquy in Jaa ..., where Sisinyana who has a mean streak which is clearly shown to the audience when she says:

Na ekaba ke tla etsa jwang feela hore Petlane a mpone? Ha ke ne ke le mohlankana ke ne ke tla mpe ke ipuelle ho yena. Morero wa ka wa ho mo senyellelsa ho Thakane o phethahetse, mme ha ke kgolwe leha a ka rata, hore o sa tla kgahlwa ke yena ka baka la sena se etsahetseng; etswe Thakane ha e sa le Thakane yane ya mo tsebang. Ke ile ka kgothalla taba ena ya boDisene ya ho shobedisa Thakane ka kgopolo ya hore Petlane a ka nna a tshoha a kgahlwa ke nna, empa na ekaba o tla tseba jwang feela hore a mpe a mpone? Efela ka sebele ke tsietsi, hobane mohlomong leha nka re ke iphetisa hangata feela pela hae, ho ka nna ha etsahala hore a nne a ntlodise mahlo. Leha ho le jwalo metsi a lekwa ka lere. Ke tla iketsa lejwe la kgopiso ho yena. Moo a tsamayang teng ke rata hore a fumane a se a ntse a thulane le nna. Hape ha ke na ho kgaotsa ho mo dumedisa kgafetsa moo re kopanang, mme ke mmonshe sefahleho se kganyang kgotso le lerato kamehla. Ha e le pela ho iphotla teng, ke tla iphotla ka nnete hore ditjhaba di sale di maketse. O a thola-thola.

(pp. 100, 101)

What am I going to do so that Petlane should only see me? If I were a young man I would rather plead for myself. My aim of getting him away from Thakane has succeeded and even if he likes, I don't believe he would be attracted to her because of what has happened. Thakane is not the same Thakane that he knew. I was keen on this matter of abducting Thakane for Disene and company with the idea that Petlane may perhaps be attracted and look at me, but how will he know that he has to look at me? Indeed, it is

a difficult matter because even if I pass near him several times, it may happen that he overlooks me. However, I will try, try and try again. I am going to be a stumbling block. Wherever he goes or moves I would like him to realise that he is bumping against me all the time. Moreover I will never stop greeting him, even if it is several times wherever we meet, and show him a bright face full of peace and love. As for washing my face, I will wash thoroughly, that whoever sees me must admire me. She keeps quiet for a while.

These soliloquies have a definite purpose and each has a message for the audience so that they too can be aware of what is going through these three actors' minds. They put their actions into perspective and because they confide in the audience they make them feel part of the play, which is one of the reasons one goes to see a good play.

In Molomo ..., there is only one soliloquy right at the outset of the play. This speech not only reveals his thoughts to the audience but it also serves as an introduction of the main character in the play which is vital for the understanding of the rest of the play. The audience becomes sympathetic towards him and this sympathy is enhanced by his open-hearted talk with his mother just before he faints at the end of this first scene. In it the audience realises that he is a determined young man who knows what he wants in life.

THUNTSHANE: (O bua a le mong.)

Ke Thuntshane nna, ha ke Thuntshane wa jwale. Motho o tla ntseba, ba duletse ho nna ba ntsheba ba leka ho ntshenya ngwananeng eo ke mo ratang hakaale, ka hore ke mpara ha ke tsebe ho bala? Bona ba mpheta kang? Nna ntate ke morui, ha ho ya sa mo tsebeng motseng ona wa Phuthaditjhaba. Ba ntjhebela maotong a dikgoho! Ya itseng motho wa maemo a ka a ke ke a nyala nese (mooki) ke mang? Ba ipolella lehahla hoba ke a mo rata ngwanana eno. Moditjho! (O a inama o sisinya hlooho.)

Ngwanana o nkgula moya eo. Ha a motle ngwana ditjhaba o tabola moshemane letswalo, leha a eme o a mmona hore ho eme motho a le teng, ha ho se qeaqeisang monna hore enwa ke mosadi, monna o hlakana hlooho ha a mo tadima, kelello ya hae e sale e eme ntsi! Empa ke a ikana ka Makgobotlwane a ntswetse, ho nna (O ikotla sefuba) o kene monneng, ho tla kgaoha moo ho kgwehlang, ha ke Mosotho mmotwana.

Mafasathaenyana aa a ntse a mo konkolla ka hore haeso ke Bosothong ba pelo e thata, ha e le ngwana Mosotho o tshwanetse ho utlwisisa nnete ya tsamaiso ya meetlo ya Sesotho. E se eka bahaeso ba ka rapeleha ba ntumella hore nke ke thetle mokotla, ke mohla a tla kopana le pela di falla ke a o jwetsa. Ke tla hana ke sa fihla, ke tsamaya meemo ke eme ya dikgoho, ke tswetleha moshemane ke ema diphenene, phalafala di tla fapana tseleng mohlang oo.

Ha e le dipuo tsa batho ha ke na mosebetsi le tsona, hoba ke a bona bashemane pelo di tswile di a leketla, nonyana di fofa fubeng tsa bona, ba tjha ntshi ha ba mmona. Nna ha ke tshohe dibono ke eso bone monga tsona. Feela ke sehwa ke letswalo ha ke mo hopola ha ke tsebe keng, empa ke kgolwa hore ke hobane ke tjheswa ke lerato sefubeng sa ka, hoba nnete ke hore ke a tjha ke a tuka, lerato ha le mphe sebaka, pelong ya ka le tuka malakabe. Itjhu! (o itshwara pelo). Ke a tjha ke a tjhutjhusela ngwanana! (o tadima fatshe). (p. 9)

THUNTSHANE: (Speaks alone.)

I am Thuntshane, not Thuntshane of now lately. A person will know me, they are busy backbiting me and trying to talk ill of me in the presence of the girl I love so much by saying I am a stupid fool as I can't read? In what way do they surpass me? My father is rich, there is nobody who does not know him in this village of Phuthaditjhaba.

They look down on me. Who said a person of my status cannot marry a nurse? They are wasting their breath, because I love that girl. Gosh! (He bends down and shakes his head.)

That girl is pulling at my soul. This child of national folks is so beautiful that boys tremble when they see her and where she stands you see that a dignified person is standing, there is nothing that makes a man doubt that this is a real woman; a man becomes extremely mad when he looks at her, his mind comes to an absolute stand still! But I can assure you in the name of Makgobotlwane who begot me, in me (he strikes his chest) she will meet a man, come what may, I am not a so-called half Mosotho.

These who wear ties keep on misleading her by saying that at our place you find tough, traditional Basotho, if she is a Mosotho child she must understand the truth in the administration of the Sotho custom. I wish my family would agree to let me try, that will be the day she will be faced with trouble, I am telling you.

I will not give her a chance from the outset, I will take my stance like that of fowls, bending and standing to attention, boy, things will change tremendously that day. I have nothing to do with the people's talk, because I can see boys' hearts are throbbing, they live in fear and retreat when they see her. I cannot fear a person if I have not confronted him. But I get frightened when I think it is because of the burning love in me, because the truth is that I am briskly burning, love does not give me a change, its flames are burning in my heart. Ouch! (He grips his heart.) I am briskly burning terribly, girl. (He looks down.)

3.5 The aside

Hamilton¹⁰ maintains that "great progress toward naturalness in,

contemporary acting has been occasioned by the abrogation of the soliloquy and the aside. The relinquishment of these two time-honored expedients has been accomplished only in most recent times. ... Dramatists have become convinced that the soliloquy and the aside are lazy expedients, and that with a little extra labor the most complicated plot may be developed without resort to either."

It is expected of dramatists to use more subtle means of conveying to their audience their characters' inner mental and emotional life. "The aside is an almost too easy device for revealing directly and immediately to the audience the discrepancy between what the character says and what he feels, between the appearance of courage and the actuality of cowardice, between the innocence of the announced intention and the malice of the actual purpose."¹¹ An aside, then, is a speech wherein a character expresses his thoughts in words audible to the spectators but supposedly not to the other stage characters present.

In Jaa . . ., the only aside worth mentioning is found on page 18 where Disene expresses his thoughts whilst peeping through the door at Mmateleko's place.

O hlwedisa monyako o bua a le mong. Na ekaba moshaana heso Teleko o ye a be a le teng tjee? Eka nka mpa ka mo fumana a le teng, ke tle ke tsebe ho mo loma tsebe ka taba ena ya Petlane. Mohlomong a ka nna a nthusa ho kgwaphela Thakane. O kokota a hlahisitse hlooho monyako.

He peeps through the door and talks. *Is my boy, namely Teleko in at all? I hope to find him in so that I can hint to him privately about this matter regarding Petlane. Perhaps he will help me in convincing Thakane.* He knocks at the door and peeps inside.

3.6 Moiloa's style

Furthermore, regarding words, Moiloa's language is rich and high flown. He weaves his sentences artistically, composed of modern and archaic words, well chosen to suit the occasion and thus making his language flowery. All examples cannot be quoted here but the following will suffice from both Jaa ..., and Molomo A few examples of archaic words mingled with modern ones from Jaa ..., are found on pages:

- 37 *Le dumile ... Heng re tla etswa matonomapesa.*
 We are going to carry out instructions ...
 Evidently it appears that we shall be tossed up
 and down.
- 65 ... *o se ke wa tsetlalla wa ema methemelle ...*
 ... *Haiaha!*
 ... *don't stand like a statue ... That's it!*
- 103 ... *ke diya banneng. Ke swabile nko ho feta molomo.*
 ... *it's all in the game. I am terribly disappointed.*

In Molomo ..., there are the following examples on pages:

- 18 ... *ke tshetheolwa ke hlooho ...*
 ... *I am suffering from a terrible headache.*
- 19 ... *ke mapokaetsi*
 ... *mad*
- 23 ... *o ipuela fofotho*
 ... *you are speaking nonsense.*
 ... *manyekathipa*
 ... *poor as a church mouse*
 ... *o ko robe monakedi*
 ... *rest a bit, please.*
- 27 ... *dihaeaya*
 ... *endless nonsense.*

- 27 ... *bontshunyakgare*
 ... *people who rush matters*
- 39 ... *Tsie lala baheso!*
 ... *Silence please, folk at home.*

Furthermore Moilola writes eloquently and has a great variety of expressions and this can be demonstrated in his use of traditional, customary words. In so doing he shows that he is well-versed in words and sentences used in the old traditional Sotho customs.

In Jaa ..., there are the following examples of his eloquent writing on pages:

- 22 ... *e rahile moritshwana ya tona.*
 ... *to become engaged.*
- 45 ... *Ha ho bokwe; kgomo tseo le manamane a tsona.*
 ... *Many thanks, we accept wholeheartedly.*
- 50 ... *ho kopa mohope wa metsi.*
 ... *to ask to become engaged.*

In Molomo ..., the following examples of eloquent writing by the dramatist stand out:

- 12 ... *thitapoho le sephephetho ...*
 ... *medicinal roots and the medical one ...*
Phua! ...
Phoo! ...
Moethimolo ola o kae?
Where is that sneezing medicine? (Something that tickles the nasal cavity.)
- 13 ... *a batlile a nyekwa ke tladimothwana ...*
 ... *he was nearly killed by lightning ...*
- 16 *Fiellafiella nkoko a tswale.*
Reveal what is hidden.

18 ... *Ona ke molomo-monate ...*
 ... *You will be listened to ...*

In order to uplift the standard of everyday Sesotho spoken, the dramatist has in his dramas used many synonyms of which the following are a few from Jaa ...

For the word 'friend' he uses:

ntja-mme, mokana, weso, kgotsi, mokgotsi, wa mma.

For the word 'dagga' he uses:

matekwane, sabonkgi, setalane, kgomo ya fatshe.

For the word 'unreliable' he uses:

mahelehele, botshephe-seisa-none, matjholotjholo.

For the word 'dirty' he uses:

thinetseng, dikgiba-kgiba, maphemphe

For applause by ululating, the following are used:

Ba hlaba modidietsane, Mo opeleng mahofi!, Diatla!

For the word 'superior' he uses:

matwetwe, makhonya

For the word 'hesitate' he uses:

-qeaqea, -tsila-tsile, -fara.

In Molomo ..., the following are examples of synonyms used by Moiloa.

For 'English' he uses: *tjhom*

For 'hesitate' he uses: *-qeaqea, -fara*

For 'dream' he uses: *potelang, fofotho*

For 'ancestors' he uses: *badimo, baholoholo*

Although Moiloa uses a variety of words with similar meanings, on occasions he uses words which are repeated for the sake of emphasis. An example is found in Molomo ..., on page 51.

MMAMORUTI: ... *Ha ho hlahlwe! Ha ho hlahlwe!*
Ho ka mpa ha hlahlwa!

MMANTETE: *Ho hlahlwa eng?*

MMAMORUTI: ... Let them divorce! Let them divorce!
Rather let them divorce!

MMANTETE: What do you mean, divorce?

Added to the use of synonyms in the two dramas Moilola uses reduplication of words for the sake of style. "Reduplicated radicals signify that the action of the predicate is carried out on a small scale."¹² In Jaa ..., on pages:

25	<i>mabaka-baka</i>	<i>in love</i>
28	<i>-thethakaka</i>	<i>smile a little</i>
34	<i>-upu-uputsa</i>	<i>fish (information) a little</i>
44	<i>letomo-tomo</i>	<i>murmuring</i>
	<i>letjeebee-tjeebee</i>	<i>a little noise</i>

In Molomo ..., there are the following examples of reduplicated words on pages:

10	<i>-itshohlotshohlometsa</i>	<i>easily rush</i>
12	<i>matsebetsebe</i>	<i>a little fearful</i>
	<i>metjeatjea</i>	<i>full of rags</i>
15	<i>-kenyekenya (sic.)</i>	<i>a huge monstrosity</i>
31	<i>-hwayahwaya</i>	<i>a little doubtful</i>

There are sporadic uses in Jaa ..., of diminutives as on pages:

57	<i>molatonyana</i>	<i>a little reason</i>
	<i>tabanyana</i>	<i>a little matter</i>
74	<i>melongwana</i>	<i>little lips</i>

In Molomo ..., Moilola has made use of many more diminutives than in his first drama with an attempt to express contempt or be disparaging. They are found on pages:

9	<i>mafasathaenyana</i>	<i>those wearing ties ...</i>
10	<i>ntjanyaana</i>	<i>a small boy (a small dog)</i>
12	<i>mopotjwaneng</i>	<i>in a little clay pot</i>

17	<i>tlharenyana</i>	<i>little medicines</i>
20	<i>kgwadinyana</i>	<i>little suspicions</i>
21	<i>bomauthwauthwana</i>	<i>low-down people</i>
29	<i>lehwadinyana</i>	<i>a little stubborn</i>
43	<i>ngwetsana</i>	<i>a newly-wed</i>
	<i>sehlotshwana</i>	<i>a little group</i>

Another characteristic of this dramatist's use of words is the elision of certain prefixes and thus only giving the reader a shortened form of the word as in Molomo ...

According to S.M. Moletsane, an inspector of schools in the Orange Free State, these shortened forms of words used in Moiloa's dramas are becoming more and more common in colloquial speech today.

12	<i>kotleng</i>	instead of	<i>mokotleng</i>
17	<i>tlharenyana tsa bona</i>	instead of	<i>dithlarenya tsa bona</i>
33	<i>tedu tsa banna</i>	instead of	<i>ditedu tsa banna</i>
34	<i>kwaba la methati</i>	instead of	<i>lekgwaba la methati</i>
38	<i>rapo la puleng</i>	instead of	<i>lerapo la puleng</i>
40	<i>kolwane</i>	instead of	<i>lekolwane</i>
46	<i>ke mampara ntho tsena</i>	instead of	<i>dintho tsena</i>
49	<i>nthonyana tsena</i>	instead of	<i>dinthonyana tsena</i>

Jaa ...

9	<i>mpeng tsa makwala</i>	instead of	<i>dimpeng tsa makwala</i>
22	<i>kobo tsena tsa ka</i>	instead of	<i>dikobo tsena tsa ka</i>

In order to educate his readers, Moiloa has used unusual words instead of the every-day colloquial forms used by Basotho-speaking people and a few examples from Jaa ... are:

28	<i>matjhwabola</i>	<i>ladies</i>
45	<i>difatjana</i>	<i>chairs</i>
52	<i>tshaane (Zulu)</i>	<i>grass</i>
73	<i>dikgororo</i>	<i>sweat</i>
	<i>mponyane</i>	<i>bread</i>

74	-nganga	hit
	morwatla	weak beer
76	madoda	men
	methepa	women
	bafana (Zulu)	boys
77	-bolaya	win
96	diphamola	thieves
	tjhomela	talk
	bommamesana	ladies
97	mahofi	hands
106	tsielehile	embarrassed
	setlere	fool

In Molomo ..., there are the following few examples:

12	mokgopi	group
18	tjhalala	smear
24	lekwatlakwatla	footsteps
33	tedu tsa banna	beer
	mothamahane	beer
36	mejo	riches
37	iphenetha	commit suicide
41	dipio	beer
	kwae	sheep

3.7 Irony

"The texture of a play will become finer in proportion as its author can say more to the spectators through an ironic management of the actors. The actors perform two functions: they act and talk to themselves, and they act and talk to the audience."¹³

Petlane leaves his loved one to be cared for by his friend, Disene. Disene promises to look after her, but he has other plans. Moiloa should have seen to it that the audience had known of Disene's plans before he was approached by Petlane. This, then, would have been excellent dramatic irony.

A perfect example of dramatic irony is found on pages 95 and 96 in Jaa See page 134 in this thesis for an explanation and example.

What Petlane says is ironic in the sense that although he is unaware of the true situation existing at home, the audience is totally aware of it. What he says therefore means one thing to him and something else to the audience. The latter knows that when he sees Thakane again, his feelings will no longer be the same.

In another instance in Act III, scene i, Mmateleko goes off the deep-end when Disene comes to seek Teleko's and Sisinyana's assistance to trip up Thakane. Disene neglects the usual custom of inquiring after Mmateleko's health and of discussing the state of affairs at his home with her. Mmateleko becomes annoyed at his disrespect and reprimands him for his bad manners. What she says is significant and ironical and in a sense even foreshadows Disene's evil intentions with Thakane. When she therefore says:

Oho! ha e le bana ba kajeno le senyehile, ka sebele le lahlile meetlo ya bontata lona moholo le mamaretse sekwalekwale sena sa lona se sa thuseng letho. Ha le a senyeha he le photolehile. Siss ... pthoo!
O mo tshwela mathe. (p. 19)

Gosh! Children nowadays are really spoiled, you have really thrown away your grandfathers' traditions, you are clinging to your modern ideas which are of no use. You are not only spoiled but you have gone astray. Siss! ... pthoo! She spits at him.

Her words have an extra meaning to the audience who is in on Disene's plans and aware of his treacherous intentions while Mmateleko is only aware of his immediate act of disrespect.

Another example in Jaa ..., is where Teleko tells how he will approach Thakane after becoming brave as a result of the dagga

that he will smoke. She will soon be influenced by him because

... *Ke Teleko ha ke Mmateleko, hape ha ke motho ke ntho esele; nyooko; selala feela tjena.* (p. 27)

... *I am Teleko not Teleko's mother, moreover I am not any ordinary person but a different person altogether; one to be feared; gall; just a hero of heroes.*

The fact that Teleko regards himself as a "hero of heroes" is ironic. The audience being aware of his treachery, is aware that he is in fact the very opposite of what he claims to be. His cowardice is revealed by the fact that he deceives Petlane into believing that he is what he is not and does not have the moral courage to tell him that he too is in love with Thakane and plans to woo her. His underhandedness therefore makes him anything but a "hero of heroes".

In Molomo ..., it is ironic to think that Thuntshane admits that he is afraid of Motshedisi, just like all the other young lads wishing to have her hand in marriage, and yet he says:

Ke tla hana ke sa fihla, ke tsamaye meemo ke eme ya dikgoho, ke tswetleha, moshemane ke ema diphenene, phalafala di tla fapana tseleng mohlang oo.

Ha e le dipuo tsa batho ha ke na mosebetsi le tsona, hoba ke a bona bashemane pelo di tswile di a leketla, nonyana di fofa fubeng tsa bona, ba tjha ntshi ha ba mmona. (p. 9)

I will not give her a chance from the outset, I will take my stance like that of fowls, bending and standing to attention, boy, things will change tremendously that day.

I have nothing to do with the people's talk, because I can see boys' hearts are throbbing, they live in fear and retreat when they see her.

The two instances where Makgobotlwane and Matsetsela visit Lekgwaba to negotiate about the bride price and are misunderstood by Lekgwaba are instances of dramatic irony. Therefore if the play were enacted before a Black audience the latter would probably understand the traditionalists' form of greeting and the term *mohope wa metsi* (a bride). In other words these statements mean one thing to the audience and traditionalists but something totally different to the modernists.

3.8 Humour

Both dramas have plenty of humorous incidents and comments intended for amusement. In Act I, scene i the description of the woman given by Disene is extremely humorous in Jaa The disparaging remarks passed by both Disene and Petlane about each other and about others shows their jealous natures about one another. The one who passes the horrible remarks is trying to put himself in a more favourable light than the other. This is true of both Petlane and Disene.

... a nyala ngwanana yane ya mobehadi ya neng a le mahonyopo tjee ka mahlong, yane bo ya nko ekang di a nkgelwa ... (p. 1)

... he married the ugliest girl with the hollow face and wide, open nostrils ... as if smelling something.

Petlane adds his humorous description of this ugly lady as follows:

... a nyala sekgooko; mothepahadi o motsho wa Tebeleng, o tsebe di makgapetla tsa ho kga moro ka pitseng. (pp. 1, 2)

... he married an ugly thing, an oldish, black Nguni lady, with thick-leaved ears suitable for dishing up gravy from a pot.

In the same scene Petlane is described by Disene as

having a beard on his chin like that of a billy-goat.

... seletswana se se se ririelletse jwaleka sa phookwana.
(p. 2)

Disene continues by humoristically saying that Petlane is

as old as the hills.

... thaka ntatae putswa mokokotlo. (p. 2)

The second half of Disene's soliloquy on page 6 contains a great deal of humour.

*... Mano ha a site monna ... o tla utlwa eka o hulwa
ka kese.* (p. 6).

For the English translation of this passage, see page 137 in this chapter.

One is amused when one imagines toothless characters like Disene in Jaa ..., prowling like a peacock or a cock in front of ladies as he intends doing on page 6. Note the irony here too: Imagine Disene with his toothless jaws having the audacity to refer to Petlane as *an ugly person*. Disene even refers to himself as *someone great*, something which he certainly is not. The audience is bound to spot the irony here.

*... meemo ke ema ya dikgoho; ke thenthetsa sa mokoko
o bona dithole ...*

*... taking my stand like that of fowls, turning quickly
like a cock seeing hens ...*

Another humorous incident is when Petlane appears to be a fool. He thinks it is better to pretend than to expose himself, by saying:

... sehole sa monna se lokela ho pata bohlotso ...

(p. 14)

... one has to conceal one's infirmities ...

until eventually he is reprimanded by the guard on the train and finds out that he is moving aimlessly in the wrong direction.

An extremely humorous effect is created by the mixture of Fanagalo and Afrikaans used by the guard to Petlane when he says:

Hai, hai wena! Hamba lapha muva! Yini wena londaba?

... *Wat makeer met daardie ou skepsel? ... "jou matraskop".*

(p. 8)

Hey, hey you! Get back! What is the matter with you?

... *What's the matter with that old creature? ...*

"You pumpkin head!"

In Act V, scene ii Sisinyana describes Thakane's visitors. Humorous as it may be, it is so typical of the Blacks when trying to impress someone.

Hlaha o bone kgotsi baeti ba hao ke bana ba se ba le haufi. Ke re bashemane ha ba tlama, ha ba tlama.

Masela ke a masowana; dieta ke motla-o-tutswe ngwana mme ke a o jwetsa.

(p. 45)

Get up and peep my friend, your visitors are quite near.

I am telling you the boys are spick and span. They are in white apparel; their shoes are shining, I am telling you, my sister.

The superfluous verbocity on pages 97 and 98 could cause the educated Black audience to burst into laughter when hearing it.

"In promulgating my estoric cogitations or articulating my superficial sentimentalities and amicable philosophical and psychological observations, I shall beware of my platitudinous ponderosity."

(p. 97)

This extract and the following English one are terminological inexactitudes and their effect is surely only one of provoking laughter.

"This is a pulverising stimulant that titilates our promontoric nerves, the palatable beverage of immortality, the holy intoxicant madam petrification and stultification of thought to vulgar propensities and brazen mendacity of human mentality." (p. 98)

A fool like Teleko who smokes dagga appears as a clown, especially when he is under the influence of this drug. His praise-poem on pages 48 and 49 resembles the amusing things said and performed by people under the influence of dagga.

Humour plays its role in Molomo ..., too as is seen when Matsetsela says:

... Ke nthonyana e nyane ho nna ho fetola motho mokoko hona jwale a iphumane a se a ntse a lelekisa dithole ... (p. 13)

... It is a small thing for me to change a person into a rooster now, and then he will soon find himself chasing the hens ...

From the encultured audience's point of view it is quite funny to listen to the conversations between Makgobotlwane's and the Reverend Lekgwaba's family regarding the negotiations of marriage especially since they are diametrically opposed to one another in behaviour and culture. The way in which Makgobotlwane greets Lekgwaba is in itself very amusing to an encultured Black man.

"Kgwaba la methati le ba o potileng." (p. 34)

Crow of the precipices and to those around you.

Note the humour in the following lines spoken by Lekgwaba:

*Tjhe, le rona re sa le teng paballong ya Morena Mmopi,
Ramasedi o sa ntsa re beile seatla, kaha ke mona re sa
ntsane re fapanya maoto. Jwale ekaba le tlile ka dife
baheso? Rona re ya be re se re fehile matswafo (sic.)
hle baheso, kaha bongata ba ba tshwanang le lona, ke ba
tlang ho tla latola, hore semangmang o se a re seile. (sic.)*
(p. 35)

*No, we are still being preserved by our Lord, the Creator,
the Almighty hand is still protecting us because here we
are still kicking the dust. Now what brings you here my
fellow men? We are fearing as it is my fellow men because
many who are like you bring reports that so-and-so has
passed away.*

He knows exactly what they have come for and furthermore the evangelist knows what they are saying when Matsetsela says:

... hoba re tlile ho tla kopa mohope wa metsi.

*... because we have come to ask for a water calabash
(because we have come to ask for a hand in marriage.)*

After all they are also Basotho and should know the saying even if they are westernised. The humour lies in the fact that the representatives of the two clashing cultures do not understand each others ways, customs and language - they are diametrically opposed to each other.

The very fact that the westernized and encultured Blacks do not grasp what the representatives of traditionalism have to say to them is a cunning method of the dramatist to ridicule those who have deviated so far from their culture. (Cf. Moeletsi's words at the top of page 37 too.)

LEKGWABA: *Moradi wa ka? Na le bua le imametse hantle tjee. Kgele! ke mehlolo ya eng? Haeba le tlile ka taba tse jwalo, tswang ha ka mona pele ke fapana le lona.* (p. 36)

LEKGWABA: *My daughter? Are you really serious in what you are saying? Gosh! What miracles are these? If you are here on such an errand, get out of my place before I quarrel with you.*

As the curtain drops for the end of Act I, scene vii, a further humorous incident occurs when Magkobotlwane and Matsetsela leave the manse.

MAKGOBOTLWANE: *Re sa tla reng weso a re mpe re itsamaele. Batho bana hase Basotho. Salang ka kgotso baheso. (O a tswa, a mo setse morao.)*

MATSETSELA: *Ba jwalo Basotho-mmotwana re tla reng? (Ba lelapa ba sala ba maketse, Mmamoruti a ntse a kgotsa ha lesela le ewa.) Kgele! mafura! keng yona ntho eo? Re mo home ka mafura! kgele! mafura! Mafura! Ba e etsa kgoba! Hm! hm! Ho hola ke ho bona! Basadi!!!* (p. 38)

MAKGOBOTLWANE: *What shall we say friend, let us rather go. These people are not Basotho. Stay in peace fellow men. (He goes out following him.)*

MATSETSELA: *They are like that, the so-called Basotho. What shall we say? (The family remain in surprise. Mmamoruti is still wondering when the curtain falls.) Gosh! fat! what is that? We must smear fat on him. Gosh! fat! Fat! That's miracles. Hm! hm! To mature has its dangers (To grow is to see.) Women!!!*

This incident is there to poke fun at the Lekgwaba family.

3.9 Puns

The pun is, historically, one of the most ancient and honourable devices of wit. It "involves words similar or identical in sound, suggesting two or more meanings simultaneously in a word or phrase".¹²

Moiloa does not use many puns in his dramas although there are a few in both dramas used very effectively to suggest, two or more meanings simultaneously. In Jaa ..., there is a pun on words on page 8

... *Ek sê my boy, staan terug! Wat makeer met daardie ou skepsel? ... "jou matraskop."*

PETLANE: Lekgowa lee le reng na banna. Le re ke Satane! ha a utlwa lentswe le reng "staan" Kapa o bua le Makere? ha a utlwa lentswe le reng "makeer". O tadima dikwata tse haufi le yena. Makere ke mang ho lona banna ya yang mmaeneng wa Matraskopo? Nna ke ya Mlamlankuzi, ha ke tsebe lona banna! Kwata tsa qhalana ke ditsheho.

... *I say my boy "staan" stand back! What('s) "makeer" the matter with that old creature? You "matraskop" pumpkin head.*

PETLANE: What does this European say, gentlemen? He says I am a "Satane" when he hears the word "staan". Or is he speaking to Makere? When he hears the word "makeer". He looks at the nearest mine workers. Who is Makere amongst you gentlemen. Who is going to "Matraskop" mine? I am going to Mlamlankuzi, I don't know about you gentlemen! The mine workers start laughing heartily.

Another example is found on page 9 where the mine worker says to Petlane:

... *O re o mora mang, haeno ke kae?*

PETLANE: ... *O tsebella kae hore ke Moramang?*

... *You say whose son are you, mora mang, where is your home?*

PETLANE: ... *How does he know that I am Moramang?*

On page 22 Teleko and Disene meet, and Teleko says probably in slurred speech as a result of smoking dagga:

... *O tswa kae na wa mma?*

DISENE: *Ka boswasi Ke tswakane le kobo tsena tsa ka. Ha e le ho tswa kwae hona ha ke tswe kwae.*

... *Where do you come from my mother's child? tswa kae*

DISENE: *Jokingly I am mixed up with my blankets. tswakane If you think there is tobacco oozing from me tswa kwae, there is no tobacco coming out of me. tswe kwae*

An outstanding example of a pun in this drama suggesting two meanings simultaneously is found on page 33:

Tjhe, kgele ke tsona tedu tsa banna ...

No, gosh this is indeed real beer for men.

(tedu tsa banna means men's beard)

On page 35 on the verandah, at the home of Reverend Lekgwaba, the actors are having tea together when Matsetsela says:

Tjhe, re tla ke re tjhe matshwafo hona kajeno, ke a bona.

No, it appears that we shall have to burn our lungs today.

The use of puns by writers is to cause laughter among the audience and in the two dramas under discussion it appears that the dramatist has used them with this specific purpose in mind.

3.10 Vulgar language

This device is used to shock and embarrass the audience and could even make them laugh. Moiloa does not make use of vulgar language in his dramas to the extent that Athol Fugard does. Fugard uses vulgar language to shock, or for realistic effect possibly, whereas Moiloa uses vulgar language in such a mild way that it could almost be termed euphemistic vulgarity with a touch of sarcasm in most cases. He also tends to use it in idiomatic speech which helps cover up the bare vulgarity in common, everyday, foul language.

Firstly, this has a bearing on Black traditions and western influence has not made an impact on Black writers regarding vulgarity. Secondly, when Blacks write dramas they are intended for schools as didactic material, therefore vulgarity is not acceptable.

In Jaa ..., there isn't a single instance where blatantly vulgar language is used in the play and the following sarcastic euphemisms are the only examples of the mildest of vulgar language used. These examples are found on pages:

1 PETLANE: ... *sekgookgo; mothepahadi o motsho wa Tebeleng, o tsebe di makgapetla tsa ho kga moro ka pitseng.*

PETLANE: ... *an ugly thing; an oldish black Nguni lady with thick-leaved ears suitable for drawing gravy from a pot.*

25 ... *ngwana mpa mme*
 ... *my mother's child*

- 38 *Kapa le tshwerwe ke motjhetjhafatshe?*
Or are you suffering from scurvy?
- 43 *Tshaetshae towe!*
Damn fool!
- 48 *Ha ho kwae koomeng mona.*
She is an empty vessel.
- 106 *O tsielahile ke a o bona o motsho-motsho.*
Evidently you are embarrassed you black thing.

In Molomo ..., as in Jaa ..., there are not many examples of vulgar language, although there are the following examples on pages:

- 9 *Nna ha ke tshohe dibono ke eso bone monga tsona.*
I am not afraid of anybody. (I am not afraid of the buttocks before I can see their owner.)
- 13 *Phuella baloi ...*
Spit on the wizards ...
- 25 *O bolela ha e tla ba ke teng motho a nyalwe ke mohofe*
o nta di moqopo kapa ho thweng na, o nta di motopo
hoba feela a rutehile?
Do you mean to tell me that the right thing is that a
person must be married by one who is as poor as a
churchmouse with protruding lice or what do they say
oblong lice just because one is educated.
- 27 *... o ne o mpuela dihaeya di hana ho fela ...*
... you were speaking endless nonsense.
- 29 *Wena fuduwane towe.*
You damn instigator.
- 36 *Ha ke na bosawana ...*
I don't play marbles ...

- 37 *Mejo ya maqaba?*
Fortune of stupid fools?
- 41 ... *anthe le nkenya manyaleng ...*
... *you have landed us in a predicament.*
(you have landed us in the dirt)
- 43 ... *wa hatiswa masepa a manamane ...*
... *you have been deceived ...*
(you have been trampled by calf shit)
- 45 *O ntso re nywenywe, nyang-nyang?*
You are talking tripe.
- 46 *Ke mampara ntho tsena ...*
Those things are illiterates ...
- 49 *Nthonyana tsena tseo o ntseng o re ke senywalenywale-*
senywalenywale o tla di lebala.
These things that you keep on saying are modern - you
will forget these modern things. (These things that
you keep on saying are shit - you will forget this shit.)

Moiloa has used these euphemistic forms of vulgarity for emphasis and stress whatever he has in mind clearly.

3.11 Religious tones

Very little mention is made of religion in Jaa ..., and the religious tones are so sporadic that there are only three instances in the entire drama where reference is made to the Bible, God or a biblical figure.

Women and their ways are being discussed when Disene says:

... *Ke mokgwa le tlwaelo ya mofuta wa Eva. (p. 34)*

That is the usual way and habit of Eve's type.

As Petlane leaves the mine he gives his friend Shuushu sound advice by saying:

Shuushu, ngwaneso, o tshepe Modimo lefatsheng lena.

(pp. 94, 95)

Shuushu, my brother, trust God in this world.

Marriage was instituted by God and Petlane mentions that

Lenyalo lona ha ke hane ke pallo ngwaneso. (p. 96)

Marriage, I have no objection brother, is a predestination.

Because Molomo ..., revolves around the marriage of a minister's daughter, it goes without saying that in the scenes in the drama dealing with the minister and his family there will be references to the Bible and thus the majority of religious tones will be found in these scenes.

In scene v there are the following instances where religion is merely mentioned.

MMOLEDI: ... hoba le sepetlele ke bile ka fihla ho
isetsa bakudi thapelo. (p. 26)

MMOLEDI: ... because even at the hospital I go to pray
for the patients.

MORUTI: Jwale monna heso Moeletsi ha o bona nka ba
isetsa selallo neng moo sepetlele?

MMOLEDI: Ke hopola hore leha e le hona Sontaha sena
se tlang ho ka nna ha loka. (p. 26)

MORUTI: Now, Moeletsi man, when do you think I could
give them Holy Communion at the hospital?

MMOLEDI: I think that next Sunday will be all right.

LEKGWABA: ... Hleka ngwanaka ha o tsebe hore motho ha a kgathatseha moyeng bohloko bo mmeleng ho yena bo dieha ho fola, leha le ntse le leka malebaleba jwalo? (p. 27)

LEKGWABA: ... Evidently my child, you are not aware that when a person has worries in his soul the bodily illness takes a long time to heal, even if you try all means like that.

At the reception in scene ix, the following religious happenings take place.

MODULA-SETULO: ... Re tla qala ho bula mosebetsi wa rona ka ho bina sefela, mme ka mora moo ke tla kopa moruti ho re bulela mosebetsi ka thapelo e kgutshwanyane. (Ho binwa sefela.)

LEKGWABA: A re rapeleng: "Morena Modimo, re a o leboha ha o re dumeletse ho ba teng moketeng ona wa bana ba rona. Re kopa hore ditaba tsohle di tsamaiswe ke wena, o re etelle pele, o be lere le seikokotlelo sa rona, re tle re tsebe ho thaba mmoho le bohle ba monyakeng ona, lebitsong le letle la Jesu ya bokwang ka ho sa feleng. Amen." ...

MMAMORUTI: Morena hlohonolofatsa dijo tsena tse beilweng ka pela mahlo a rona hore di matlafatse meya le mmele ya rona ka Krete Morena wa rona. Amen. (pp. 45, 46)

MODULA-SETULO: ... We shall open our work by singing a hymn, and after that I shall ask the minister to open by saying a short prayer. (They sing a hymn.)

LEKGWABA: Let us pray: "Lord God, we thank you for allowing us to be here at the feast of our children. We ask that everything be directed by you, lead us forward, be our staff and comfort, so that we can rejoice with all who are in this

joy, in the name of our Lord Jesus who has to be praised for ever and ever. Amen." ...

MMAMORUTI: Lord, bless this food that is put in front of us, so that it may strengthen our souls and bodies, through Christ our Lord Amen.

These religious tones have a function in the drama and they are there to show that there is a difference between Christianity and the belief in the forefathers, a custom still clung to by those who have not as yet heard the Word of God.

3.12 Praise-poems

"These compositions are regarded by the Bantu as the highest products of their literary art. They are a type of composition intermediate between the pure, mainly narrative, epic, and the pure, mainly apostrophic, ode, being a combination of exclamatory narration and laudatory apostrophizing. In form they consist of a succession of what may be called loose stanzas of an irregular number of lines, each line containing a varying number of words, with, however, a more regular number of strong stresses, the whole being in such balanced metrical form as will be described below in dealing with literary technique. In content they consist of praises and sentences in praise of some tribe, clan, person, or lifeless object which, as a group or individually, is the subject of the poem."¹⁵

Schapera continues by saying that "two only of the subsidiary features of these poems can receive mention here. The first is the extraordinary difficulty of their language, which, in the case of the older poems, is often so archaic as to be only partly intelligible, and which, even in the case of quite new poems, contains many archaisms and obscurities of other kinds. The second is the highly figurative and allusive nature of words and expressions used, which require a considerable amount of extensive and intensive historical as well as ethnographical knowledge for their understanding, and which are, even with such

knowledge, often lost to us and still more often only partly explicable. This obscurity of language and allusion, it may be added, presents itself even to the very reciters of such poems, who, though they declaim the verses at the greatest speed at which their vocal organs can articulate, are often quite at a loss to give an intelligible explanation of their meaning."¹⁶

In Jaa ..., the following praise-poems appear in the drama.

3.12.1 A war-song incorporating a praise-poem on a train

On page 9 there is a war-song and it has an extremely bold tone throughout and yet, when the content is scrutinized, it is a war-song incorporating a praise-poem on a train.

*Tjhutjhumakgala kgomo ya boMmalebereko,
 Basotho ba re: ke kgodumodumo semetsa-bana-ba-batho,
 Ere e tloha e ethimole habedi hararo;
 Sello e hlabe sa mmokotsane,
 E didietse sa petsana e llela mma yona;
 E llise sepotla seka pere e tona;
 Fatshe le dume le be moreketla,
 Ho teteme mpeng tsa makwala.
 E ya o boye masantanyane,
 Ha o motho o Rasekganyane.
 Kgale o tjhutjhuta; o tjhalametsa ka matjhutjhuta.
 O hapile matjholotjholo ka ihlo le botjhalatjhala,
 O tjhutjhu o a tjha o a tjhutjhusela.
 Letjhopotjhopo towe o tjhirimetsa o tjhoposella kae?*

*The shunting train, an ox of Mmalebereko;
 The Basotho say: It is the big monster swallowing
 people's children,
 By the time it pulls off it sneezes twice or thrice;
 And then whistles painfully,
 With a cry like that of a colt crying for its mother;
 Then emerges a thundering sound like that of a stallion;
 The earth starts to tremble as if it were an earthquake,
 Deep down in cowards' stomachs there is shivering.*

Return again shunting train,
 You are not a person but a Bushman.
 You have been going up and down with harlots.
 You have captured rascals with a sharp eye,
 You are really red-hot, burning and sparkling,
 You rascal where are you going to in such a hurry?

3.12.2 A 'self-praise' poem

Disene introduces himself to Mmateleko and company by means of a praise-poem (p. 18) and there is no better means of doing it than the traditional praise-poem. He praises wild animals and concludes by praising himself. This praise-poem is a form of *dithoko* (praise-poem). See 2.2.3 in this thesis.

Ke nna:

*Disene Mmoroso mora Tshiba-ha-di-aparwe,
 Di aparwa ke nong tse kgolo boTlakatshowana;
 Ka boKgalodi, nonyana tsa matsha a dithapolla.
 Phakwe ya theoha e tsubella mehohlong seka-Ntsu,
 Nong e kgolo ya ho hlaba kgora ka sefeamaeba
 Ke Disene shekemisa ka hanong re bone;
 Re tswe re hlollwa ha Disene a tsheha.
 Ke Lekaka-lenyathedi-la.monna-mosepedi,
 Monna ha a hloke kgomo a tsamaya.
 Ho tla ya ho ye a be a e thole.* (p. 18)

It is me:

*Disene Mmoroso son of Tshiba-ha-di-aparwe,
 Which are worn by great vultures, Egyptian vultures;
 Wheat ear birds of the great, deep pools.
 A hawk came flying down from the abyss rapidly like a vulture,
 The great, big, ungrateful bird.
 It is the toothless Disene showing nothing in the mouth,
 We admire Disene when he laughs.
 It is the great traveller who travels all over.
 A man never needs an animal whilst travelling
 As time goes he eventually gets it.*

3.12.3 A praise-poem on dagga

An outstanding characteristic of this particular praise-poem is the use of obscure allusions, which make it difficult for the modern generation to understand what the reciter is referring to.

*Thokwana tlhakwana ya tekwane,
 Talane, se hlasimolla ditshae-tshae,
 BoKeatsherema; mangole a rerekela,
 Ha ke tsiape ke a otsela ke a thibasela,
 Ho thibasela ke ha bolokwana.
 Bolokwana ke bang hara bana?
 Ke setalane sa banna thabisa boNkeka,
 Thena e kgahlwa ke ha e idibanngwa ke wena;
 Ke sehlatshana sa marena seepa-pitso;
 Sa epa lerole la kubella; mosi wa thunya,
 Lapeng la boSabonkgi hae ha Mmateleko.
 Mmangwane ntshware ke a robeha;
 Ha ke robehe ke mabela,
 Ke mabela a bosetalane,
 Moithimollo wa banna,
 Ka ithimola ha re etlo!
 Mahlo a hlaha pataneng;
 A tswereha a ka a morubisi;
 Makgohlo wa dithaba mahaheng.
 Dumela moo talane tatalane.*

(p. 21)

*The brownny seed of dagga,
 The green leaf that titillates or awakens foolish people,
 Those who are exhausted; knees failing to carry them
 I am so tired, I am slumbering and nodding
 My slumber is that of sickly sleepiness.
 What is sickly sleepiness looking for among children?
 It is the men's green leaf that pleases folk
 Folk are pleased when they become dizzy because of you (it);
 It is the herb of chiefs which call up meetings;*

*It called and there was a storm; smoke went up,
 At Sabonkgi's place the home of Mmateleko.
 Aunt, hold me I am breaking,
 I am not getting broken but swanking,
 It is a pompous swankiness,
 Sneezing men's snuff
 I sneezed and became bright!
 Eyes came out of the bag;
 Because wide open like that of an owl;
 The mountain owl of the kloofs.
 Greetings to you the greenish, green leaf.*

This praise-poem on dagga is extremely difficult for one to understand. The function of this poem in the drama is also to emphasise the man's love of and admiration for dagga.

3.13 Figures of speech

Moiloa is very fond of using figures of speech in the speeches of his actors. Both dramas have their fair share of them.

3.13.1 Similes

A simile is "a rhetorical figure expressing comparison or likeness, by the use of such terms as *like, as, so, etc.*"¹⁷ In the Sotho language the construction of similes conforms with that of the English definition above.

In Jaa ..., a few of the similes used are:

- 2 *Seletswana se se se ririelletse jwaleka sa phookwana.
The chin is full of beard like that of a billy-goat.*
- 6 *ke thenthetsa sa mokoko o bona dithole
making quick turns like a cock seeing hens*
- 8 *ha o duletse ho tlankella jwaleka tlatsetlatse tjena
you keep on rushing blindly like a fool*

- 13 *o phokwa hohle jwaleka ntsintsi*
being reprimanded driven away like a housefly.
- 26 *wa tloha wa nna wa kgohlela jwaleka mosha o tshaba dintja*
start moving back like a meercat fearing dogs
ke ema sa mokoko o motona
standing like a big rooster
- 44 *ke se ke laletse jwaleka ntja lepaku*
I am already watching like a pointer-dog
- 73 *molala o finyeletse mahetlaneng jwaleka fakatshana*
a close neck next to the shoulders like a small piglet
- 78 *o terepela jwaleka pere ya reisisi*
he is ambling like a racehorse

In Molomo ..., the following similes are used to enrich the speeches of the actors.

- 11 *o tla fumana hlohvana ekang ya lehe la mpjhe.*
you will find her head which is like an ostrich egg
- 19 *a thotse jwaleka lefatshe*
as quiet as the grave
- 46 *ba hobotse mahlo jwaleka diphooko*
staring like owls
- 47 *e menyekisa lethekana jwaleka mmamodukule*
twisting a waist like a wasp
a hoshola jwaleka matsipane
hopping like a springhare
o thwena jwaleka kwekwe
moving fast like a quail
- 48 *Na motho a ka ba kunyapa jwaleka seboko, banna?*
Can a person really writhe like a worm, gentlemen?

The other figure of speech used quite frequently is the metaphor.

3.13.2 Metaphors

A metaphor is "a figure of speech in which one object is likened to another by speaking of it as if it were that other: distinguished from *similes* by not employing any word of comparison, such as 'like' or 'as'".¹⁸

A few metaphors worth mentioning in Jaa ..., are found on pages:

- 2 *Ke mang ya ka nyadisang moradi wa hae thaka ntatae*
 PUTSWA-MOKOKOTLO?
 Who can allow his daughter to marry one as old as his
 father who is as old as the hills?
- 3 ... LEFOKOLODI la dithota mahlabe
 ... the millepede a train that traverses the plateaux
 ... KGOMO E NTSHO; SEKGWAHLAPA SE NKO E THATA, MOHALA
 KE WA TSHEPE ...
 ... Black beast; a lazy one with a hard nose, a neck
 of steel a train
- 4 ... ke mo thethebaditse jwalo ho mmehella MAKANYANE ...
 ... leave her waiting all the time exposed to wolves.
- 7 ... Ke marwana a mafubetswana feela ...
 ... They are merely red-ants.
- 45 dieta ke MOTLA-O-TUTSWE
 shoes are shining
- 46 NONYANA e teng ka sefubeng
 A fear bird in my heart chest
 ka lerato le LEFUBEDU
 with burning love

- 49 ... o nahana hore ke nkele morohong, KE TLA TLA O
 NOKELA KA LETSWAI
 ... do you think that I am a fool of no description

In Molomo ..., a few metaphors are used to render the language metaphorical and they are:

- 13 ... a nyekwa ke TLADIMOTHWANA
 ... nearly killed by lightning (a bird causing thunder)
- 15 haeka o kena ka MAHLO A MATSHO, o nwele MOTHAMAHANE?
 why enter so hurriedly (black eyes)
 have you drunk beer? (strong drink)
- 18 Ona ke MOLOMO-MONATE
 You will be listened to (precious mouth)

3.14 The use of other languages in Moiloa's dramas

Moiloa has used languages other than Sesotho only when he has deemed it absolutely necessary to bring out the true meaning of a foreign word, as in the case with a borrowing from English like *khaman! khaman!* (p. 94) (come on! come on!) or in a situation where English, Afrikaans or Fanagalo is deemed to be more fitting than Sesotho alone.

3.14.1 English in Moiloa's dramas

Moiloa makes use of English, particularly in Jaa ..., but this is only where it suits the occasion. He is aware that not much English is used in the Orange Free State and that is why the guard on the station does not use it. As soon as the train arrives in the Transvaal, the guard resorts to English.

Germiston! Germiston! All change please. (p. 11)

"All seats please!" (p. 13)

Here the guard knows that he will have no difficulty in getting an interpreter to tell those who do not understand English what they wish to know in their mother-tongue.

In the compound, Act IV, scene i, the doctor gives some of his instructions to the new mine workers in English.

Get nearer ... Undress and lie on your back, breathe hard! ... You dress up. ... Tell them to do the same as that boy has done Policeman. (p. 37)

When people are speaking Fanagalo on the mine and the correct Fanagalo word does not come to mind instantaneously, the English word is inserted and the sentence makes sense; Moilola probably inserted it partly for amusement.

Lala lo stomach ... Manyiwane wona hlupha too much. (p. 37)

Lie on your stomach ... Newcomers are extremely troublesome.

In Act VI, scene v the manager uses English when speaking to Shuushu and Petlane.

Be careful you must not get to the mental asylum. ... Should such a thing happen, you wait we shall catch them red-handed. You will see, if it be true that they are trying to plot against you. Right, ... (p. 91)

This is straight-forward, down-to-earth language typically used by Whites on the mines when speaking to Blacks.

In all other instances, Moilola uses English in this drama mainly for amusement, but only once again when the speaker will find the occasion fitting to speak English. This makes the reader or the audience laugh, as the sentences chosen are so high-falutin and so humorous that they cannot help but laugh especially the

passages on pages 97 and 98, quoted on pages 174 and 175 of this thesis.

Moiloo also wrote this drama to teach his people not only their mother-tongue, but also English phrases. These phrases are often used by both students and scholars of English, in order to show off in public so that people listening to them will realise how learned they are. Moiloo is perhaps subtly trying to make his readers realise the idiocy of this type of showing off. It is Petlane's wish to speak this type of English so that when he gets home the people there will acknowledge him as an educated man returning home from the mines.

Shuushu doesn't teach Petlane the ordinary, everyday language spoken. Instead he teaches him the most difficult, incomprehensible English only spoken by those who think that using such language is a proof of their proficiency in the English language.

How do you suverngemise? I am still existing under the calamities and the catastrophies of this terrestrial ball. I feel quite effervescent, everything is utilizing.

(p. 97)

Petlane asks Shuushu how one would use the word *hydrogen* in a sentence and he says that one could say the following:

Life is a rigmarole amidst hydrogenous conglomeration of multifarious concussions.

(p. 97)

In promulgating my estoric cogitations or articulating my superficial sentimentalities and amicable philosophical psychological observations, I shall beware of my platitudinous ponderosity.

(p. 97)

This is said when no message is to be conveyed to the listener; it is said for the sake of putting on airs especially when European liquor is being drunk. When something serious is said the following can be used, says Shuushu:

This is a pulverising stimulant that titillates our promontoric nerves, the palatable beverage of immortality, the holy intoxicant madam petrification and stultification of thought to vulgar propensities and brazen mendacity of human mentality. (pp. 97, 98)

The following extremely complicated English sentence expresses a simple action such as extinguishing a lamp before going to bed. In the most ridiculous English one can say:

May I have the inexpressible felicitude of decapitating the nocturnal luminary? (p. 98)

Petlane wants to know from Shuushu what one says when one wants to tell someone that what has been said is a downright lie.

That's a terminological inexactitude, poignantly utilised in slanderous and malicious atrocities and utterly subversive of justice and repugnant to the general principles of humanity. (p. 98)

The English being taught to Petlane is irrelevant to plot development etc. and has been included in the drama merely for its own sake.

In Molomo ..., the dramatist does not employ English words as this is a typical Sotho drama written in perhaps very sophisticated Sesotho. There is no need for English as all the characters are Basotho people who either adhere to ancient customs or not. Accordingly they use Sesotho only as their medium of communication.

3.14.2 Afrikaans in Moiloa's dramas

Afrikaans is used in Jaa ..., here and there for the sake of emphasis, though some words have been borrowed from or derived from the Afrikaans language and Sesothoized to imply exactly

what the dramatist has in mind. These derivations are found on the following pages:

- 6 ... *ale barese dibotlolo*
 al bars die bottels (no matter what happens)
- 14 ... *O pasope* ...
 Jy moet pasop oppas (you must be careful)
 ... *ampore* ...
 ... *amper* ... (nearly)
- 62 ... *sebanteu* ...
 ... *spantou* ... (knee-strap)
- 94 ... *togwana* ...
 ... *tog man* ... (please man)
 ... *Sambolifi! sambolifi* ...
 ... *Asseblief! asseblief* ... (Please! please ...)

In most cases where Afrikaans has been used it is there to show how often a Mosotho because of his lack of knowledge of the Afrikaans language misinterprets what an Afrikaner says. This misinterpretation then gives rise to some sort of pun. It seems as if the Afrikaans used here is a simplified form similar to that spoken by the Whites in an attempt to make themselves understood to a Black man.

*Ek sê my boy, staan terug! Wat makeer met daardie ou
 skepsel? ... "jou matraskop". (p. 8)*

To Petlane, who knows no Afrikaans the following misinterpretations arise. "Staan" resembles "Satan". "Makeer" is interpreted as the proper name "Makere" and the degrading term "Matraskop" is thought to be the name of a place, "Materasekopo". These all help to make the dramatis-personae interesting and amusing and create humour in the drama. This technique also creates the environment, the background and characters.

In some instances the Afrikaans language used is most typical of the way the European miners talk to the Blacks on the mines.

*Hoekom stap julle in die kamer in as julle my sien
aankom ...*

Mina funa niks. . (I want nothing.)

*Ek wou net vir jou lekker kom lag, want ek hoor julle
wou werk toe vanmôre gegaan het. Wat was die fout
met julle? ...*

Julle kop vat nie goed nie!

...

*O! Is dit so? Wag, ons sal hulle dop hou (sic.) ...
tot siens (sic.). (p. 91)*

*Gaan keer daardie mense anderkant by die deur, hardloop
gou om. Skelms! ... Haal daardie goed uit, julle
diep skelms! (p. 93)*

This Afrikaans spoken on page 93 by the manager is most likely the result of his excitement at catching the rogues red-handed so that he does not have the time to think and speak Fanagalo and accordingly uses his home language, Afrikaans.

No Afrikaans is used in Molomo ..., as there are no characters in the drama who need Afrikaans in order to communicate, as in the case with the mine manager in Jaa ...

3.14.3 Fanagalo in Moilola's dramas

No Fanagalo has been used in Molomo ..., because it would have been most inappropriate, but it would have been a great deficiency had the dramatist avoided Fanagalo in Jaa ..., since it is the communication medium mostly used by mine workers. This *lingua franca* makes it possible for people of different nationalities and mother-tongues to communicate with one another. It would thus have been a pity if this important item of Fanagalo had been left out of those scenes in the drama dealing with mine workers.

Fanagalo is used for the sake of variety and is essential for creating the right atmosphere in the mine and mine compound scenes in the drama.

*Hai, hai, wena! Hamba lapha muva! Yini wena londaba?
... Shesha wena, mina zokhahlela wena manje, zofaka
wena isicathulo, "jou matraskop". (p. 8)*

*Hey, hey, you! Get back! What is the matter with
you? ... I shall soon hit you and give you a kick,
"you pumpkin head".*

Fanagalo is also used in Act IV, scene i, pages 36 to 41 and again in Act VI, scene vi, pages 93 to 94. Without the use of Fanagalo in Jaa ..., the desired effect would not have been achieved and it therefore forms an essential part of this drama by Moiloa.

3.15 The use of idioms

Evidently Moiloa is very fond of idiomatic language and both his dramas are literally littered with idioms, thus idioms are found on almost every page in these two dramas.

Guma¹⁹ maintains that "idioms are characteristic indigenous expressions, whose meanings cannot be ordinarily deduced or inferred from a knowledge of the individual words that make them up. ... Unlike proverbs, idioms do not have a fixed and regular form to which they adhere at all times. They are changeable and are seldom, if ever, used in their basic form. They are based on a predicate, which is built on a particular verb stem and which may be found associated with a large number of idioms. ... Further, idioms are never didactic, and never teach any moral lesson. Neither do they ever express any fundamental truth or wisdom with a general bearing on life. Rather are they witty and humorous expressions which are connected with a particular phrase, but which are not as staid and dignified as proverbs.

Idioms do not seem to have any roots in mythology, in that none seem to originate therefrom, whereas some proverbs do. ...

Finally, being based on verbs, idioms are mainly concerned with action, rather than with a symbolic representation of truth.

... In their range and scope, idioms also cover a wide range, including the customs, herbs, wild and domestic animals, as well as historical incidents in Basutoland. In all these instances, the basic significance is that of describing the various facets of human action and behaviour by drawing freely from the culture of the people. ...

In their basic form, idioms are based on the infinitive form of a particular verb stem, which is the key-word in the whole construction."

Idioms make the language in a drama flowery. Moiloa's aim is perhaps to uplift the standard of Sesotho for his own people, but whatever his aim may be when so many idioms are used in a drama one tends to feel that the more difficult idioms might cause a possible loss in interpretation of the drama. Idioms should be functional at all times, but are not always so in Jaa ...

Moiloa's dialogue does not always appear to be appropriate to the character who uses it. In Jaa ..., it appears that the character who uses more idioms in his speech than any other character is Disene, contrary to what the audience would expect from a character like him. In three sentences spoken by Disene in Act V, scene iii, on page 55 he uses five idioms, namely:

- ... *potla-potla le ja podi.*
- ... *fools rush in where angels fear to tread.*
- ... *lefifi la mmoto.*
- ... *to wait for a rainy day.*
- ... *kwekwe ya morao e tloha le sepolo.*
- ... *procrastination is the thief of time.*
- ... *tshwara hlolo ka boya.*
- ... *to be at the wrong end of the stick.*

- ... *sisitheho le ja kgomo moreso.*
 ... *time and tide wait for no man.*

3.16 The use of proverbs

Guma²⁰ defines the proverb as "a pithy sentence with a general bearing on life. It serves to express 'some homely truth' or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation. Various proverbs apply to various situations, and are an embodiment of the distilled and collective experience of the community on such situations. Individually and as a group, they have certain basic characteristics that run through them all.

These may be listed as follows:

- a) They all have a fixed and rigid form to which they adhere at all times and which is not changeable.
- b) Some are didactic and teach a lesson by expressing a moral or moral ideal which is not particularly difficult of attainment but which is rather a summing up of everyday experience in getting on in the world as it is.
- c) Others are practical in significance, and suggest a course of action to be followed in a given situation. In some cases, they may be said to pass a judgement on a particular situation.
- d) They are figurative, employ various structural forms such as contrast and parallelism, rhythm and alliteration, as well as balance.
- e) For them to be firmly established in any language, they must have general acceptance by the community whose collective wit and wisdom they represent.

In their range and scope, proverbs cover a wide field. They extend over all the areas of the community's activities and daily pursuits. They reflect its attitude to other people, as well as its sense of justice; its physical environment, as well

as its plants and animals, including their characteristics. They also reflect the relations between members of a single household, and extend from there to cover the tribe as a whole.

... The striking thing here, ... is that they are all concerned with those things that the people know in their daily lives, and not with things that fall outside the scope of their experience."

Moiloa uses proverbs in the same way as he uses idioms, to enrich the language in his dramas without always taking into account whether they are functional or not.

FOOTNOTES

1. Bentley, E., The life of the drama, p. 70.
2. Van der Poll, J.D.P., Studies in Sesotho drama, p. 105.
3. Shroyer, F.B. and Gardemal, L.G., Types of drama, p. 17.
4. Millett, F.B. and Bentley, G.E., The art of the drama, p. 222.
5. Ibid., p. 222.
6. Ibid., p. 225.
7. Knott, W.C., The craft of fiction, p. 71.
8. Granville-Barker, H., On dramatic method, p. 37.
9. Millett, F.B. and Bentley, G.E., op. cit., p. 211.
10. Hamilton, C., The theory of the theatre, p. 49.
11. Millett, F.B. and Bentley, G.E., op. cit., p. 210.
12. Guma, S.M., An outline structure of Southern Sotho, p. 151.
13. Styan, J.L., The elements of drama, p. 51.
14. Barnet, S. et. al., A dictionary of literary, dramatic and cinematic terms, p. 53.
15. Schapera, I. et. al., The Bantu-speaking tribes of South Africa, p. 295.
16. Ibid., p. 296.
17. Funk and Wagnalls, Standard dictionary of the English language, p. 1171.
18. Ibid., p. 800.
19. Guma, S.M., The form, content and technique of traditional literature in Southern Sotho, pp. 66-68.
20. Ibid., pp. 65, 66.

4. EXTRINSIC CONVENTIONS

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4. EXTRINSIC CONVENTIONS

"Without an audience there is no drama. A play which is not performed is merely literature. In performance a play either works or it doesn't work, which is to say that the audience either finds it acceptable or not. . . . drama compels the spectator to decode what he sees on the stage in exactly the same way as he has to make sense of, or interpret, any event he encounters in his personal life."¹

4.1 Attention

Dawson² maintains that "it is characteristic of drama, as no other form of literature, that it makes an absolute and sustained demand on our attention. . . . A play in performance demands our uninterrupted attention, not only for our own sakes, but for the sake of other members of the audience. . . . It follows that the dramatist's primary responsibility is to seize and hold our attention. This is why we commonly refer to plays and films as 'gripping'."

To elaborate on what has been said about the way Moiloa holds his audience's attention, one may consider the following: In Jaa . . ., Act I, scene i is extremely short and yet he has touched on so many topics that grip the audience's attention. All the facts in scene i have a bearing on the rest of the play which include Petlane's revelation to Disene of his intended marriage to Thakane, his absence from Lesotho and Petlane's request to Disene to keep an eye on Thakane as well as Disene's thoughts about Thakane. Petlane and Disene talk a great deal in Act I, scene ii and, in order to round off matters that have been discussed, Disene leaves Petlane and reveals all his plans to the audience on his way home in Act I, scene iii.

These include his plans to woo her, and the fact that he intends wasting no time about the matter. He will dress well to impress her and when he arrives he will not give her much chance to talk

and in this way he hopes she will be attracted to him *as though she is being pulled by electricity* (p. 6).

"Put in its simplest and most mundane terms, the basic task of anyone concerned with presenting any kind of drama to any audience consists in capturing their attention and holding it as long as required. Only when that fundamental objective has been achieved can the more lofty and ambitious intentions be fulfilled: the imparting of wisdom and insight, poetry and beauty, amusement and relaxation, illumination and purging of emotion. If you lose their attention, if you fail to make them concentrate on what is happening, on what is being said, all is lost."³

This ability to hold the attention of the audience must be maintained throughout the play and not only in the beginning when the curiosity of the audience is extremely strong. "Along with the complication that is necessary to the development of the plot, there must also be an increasing and deepening of interest, curiosity, and suspense. This effect is an almost inevitable accompaniment of the complications we have been considering; it is, in a way, the audience's contribution to these events, the repercussions of these complications upon the feelings and emotions of the audience."⁴

In both Jaa ..., and Molomo ..., Moilola holds the attention of his audience until the final curtain falls.

The only scenes in Jaa ..., which to a certain degree do not hold the audience's attention throughout are those containing mainly Fanagalo and the high-falutin English.

In Jaa ..., an additional technique is used to hold the attention of the audience, namely the second plot which has been very cleverly woven into this drama. The many incidents in both plots deepen the interest, curiosity and suspense of the audience. Because the audience know certain information before Petlane, his reactions when he eventually discovers this information heighten the suspense of this drama. His reactions play on the feelings and emotions of the audience throughout the play.

In Molomo ..., the audience's attention is held in the following way:

The audience is at all times anxious to know whether the ancestors will get their own way. Added to this, is the triumph of a man and a woman who really love each other to the extent that they are blind to all obstacles against such love, even to their parents belief that they are not suitable for each other. All their problems are shared so intimately with the audience that the audience is forced to concentrate on what is happening and what is being said.

4.2 Drama and society

Esslin⁵ maintains that "because of the peculiar nature of drama as an instrument of knowledge, of perception, thought, insight about society, its concreteness and the fact that drama never makes an overt statement, that by its very nature it is always an experiment which always carries its own control-mechanism, its own verification, within it."

"The drama is the only art, excepting oratory and certain forms of music, that is designed to appeal to a crowd instead of to an individual. ... No writer is really a dramatist unless he recognises this distinction of appeal; and if an author is not accustomed to writing for the crowd, he can hardly hope to make a satisfying play."⁶

The themes in both dramas under discussion definitely appeal to a Black audience. At some stage or other in almost every Black man's life he has had to seek employment away from home and he has perhaps been through some of the trials and tribulations Petlane goes through in Jaa This play would therefore appeal to him from the point of view of seeing how Petlane copes with perhaps the same problems he has had to cope with and the same disappointment that probably so often faces these men who leave their villages in good faith and when they return home have lost their loved one to some local man.

The theme in Molomo ..., will appeal to the vast majority of Black theatre-goers as this problem of a love affair between a so-called illiterate and one who is educated is taking place daily. Who must these love-birds turn to for advice? Must they consult their parents, or a higher authority, or should they resolve to consulting their ancestors through a witch-doctor? In addition, to many Blacks, belief in the ancestors and their concern with the living seems to be very much part of their daily lives and as a result the way in which the forefathers manipulate Thuntshane and Motshedisi through their acts and the outcome of it all, must most certainly interest the Black audience - even if a spectator's belief in these matters has been dimmed by westernisation and the Christian faith.

4.3 What appeals to the audience

Styan⁷ says that "any play depends to an important degree upon the people for whom it is written and their reason for going to the theatre; and the way the play is written for acting and speaking depends upon the theatre in which it is to be performed. These two factors of audience and playhouse are not really separable of course, and much of the fascination in the study of drama comes from the imaginative excitement of deducing the relative contributions of the 'why' and the 'how' of the theatre, the relation between the written text, the audience and the play's means of presentation."

With reference to Styan's statement, it must be remembered that many works are written to be prescribed in schools and "... dit ook duidelik is dat dit aangebied word om 'n kind of die jeug se begrip nie te bowe te gaan nie. ... Dan weer verfraai sommige skrywers hul taal doelbewus en is dit ook duidelik dat die taalgebruik s6 aangewend word dat dit geskik is vir die skoling van die Bantoeskolier in sy eie taal."⁸

Esslin⁹ maintains that "positive reaction from the audience has a powerful effect on the actors, and so has negative reaction. If the audience fails to laugh at jokes, the actors will instinctively play them more broadly, underline them, signal more

clearly that what they are saying is funny. If the audience responds, the actors will be inspired by the response and this in turn will elicit more and more powerful responses from the audience. This is the famous feed-back effect between the stage and the audience. But there is another equally powerful feed-back: between the individual members of the audience themselves. Laughter, for instance, is known to be infectious."

Anyone in an audience seeing Jaa ..., on stage will realise that Petlane has extremely high morals. Most Black men on the mines will have forgotten about their loved ones back home and the temptation is so great that they will fall in love with someone else. Petlane does not do this and Moilola convinces the reader or audience of Petlane's naive trust in others.

4.4 What an audience should know about the para-textual influences on the drama

"The way the writer arranges his subject matter and the ideas and concepts which he presents to his readers, the social habits and customs and the modes of thought and action which he takes for granted in his writings all give a distinctive quality and tone to his work which can be related to the culture to which the author belongs."¹⁰

When one makes a study of Black literature it becomes evident that there is a very close correlation between their literature and society. Because of this it is comprehensible that Black literature in certain aspects will differ radically from literature influenced by other cultural, social and environmental factors. Black literature has also been influenced by other cultural and environmental factors, but there are still factors that foreign observers to Black literature will not understand. Therefore a certain amount of background about these factors must be given if the foreign (i.e. non-black) viewer is to understand a drama containing many of these so-called para-textual influences. Because these para-textual factors determine to a

great extent the type of literature - a study of the Black man's role in traditional society as well as his role today is essential.

What Obiechina,¹¹ has to say about the 'West African' novel can also be said about 'Black literature' in general, namely that:

1. Black literature is written in Africa and deals with the life of the Black man.
2. More specifically it is genuinely regional. The literature represents local speech habits, beliefs and customs.
3. It has an essentially sociological emphasis. Black literature has appeared at a time when large-scale social and economic changes are taking place and the writers show an almost obsessive preoccupation with the influence of these conditions.
4. It is explicitly or implicitly didactic, even propagandist.
5. Black literature reflects the peculiar cultural situation of Africa, where elements of the oral kinship-oriented culture of old Africa exist side by side with elements of the world technological contract-oriented culture... This generates tensions, conflicts, contradictions and ambivalences in the lives of individuals. Moreover, and this is an important distinction, Black literature tends to show individual characters not through their private psychological experiences, but through community or social life, and activities of a collective or general nature, with individual sentiments and actions deriving force and logic from those of the community.

4.4.1 Time and locality

In general the Black man attaches very little significance to time compared with perhaps the exactness found amongst the majority of Whites. This is probably the reason that Jaa ..., consists of seven acts and does not conform to the generally accepted norm laid down for dramas written by Whites. This

drama could probably not take place within a two to two-and-a-half hour period in a theatre, but even so the dramatist through his two plots and many scenes and crises has been successful in conveying to his audience or reader what he set out to convey and that is that in all walks of life one must *BEWARE OF FRIENDS*.

"On the modern stage, five acts may be regarded as the maximum, simply by reason of the time-limit imposed by social custom on a performance. But one frequently sees a melodrama divided into 'five acts and eight tableaux', or even more; which practically means that the play is in eight, or nine, or ten acts, but that there will be only the four conventional interacts in the course of the evening. The playwright should not let himself be constrained by custom to force his theme into the arbitrary mould of a stated number of acts. Three acts is a good number, four acts is a good number, there is no positive objection to five acts. Should he find himself hankering after more acts, he will do well to consider whether he be not, at one point or another, failing in the art of condensation and trespassing on the domain of the novelist."¹²

Regarding time in *Jaa ...*, very little reference is made in the drama to specific times, although Teleko and Disene decide on a certain Sunday as the day on which they will visit Thakane.

... *hoba re rata ho mo tjhakela Sontaha sona sena ...*
(p. 25)

... *because we would like to visit her this specific Sunday.*

The time factor among Basotho depends on the day mentioned and not so much on the exact time.

On another occasion an approximate time of between seven and eight o'clock in the morning is the time given when Teleko and Disene will visit Thakane.

SISINYANA: *Nna ke ne ke re hoseng ha dikgomo di qeta
ho aloha, hang feela ha letsatsi le re qato.*

(p. 35)

SISINYANA: *I would say in the morning just seven or
eight, just when the sun is up.*

During a conversation, Disene merely mentions that as time goes by he intends visiting Thakane again and no specific time as such is given.

DISENE: *Hlo akofele pele Sisinyana. Re rata hore a
tsebe ha metsotso e eja babedi re tla be re hata
re kena lapeng habo.*

(p. 44)

DISENE: *Go ahead quickly Sisinyana. We want her to
know that within a short while we shall be
arriving at her place.*

The time 'midnight' is mentioned on page 55 ... *lefifi la
mmoto ...*

No mention is made of the past as such in the drama. Most of the action takes place in the present and almost no mention is made of the future. The audience is not told how long Petlane works on the mine and how long he has perhaps told Thakane that he will be away from home.

Duyvené de Wit¹³ sums up the question of time as follows: "In die Westerse en tegnologiese gemeenskap is tyd 'n kommoditeit wat benut, verkoop en gekoop moet word. In die tradisionele swarte se lewe moet tyd egter geskep en geproduseer word. Die swart mens is nie 'n slaaf van die tyd nie; inteendeel, hy 'maak' soveel tyd as wat hy begeer. ... Die Bantoe leef nie volgens die horlosie nie; dit is die blanke se uitvindsel. ... 'Actual time is therefore what is present and what is past. It moves 'backward' rather than 'forward'; and people set their minds not on future things, but chiefly on what has taken place.'"

No specific time lapse is mentioned in Jaa ..., although it can be assumed that this drama stretches over a period of one year. This assumption is made because Blacks are usually under a yearly contract to a mine and after a year they return home for their annual holiday. All the happenings during the assumed year take place on the stage in 109 pages and in order to achieve this Moiloa has given the audience incidents which they have to put together. A drama of this nature cannot possibly include day to day happenings for a whole year. The audience has to "uit stukkie en brokkies inligting wat deur die hele teks versprei is, die legkaart saamstel van hoe alles chronologies in-mekaarpas".¹⁴

In Jaa ..., the characters and their deeds portray a specific period of time during which the drama takes place. The time is when people in Lesotho could not make ends meet and in order to do this, the young men had to leave home to seek employment on the mines in South Africa.

Regarding locality in Jaa ..., the drama takes place mainly in Lesotho, but no specific place is mentioned. The sub-plot takes place in Johannesburg on a mine given a fictitious name. The action in the main plot takes place at the home of one of the actors and the scene changes are also when they move from one actor's home to another. The action in the sub-plot takes place in the mine, in the compound, on the sportsfield where the dance takes place, all places in and around the mine at *Mlamlankuzi*.

The time-factor in Molomo ..., is very much the same as in Jaa ..., where no specific mention is made of time. On page 33 a time is decided on when the boy's parents will visit the girl's parents and that is

Hoseng ha dikgomo di aloha.

*(Early in the morning, about eight to nine or ten)
When the cattle go to the fields.*

No time is mentioned regarding the period it takes Thuntshane to have his plans fulfilled; the events merely take place in chronological order.

In Molomo ..., the dramatist has not given any specific time, but according to their custom, a young man's arrangement of a wedding takes approximately six months and these stages of the arrangement are all produced on stage in 42 pages.

In both dramas all events follow each other in chronological order, but no mention is made of chronological time in either of the dramas under discussion.

Molomo ..., is a drama that could take place at any time as in society there will always be that apprehension when a well-educated person marries someone in another class of society. In Molomo ..., the belief in the ancestors shows the audience that the traditional Black, even in modern times, still has great faith in his ancestors.

4.4.2 Para-textual influences pertaining to the two dramas in question

Para-textual influences which are fully understood by an audience enhance the drama to such an extent that actions performed and things said in the drama give the audience a better understanding of the drama as a whole. With regard to Jaa ..., and Molomo ..., the following para-textual influences appear in the two works. Those appearing in Jaa ..., will be dealt with first.

Of particular note when one makes a study of the Black man's drama is the use of idioms. This has been discussed in the previous chapter (3.15) but mention must be made here again as this is an important para-textual influence on a drama. These idioms form the core in which the wisdom of the traditional man is locked up. These idioms are so numerous that they can be applied to almost every incident experienced by a Black.

Both Moiloa's dramas are littered with idioms and the use of these idioms helps enhance the decorative style in which Moiloa has written his dramas. Besides the use of many idioms and proverbs Moiloa has the ability of choosing his words so meticulously as to enhance his perhaps over-decorative style. In Jaa ..., the following examples should suffice:

Hlaha o bone kgotsi baeti ba hao ke bana ba se ba le haufi. Ke re bashemane ha ba tlama, ha ba tlama. Masela ke a masowana; dieta ke motla-o-tutswe ngwana mme ke a o jwetsa.
(p. 45)

Come and see my friend here are your visitors approaching. I am telling you the boys are spick and span. They are in white apparel; shoes are shining, my mother's child I am telling you.

THAKANE: Difatjana ke tseo, ha le dule la ka la roba mangole; la ntsha mokgathala. (p. 45)

THAKANE: Here are the chairs; take a seat, make yourselves at home, and have a rest.

The following conversation can only come from two love-birds and the words of endearment are superbly chosen by Moiloa in this passage.

DISENE: Ho Thakane O ntse o phela he (sic.) kgaitsemi?

THAKANE: Ke ntse ke phela ngwaneso he ke tsebe wena?

DISENE: Ke a phela ha ke phele ngwaneso.

THAKANE: Malotonyana keng na ngwaneso?

DISENE: Ke kula moyeng ha ke o hopola. Ke a tshepa o se o utlwile dillo tsa ka, pela lerato la hao le nkgapileng maikutlo.
(p. 46)

DISENE: To Thakane How are you sister?

THAKANE: I am well brother and how are you?

DISENE: I am up and down my sister.

THAKANE: What is the matter my brother?

DISENE: I become sick when I think of you. I hope you have already heard of my cravings for your love that has captured me.

One short quotation from Molomo ..., again shows Moiloa's ability to write, very decoratively for his reader and audience.

Tjhe, kgele ke tsona tedu tsa banna. Ho bonahala hore o ne o finne lengole, leha bo ntse bo utlwahala hore ke ... jwala ba molatsa ee? (p. 33)

No, gosh this indeed is real beer for men. It appears you really meant business, although one can taste that it is yesterday's beer.

With reference to the previous chapter it appears that Moiloa falls into the category of being an extremely good decorative dramatist. Gildenhuis¹⁵ sums him up as follows: "Onder skrywers wat hierdie tipe styl aanwend, moet J.J. Moiloa egter ook uitgesonder word as iemand wat by uitstek daartoe in staat is om episodes en karakters in detail en met fyn nuanses te beskryf. Sy taalgebruik is besonder goed, terwyl sy kennis en aanwending van 'n ryke verskeidenheid van spreekwoorde en idiome, opvallend is. Tog is dit jammer dat hy soms doelbewus daarop konsentreer om sy styl te verfraai en sy werke sodoende minder gemaklik lees en aan natuurlikheid inboet. Sy raak beskrywings kan egter nie betwis word nie."

4.4.2.1 Working on the mines

It must be realised by a reader or an audience that as a result of poverty, young Black men leave their homes to seek work on the mines. When they have saved enough money they return home

again and in Petlane's case he intends marrying Thakane on his return home from the mines. This practice of having to leave home to seek employment on the mines has a disastrous effect on family life as the girl is not sure that her husband-to-be will remain faithful to her and return to marry her. With this doubt in her mind she often marries someone else as is the case with Thakane. Her flippancy also bothers Petlane. The men, away from home, are sometimes just as doubtful about the loyalty and trust pledged and they too fall in love with women nearer the mines. This is also a great disappointment for a woman who perhaps remains faithful to a man who returns home to tell her that he is married to someone else. The theme in Jaa ..., cuts both ways and is so applicable: BEWARE OF FRIENDS and therefore trust nobody! Many of the men are illiterate and their loved-ones seldom receive letters and, because of this, they probably feel that their 'man' has fallen in love with someone else and has forgotten all about them. In Jaa ..., the working on the mine by Petlane forms an entire sub-plot and if it were not for this, the main plot would not become a reality in the drama.

4.4.2.2 Marriage

"When the individual has passed through whatever schools and ceremonies in his tribe for initiation into adulthood, he is ready for marriage. To regard Bantu marriage as the culmination of sex love would be giving this institution a wrong perspective. ... Further, marriage is primarily an affair between groups, involving the two families concerned even more than the individuals. The personal predilections of the couple do not carry nearly the same weight as the good name of the family of the girl, her ability to bear children, work well, and get on amicably with her mother-in-law, for whom she will at first have to work."¹⁶

With regard to the unhappy marriage of Disene and Thakane in Jaa ..., none of the above customs was adhered to by the parties concerned and perhaps they did not have their parents' blessing

on their marriage and this could also be a reason for their unhappiness. Disene causes disequilibrium and brings the wrath of the forefathers upon him.

4.4.2.2.1 Marriage ... traditional style

More detail is portrayed to the audience regarding marriage in Molomo ..., than in Jaa Moilola shows his audience what should be done traditionally when a man wishes to marry a woman according to Sotho custom. Fully to understand this traditional marriage preparation ceremony in Molomo ..., one has to know exactly what takes place in the bridegroom's home as well as the happenings at the bride-to-be's home. Regarding marriage, Sekese¹⁷ maintains:

Mohlankana ha a n'a qosa lenyalo ho baholo ba hae e ne e ka khona a rahe moritsoana.

When a young man wanted to get married (from his parents) he had to kick a small clay pot (i.e. let calves run with their mothers and children have no milk that day).

Moilola uses the idiom in his drama ... *ho raha moritshwana* ... yet Ashton¹⁸ maintains that this custom has been completely abandoned. He says the following:

"If a youth wanted to get married and thought his parents were delaying unduly, he could send them a message to that effect through his mother's brother, or could discuss the matter with his mother. It was not 'done' in the old days for him to broach it directly with his father. Nowadays this formality has largely been dispensed with, although a young man may still approach his father through an intermediary. The old convention of 'kicking the little dish' (*ho raha moritsoana*) has been completely abandoned."

Contrary to what Sekese says, Ashton¹⁹ maintains the following and it is this type of procedure followed in Molomo ...

"Nowadays there are several departures from the 'correct' procedure outlined above. The most common is that the boy, instead of waiting for his father to choose his bride, takes the initiative himself. As one informant put it, 'When a man meets a girl who pleases him, he tells his father. If his father does not like her, the boy will leave her and look for another; but if his father approves he is told to go and woo her. He then courts the girl and asks her to marry him. When she accepts, his father goes to her father and tells him about their children's love for one another and asks him to agree to their marriage. They talk and, when the girl's father has consulted his daughter and his kinsmen, he agrees. The man's father will send some cattle to his *mokhotsi* and then they will talk further about the day for the feast'. This terse account stresses the two main points of an acceptable modern version of the old procedure, namely, the freedom of choice allowed to the young people, and the negotiations between the parents."

4.4.2.2.2 The wedding ... traditional style

The wedding ceremony in Molomo ..., is a very important paratextual influence on this specific drama as the ceremonies and rituals performed form an important ingredient for the understanding of scene viii. Again, Moilola uses custom, not for the benefit of explaining it as such, but as a tool to evoke suspense and laughter, viz. the episode when Makgobotlwane and his party ask for the hand of the minister's daughter in marriage.

Ashton²⁰ says: "Normally the wedding is held shortly after the marriage has been arranged. Until this has been celebrated, the couple are not supposed to have sexual intercourse with one another or to live together."

Ashton²¹ states that the gall is poured over the groom's hands, usually by his father, and the bladder is tied round his right wrist. In Moiloa's Molomo ..., in scene vii, page 40 Makgobotlwane says:

... *A re ba tshela ka nyooko ena bokalakateng ...*

... *Let us pour this bile over their skulls ...*

There appear to be different versions of this ritual because Ellenberger maintains: "The spouses were smeared with the gall of the animal, and in some cases with the fat of the entrails was rubbed with a special medicine, and made into a collar, which was hung round the neck of the bride, descending as far as her chest."²²

Here *nyooko* (bile) has a symbolic function too. By referring to this custom, apart from drawing custom portrayal to its full consequences, Moiloa describes very aptly what a strange occurrence this marriage must be to the minister and his family. Although Lekgwaba has succumbed in letting his daughter have her own way, it does not follow logically that the events are not a thorn in his flesh.

4.4.2.3 The abduction of a bride (*Tjhobediso*)

The reasons that this method is followed are according to Gildenhuys, the following: "As uitvloeisel van en opstand teen boge-noemde dwangmaatreëls deur ouers op hulle kinders toegepas, ontwikkel die jeug 'n nuwe tradisie wat ewe-eens deur skrywers

afgekeur word, naamlik dat jongmans hulle bruide eenvoudig ontvoer en sodoende ouers se reëlings met betrekking tot 'n huwelik pypkan, of onwillige jong meisies in 'n huwelik, wat deur die jongman begeer word, dwing."²³

This is exactly what Disene did to Thakane as she was the girl he wanted as a wife and against her will she was abducted and in actual fact tricked into marriage by him with the help of Teleko and Sisinyana who assisted Disene so amicably because Sisinyana secretly had her eye on Thakane's true love, Petlane.

4.4.2.4 Child discipline

The father of the house is the disciplinarian and in his absence, whoever is in his place, is the guardian. In *Jaa ...*, Thabo, Thakane's younger brother, lives with Disene and his wife and she resents the fact that Disene ill-treats her brother, although he deserves it as he is a stubborn, cheeky, insolent, little boy. Traditionally if an elder person passes a strange child doing wrong he is entitled to reprimand or even thrash the child. That is why the audience must not take it amiss when out of sheer disgust at Thabo's behaviour, Petlane resolves to thrash him.

PETLANE: Ka ho thothelwa. Moshemane enwa ke bona hore le mo lemme ka ho nna le mo arabisa. A be a se a mo nanabela. Ke tla o ruta batho moshemane. A mo hweba ka lebanta. Ke tla o shapa hore o bakele ho arabisa batho bao e seng thaka tsa hao. Mo tlohele wena ke fohle tsona tsejana tsena tse thibaneng. Ke tla di kabolla ka phafa. A mo duba hore ere ha a etswa a tswe a forile ditsebe.

(p. 106)

PETLANE: Furiously. Evidently this boy seems to be spoiled because you keep on answering him. He went for him. I will teach you manners, boy.

He thrashed him with a belt. *I will thrash you so much so that you will never answer people who are not your equals. Leave him let me thrash these extremely small, blocked ears. I will open them up with a whip.* He thrashed him so thoroughly that he ran out like a madman.

4.4.2.5 Consulting parents who give advice

This para-textual influence is important in Jaa ..., as this custom differs radically from any such practice among Whites. If a husband and wife have marital problems, they usually sort them out amongst themselves. In Sotho tradition when such a situation arises, then the couple go to their parents where they state their case and the parents on both sides give advice to both parties concerned as to how they can best solve their problem. This custom is clearly brought out in Act V, scene vii. This is an important para-textual influence as Whites seeing this play would tend to make the remark ... "What has this got to do with the parents, why don't they solve their own problems?"

4.4.2.6 Medicinal practice and beliefs

In Molomo ..., the traditional is opposed to the modern and in this drama there are again many para-textual influences which are of utmost importance, especially to the White reader or audience, for a fuller and more meaningful understanding of the play. "One of the most vigorous of these is the Sotho belief in and practice of medicine, magic and sorcery. In the face of so many years of education, missionary influence, and economic change, this aspect of culture might well have disappeared or been modified beyond recognition. But, on the contrary, Sotho belief in these things is still practically unshaken, and the practice of medicine and, to a lesser degree, of magic is universal."²⁴

4.4.2.6.1 The witchdoctor

"The doctor or herbalist (*ngaka*) is one of the most important

persons among the Sotho. He is expected to diagnose and prescribe remedies for the ordinary ailments and diseases, to alleviate and prevent misfortune, to give protection against sorcery and accident, and to bring luck and prosperity. In fact, he is expected to help in practically every situation which people cannot control by their own unaided efforts or where they feel at all insecure. To do this he relies on his medicines, occasionally helped out by other means."²⁵

The doctor (Matsetsela) in Molomo ..., belongs to the class of bone-throwers (*selaodi*) who diagnoses or prescribes for illness by consulting a special set of bones (*ditaola*). "He acquires his knowledge by paying someone to teach him, by experience, or by undergoing a short novitiate. This includes instruction in the interpretation of the various positions or falls (*maoa*) of the bones, and their names and praise-songs, as well as instruction in the symptoms and cures of the commoner ailments and in the use of protective medicines."²⁶

"As a class doctors or diviners have no particular status. Such prestige as individuals may have depends not so much on their being doctors as on their successes. These doctors are paid certain fees for their duties performed and according to Sotho law, doctors and diviners should be paid according to a definite scale of fees. Doctors should be given a goat or sheep as an initial payment 'to open the medicine bag'. For curing - but only for curing, not for treating - a disease they may get a beast. In other cases, their fees vary with the treatment or medicine given ... for protecting the village one or two beasts ..."²⁷

4.4.2.6.2 Methods of divination

"The more complicated divination sets of the Sotho comprise four principal bones and a varying number of accessory bones, together with shells and other objects, according to the desire of the *ngaka* to whom the set belongs. Of the four principal pieces, the two male ones are carved from the hoof of an ox.

The old male, the *more o moxolo* ('the great tree of medicine') or the *kholo* ('the big one'), is the great chief of the *ditaola*; it is cut from an important ox (e.g. one slaughtered at a wedding feast). The young male may be cut from the hoof of a less distinguished animal! One side only of these bones is ornamented, as a rule, but each can fall in four different ways. The two female pieces are made of bone, horn, or ivory, and can fall in two ways only, hence the four principal pieces alone can fall in sixty-four different combinations, quite apart from considerations of direction. The other bones are talis or astragali of various animals, representing totems found in the various Sotho tribes. There should be a male and female representative of each, and they must genuinely be got from animals killed by man. It is useless to pick up such a bone from a carcass in the veld. Hence a complete set takes a very long time to collect. Each talus can also fall in four different ways, and its position in relation to the other bones is of great significance in interpretation. In addition, sea shells may be used to represent white people, a flamingo-bone for rain, and many other objects can be added according to the inspiration of the diviner."²⁸

"Some of the praises include proverbs and riddles. For instance the first line constitutes the riddle whose answer is *ditaola*, divining bones."²⁹

MATSETSELA: . . . *Fiellafiella nkoko a tswale.*

(A di pjatlanya a di ya ka mahlo.) *Mh!*

(O a kgotsa.)

*Di wele lentswe la hlapadimane,
La hlapa dikwena. Di re kwena
di hlapa di nyolosa madiboho,
Tse nyenyane di hlapa di theosa.
Ke bodiba botala ha bo okamelwe,
Bo okamelwa ke kganyapa tse kgolo
Banna mekhonkhotso boMakgisa Thamaha,*

Banna ba ho phatswa ka lesenene boseeng.
 Ako di nke mohlankana, (o di nehela mokudi)
 O hlo di hlohohle, o ntoo di akgotsa hoba o etse fiellafiella.
 Tshwrr! (O tea serobele hoba mohlankanyana a di lahle).
 Ka bataung ba ntswetse (o di ya ka mahlo a ntsa di supa).
 Ena ke Tshwene makgisa, e tsamaya le Phalafala e kgolo
 kgata dirite, mona di entse kgwiti maboya le tsela.
 Tsuka ho nkgile le lebe la Matsetsela, baloi ba ikgata
 mehlala. Ba ke ke ba o besa wa tuka. (p. 16)

MATSETSELA: ... Reveal what is hidden. (He threw them
 down and gazed upon them.) Mh! (He admires.)

*They have fallen a word of washers,
 Of washing crocodiles. They say crocodiles
 Wash going up the drifts,
 Little ones wash going down.
 It is the green pool that cannot be looked at,
 It can be looked at by great water snakes
 Greatest men Makgisa and company with Thamaha
 Men who have been injected with luck medicine.
 Take them please young man, (he gives them to the patient)
 You must please shake them, and then throw them up after
 saying reveal what is hidden. Tshwrr! (He whistles
 after the lad has thrown them down.)
 In the name of Bataung who begot me (he looks at them pointing).
 This is a monkey full of hair, it goes along with a
 big bone treader of shadows, here they have made a come
 back along the road. Smell is experienced of Matsetsela
 the wizards are treading on their tracks. They will fail
 dismally in kindling it to burn.*

4.4.2.6.3 Protecting a village

In Molomo ..., Makgobotlwane gets Matsetsela, the witchdoctor to protect his village and household by blessing it. This takes place in scene vi. This ritual plays an important part in this scene and as a para-textual influence warrants a little explanation.

"... every village is surrounded by a fence made up of charms, which competent doctors put all round to prevent witches and sorcerers from entering. One such medicine used is a kind of ointment in which are contained different powders made up of various sea-animals, the jellyfish, ... the sea-urchin, the sponge, and others. To these sea-animals are added some roots which have been exposed to the light by the rain which has washed out the soil in the kloof. All these drugs, which are also employed to obtain rain, are mixed with fat and burnt on charcoal at dawn on the road to the village to protect the main entrance. Stones are daubed with it and put in all directions to close other openings. Then a second fire is made before the threshold of the hut and the smoke which comes out from the magical fat will keep the *baloyi* away 'for fear of being revealed'. See how it works: as the rain has washed away the soil and exposed the hidden roots of the trees, so, too, this rain-making medicine, put in juxtaposition with the roots wrenched from their hiding, will expose the *loyi* who seeks to hide as the roots were hidden!"³⁰ says Schapera.

Makgobotlwane's village has to be treated in this way so that his belief in the forefathers, his belief in the witchdoctor and all he stands for, and his fervent belief in tradition must at all times be protected.

4.4.2.7 The initiation 'schools'

Thuntshane's father, Makgobotlwane, in scene iii refuses to allow his son to marry Motshedisi as she has not been to an initiation school; she is therefore not a true, traditional Basotho ... she and her family pretend to be Whites.

To the true traditional Basotho these initiation 'schools' play a very important role in their lives. Very few Whites know what really happens in these schools and therefore it is fitting that something is said about them. "Formal education is given in the initiation schools, which play a very important part in

the life of every individual. The Bantu tend to conceive of the development of the individual as a series of stages clearly marked off from one another. Puberty marks an important stage, marriage another. To pass successfully from one such stage to the next, it is considered necessary to secure the aid of forces that can influence one's life for good or bad. It is usual, therefore, at such times to have ceremonies by means of which a break with the faults and weaknesses of the previous stage is effected, the initiate is strengthened by magic and appeal to the ancestors, and is instructed in the duties and privileges he is about to assume. These rites emphasize the change that is taking place; and the emotions they evoke, together with the impressionable age of the scholars, help to give a lasting effect of the precepts inculcated."³¹ At these 'schools', the initiates are circumcised.

4.4.2.7.1 The girls' initiation 'schools'

Because Motshedisi has had a modern education to the extent that she is a qualified nurse in a hospital, Thuntshane's father maintains that she is not a true Mosotho as she has not been to an initiation school. The following takes place at such a school for girls or *bale*.

"The initiates wear skin skirts and bands across the chest of woven bark and grass, which are believed to ensure fruitfulness, and they may not smear their bodies with fat. The day is spent working, and besides being made to perform various exercises, such as hopping on one leg and picking up stones, they are subjected to other hardships. They are severely beaten, their meals of dry porridge must, like those in the boys' circumcision school, be eaten very quickly, and unpleasant tasks, such as that of eating fresh cow-dung, are set. They must be very humble and respectful to all and have to use the special terms characteristic of the school whenever they speak."³²

4.4.2.7.2 Methods of teaching in the 'schools'

"Every Bantu child, in addition to the education received in his own home, which enables him to satisfy his economic needs, thus passes through at least one and often more than one school. If we are to understand the value of these schools in tribal life we must not judge them by the knowledge inculcated, so much as by the manner in which they fit the individual (or are thought to fit him) for the life he is to lead as an adult. The function of each school is different, but, broadly speaking, we can say that every school is a preparation for a new step in the life of the individual, in which an attempt is made to imbue him with the qualities and the knowledge necessary for that stage. The qualities believed by the Bantu to be most important for success in adult life are ability to bear children and strength, courage, and endurance in the work of life; hence these things are emphasized in the schools. In addition they learn to honour the chief and tribal custom, respect those older than themselves, value those things which are of value to the society, and observe tribal taboos, especially those connected with sex life."³³

4.4.2.8 The ancestors

In Molomo ..., as the name suggests *the mouthpiece of the ancestors*, this para-textual influence plays an important role in the drama and for one who has no background knowledge of this very important issue to a traditional Mosotho, a great deal is lost regarding the 'whys' and 'wherefores' about the ancestors. Besides the 'schools' in which the Basotho believe, there is also a well-defined belief in certain supernatural beings able to influence for good or for evil the destinies of the living. Thus it is understandable and quite appropriate that Makgobotlwane would be against the marriage between his son and Motshedisi who has not been initiated and therefore is seen as a *lethisa*, (uninitiated girl). The uninitiated is usually looked down upon to such an extent that it is said that their noses stink. Having chosen an uninitiated girl in this conflict situation,

Moiloa gives satisfactory motivation for not only a nearly impossible combination that the forefathers want to attain but an unavoidable clash afterwards. This heightens suspense since the audience knows this difficulty and is eager to see how it is going to be solved if it is to be solved at all.

4.4.2.8.1 The spirits of the dead

"Ancestor worship is based upon the belief that man, or rather part of him, survives after death. This conviction is held by all the Bantu, who firmly believe that already during his lifetime a person consists of two separable entities, his mortal body and his immortal soul ... (in Sotho, *moya*). But concerning the nature of this soul and its after-life there is but little theorizing, for the Bantu are far more interested in the prosaic affairs of everyday life, in women, cattle, and war, than in such metaphysical problems as the nature and destiny of man. The soul is thought of vaguely as the 'mysterious, self-evident something' making up what we ourselves term the 'personality' of a human being; it is also closely connected with the breath, and frequently identified with the shadow."³⁴

"The worship of ancestors is based upon the belief that when a man dies he continues to influence the lives of his relatives remaining on earth. But the spirits of the dead, 'although they have found enlargement of power through release from the restraints of the body, are not omnipotent; nor can they read the secrets of the human heart, though they know all that their descendants who remain 'outside on the earth', but indifferent to members of other communities, unless they owe them some grudge or have to hinder them from hurting their protégés."³⁵

4.4.2.8.2 Manifestations of the spirits

"Living as they do in a world of their own, the ancestors do not often reveal themselves to their living descendants. But they can on occasion appear to warn them of danger, or to disclose new medicines to a magician of their line. More usually their

visits are to demand a sacrifice, or to reproach the living for some breach of custom. After every such revelation, the person experiencing it must consult a diviner to ascertain its significance, for the communications of the spirits are not intelligible to the layman.

....

Often enough the ancestor spirits appear to the living in dreams. As we have seen, the Bantu believe that in sleep - the 'little-death', as they sometimes term it - the soul temporarily departs from the body and wanders about on its own. While doing so, it may encounter and talk with the spirits of the dead, as when a man dreams about some dead relative or friend. Such dreams always have some special significance, the nature of which must be interpreted by a diviner."³⁶

4.4.2.8.3 The worship of the ancestors

"The ancestor spirits, as we have seen, have power to protect and help their descendants, as well as to punish them. Continued good fortune is attributed to their benevolence, while calamity may result from neglecting them. The good relations between them and their descendants must therefore be maintained with meticulous care. It is more essential to retain their favour than to propitiate them occasionally; and so a certain well-defined conduct towards them is traditionally prescribed.

This takes the form of making them a special offering whenever a beast has been slaughtered or beer has been brewed. The offering is made unobtrusively, and as a matter of routine; but the welfare of the group depends upon its regular performance. We have here a replica of conduct in ordinary family life, where every man slaughtering an ox or making beer is expected to share it with his senior relatives. A few people go even further, and 'make some simple acknowledgment to their ancestor spirits for every new day that dawns upon them, every meal they take, every pot of beer they brew, and every batch of snuff they grind, never

taking a drink of water without spewing some of it upon the ground as a libation to dwellers in the underworld, and accompanying every sneeze with a pious exclamation'. Such extreme recognition of the ancestors is on the whole exceptional, but it illustrates very clearly the manner in which harmony and friendship are maintained between the ancestors and their living descendants.

There are, however, certain occasions when the ancestors of the family or of the tribe must be specially approached and propitiated. In family life these include such momentous events as birth, initiation, marriage, death, the return of members long absent, or the reconciliation of close relatives who have been estranged; occasions when the ancestors have revealed their displeasure in dreams, family misfortune, or one of the other ways described above; and occasions when some new enterprise is about to be undertaken - such as a long journey, or the building of a hut - for which the blessing and protection of the ancestors is required."³⁷

In this particular drama Molomo ..., the blessing of the ancestors is required for the marriage between Thuntshane and Motshedisi.

They in actual fact arrange the wedding. The audience watch in great anticipation to see whether they will triumph over the Christian resistance. What the audience must realise is that ancestors have to be obeyed; they are fundamental and witch-doctors can communicate with them. They also have the ability to punish. It is because of their working that Thuntshane and Motshedisi are drawn together. One might argue that since this marriage is the will of the forefathers, the audience must know beforehand that it will take place, so there is no conflict and thus no drama; there will be no resistance.

Besides what may be called the major para-textual influences on Jaa ..., and Molomo ..., mentioned above, there are also a number of smaller incidents which occur in the two dramas and could be

termed minor para-textual influences as they also play their part and an understanding of them will also enhance the understanding of the play in the same way as an understanding of the major para-textual influences.

4.5 Minor para-textual influences

Little incidents that occur in the drama which to a Black audience would be accepted as normal, everyday occurrences must be mentioned as para-textual influences on the drama as these incidents are perhaps unknown to a White audience.

4.5.1 Spitting

In Molomo ..., the doctor spits during three scenes in the drama.

In scene ii ...

(O phura sekoqo o a mo khwefa) (p. 12)

(He chews a medicinal root and spits on him.)

Again in scene ix ...

(Matsetsela o a foka ka tlung o a khwefa.) (p. 45)

(Matsetsela sprinkles in the house and spits.)

In scene x he spits on Motshedisi ...

(O khwefa Motshedisi ka sehlotho sa mathe a matala.)

(p. 51)

(He spits greenish, large foamy saliva on Motshedisi.)

This spitting ritual is very important when communicating with the ancestors. Communication between the worshippers and their ancestors is generally established through prayer, accompanied by an offering or sacrifice. The offering may be no more than

a little saliva spat out of the mouth. Spitting is also a way of showing disgust and disapproval.

4.5.2 New surname

It is quite remarkable that when Motshedisi marries Thuntshane she takes on the name of Mmadikgomo and not his surname. This is strange to one who does not know Sotho custom. There is a reason for this and it is one of respect. She may not bear the husband's surname as she may not use that name out of respect. "Between the bride and her husband's people there are numerous taboos and types of enjoined behaviour. Thus she must respect and avoid (- *hlonepha*) the personal name of her father-in-law or other kinsmen in that class and must call him by a special name. Should she inadvertently slip, she should immediately spit, to drive away evil arising from this disrespect."³⁸

This fact of getting a new name serves the purpose of strengthening Motshedisi's total surrender, not only to her husband and his traditional customs, but to her Christianity and westernised upbringing and outlook. In no better terms could Moilola have summed up the situation and underlined the fact that in this case the forefathers have had their way and triumphed over the obstacle of traditional Blacks who do not hasten to succumb to their will, but especially over those who try to turn their backs on what is supposed to be the crux of their lives.

It is evident that Moilola uses a variety of beliefs and customs in both Jaa ..., and Molomo ..., in a way which is undoubtedly an essential part of his work. It is clear that he does not include them for their own sake but succeeds in interweaving them into the plot for the purpose of milieu sketching, as well as for character portrayal and a basic substructure of the theme. As such, his works, especially Molomo ..., in which the traditional comes more to the fore, becomes an adventure to the White reader/audience who has to draw the lines/connections and as such is also active in the accomplishment of the work.

4.6 Conclusion

"The ability to mix instruction and entertainment, then, has enabled many playwrights to produce good drama; yet the greatest dramatists have done something even more than make us laugh and learn at the same time."³⁹

This 'something even more' is well portrayed in Jaa ..., through the theme 'beware of friends'. Throughout the play this treachery by men who all along have professed to be Petlane's friends supports the theme so aptly that through it Moilola ambiguously pronounces the idea that even one's closest friend should not be trusted. Moilola also unobtrusively teaches a moral, viz.: let your word be your honour. Disene faithfully promises Petlane to keep an eye on Thakane so that she will not be kidnapped by other ruffians; yet he goes back on his word and is severely punished for it. Similarly, Thakane, being betrothed to Petlane, agrees to a temporary flirtation and suffers the due consequences.

In Molomo ..., Moilola has revealed to his audience that even today the problem still exists where Blacks who profess to be Christians adhere to ancestor worship and witchcraft. Van der Poll⁴⁰ says the following about this problem and in it pinpoints so aptly what Moilola's message to his audience is. "... Ancestor worship and witchcraft are practised either dualistic alongside the Christian religion or syncretistic with it by the majority of so-called Christianised Bantu." Moilola likewise sets out to prove that Thuntshane and Motshedisi are compatible even though they have two vastly different backgrounds.

Knott⁴¹ has the following to say regarding the art of the dramatist: "You must not open too slowly. There's a lot you have to do and you don't have much time in which to do it. You must do it and do it without boring your reader, for it is in the opening pages that you must grab your reader and keep him. You will have no other chance."

In this regard, Moiloa has complied with every requirement and in both dramas he has very successfully captured his readers' interest and held it throughout as mentioned in chapter 1 of this thesis. He is not boresome except on rare occasions when praise-poems are introduced or nine-men's-morris (morabaraba) played or when Shuushu teaches Petlane to speak English.

Many critics today maintain that a drama is either good or bad. This is such a general statement and one wonders whether their analysis is thorough enough to conclude by saying that a play is good or bad. Surely, in the worst of plays there must be some good somewhere, whether in the dialogue, the decor or in just one of the characters. Williams⁴² says: "Much of the important dramatic criticism of the last seventy years has been what is usually called destructive; and this, too, is worth emphasising. There are many categories of criticism, but in the popular view two categories predominate: 'constructive' and destructive'. And it is commonly assumed that constructive criticism is good, and destructive criticism bad. The current prospectus of a monthly review, for example, promises, with some show of satisfaction, 'constructive criticism only'. Yet there is an essential place, in the development of a literature, for criticism of the kind that is usually called destructive. The large body of destructive criticism of the last seventy years was fundamentally necessary to the reform of the drama. The energy of its revolt was the moving power; and its intelligence ensured that it should pass, at the proper time, into construction and into creative development."

Lastly, it is agreed that: "Drama is as multifaceted in its images, as ambivalent in its meanings, as the world it mirrors. That is its main strength, its characteristic as a mode of expression - and its greatness."⁴³ Millett and Bentley⁴⁴ maintain that "the drama comes closer than any other form of literature to rivaling the color and form, the brilliance and firmness of painting, the roundedness and mass of sculpture. ... The drama is the art that most closely approximates life because it represents not merely a high moment in experience and

imagination like painting and sculpture, but a sequence of striking events and emotions in time, and because it uses as one of its indispensable mediums actual human personalities. Indeed, the approximation of the drama to life, especially in its realistic modes, is so close that much false criticism has its origin in the assumed identification of the two. But as we have iterated, the drama is art, and not life. Yet it comes closer than any of the other arts to the immediacy and the reality of life."

Professor Gerhard Beukes in his inaugural address in 1961 rightly says: "En hierdie voortleef van 'n toneelwerk op 'n verhoog bly uiteindelik die enigste kriterium wat bepaal in watter mate die dramaturg daarin geslaag het om 'n brok lewe artistiek s6 suiwer weer te gee dat dit vir alle volkere en vir alle tye aktueel sal bly. Want dit bly 'n waarheid: Geen drama, hoe gewaagd dit tematologies ook mag wees, of hoe super oorspronklik dit tegnies op 'n verhoog aangebied mag word, kan uiteindelik iets vir die toneeltradisie van 'n gemeenskap beteken, tensy dit deur die oerbron van alle dramatiek gevoed word, naamlik die verhouding van die mens tot sy medemens, sy gewete en sy God."⁴⁵

FOOTNOTES

1. Esslin, M., An anatomy of drama, pp. 23, 24.
2. Dawson, S.W., Drama and the dramatic, p. 12.
3. Esslin, M., op. cit., p. 43.
4. Millett, F.B. and Bentley, G.E., The art of the drama, p. 191.
5. Esslin, M., op. cit., p. 96.
6. Hamilton, C., The theory of the theatre, p. 18.
7. Styan, J.L., The dramatic experience, p. 15.
8. Gildenhuis, J.G., 'n Kritiese ontleding van die aard en ontwikkeling van die novelle in Suid-Sotho, pp. 262, 263.
9. Esslin, M., op. cit., p. 25.
10. Obiechina, E., Culture, tradition and society in the West African novel, p. 31.
11. Ibid., p. 35.
12. Archer, W., Play-Making, A manual of craftsmanship, p. 90.
13. Duyvené de Wit, H.E., Mopheme van S. Matlosa: 'n Kontekstuele en tekstuele studie, pp. 27, 28.
14. Van Zyl, D., Die Markplein, p. 16.
15. Gildenhuis, J.G., op. cit., p. 264.
16. Schapera, I. et. al., The Bantu-speaking tribes of South Africa, p. 111.
17. Sekese, A., Mekhoa le maele a Ba-Sotho, p.1.
18. Ashton, H., The Basuto, p. 64.
19. Ibid., pp. 64, 65.
20. Ibid., p. 66.
21. Ibid., p. 68.
22. Ellenberger, D.F. V.D.M. and written in English by J.C. Macgregor, History of the Basuto, ancient and modern, p. 275.
23. Gildenhuis, J.G., op. cit., p. 199.

24. Ashton, E.H., Medicine, magic and sorcery among the Southern Sotho, p. 1.
25. Ibid., p. 2.
26. Ibid., p. 2.
27. Ibid., pp. 3, 4.
28. Schapera, I. et. al., op. cit., p. 238.
29. Guma, S.M., The form, content and technique of traditional literature in Southern Sotho, p. 150.
30. Schapera, I. et. al., op. cit., p. 234.
31. Ibid., p. 99.
32. Ibid., pp. 104, 105.
33. Ibid., p. 106.
34. Ibid., pp. 247, 248.
35. Ibid., p. 250.
36. Ibid., pp. 251, 252.
37. Ibid., pp. 254, 255.
38. Ashton, H., op. cit., p. 76.
39. Clarke, R.F., The growth and nature of drama, p. 69.
40. Van der Poll, J.D.P., Studies in Sesotho drama, p. 407.
41. Knott, W.C., The craft of fiction, p. 138.
42. Williams, R., Drama. From Ibsen to Eliot, p. 269.
43. Esslin, M., op. cit., p. 118.
44. Millett, F.B. and Bentley, G.E., op. cit., pp. 239, 240.
45. Beukes, G., Die moderne eksperimentele toneel, pp. 14, 15.

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ABSTRACTJ.J. MOILOA - THE DRAMATIST:

Chapter one deals with the structure of drama in general: the introduction, the beginning, the expositon, the theme, the complication, the development, the crisis, the climax and the dénouement. The action-complexes and their function in both Jaa ..., and Molomo ..., are discussed in detail. Examples from the two dramas under discussion are then quoted and as far as is possible it is shown how the two dramas employ a general structure.

Chapter two on characterization discusses different methods a playwright employs to portray his characters to the audience like characterization by appearance, characterization through other characters, characterization through praise-poems, characterization by the playwright and characterization by action. A character-analysis of all the characters in the two dramas under discussion concludes this chapter.

Chapter three is an in-depth discussion on all aspects of dialogue used in these dramas. Matters such as functions of dialogue, indirect and dramatic dialogue, the aside, the soliloquy, Moilola's style, irony, humour, puns, vulgar language, religious tones, praise-poems, figures of speech, the use of other languages English, Afrikaans and Fanagalo in Moilola's dramas are discussed. The function of the many idioms and proverbs used in Moilola's dramas is also discussed.

Chapter four is a discussion of extrinsic conventions which include: what holds an audience's attention in a drama and how Moilola has attempted to hold his audience's attention in both *Jaa o siele motswalle* and *Molomo wa badimo*. What appeals to an audience is also discussed. A lengthy part of the chapter is taken up by para-textual influences on a drama. With regard

to the two dramas in question, the following para-textual influences receive attention: working on the mines, Bantu marriage customs, the abduction of a bride, child discipline, medicinal practice and beliefs, the witchdoctor, the initiation "schools", the ancestors, the spirits of the dead, the wedding in traditional style. Two minor para-textual influences discussed are that of spitting and the surname a girl takes when getting married.

The researcher has come to the conclusion that the two dramas can be classed as relatively successful Sesotho dramas.



(i) BIOGRAPHY OF J.J. MOILOA

James Jantjies Moilola was born on June 6, 1916 in the Wepener district, in the province of the Orange Free State, South Africa and started his primary education in 1924 at Jammerdrift, about three miles from Wepener along the Caledon River. Here he passed standard IV in 1929 whilst the exam was still conducted externally under the Native Education Department. As this school did not go beyond standard IV, Moilola worked on a farm minding the herd for two years, then went to Wepener to work as a kitchen boy for a Mrs Robinson who became sympathetic and allowed him to attend school whilst still in her employ.

In 1932 he passed standard VI, continued working for another two years, then, in 1935 began studying for the Junior Certificate (J.C.) at the Bloemfontein Bantu High School. He passed the examination in 1938, being one of the first students to complete J.C. in Bloemfontein.

Moilola then proceeded to the Thaba Nchu Moroka Missionary Institution, where he completed his Teachers' Training in 1940, being one of the first to obtain a first class at this institution.

J.J. Moilola started teaching at Brandfort in 1941 and stayed there till 1951. During this time he was busy with his Matric and later with his B.A. degree for which he studied extramurally at the University of South Africa. In 1952 Moilola was appointed teacher at the Bantu High School in Bloemfontein, and in 1958 he passed his B.A., while still a teacher. In 1966 he was appointed principal of the Lereko Secondary School in Bloemfontein, being the first African in this post.

In 1970 Moilola was appointed Speech Aid at the University of the Orange Free State in Bloemfontein, also here being the first African to be appointed in this post at this institution - a position he still holds.

Moiloa married Anna Madijeloang, daughter of Mr and Mrs Molelekoa in 1947 and were blessed with six children: two sons and four daughters, namely Selina, Kotsoane, Mmanking, Pinki, Ranking and Ntshilane.

He is a foundation member of the association for "Language and Culture" in the homeland of Qwaqwa, a member of the "Association for Education and Cultural Advancement" and a founder-member of the "African Library Association of South Africa", branches in Bloemfontein and chairman of the African Library Association branch in Bloemfontein. He is also a staunch lay preacher in the Methodist Church of South Africa.

Moiloa, in his intellectual pursuits is doing research regarding equivalents of Proverbs and Idioms in English, Afrikaans and Southern Sotho. Moiloa has translated many school text books like Bophelo bo botle (1963) for standards III, IV, V and VI and religious instruction books, Thutabodumedi (1967) for standards III, IV, V and VI. Other translations include Methodist Catechism (1977), O re rute ho rapela (1977) and Borumuwa ba Bokreste (1978). He is also one of the compilers of a Southern Sotho/Afrikaans - Afrikaans/Southern Sotho Dictionary called Bukantswe ya Maleme-Pedi (1974). He is a co-author of two Southern Sotho reading books for European pupils called Naledi ya Masa I and II (1975) as well as Sesotho sa Bohlokwa (1977) and Thahameso for sub A up to form I (1978).

Moiloa has written several books in his mother-tongue, Southern Sotho, and is still writing. His publications include the following:

Sediba sa Megogo (1962) - Essays.

Dipale le Metlae (1963) - A volume of humorous short stories.

Mohahlaula Dithota (1965) - A volume of poems praising birds, animals and insects.

Jaa o siele Motswalle (1966) - A play.

Paka - Mahlomola (1967) and Mehla e a fetoha (1971) - Two novels.

Che, Lia Bua (1977) - Animal stories.

Molomo wa Badimo (1977) - A play.

Tsietsi e latella Tshotleho (1978) - A novel.

Mosadi a Ntlholla (1981) - A novel.

Monna Mosotho (1981) - A novel.

In 1978 he received a certificate, signed and sealed in Cambridge, England, in recognition of distinguished achievements which are recorded in the "International Who's Who of Intellectuals". In 1979 he received a certificate of merit awarded for "DISTINGUISHED ACHIEVEMENT which is the subject of commendation in MEN OF ACHIEVEMENT".

This thesis concerns J.J. Moiloa as a dramatist and the two plays to be discussed are JAA O SIELE MOTSWALLE and MOLOMO WA BADIMO. Summaries of the two plays are given scene for scene, in an appendix at the end.

JAA O SIELE MOTSWALLE

I i. Disene Moroso meets Moramang Petlane. They engage in idle talk about acquaintances' becoming engaged and married. Petlane tells Disene that he is going to Johannesburg. Disene maintains that no girl will marry Petlane as he looks old because of his beard. Petlane shocks Disene by telling him that he is engaged to Tshowane's daughter. Disene is perturbed because he also loves this girl, Thakane.

I ii. Petlane tells Disene that he really loves this girl and that is why he is going to Johannesburg to make money so that they can get married when he returns. Petlane has known her for some time and Disene maintains that Petlane will leave her in the lurch. Disene belittles this girl to Petlane by saying that his fiancé is a braggart, high-minded and pompous, but Petlane denies these allegations. Petlane asks Disene to let him know if others woo her while he is in Johannesburg. Disene agrees to look after her and they take leave of each other.

I iii. Disene talks to himself all the way home about how he will try to woo Thakane, Tshowane's daughter. He is going to undermine his friend, Petlane.

II i. It appears that this is Petlane's first train trip. A mineworker asks him where he is going. The guard scolds him and Petlane does not understand the European's instructions and misinterprets them. The policeman tells the passengers in an abrupt manner to board the train quickly. On the train Petlane is asked who he is, where he comes from and his destination. Idle talk is pursued on the journey and then they change trains at Germiston.

II ii. On the train Petlane asks what mixture of a language is being spoken. He is told by a second mine worker that he talks too much. A policeman scolds Petlane and slaps him as he thinks he is foolish. Petlane talks incessantly. The other mine

workers realise that he is a novice at travelling and mining, yet he talks about the mines. They tell him all about the mines, Fanagalo (the communication medium spoken by all miners), the type of work done, the equipment used and apparel worn by mine workers, how the ore is brought to the surface and all about the mind dumps, etc. All this is discussed until they reach Mlamlankuzi.

II iii. They arrive at the compound. The guard gives them instructions. A clerk takes down their names and fingerprints and then they are told to go out again.

III i. Disene goes to Mmateleko's home to fish for information about Petlane's affair with Thakane. He introduces himself using a praise-poem. He is invited to stay, but tells the people that he is merely passing by. Mmateleko scolds Sisinyana for joining in the conversation of elders. Mmateleko looks for Teleko, who has been smoking dagga. They discuss Petlane. Disene tells Teleko that Petlane has become engaged to the girl whom he also loves, loves with all his heart. Disene wants Teleko to put in a good word for him. Teleko suggests that Sisinyana help him as she and Thakane are good friends. Disene then tells Sisinyana of his love for Thakane. She must prepare the way for them to meet her on the following Sunday. Teleko, under the influence of dagga, praises himself and Sisinyana rebukes him by saying that self praise is no commendation.

III ii. Sisinyana goes ahead of Teleko and Disene to prepare the way of negotiation for them. Thakane has not heard from Petlane and assumes that he has met someone else in Johannesburg. Sisinyana maintains that she believes in having many boyfriends - not only one. Thakane tells Sisinyana that she is engaged to Petlane. Sisinyana belittles Petlane and they talk about Thakane's other boyfriends.

Sisinyana mentions that she has met a handsome boyfriend for Thakane. When Thakane hears that it is Disene Mmoroso she

laughs and asks what she will do with such a toothless one, although Sisinyana thinks that he is handsome. Sisinyana tells Thakane how much Disene really loves her as they have previously discussed the matter. Disene's love for her is discussed and Sisinyana tells Thakane of his intended visit.

III iii. Sisinyana meets Disene and Teleko on her way home from Thakane, but does not immediately tell them what transpired from her visit. She keeps them in suspense and maintains that tomorrow is another day. Eventually they persuade her to talk and she tells them that Thakane is half-hearted about another love affair, although she will be at home the following day when they intend visiting her. They tell her to hasten home as the old lady will kill her for being away from home so long. They all depart after Disene had sung a war song.

IV i. At the compound all the workers are standing in queues, workers from other mines and newcomers at the back. The policeman speaks Fanagalo which all of them do not understand. After giving their names they go to a doctor for a routine check-up in which he makes them do various things. Petlane is dumbfounded. He is reprimanded by the policeman. Molakolako, Mohahlaula, Shuushu and Petlane are to work underground with a mine captain and an underground manager and are instructed to work well.

IV ii. The miners are working underground when Shuushu accuses Molakolako of stealing a jacket. An argument ensues. The underground manager overhears the argument. The captain scolds Molakolako and accuses him of not only stealing a jacket, but also loafing. Molakolako maintains that Petlane bears a grudge against him in the compound.

V i. At Sisinyana's home in Lesotho, an argument about manners takes place between Mmasisinyana and Sisinyana. Teleko wants food so that he can leave for Thakane's place without Mmasisinyana's knowing. Disene arrives and they all tell the

old lady that they are going to church as it is Sunday. Sisinyana goes ahead and they follow.

V ii. Sisinyana finds Thakane in the house. Disene and Teleko arrive, very well dressed. When they arrive Thakane fetches food for the visitors. Sisinyana tells Disene in Thakane's absence to speak his mind regarding his love for her. After lengthy wooing he asks her what her feelings are for him. She has no feelings to express. The talk goes this way and that way about each others' feelings. Thakane leaves to fetch the visitors some beer. Thakane tells Disene she is not in love with him they drink beer and then her attitude changes and she tells him that she really loves him. Trust, love, deceiving one another and engagement plans are argued about and it appears that Disene does not trust her. When it is time to leave she accompanies them for a while, then she and Disene kiss for a long time before departing.

V iii. Disene arrives at Teleko's home to discuss kidnapping Thakane. After a lengthy talk they decide to bring in Sisinyana to assist, despite warnings from Tebello to be careful lest they get into trouble as yet another boyfriend, Seobi, is coming home for the holidays and may still be in love with Thakane.

V iv. Teleko and Disene send Sisinyana to deceive Thakane. Thakane is to come back half way with Sisinyana to where she is supposed to be collecting dung (fuel). Teleko and Disene will wait for them in a gully and when they appear, Teleko and Disene will abduct Thakane.

V v. Thakane is sweeping and surprised to see Sisinyana. They agree to go and pick up fuel together. When they see Disene, Thakane becomes very frightened. Disene maintains that he loves her dearly and feels that she is playing the fool with him. He threatens to hit her with a sjambok if she does not accompany him home. Sisinyana runs home pretending to cry.

V vi. Disene and Thakane's life together is most disappointing and terrible. They are most unhappy, they have no

respect for each other and matters are aggravated by Thabo (Thakane's younger brother who is living with them), who is insubordinate and stubborn. Disene even thrashes him with a rope. Thakane belittles Disene, and hits him, using a stone. After many arguments Thakane and Thabo flee from Disene's home.

V vii. At Mmathakane's place, matters relating to Disene and Thakane's fight are told to the parents of both parties concerned: the abduction, Thakane's always being reprimanded, the way Disene ill-treats Thabo and even beats the child, the way he eats and sleeps in a drunken state, and the way he once burned Thakane. She again swears at Disene. They both receive sound advice from both sets of parents. The in-laws leave after a very fruitful discussion with the children and all concerned leave in peace.

VI i. Back at the mine an argument ensues between Shuushu and Mohahlaula over their vulgar talk and between Petlane and Molakolako. Eventually all are happy over a drink of beer and they start a game of draughts. Shuushu helps Petlane make the moves whilst Molakolako helps Mohahlaula. In the end Shuushu and Petlane win.

VI ii. At the dancing arena Petlane's group of dancers take top honours from all the other participating groups and he is congratulated by all for having led his group so well. Even the women from the married quarters are highly impressed by his group's dancing.

VI iii. All Petlane's friends become jealous because he is such a good dancer. They are also jealous of the position he has attained and his true friend, Shuushu, warns him. Petlane asks Shuushu to pretend also to be against him and join in their talk about Petlane so as to gain more information from them concerning a way to have him dismissed as chief 'boss boy'.

VI iv. The jealous mine workers are devising a plan to get Petlane dismissed. Shuushu is playing along with them, though

he is only pretending. Whatever is illegal in the eyes of the law like dagga will be hidden in Petlane's room so as to have him arrested.

VI v. This scene takes place at the gate and then in the compound manager's office. While Shuushu and Petlane pretend to be playing draughts, Shuushu reveals the plan to Petlane. They then decide to tell the manager. He is then on the alert as to what is going to take place.

VI vi. Petlane's enemies who have tried to plot against him are caught red-handed by the compound manager whilst hiding the illegal goods in Petlane's room. Shuushu remarks that one must never trust another person.

VI vii. Petlane prepares to go to his home in Lesotho. He and Shuushu talk at great length about learning a few good, useful English sentences so that he can use a number of these words and sentences when he meets friends and acquaintances in Lesotho to show that he has returned home a learned, young man.

VII i. Petlane arrives home from Johannesburg. He finds that Sisinyana has grown into a tall, beautiful woman. She attracts his attention and they talk about Thakane. Things have gone wrong and Sisinyana reveals her love to Petlane. It is no use crying over spilt milk and Petlane is attracted to Sisinyana.

VII ii. Petlane arrives at Disene's home to find Thakane washing dishes. He tells Thakane how disappointed he is in her. There is an argument when Disene asks her for food. Thabo is rude in their company and Petlane thrashes him and Thakane decides to leave for good.

VII iii. Petlane visits Sisinyana's home and tells her that his bosom-friend has married the girl he was to have married. He asks Sisinyana to marry him and she is delighted at the thought and kisses him for a long time. He wants the wedding to take place soon and they go out embracing each other.

MOLOMO WA BADIMO

I i. This scene takes place at Thuntshane's home. Thuntshane feels he must marry a nurse, Motshedisi, the daughter of a minister of religion, although he (Thuntshane) is an illiterate. His father is a very wealthy man. Whilst talking to his mother about Motshedisi, he suddenly suffers severe pain and falls down.

I ii. Thuntshane's mother, Mmantete, calls for the witchdoctor, Matsetsela, who revives Thuntshane from his fainting bout, using his medicine and then takes him into the hut.

I iii. Makgobotlwane, Thuntshane's father, comes into the hut while Matsetsela is busy handing out medicine and using the divining bones to discover the cause of Thuntshane's fainting. His wife explains what had happened. The witchdoctor tells them that it is the decision of the ancestors that Thuntshane should marry Motshedisi, but Makgobotlwane refuses to allow his son to marry her as she never went to the initiation school, so they are not proper, traditional Basotho ... they pretend to be Whites.

I iv. This scene takes place at the hospital. Thuntshane goes to the hospital to meet Motshedisi. By coincidence they meet the evangelist, Moeletsi. He is there to meet the sick while Thuntshane is there to propose to Motshedisi. Moeletsi tries to advise Thuntshane (illiterate as he is) not to make a mistake by proposing to Motshedisi as they will not agree in life.

Thuntshane tells Moeletsi that if Motshedisi is well-educated (rich in mind) he is also rich in animals and tradition. He ignores Moeletsi's advice, meets Motshedisi, proposes to her and she accepts.

When Moeletsi meets Motshedisi he tries to persuade her not to accept Thuntshane's proposal, but she also ignores him.

I v. This scene takes place at the minister's manse. The evangelist reports to Reverend Lekgwaba about his visit to the sick at the hospital. He also informs the minister about the relationship between Thuntshane and Motshedisi and in so doing proves to be a turn-coat. Motshedisi maintains that the evangelist was talking nonsense when he tried to advise her regarding Thuntshane's proposal. Reverend Lekgwaba is infuriated on hearing this, but Motshedisi becomes hard-headed and stubborn.

I vi. The following scene is at Makgobotlwane's place where Matsetsela is strengthening Makgobotlwane's village with his witchcraft and feels that it is the decision of the ancestors that Thuntshane should marry Motshedisi. To test this decision, Matsetsela attacks Thuntshane with sticks, but Thuntshane beats him and this testifies that what he has said really is the decision of the ancestors.

I vii. This scene takes place on the verandah at Reverend Lekgwaba's home. Makgobotlwane and Matsetsela arrive at Reverend Lekgwaba's home to ask for his daughter's hand in marriage to Thuntshane. The minister refuses her hand in marriage, but his daughter feels that she would rather commit suicide than live without Thuntshane, so he gives in, and matters relating to the marriage are discussed.

I viii. The wedding ceremony is conducted in this scene according to Basotho custom which the Reverend Lekgwaba does not understand. In this scene a mockery is made of Reverend Lekgwaba and his party. Makgobotlwane then leaves with his new daughter-in-law. A wedding song is sung as they leave.

I ix. Thuntshane asks his parents for a reception in honour of his wife, but his father disagrees. The nurses from the hospital have secretly arranged a reception, but Matsetsela has had to use his medicines to strengthen the place first. This reception then takes place at Makgobotlwane's place.

I x. This scene is at the reception hall. Here Makgobotlwane and family are amazed to see the type of dances performed as well as the modern way of playing the drums. They hate the sight, start squabbling, and ultimately fighting. In this scene the shoe is on the other foot and Thuntshane and his family are the ones to be mocked as they are not accustomed to such modern amenities such as a reception and the type of dancing done here. Fortunately Thuntshane and Motshedisi stick together throughout the fight and the audience is kept in suspense until the final curtain as they don't know whether the couple will or will not be happy because of the difference in culture or the outlook on life or the vast knowledge gap which comes to a head during the argument. Then it seems that the two lovers will stick together as they clutch each other and maintain that nothing will part them except death. ... It is the wish of the ancestors ... that they will be extremely happy.