UNIVERSITY OF KWAZULU-NATAL

CONFLUENCES OF *LITHOKO*, RELIGIOUS AND TRADITIONAL BELIEFS AND WESTERN POETRY IN MODERN SESOTHO POETRY (MSP):

AN INTERTEXTUAL PERSPECTIVE

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A THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN THE CLUSTER OF AFRICAN LANGUAGES, SCHOOL OF ARTS, COLLEGE OF HUMANITIES, AT THE UNIVERSITY OF KWAZULU-NATAL

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ABSTRACT
CONFLUENCES OF *LITHOKO*, RELIGIOUS AND TRADITIONAL BELIEFS AND WESTERN POETRY IN MODERN SESOTHO POETRY (MSP):
AN INTERTEXTUAL PERSPECTIVE

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PhD Thesis, School of Arts, University of KwaZulu-Natal

From an intertextual perspective, this study analyses the *lithoko*, religious beliefs and practices and western poetry confluences in modern *Sesotho* poetry. In this analysis, modern Sesotho poetry texts covering a period of seventy-nine years (79) from 1931 to 2010 have been selected. Of the utmost importance in the analysis are the intertextual manifestations in modern Sesotho poetry. These include the *lithoko* oral-formulaic style in modern Sesotho poetry which focuses on form, structure and content. The study also looks into echoes of texts indicative of religious beliefs and practices (both local and foreign) in modern Sesotho poetry, the host-parasite relationship between Western poetry and modern Sesotho poetry, the emerging trends and the evaluation of modern Sesotho poetry in relation to its poeticness or literariness.

In order to address the above intentions of the study, the qualitative library approach was employed to critically examine the identified intertextual features from the population of twelve (12) modern Sesotho poetry texts selected through both the cluster and purposive sampling techniques.

The following are the findings of the study on the issues investigated: modern Sesotho poetry is an intertext as texts from *lithoko* Christian, traditional beliefs and practices as well as western poetry are present in it at varying levels of form structure, content and traditional images in virtually recognizable forms as Barthes (1981: 39) asserts that the literary position of any text is an intertext in which other texts are present in varying levels and more or less recognizable forms. Both proto,

transitional and open forms attributed to *lithoko* and western poetry are present in modern Sesotho poetry.

Modern Sesotho poetry has also been found to have diverse emergent trends not only in terms of structural forms but also in content and linguistic devices in the form of traditional imagery. As an intertext, modern Sesotho poetry has emerged to be poetic considering aspects of poetic function and poetic language as elements of poetry in the evaluation of its poeticness. The study concludes that modern Sesotho poetry is an intertext which is a text of convergence where the presence of the four predecessors is manifested at varying levels and in more or less recognizable forms.

DECLARATION

I declare that **CONFLUENCES OF *LITHOKO*, RELIGIOUS AND TRADITIONAL BELIEFS AND WESTERN POETRY IN MODERN SESOTHO POETRY (MSP): AN INTERTEXTUAL PERSPECTIVE** is my own work and that all the sources I have cited, directly or indirectly, have been indicated and acknowledged by means of complete references.

_____   _____

K.C. Maimane   Date

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First and foremost I would like to thank God the Almighty whom when everything did not make sense and seemed impossible, gave me hope and strength to go on regardless... I am more than grateful to my supervisors, Professor. N. Mathonsi and Professor. N. Zulu, whose patience and parental guidance made it possible for me to have this piece of work not only complete but also acceptable in academic standards. If it were not for their unwavering support, my journey could have ended just after taking off.

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ABBREVIATIONS

MSP – Modern Sesotho poetry

BCP – Basotholand Congress Party

BNP – Basotho National Party

P.E.M.S – Paris Evangelical Missionary Society

DEDICATION

This work is dedicated to my inspiration, my angel and pillar of strength, someone who made life worth living, a friend when I needed one, a sister when the need arose and a counsellor when in need of one, but most importantly, the mother of my son and everything that I ever wanted in a partner; **Ntsotiseng** (**Ntsota**) **Maureen Maphuroane**.

KEY WORDS

I wish to give the following terms some contextual definitions as they form the basis of what this study is all about.

Thoko: the plural of which is *Lithoko,* is an oral traditional genre that is orally rendered by a *seroki,* plural *liroki*.

Culture – a people's established traditions and customs that for generations have been handed down from generation to generation. It is a way of life of a people that sets them aside from others. Culture comprises social characteristics of a group of people. In this study, this reference means a way of life of either Basotho or Christian communities as reflected in the poems.

Religion – an individual or group's spiritual orientations and doctrine that form their beliefs, creed or convictions in a higher power. It is a belief system of a people.

Western poetry/English poetry – poetry composed neither in any vernacular African language nor by African literary artists and not from the African continent but in the English language by English or European literary artists following English or western standards.

Literariness – This study subscribes to the sense of the term as used by Roman Jakobson in Abrams (1999:103) that it is "what makes a given work of literary work." In this study, it will be what makes modern Sesotho poetry what it is and different from other genres.

Poetic – that which is lyrical, linguistically defamiliarized – making the ordinary feel and sound extraordinary and estranged; rhythmical, graceful and full of feelings as well as being able to conjure images by appealing to different human senses and emotional capabilities.

Poeticness - what makes a literary work of art, in this case modern Sesotho poetry a poetic work.

Tradition(s) – a people's set of customs and practices that are based and guided by their cultural beliefs. Traditions are usually long time habitual practices that have become people's daily, occasional or seasonal routines.

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CHAPTER 1

Introduction

1. 1   Background

This chapter gives the background to the study and covers, among other things, the following sub-topics: background of the study, statement of the problem, purpose of the study, contribution of the research, definition of terms and scope of the study. Modern poetry, according Swanepoel (1990:264), is "written poetry" which Okpewho (1985:13) asserts is a form of poetry which derived from two categories of schools namely, those who, on the one hand, were educated at home by colonial teachers and mimicked European poets and were also politically less aggressive. On the other hand, there were those who had gone to study in the white man's land whose poetic expression was politically more aggressive. What is known and referred to as modern Sesotho poetry today dates as far back as 1931 with the first publication of the poetry anthology entitled *Lithothokiso tsa Moshoeshoe le tse ling* 'Poems on Moshoeshoe and other poems' by D.C.T. Bereng. Bereng's poetry marked the birth of a new phenomenon in the history of Basotho poetry as the poetry known and practised before then was the oral traditional poetry which the Basotho called *lithoko*. Maphike (1993:101) describes Bereng as the "forerunner", because his poetry volume was the first publication which clearly deviated from "the known praise poetry and had clear characteristics of a new outlook".

Experimenting with this new kind of poetry has earned Bereng the status of being a groundbreaker. He is the first artist in Sesotho poetry to have not only deviated from the oral traditional forms of Sesotho poetry, but also introduced a new form of poetry with a new face which is the written form with new poetic features borrowed from other already existing genres as this study shows in the subsequent chapters. Maphike (1993) further shows that despite Bereng's poetry anthology being published, early in the history of Sesotho literature it was in many ways characteristic of the poetry of the era beginning the 1930s. The same poetic impression that Bereng creates about Sesotho poetry in his anthology is described by Swanepoel (1990:27) in his response to Bereng's remarks of acknowledgement to Mrs Mabille

that "…it is clear that he (Bereng) was encouraged to try a new form of poetic expression and to break new grounds …"

Arguably, it is not only Bereng that responded to the literary challenge, but also his contemporaries. This derives from Maphike's (1993:100) assertion that Bereng's poetry publication "heralded a new era of imaginative writing". It is thus notable that along with his ground breaking poetry anthology, a new modern Sesotho poetry was born as the literate Basotho artists started experimenting with this new form of poetry. Thus, I am of the view that modern Sesotho poetry defines both the tendencies and the kind of poetry writing that modern Basotho poets produced from 1931 to the present. This line of reasoning derives from the fact that the literary tendencies after 1931 produced poetry that is at variance with the known *lithoko* and as such is characteristic of a new outlook with new poetic expressions constructed from aspects of form, structure, content material and poetic devices from *lithoko*, cultural (both local and foreign) and English poetic traditions. It is thus notable that this is also the poetry with a new purpose, subject matter and themes trying and experimenting with borrowed poetic forms and techniques such as sonnet forms and rhyme respectively. Most importantly, it is poetry with a new face which is the written form.

1. 2   Statement of the Problem

Prior to the arrival of the missionaries for the first time in Lesotho in 1833, and the introduction of the literacy initiative, reading and writing were unknown skills. Thus, what is called poetry today among the Basotho did not exist until 1931 when Bereng's poetry anthology titled *Lithothokiso tsa Moshoeshoe le tse ling* (Poems on Moshoeshoe and Others) was published. What was known and practised was *lithoko* in their various oral forms. Kunene (1962: ii) observes, "with the impact caused by the coming of the Europeans in South Africa, a new form of poetic expression has arisen showing a strong influence of Western (poetry)". Similarly, Okpewho (1985:13) argues that the beginnings of African poetry can be traced to the colonial era.

Many critics of African artistic works (particularly poetry) such as Khaketla (1985), Kunene, R. (1962), Ntuli (1968), Moloi (1968), Roux (1970), Kunene, D. P. (1971), Lenake (1984) and Milubi (1988) have acknowledged, while some have gone even further to assess it, the role played by traditional lore, Christian religion and European education as well as Western poetry in modern poetry composed in Sesotho and other African languages such as, Northern-Sotho, Setswana, Venda, isiXhosa, and isiZulu.

However, despite volumes of poetry produced in Sesotho, very little has been researched on issues such as investigating the confluences and poetic features characteristic of the confluences at play in the composition of modern Sesotho poetry. Critics like Lenake (1984), who ventured into this kind of poetic assessment before, did it only on a very small and limited scale for their studies have not gone beyond assessing thematic aspects, poetic devices and formative structures from the influence perspective. None of these studies have analysed modern Sesotho poetry on a larger scale. They only focussed on individual poets, from the author-oriented approach without focussing on Sesotho poetry in general and from the reader perspective.

This study is the first of its kind to be carried out on a comparatively larger scale in terms of the number of poetry texts and period covered in modern Sesotho poetry. It bears repeating that previous studies have either considered poets individually or in pairs and did not spread out their investigations over many years and considering various generations of poets. Furthermore, these studies analysed the poets they selected using the influence conceptual framework, and they put more emphasis on the influence other genres have had on poets with specific reference to modern Sesotho poetry. It is thus noted that these poets did not necessarily construe Sesotho poetry as an intertext. Additionally, these studies did not evaluate the poeticness or literariness of modern Sesotho poetry thereof. This study, therefore, covers a wide range of generations of poets from 1931 up to 2010 using intertextuality as a conceptual framework. Thus, the analysis focuses on the following key areas:

(a) Modern Sesotho poetry as an intertext of *Lithoko.*

(b) Echoes of cultural texts (both local and foreign) in modern Sesotho poetry.

(c) Host-parasite relationship between Western poetry and modern Sesotho poetry .

(d) Emerging trends in MSP.

(e) Evaluation of MSP in relation to its literariness or poeticness.

1.3   Purpose and Value of the Study

The aim of this study is to identify poetic areas and features manifested as intertexts from *lithoko*, cultural world and Western poetic traditions in modern Sesotho poetry anthology published between 1931 and 2010.

The study also critically examines the identified poetic features manifested as intertexts in modern Sesotho poetry. The study further considers the emerging patterns which derive from the intertextual relationship between modern Sesotho poetry and *lithoko*, cultural world and Western poetic traditions. It also evaluates the literariness or poeticness of modern Sesotho poetry owing to its parasitical status.

The value of this study is three pronged namely, academic, literary and theoretical. As such, it provides well researched, documented, academic reference material on modern Sesotho poetry for the teaching of poetry at all levels in institutions of higher learning where modern Sesotho poetry courses/modules are offered. From an academic standpoint, the study conscientises the academics that modern Sesotho poetry as a new phenomenon and a construct of numerous texts from traditional, religious and literary worlds; and so suggests further avenues of research in this respect.

The study also provides a literary response to the gaps left by those who have already made a significant contribution researching on modern Sesotho poetry. One of the gaps that this study is addressing is the intertextual nature of modern Sesotho poetry as well as the confluences that informed the composition of modern Sesotho poetry.

Since modern Sesotho poetry has never been subjected to the theory of intertextuality, especially in relation to its six intertextual levels or types of

intertextuality and intertextual reading / interpreting as proposed by Bazerman (2005), Poeter (1986) and Frow in Worton et al (1990) respectively, this study brings into the analysis of modern Sesotho poetry these theoretical aspects which have not been ventured into by the previous scholars.

1.4   Scope of the Study

The period covered in this study is from 1931 until 2010. The year 1931 is significant because it is the year in which the first Sesotho poetry text was published, while 2010 marks the end of the millennium, which is almost 80 years after the birth of modern Sesotho poetry.

The study is structured as follows:

Chapter 1: Historical Background to MSP and Literature Review.

Chapter 2: Theoretical Framework and Research Methodology.

Chapter 3: The *Lithoko* Oral-Formulaic, Content and Linguistic Devices

in MSP.

Chapter 4: Intertexts of Religious Beliefs in modern Sesotho Poetry.

Chapter 5: English Poetry Intertexts in Modern Sesotho Poetry.

Chapter 6: Summary and Conclusion.

1.5   Historical Development of Sesotho Poetry

 According to Khaketla (1985: vii) "*reneketso e thomehile ka thoko*" 'Sesotho poetry originates from *thoko*'. What is known as modern Sesotho poetry today dates as far back as 1931 with the first publication of the poetry anthology titled *Lithothokiso tsa Moshoeshoe le tse ling* 'Poems on Moshoeshoe and other poems' by D.C.T. Bereng. Bereng's poetry marked the birth of a new phenomenon in the history of Basotho literary works as the poetry known and practised before then was the oral traditional praise poetry which Basotho called *lithoko*.

Along with Bereng's (1931) ground breaking poetry anthology the new modern Sesotho poetry was born. In our view, modern Sesotho poetry defines both the tendencies and the kind of writing that modern Basotho poets produced from 1931 to the present. This derives from the fact that the literary tendencies after 1931 produced the poetry that is a divergence from the known *lithoko.* This poetry is characterised by a new outlook with new poetic expression constructed from aspects of form, style and content material from both cultural and religious traditions and Western poetic traditions. This is also the poetry with a new purpose, subject matter and themes and as such it tries to experiment with borrowed poetic techniques such as rhyme and metre. Most importantly, the written form of the poetry bestows upon it a new face.

Sesotho poetry can now be defined as a literary term used to describe a literary work of art referred to as *thothokiso / reneketso*, which is a poetic description of either animate or inanimate objects, events or situations and even human feelings or experience at times. It is neither prose nor dramatic in form and structure but poetic. A number of scholars have described *thothokiso or reneketso*. One such scholar is Khaketla (1985: v) who posits:

> Reneketso ke seaparo sa mehopolo ea rona, 'me ka eona re bopa litšoantšo tse bonoang ka mahlo a moea feela, ka ho sebelisa mantsoe a hloailoeng ka hloko e kholo, joalokaha sekhabisi se etsa litšoantšo tse bonoang ka mahlo a nama ka ho sebelisa mebala e fapaneng.

> 'Poetry is the essence of our emotions through which images, only perceptible through our imagination faculties are created by way of using not only well and carefully selected words but also specially arranged, or "poetic diction" (Abrams, 1999:228); just as the artist, through the use of different colours creates visual images'.

Moleleki (1993:150) is more comparative and goes a step further than Khaketla in his definition of Sesotho poetry. Besides language and its usage, Moleleki (ibid) asserts that Sesotho poetry is not only written in verse form and with precision in expression in the poet's use of imagery when describing objects, but is also written rhythmically.

Of the two scholars, Khaketla, on the one hand, focuses on the poeticness aspect of Sesotho poetry. This is exemplified by the careful selection of words, phrases, sentence structures as well as figurative language with the artistic and special way of arranging them for the attainment of the special effects and conveyance of the desired meaning. On the other hand, Moleleki dwells more on the comparative aspects of the genre in his definition. He thus defines *thothokiso* in a manner that compares it to other genres, emphasising its language and usage, form and structure that make it stand out in comparison to other genres. Moleleki also admits to its stroking and soothing effects that could leave the reader with a smile in his/her face.

The literary developments that led to the birth of not only modern Sesotho poetry but also other genres in Sesotho and other African languages have well been documented by scholars such as Gerard et al (1993:91-96), Ntuli et al (1993:27 - 136) and Maake (1992:157 – 188). These scholars attribute the literary and other social developments of the Southern African peoples to the missionaries. On this view, Ntuli et al (1993:18) acknowledge the five pronged contribution the British, American and European missionaries, which settled in Southern Africa in the 19th century made to the cultural life of the African people of the region. The contribution comprised "the spreading of the Christian message; the introduction of literacy; the development of the different languages as written languages; the establishment of printing presses; and the development of religious and later on secular literatures."

Additionally, Kunene (1962: ii) attributes the emergence of this new form of poetry, with a new poetic expression showing a strong influence of Western (poetry) to the impact caused by the coming of the Europeans in South Africa. In Lesotho, it was the Paris Evangelical Missionary Society (P.E.M.S.) that arrived in 1833 and whose contribution can be attributed to the development of modern Sesotho literary works with poetry as a case in point. Like in other parts of the Southern African region, prior to the arrival of the P.E.M.S and the introduction of the literacy programme, reading and writing were unknown skills among the Basotho. It bears repeating that what we call poetry today did not exist until 1931 when Bereng's poetry anthology titled *Lithothokiso tsa Moshoeshoe le tse ling* (Poems on Moshoeshoe and Others)

was published. The only literature known at the time was the traditional oral lore and *lithoko* were one of the highly regarded oral renditions among the Basotho communities of the time. Like other forms of oral literature, *lithoko* were not committed to writing until the collection by Mangaoela published in 1912 under the title: *Lithoko tsa Marena a Lesotho* which was later published as *Lithoko tsa Marena a Basotho (1957)*. Hence, the arrival of the three members of the P.E.M.S in Lesotho did not only bring among the Basotho the new Christian religion, but also the European type of education and all that goes with it as it is known today.

According to Ntuli et al (1993:39) and Gerard et al (1993:101), the first lyrical poetry in Southern Sotho was D.C.T Bereng's *Lithothokiso tsa Moshoeshoe le tse ling* (Moshoeshoe's poetry and others) published in 1931 which heralded the new form of poetry that is known as modern Sesotho poetry today. In the opening of the collection, Ntuli et al (1993:39-40) remark that the opening poem which is on the nature of lyrical poetry and the art of the poet, as a considerably important poetic subject, elevates Bereng to the elite of the 20th century poets of the Western world at that early stage of the century. This collection is not only the first poetry collection that displayed such a significant deviation from the oral traditions of *lithoko,* but also a new literary phenomenon that set the new trend for modern Sesotho poetry as we know it today.

Bereng's publication, however, became the harbinger of a new literary era, especially Sesotho poetry because since then up to the present day, volumes of Sesotho poetry have been published. Maake (1992:10) describes the thirties as the years that "marked the birth of original poetry in Sesotho". The publication of the same genre was seen fourteen years later in 1945 when *Ho tsamaea ke ho bona* (Travelling widens one's scope) by A.S Mopeli-Paulus saw the light of day.

As Gerard et al (1993: 100) rightly observe, Bereng's poetry collection heralded a new age of imaginative literary production. In poetry, it was the birth of what Ntuli et al (1993:27), Okpewho (1985), call modern poetry and Swanepoel (1990:27 describes Bereng's new divergent genre as "a new form of poetic expression …" It is new and divergent as it differs in style, form, structure and content from the known

lithoko. In the same vein, Maake (1992:10) refers to Bereng as "the first modern Sotho poet".

1.5.1 Modern from Various Perspectives

This section defines Sesotho poetry in relation to the term modern considered from various perspectives. First, the section considers the word modern as a periodic term indicative of the era Sesotho poetry may have started and belongs to as a literary term, modernism as a movement, modernism as a literary theory and modernists' tendencies as proponents of modernism. Finally, the section considers modern in the African context thus placing Sesotho poetry in that context.

The term modern seems to be perceived in ways dictated by the regional – African or European contexts. The two perceptions are considered in this study. However, for purposes of this study the African context prevails as it is used for the Sesotho poetry which is under investigation. It is worth noting, however, that some relevant and applicable aspects from the European perspective will be appropriated for use in the explication of Sesotho poetry.

Modern, as a periodic term or marker, is associated with a particular period in the history of human development. It is a certain age, era or epoch in history to which certain events belong. Poetry with its varying thematic and literary characteristics too, be it European, African or Sesotho, belongs to a particular age in history. The *Longman Dictionary of Contemporary English* (1991:672) defines the term modern as "of the not far distant past, not ancient," or "typical of or developed in the most recent times; up to date", among others. We understand this as meaning something whose existence cannot be traced into the remote past or a very long time ago in terms of centuries or decades from the time the reference is made. Therefore, considering the birth and development of Sesotho poetry from this periodic definition, we can safely say that its existence came relatively recently.

According to Abrams (1999:216), the use of the term modern varies with time though and is more often than not used to refer to the literature written from 1914 at the start of World War 1. Some of the literary features that marked the period were the continuous experiments from different angles on aspects of form, style and subject matter. Cuddon (1999:515) identifies certain places and periods relating to where and when modernist tendencies were at their peak. In France, it was from 1890s - 1940, Russia in the 1920s, Germany from the 1890s and during 1920s, in England from the early 20th century and during the 1920s; and before World War 1, throughout the war period it was active in America. None of these years or periods includes Africa. It bears repeating Kunene's (1962: ii) assertion that the literary developments are a direct result of the coming of the Europeans to South Africa. Thus modern in terms of literary development in Africa refers to the different epochs from the ones above. For this reason, modern in the African context refers to more recent decades which came after the arrival of the Europeans either as missionaries or colonial masters and the introduction of literacy among Africans.

As a literary term, modern is used to describe and distinguish literary works of art written and produced between 1914 and 1945 from those produced post 1945. However, it must be noted that the distinction is not strict as not only time but some literary characteristics are also considered as indicated below. One of the trademarks of the literature produced during this period is what we call literary shift or rebellion, which Cuddon (1999:515) refers to as a breaking away from the literary conventions and traditions of the time to experiment with new concepts, ideas, and literary perceptions on man and the world in general. Some of these established rules, traditions and conventions include not only what Abrams (1999: 167) terms "the lost order and the integration that had been based on the religion and myths of the cultural past", but also the grammatically and traditionally coherent and continuous poetic structure and language respectively, as well as other structural, syntactical and characterization conventions in other literary genres. All these were substituted by radical and daring literary reforms that characterize the literature of the time as modern. Abrams (1999: 216) labels the breaking away as "persistent and multidimensional experiments in subject matter, form and style." These are the characteristics Sesotho poetry seems to be imbued with. Notably, the characteristics

in question were produced long after 1945. It is also worth noting that these characteristics ranging from structural forms like sonnets which are very different from the traditional poetry to diverse content and themes reflective of the cosmopolitan world and new styles such as poetic licence are the stock in trade of the Sesotho poetry.

The modern age, as Abrams (1999:216) avers was also marked by innovations in literary criticism and critics like T.S. Eliot, Virginia Woolf are some of those associated with this era. The New Criticism is one of the literary theoretical practices of the modern era that dominated America from the early 1940s until the late 1960s (Abrams, 1999: 180).

The term modern can also be considered from a movement perspective as Modernism. According to Cuddon (1999: 516), the term 'modernisimo' was coined by Ruben Dario, a Nicaraguan poet to denote 'modernism'. The intention was to initiate and rally both linguistic and thematic aspects in the Spanish-American poetic culture. It is considered by many critics as involving a lot of radicalism that purposely not only challenges the Western artistic bases but also its cultural orientations in general. We can, therefore, argue that modernism was originally a poetic initiative aimed at modernising the poetic language and themes.

The *Longman Dictionary of Contemporary English* (1991: 672) defines modernism in terms of art and religion. The movement is associated with "a search for new forms of expression representative of modern times, the tendency that prevailed in the 1940s through to the 1960s which sought to bring about change by using simple artistic forms. As a literary movement, modernism's prominent feature was modernists constituted by a small group of artists and authors who referred to themselves using a military metaphor, 'the avant-garde'. These modernists committed themselves to making literary innovations a reality. Through this movement, this group of artists and authors rebelled against the established traditions and conventions including properties not only of art but of social discourse. They thus set out to construct newly invented artistic forms and styles and to

establish hitherto abandoned artistic forms and in other occasions even prohibited subject matter (Abrams, 1999: 168). This is in unison with Swanepoel's (1990:27) view of novelty and divergent poetic adventure that Bereng's poetry represented as the harbinger of modern Sesotho poetry.

As a literary theory, modernism is concerned with language and how it is used (Cuddon, 1999:516). In a work of art, it identifies new and also outstanding aspects that relate to subject matter, forms, concepts, and styles. Its proponents such as T.S. Eliot, Joyce and Ezra Pamel, "experimented with new forms and new styles" in their works (Abrams, 1999: 167). On the other hand, Stevenson (1992:3) views modernism as a term which defines a literary work of art that can adjust or change its long standing procedures and traditions and create new styles to accommodate the preferences of modern age.

The word, modern, in the African literary context means, on the one hand, 'written' according to Western literary conventions (Okpewho, 1985:113). Among others, the written form of poetry is what is regarded as modern in African context. On the other hand, the term, as Abrahams (1999:167) posits, describes the poetry anthology with "new and instinctive features in the subjects, forms, concepts, and styles …". Similarly, Swanepoel (1990) and Kunene's (1962) perceptions of modern poetry as well as Khaketla (1985) and Moleleki's (1993) definitions of Sesotho poetry, though they came in the early decades of the 20th century, they also bear aspects indicative of the breaking away from the established traditions and conventions of oral lore in its embracing of the newly imported poetic features in form, content and style as well as new concepts.

Okpewho (1985:13) traces what he calls "the real beginning of modern written African poetry" to the first verse written during the colonial era. This means that in African context, modern as a time marker would refer to the beginning of the colonial era in Africa. Okpewho further attributes the poetry of the time to two groups of the educated elite, who even though they were Africans, were converts to modernism and can thus be referred to as modernists. Firstly, there were those who received

their education locally from the colonial teachers. Their poetry is described as mimicry because it mimics the European poets. Chinweizu et al (1980: 172) refer to this mimicry as "the Hopkins disease." They give as examples of this mimicry, the Ibadan-Nsukka poets and the Nigeria's euromodernists. About the Ibadan-Nsukka poets, Chinweizu et al (ibid) state that they have been ineffective in their imitation of their European idols in that when they imitated the European tradition, they often made a mess of it and the same thing happened when they attempted to be African in their poetic style. There was also the poetry of those who went to study overseas, whose verse was to some extent different and expressed rejection to the colonial status quo (Okpewho, 1985: 14).

1.5.2 Modern Sesotho Poetry

Having considered the term 'modern' in its various forms and functions, now we want to consider Sesotho poetry in the context of the term modern in order to establish the contexts which this study places Sesotho poetry so as to classify it as modern and so refer to it as modern Sesotho poetry henceforth.

Looking at Sesotho poetry through the lenses of the Longman Dictionary of Contemporary English (1991: 668) definition of the term modern as "of the not far distant past…", we are inclined to suggest that the birth of this poetry and its presence in the literary scene is not something of the remote past, we are talking about 1931, which is less than a century ago, 82 years, to be exact. It is thus notable that modern means not ancient, modern Sesotho poetry developed not in ancient but in recent times.

Sesotho poetry also has the characteristics of the literary works which have been described as modern from above. For instance, like these other literary works, Sesotho poetry has broken away from the prior established oral lore conventions and traditions. Swanepoel (1990:27) has observed, in relation to Bereng (1931) that Sesotho poetry is "a new form of poetic expression". As Khaketla (1985:v) describes it, in Sesotho poetry, language is used to create images only perceptible through our imaginative faculties. This use of language is by way of not only well and carefully

selected words or "poetic diction", but also specially arranged; which like the use of different colours, creates visual images (Abrams, 1999:228). The ultimate goal here is to express and communicate to the literate Basotho, modern age subject matter and themes. For example, in conscientising the Basotho especially the young people about the high rate of premarital sex that has been found to be the most common way of HIV transmission among teenage groups in Lesotho, Maimane (2005:30) uses the images of *moqato* and *thethana,* (traditional under-garments for little boys and girls respectively), to represent the two young sexes and their sexual organs during unprotected sex. The reference to the sexual act is expressed as *motjeko* (the dance) in the following lines:

> 53. *Thethana le moqato ha li tjekana,*
> 54. *Kokoana joale ea itukubetsa bathong,*
> 55. *Motjeko ha u fela lefu ke leo,* (Maimane, 2005:30)
> _____
> 53. When *thethana* and *moqato* engage in a dance,
> 54. The virus plunges into people,
> 55. When the dance is over, death follows suit,

The carefully selected words and their arrangement (euphemisms) have made it possible to address a sensitive issue of sexual intercourse which is still regarded as a taboo among most African communities despite sexual contact being the prime means of contracting the scourge of HIV. The words *thethana, moqato* and *motjeko* (representing the youth, sexual organs and the sexual act respectively) have helped to create the subtle but effective sexual images that capture the essence of the message without offending the national cultural orientations regarding taboo words and acts.

Notably, Sesotho poetry has also used material from other modern day literary genres. Kunene (1962:ii) argues that Sesotho poetry is not only a new poetry showing strong influence of Western (English) poetry and composed by the educated African poets experimenting with rhyme, syllabic metre and various stanza forms. What Kunene argued regarding Sesotho poetry about half a century ago, (56 years) is still relevant even today as Sesotho poetry continues to borrow poetic features from the Western (English) poetry. For example, the data collected on formative structures shows Sesotho poetry becoming more regular in form than it

was 56 years ago. The data has revealed more use of regular forms such as quatrains, quintets, sestets and octaves as noted in Mahase (2005:2–13). The poetry is also experimenting with poetic concepts such as sonnets and rhyme as seen in Khiba (2005:65, 67, 68, 71) and Khaketla (1985:1 -2, 65 – 69) respectively. Additionally, Sesotho poetry is modern in its written form (Swanepoel, 1990:264 and Maphike, 1993:100).

Stevenson (1992:3) asserts that modernism is "a term which helps to define a kind of writing that is able to alter its conventions and generate new styles to accommodate the preferences of a new age." Aligning itself with these principles of modernism, Sesotho poetry has adopted the use of foreign features from poetic licence and modern age vocabulary in order to accommodate the demands and preferences of contemporary readers. In the poem titled 'Leeto la ho ea Fora' (The journey to France) Maphalla (1988:27-34) describes one of the journeys that most African people today, young and old, would die to take. In his description he uses the vocabulary that helps him carry the reader along to places such as Eiffel Tower, and the mention of a movie 'A view to a kill' accommodates the preferences of modern readers.

Modern Sesotho poetry from a criticism point of view is also modern in that when taking into consideration that despite being a literary work of art and social critique, it is marked by innovation in terms of issues it grapples with compared to the concerns of its oral predecessors. The appropriate example in this regard is Khiba's (2005:10) criticism of the despicable behaviour of the modern age elderly men and women who not only still go out clubbing with young boys and girls fit to be their sons and daughters but also propose love to them. The stinging criticism comes through the use of derogatory names such as "*phakoe*" 'the hawk', "*Ramahlo-mafubelu*" 'The red-eyed father', "*Seputsoe*" 'The grey one' conjuring images of the old men's hawk-like eyes on young girls, sexual greed and old age and "*Mokubata*" 'Very old maid' and "*Qhekoatsana*" 'The old woman' diminutively evoking images of an unmarried but a very old woman respectively.

It is against this background that this study not only recognises but shall henceforth refer to this poetry as modern Sesotho poetry (MSP). This poetry has to a great extent been informed by both literary (*lithoko* and Western poetry) and cultural texts (local and foreign) as this study illustrates in the subsequent chapters. Though it has deviated mainly from *lithoko* in terms of writing, it is still, like heroic *lithoko* as Mokitimi in (1998:2) makes reference to Brown's observation that *lithoko* "depicts qualities attributed to people in pursuit of honour." From religious traditions, the borrowing is manifested in the use of Christian names and concepts among others, while the use of poetic forms such as sonnets is indicative of the borrowing from Western poetic traditions. This study thus views modern Sesotho poetry as not only modern but also as an intertext.

1.6 *Lithoko* Versus Praise Poetry

The aim of this section is to declare and thus advocate the position this study espouses regarding *lithoko*, as against the established common view that *lithoko* as an oral genre is praise-poetry. The argument advanced in this study is that *lithoko* are not praise-poetry. Instead, as corroborated by Mathonsi et al (2003:14) on *izibongo* which are a Zulu equivalent of *lithoko, lithoko* "mean more than praise". It is thus notable that neither *lithoko* nor *izibongo* as Mathonsi et al (ibid) further argue can "be confined to praise only." This distinction is important because *lithoko* form one of the intertexts this study is investigating in MSP. Thus, the point of view this study is advocating with regard to *lithoko* throughout the discussion in the subsequent chapters has to be well formulated before I proceed to the analysis. The discussion addresses the following: definition of both *lithoko* and praise-poetry, classification, functions and poetic aspects such as metre and rhyme.

1.6.1 *Thoko / Lithoko* Defined

The word *lithoko* is a plural noun of *thoko,* from the verb *ho roka*, meaning 'to praise', 'to extol', 'to recite,' (Tšiu, 2008:13, Mabille & Dieterlen, 2000:385), which according to Moleleki (1993:51) means "*ho boledisa,… ho thohotsa*," over and above praise. I regard praise-poetry as the subsidiary of *lithoko*, and as Mtumane (2003:17) defines it, it is "a form of poetic composition in which the poet "praises" a person, animal or any other object that has inspired him." To this end, Kunene (1971:1) and Mathonsi

et al (2003:1) argue that the use of the word "praise" along with either *lithoko* or *izbongo*, narrow down their vistas to dealing with praise, extolling the virtues of manly prowess, of courage, of valour and of the fighting skill as well as the king's exploits.

Considering these different ways in which *lithoko* have been defined as opposed to praise-poetry, it can be inferred that referring to *lithoko* as praise-poetry is based on one definition namely, that of praise or extol. This, in my view, is a misrepresentation of what *lithoko* are, when considering the above given definitions because they go way beyond praise (Mathonsi et al, 2003). For instance, 'to recite' could mean a rendition of a piece of *lithoko*, not necessarily praising; while "*ho boledisa…*" could mean mentioning and making known certain qualities of the subject of *lithoko* without even praising the subject on the one hand. On the other hand, "*ho thohotsa*" has more of encouragement than praise in its meaning.

In as much as I agree to some extent with the generally adopted definition 'to praise', I argue that two of its oversights make it fall short of defining what *lithoko* really are which renders it inappropriate. Firstly, it is oblivious of the fact that praising is just one aspect of *lithoko* amongst a number of them and this makes the definition semantically asymmetrical. The adoption of this definition over-generalizes and assumes that all types of *lithoko* are composed to praise. This view is not only lopsided but is also misleading because even the *lithoko* which are more on the praising side like *lithoko tsa marena le bahale (lithoko* for chiefs and warriors), still have other aspects other than praise as this study will show.

Secondly, the definition is not inclusive of other types of *lithoko* such as *lithoko tsa litaola (lithoko* for difining bones) and *Lifela tsa litsamaea-naha* (Miners' poetry/chants) which have little to do with praise in their composition and recitation. On the contrary, inclusiveness is the characteristic of the term *lithoko,* which is why every time it is used, it is prefixed by a qualifying statement indicative of the type of *thoko / lithoko* the speaker is referring to. For instance, it will be *lithoko tsa batho*

(*lithoko* for people) or *lithoko tsa liphoofolo (lithoko* for animals) which will also be sub-categorised further.

1.6.2 Classification of *Lithoko*

Classification of *lithoko* has already been done by many scholars of oral literature such as Finnegan (1970), Okpewho (1985), Guma (1993), Moleleki (1993), Ogunjimi (2005) and Tšiu (2008) among others. This discussion draws from the insights contributed by these scholars in this regard and focuses on whether or not considering the classification, *lithoko* are praise-poetry or just *lithoko*. According to Mokitimi (1998:2) classification of oral poetry in Africa is done by putting oneself in "the function and the occasion of the performance in which it is chanted or sung" as well as classification based on the cultural norms of individual societies. Arguably, the definition of *lithoko* as praise-poetry violates both the classification and functional aspects of *lithoko*.

My view is that any definition must be encompassing and take cognisance of the diversity in terms of classification of the item it is trying to define. The definition is therefore considered along the lines of classification of *lithoko* in order to show its semantic exclusion of other types of *lithoko* which are not praise-poetry in nature and function. For instance, the definition excludes *lifela tsa litsamaea-naha* which have very little to do with praise; but rather, as Mokitimi (1998:1) observes, "the poets express and expose the economic and social evils of exploitation and dehumanisation of migrant mine labourers." They therefore place more emphasis on protest and condemnation of the system that exploits these workers. Showing the real essence of *lifela*, Mokitimi (ibid) uses MacColl's words to describe the industrial folk-ballads of miners in Britain. He indicates that *lifela* are not for entertainment. Thus:

> There are no nightingales in these songs, no flowers – and the sun is rarely mentioned, their themes are work, poverty, hunger and exploitation … They are songs of toil, anthems of the industrial age.

Coplan (1994) who holds the same view about *lifela* being less praising, has done an important study on *lifela,* in which he points out a number of aspects in substantiating his argument. Not only has he (p. 8) devised the term "auriture" for their performance

"as a caution against the application of Western categories of literary analysis to African performance, categories inherent in the popular designation "oral literature", but he (1994: xiii, 27) also refers to them as 'migrants' (or) inveterate travelers' songs …known as *lifela tsa litsamaea-naha le liparola-thota*…" Among others, Coplan (1994: 15, 56, 61, 71) points out that the labour migrants employed *lifela* in an effort "to create an integrated, positive self-concept in the face of displacement and alienation" representing the once socially acceptable behavioural patterns in a newly found economic order characterised by Basotho dependency. He contends that though both praise poetry and *lifela* have hyperbole and imaginative fancy in abundance, the praise poet rarely uses reflective humour or satire to criticise on the one hand. On the other hand, "mockery, burlesque, and belly-thumping comedy are the stock in trade of the *sefela* entertainer". Other domains which according to Coplan (p.61) dominate *lifela* but not praise and almost never mentioned in *lithoko* are Basotho practices and lore comprising "herbal and divinatory medicine, witchcraft, initiation, plant and animal lore [and] the ancestor cult".

Most importantly, *lifela* developed as a response to the autocratic encroachement and "self-aggrandizement of the Basotho chiefly class under British colonial "protection". As Coplan (p.71) observes, "*lifela* were composed, not in praise or protest of bureaucrats, but in support of the migrants' own identity and status as citizens of a an autonomous polity, in which commoners might still attempt to hold their leaders socially accountable". And finally, *lifela* did not come about to satisfy the migrants desire to praise but they were a result of Basotho migrants becoming increasingly critical of "the collaboration between the chiefs and the mining companies, South African authorities and British colonial officials in the system that pushed them off their land and into the mines".

As we can see, the definition wrongly assumes that *lifela* praise while they protest, condemn and give an account of the miners' life in poverty, hunger and exploitation, using the language that does not feature in praise. In the days when the miners had to walk long distances from Lesotho to the South African mines the *lifela* were

chanted along the way to distruct the minds from the hardships of their long and difficult journeys.

As Tšiu (2008:21) posits, the *lithoko* for *liboko* 'family odes', the plural form from *seboko* derived from *ho boka*, the verb stem meaning "to praise", "to salute" or "to give thanks", is a tradition as old as the Basotho nation and even beyond. Furthermore, *ho boka* in this context could also be understood as meaning "to pay respect / homage", or "to greet". Praise, according to how *liboko* have been functionally defined here, is just one aspect out of three or four. It is against this background, therefore, that I feel it would be semantically biased to define *liboko* as praise-poetry thus disregarding the other aspects such as saluting, giving thanks, paying respects / homage or greetings among others.

The classification of *lithoko* has praise-poetry as its sub-set. That is, *lithoko* is broader than what the word 'praise' suggests in praise-poetry, hence Mathonsi et al (2003: 1) hold the view that equating the word praise to *izibongo* is being restrictive on what *izbongo* means and represents. This perception, therefore, stifles *lithoko* and excludes some of the types of *lithoko* or *izbongo* that exist. Additionally, Mtumane's (2003:17) is of the view that "praise poetry has the qualities of both epic and ode" and that as an epic, it makes reference to history in relation to actions and events surrounding the subject of praise. As an ode though, it "apostrophises the subject of praise by giving an account of his personality and physique thus pointing out both the positive and negative qualities" which are indicative of the short-sightedness of the classification. Praise poetry excludes other forms such as *lithoko tsa mokoloane* '*lithoko* for boy initiates' and *lithoko tsa ntoa* '*lithoko* for war'.

1.6.3 Functions of *Lithoko*

The diversity of *lithoko* as seen through their classification from above, also implies a more or less the same inclusiveness in their functions. The exclusion of other forms of *lithoko* in the word praise is an automatic exclusion of other functions, especially by the excluded forms. For example, as one of its functions, according to Mtumane (2003:17), praise-poetry makes historical allusions to the subject of praise as well as

describing his character traits and physical attributes, either positively or negatively. Of course, the bulk of the work of praise-poetry is to praise as the name suggests to which Mtumane (ibid) adds that "the praising is particularly apparent in the use of, inter alia, praise names for the subjects of praise".

Considering some of the functions of *lithoko* in the context of praise-poetry, the name 'praise-poetry', falls short of denoting any of such functions. Out of many functions, *lithoko* are composed and rendered for among the Basotho and of course other African communities, where according to Finnegan (1970:122), there is still a considerable occurrence of *lithoko,* especially among the Southern Bantu peoples where the people themselves still regard them as the highest of their many forms of poetic expression with praise being just one of them. As Damane et al (1974:23) observe, most *lithoko* were inspired by war and were composed during periods of relaxation when people were reflecting on the past war. Thus, it is logical that the purpose of *lithoko* would not only be "to praise-to extol the virtues of manly prowess; of courage, of valour, and of fighting skill" which Kunene (1971:1) suggests was their main purpose. It is also a fact that these wars were fought with some enemies. Therefore, in their composition and recitation, *lithoko* did not only address themselves to the Basotho but also to the enemy. This brings into *lithoko* other dimensions and purposes for which they were composed and recited. These are the purposes that make me reconsider referring to *lithoko* as praise-poetry.

There is a lot of evidence from *lithoko* themselves that bears testimony to other purposes besides praise. For instance, since the wars were more often fought over land and cattle raids disputes, the *liroki* would sometimes register the Basotho protests against their adversaries through *lithoko* as in the following lines:

> 37. *Ke ha a tla re: "Mpakelle likhomo, Sepiriti*,
> 38. *U tla bona ke bakela tseno!"* (Mangoaela, 1957: 70)
> _____
> 37. It was then that he said: 'Stop cattle-raiding, Sprigg,
> 38. You'll see me stop raiding yours.'

It these lines, the *seroki* registers a warning protest to Gordon Sprigg[1] that if he did not stop raiding Basotho cattle, they would continue raiding his too. The lines do not praise either Lerotholi or Sprigg himself. Further protests are registered on different issues throughout *lithoko*. For instance, during the Seqiti War, Lerotholi protested the occupation of some parts of Free State by some Europeans, which was then Moshoeshoe's territory, by addressing these Europeans as Major Warden[2]'s people and told them to go away: "*A le tloheng batho ba Majoro,*" (Won't you go away, you people of the Major).

Other protests can be found in Mangoaela (1957: 76, 96, 169, 190, 191), to mention but a few. However, it is important to indicate that even though chiefs and warriors were the centre of attraction in *lithoko*, protests were also levelled against the chiefs at times, as in the following example where Seliane [3] protests Lerotholi's discrimination against him (Seliane) after risking his life in the battle and then he is given the cold shoulder and disregarded by Lerotholi on their return home.

117. *Joale ha re khutla ho tsoa ntoeng,*
118. *Ke itse ka re ke thabisa Morena,*
119. *Ke mo ea ka mahlo Tau ea Matlama,*
120. *Ke ntse ke tšeha,*
121. *Ke bona a nchalima mohoalotso!* (Mangoaela, 1957: 169)

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117. When we returned from the battle,
118. I tried impressing the Chief,
119. Giving him looks, the Lion of Matlama,
120. Even laughing,
121. I see his eyes jumping and taking no notice of me!

In another incident, although Lerotholi "assisted the Cape authorities to suppress Moorosi's rebellion in 1879, he did so reluctantly" because he was Moshoeshoe's ally and friend. The following lines by Damane el al (1974:137) represent Lerotholi's protest and dissatisfaction:

21. *A re: "Kea tšaba ha ho loantšoa Moorosi,*
22. *Mose ho tšoanetse ho loana macheko,*
23. *Ho loane bo-Ntho, mor'a Mokeke,*
24. *Bona ba qekang tsoekere Makhooeng!"* (Mangoaela, 1957: 76)

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[1] Gordon Sprigg was the Prime Minister of the Cape during the Gun War in 1880.
[2] Major Warden was the British Resident in the Orange River Sovereignty until 1852 and apparently in general, Europeans could be referred to as his people. (Damane et al 1974 .138, 143).
[3] One of Lerotholi's warriors (mohale)

21. Saying: 'I'm afraid when Moorosi is fought.
22. Beyond the river only paupers should fight,
23. Ntho, the son of Mokeke and his friends,
24. Those who flatter for sugar among the Whites!' (Damane et al, 1974: 153)

Damane et al (1974: 76) further indicate that Ntho was one of Letsie's senior advisors and unlike Lerotholi he enthusiastically supported the attack against Moorosi by the Government at Maseru.

Lithoko were also composed and recited to spit on and denounce the acts of cowardice by either chiefs, warriors and even ordinary men within the society, and by so doing discourage the young generation from copying such despicable acts, the function praise does not feature. Some of the examples to this effect are about Masopha, Mateketa[4] and one Sekoai[5] in Mangoaela (1957: 49, 190 and 219) respectively. According to Damane et al (1974: 135), in June 1865, Masopha and other chiefs conducted a raid in Free State and they came back with large numbers of cattle, sheep and goats. They were intercepted near Verkerdesvlei and were forced to abandon most of the animals. It is in this incident where Masopha had to retreat to Lesotho, the Free State Commandos in pursuit of him, and his act of running away is poetically narrated and criticised thus:

43. *Sehulanya, thak'a, Ralinkeng,*
44. *O hula ntoa ka tlhako tsa morao,*
45. *A e'o kena le eona ho Moshoeshoe* (Mangoaela, 1957: 49).

43. The puller, the comrade of RaLinkeng,
44. Pulls the fight with his hind legs,
45. Bringing it in to Moshoeshoe (Damane et al, 1974: 135).

Even though the *seroki* has been euphemistic in exposing Masopha's cowardice, the purpose of exposing and criticising the act through the use of derogatory names like s*ehulanya* (the puller) is achieved.

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[4] The Rebels in the Gun War called the Loyalists Mateketa or Mateketoa, meaning 'The Ticketed Ones', because they surrendered their guns, such weapons were given a label, (Damane et al, p. 150)
[5] Sekoai son of RaMohoere, was a Tloung in the Mafeteng District and was supportive to the Cape authorities. (Damane et al, p. 148)

Another aspect, which is not praise, but reflected in *lithoko* from time to time is belittling, mockery or simply insulting the opponents. Lerotholi mocks Gordon Sprigg for his stinginess, which has made him comparatively a lesser man.

> 39. *U ka re u jela tlung sefinela,*
> 40. *U re u ka lebanya thebe le mang*
> 41. *U re u ka lebanya thebe le Rasefabatho?* (Mangoaela, 1957: 70-71).
> _____
> 39. Since you eat in your own house, you miser,
> 40. Against whom do you think you can turn your shield?
> 41. Do you think you can turn it against the people's provider?

These lines, as Damane et al (1974: 144) observe, are evocative of lines 16 – 19 and 49 - 50 in Moletsane and Mopeli's *lithoko* where chiefs Moroke and Sekonyela are the objects of the mockery and belittling. This emanates from their habit of eating alone in their houses instead of eating with their warriors in their court, and, as Damane et al (ibid) remark, this is a clear indication of either being poor or stingy or both. According to Basotho tradition, food should be shared, as a result eating behind closed doors is taken badly and it is spat on as an anti-social practice. It is even worse if it is done by someone holding an important position like a chief in a community.

Praise as regards *lithoko* has connotations of flattery, smooth talk about whoever is the subject. For example, the following lines shower Letsie II with praises highlighting his handsomeness, beautiful light complexion, being a wonderful person and majestic walking style, captured through ratel with a beautiful colour, a bright coloured guinea-fowl, wonderful monster and a guinea-fowl hopping to the veld respectively:

> 14. *Morena oa tsoala, Raletšabisa,*
> 15. *O tsoetse sélé e 'mala o motle*.
> 16. *Ngoan'a Morena ke khaka-'malane,*
> 17. *Ngoan'a Morena ke nanabolele,*
> 18. *E ka khaka e thoena e ea naheng*! (Mangoaela, 1957:173).
> _____
> 14. Raletšabisa, the chief, begets,
> 15. He's begotten a ratel with a beautiful colour.
> 16. The child of the chief is a bright-coloured guinea-fowl,
> 17. The child of the chief is a wonderful monster,
> 18. He's just like a guinea-fowl hopping to the veld! (Translation by
> Damane et al, 1974: 210)

Damane et al (1974: 210) sum up the praises above by indicating that "the stanza is indicative of Letsie's beauty, for the colours of the ratel and the guinea-fowl are much admired among the Sotho." However, *lithoko* sometimes are used to vent anger and fury, as in the following lines:

48. *A re: "Ba ikhantša batho ba ha Masopha*
49. *Ke khantšetsoa melamu ea litšepe*." Mangoaela, 1957. 174)
_____
48. He said: "They show off, these people from Masopha's,
49. They've shown off against me with their sticks of iron."

Here, the *seroki* is not praising but describing Letsie II's frustration and fury towards Masopha's people who used guns (sticks of iron) to defeat him in the first round of the Khamolane[6] Battle.

Numerous sections which are not praise but orders and instructions by the one in command such as the chief, form the content of *lithoko*. These instructions and orders usually surface before or during certain activities, especially war. For instance, Masopha in Mangoaela (1957: 48, lines 23 - 24), instructs one of his regiments called *Liqokofa* (Plumes) prior the Mpondomise campaign in 1861 while Letsie II gives orders to his men during the Khamolane Battle that they should spend the night with their sniders loaded (Mangoaela, 1957: 174, lines 45 - 46). There are other incidences which have nothing to do with praise but orders; such as Griffith's in Mangoaela (1957: 176 and 187) to mention but a few.

There are also occasions where *lithoko* express appreciation, encouragement, surrender, pleas and requests. After Masopha was finally defeated in the Battle of Khamolane, the *seroki* relates the words of surrender by his warriors whose lips were trembling according to the *seroki* and thus they could not speak properly as they mumbled at the time when they were pleading:

73. *Ooa! Morena, Ngoan'a Morena, Letsie*
74. *U morena, ngoan'a fatše lena la Mokhachane*!
75. *Masopha o re, Morena, u mo tšoarele, o sitiloe*.
76. *Batho ba hlola ba sitoa, ba tšoareloe!* (Mangoaela, 1957: 174 -175).

_____
[6] A plateau near Thaba-Bosiu after which the battle that fought on 4 January 1898 between Masopha and Letsie II's men, is named.

_____

73. Greetings, Chief, Child of the Chief, Letsie!
74. You're a chief, child of this country of Mokhachane!
75. Masopha says, Chief, forgive him, he's erred.
76. Men often err and get forgiven.

Masopha's plea is followed up by *seroki*'s own version when on Masopha's behalf he also pleads for mercy and forgiveness from Letsie II thus:

81. *Hata butle, Shoabahla ea Libata*![7]
82. *Koena tšoela mathe mor'a Mokhachane*!

_____

81. Tread gently, Great Soldier of the Beasts!
82. Crocodile, spit[8], son of Mokhachane!

Over and above these other functions some of which have been illustrated above, l*ithoko* are an oral narration, description and conveyance of historical information on the people's heroes or heroines, events and philosophy, to the extent that praise appears to be just one aspect out of the many that form the text, *thoko*. To reiterate the inclusive functions of *lithoko* as opposed to praise-poetry, I want to echo Mathonsi et al (2003:1) in asserting with regard to *izbongo*, which also applies to *lithoko,* that the concept "embraces admiration, criticism, encouraging, and frightening / warning."

1.6.4 Poetic Aspects Questioned

Lithoko as perceived by the inventors of the words praise and poetry, have never been and will never be poetry, let alone praise-poetry. Burton is here quoted by Okpewho (1992:294) reporting one of the old perceptions about African oral literature prevalent in his time – 19th century, saying: "Poetry there is none. … There is no meter, no rhyme, nothing that interests or soothes the feelings, or arrests the passions." An honest and realistic observation that did not only apply then but even today, two centuries later, in the 21st century, still holds. A century later, Dieterlen and Kohler, in a jubilee volume, still share the same sentiments with Burton, about *lithoko* of the Basotho, as they say:

> In these eulogies, there is neither rhythm, meter nor rhyme, in other words nothing that constitutes proper verse as we see it-unless one wishes, in spite of

_____

[7] Another of Letsie's regiments
[8] A Sesotho custom that to spit on a person who has done wrong is a sign of forgiveness and gentle treatment and that the man who spits in return cleanses himself of anger and bitterness. (Damane et al, 1974: 213)

> good sense and taste, to honour with the name of poetry that which modern writers call *le vers désarticulé et invertébré*, (Kunene, 1971:xi).

Kunene (ibid) interprets this remark as indicative of "an attitude of utter contempt for … *lithoko*." I wish to differ from Kunene's take on not only Dieterlen and Kohler, but also those who still hold the view that *lithoko* are poetry. In my view, this is rather an expression of sheer lack of cultural background that translates into lack of appreciation for the traditional flavour and literary excellence, most importantly, the ability to realise the obvious truth that what constitutes poetry, according to the English or European standards and perspective, does not necessarily amount to the same when it comes to the African standards, particularly by the Sesotho context.

As Okpewho (1992:294) observes that it was typically un-African for some European collectors, who in their translation of the songs they encountered in African communities, tried to force those songs into schemes of versification that made music to European ears and it was equally characteristically un-African for Dieterlen, Kohler and all who share their view about *lithoko* to try and force them into the European poetic rhythm, syllabic metre and rhyming schemes. Therefore, referring to *lithoko* as poetry, is repeating the same mistake of using the European poetic name or definition which has its own poetic connotations, denotations and characteristics on the genre that is African and subsequently will not fit well into the poetic frames or outlines suggested by the word poetry.

In as much as it is not a literary sin to describe or explain African concepts using European languages, but as Okpewho (1992:294) proposes, it must be "in such a way as to bring out the poetic quality, the charm, of the original." On the contrary, calling *lithoko* poetry or praise-poetry, tones down the literary quality and variety and the charm of the original. Okpewho (ibid) describes it as trying to be "fashionable" that in the end our translation sounds just as un-African or un-Sotho as the ones the Europeans did.

Talking about rhythm, the lack of which, according to European critics, disqualified African *lithoko* as poetry, Kunene (1971: xii – xiii) indicates that it is described in

terms of a galloping horse. Therefore, even rhythmically, *lithoko* is not poetry because of its "language whose main-stressed syllables are separated by widely varying numbers of syllables carrying secondary and tertiary stresses." This is supported by Khaketla (1985: xxxiii – xxxiv) who after considering the use of rhyme in modern Sesotho poetry, concludes that because Sesotho is a tonal language, rhyme is not compatible with the Sesotho language (translation mine). Furthermore, Guma (1993:161) asserts that as opposed to Western poetry, *lithoko* do not only have an ever-changing rhythm but also an irregular one as the *seroki* composed them when they were highly charged with emotions of inspirations, exultation and did not have to observe any structural conventions that ensure a meticulously exact and balanced form. Contrary to poetry, especially Western, that relies on rhyme and regulated stanza and line structures, *lithoko* depend on regulated thought portrayed through balanced sentences accompanied by rhythm. While poetry relies on rhyme and metre, Guma (1993:163) attributes metaphor as the very soul of *lithoko*. These aspects of rhythm and metaphor, therefore, also make *lithoko* more of an oral recitation of its own kind than a literary associate or prototype of poetry.

It is against this background that calling *lithoko* praise-poetry, in my view, is not doing justice to the genre considering its diverse nature. It is in fact restricting and narrowing down their semantic scope and so giving people (especially those who are not well conversant with *lithoko*) a restricted and narrow impression about *lithoko*, misleading them into perceiving them as praise-poetry and nothing else. It is also my view that *lithoko* cannot be mapped onto some European or English poetic frame or structure because not all African concepts can be translated into English, *lithoko* being a typical example in this regard. The word poetry, therefore, appears not to be applicable to *lithoko* as Dieterlen and Kohler correctly point out that what is considered poetic pillars of poetry in English are not present in *lithoko.*

Therefore, this study adopts the term *lithoko*, rather than poetry or praise-poetry, to refer to the oral recitations of different forms as classified by the scholars of oral literature. In order to differentiate between each particular type of *thoko / lithoko*, the adopted term will be accompanied by the particular type in question at the time of

usage where necessary; for instance, *lithoko tsa litaola* (*lithoko* for divining bones).

1.7   Literature Review

This part of the chapter strives to account for the undertaking of this study by giving a review of the related literature. It examines the literature related to this study, outlining what earlier scholars have done so far in relation to modern poetry, in particular Sesotho poetry highlighting on the gaps that still exist. In areas which appear closer to what this study sets out to do, the chapter also shows how this research is going to be informed by such studies, putting more emphasis on the differences and gaps that this study is coming to fill up, as well as the new knowledge in the literary analysis and theoretical approaches.

1.7.1   Studies on Modern Sesotho Poetry

The following are some of the scholars whose studies on modern Sesotho poetry have been critically considered by the researcher: Moloi (1968), Lenake (1984), Khaketla (1985), Moleleki (1988) and Maimane (2002). None of these critics looked at modern Sesotho poetry as a newly reconstructed poetic identity through its relationship to *lithoko*, Western poetry as well as traditional and Christian cultures as sources from which some poetic aspects were drawn in its composition. Neither did any of them look into some poetic features identifiable as defining features of the resultant otherness in modern Sesotho poetry as manifestations of the borrowing from *lithoko*, traditional and Christian cultures as well as Western poetry by Basotho poets; nor assess modern Sesotho poetry in relation to its future prospects in the light of the alleged literary interconnectedness and evaluate the poeticness thereof.

Khaketla (1985) gives a brief introductory descriptive analysis of the nine poetry books published between 1931 and 1951 by: D.T.C. Bereng (1931), A.J. Selane (1942), A.S. Mopeli-Paulus (1945), K.E. Ntsane (1946), J.G. Mocoancoeng (1947), Dyke Sentšo (1948), W.L. Tšosane (1949), S.N. Sekoai (1950) and E.S. Mokorosi (1951). In his appreciation of these works, Khaketla considers the following about the genre – modern Sesotho poetry: its origins, definition and issues of imagination, rhythm, and feeling as well as the poetic language used by these Basotho poets.

The last but one aspect Khaketla addresses in his analysis is the different kinds of poetry, which he (1985: xxix) identifies as: Narrative, Lyrical, Elegy, Descriptive, Didactic poetry and Satire. Even though Khaketla (1985: vii) points out that "*Reneketso e thomehile ka thoko,*" meaning poetry originates from *thoko,* he neither talks about the influence *thoko* has had on the poetry produced by the nine poets which he briefly discusses; nor does he make any reference to the role played by religion and English poetry in these wroks.

Khaketla's (1985: xxxi) comment on the use of rhyme in modern Sesotho poetry is based on two aspects: tone and stress. In relation to tone and rhyme Khaketla (ibid) says: "… *raeme e hanana le reneketso ea Sesotho, hobane raeme ke ntho e hlahisoang ke molumo, e seng ke ho ngoaloa kapa ho peletoa ha mantsoe ka ho tšoana.*" Notably, rhyme does not go well with modern Sesotho poetry, simply because rhyme is produced through similarity in sound not writing or spelling of words alike. Khaketla further asserts that unlike in English and Afrikaans where the last words or penultimate syllables share the same sound regardless of their being written and spelt differently, because of the nature of Sesotho language, this is not possible.

Khaketla's view is shared by Lenake (1984:150) who looks even beyond modern Sesotho poetry to other African languages and cites poets such as Mqhayi (for IsiXhosa), Vilakazi (for IsiZulu), Ntsane, Mocoancoeng, Khaketla, Mohapeloa, Lesoro (for Sesotho), Dolamo, Mangokoane (for Sepedi) and Raditladi and Moroke (for Setswana) as examples. The second aspect that Khaketla (1985:xxxiii) relates to rhyme is stress which, according to him, creates problems because the position of the stressed syllables in Sesotho words does not result in ' *phera*' masculine rhyme but '*namahali*' feminine rhyme.

Khaketla's main purpose in his discussion of rhyme in relation to modern Sesotho poetry is not to show the use of rhyme by these poets as a manifestation of the intertext in modern Sesotho from its Western counterpart and an identifying feature, as we intend doing, but to advance reasons why he deems the use of rhyme in its

perfect sense not a practical and realistic exercise in modern Sesotho poetry. This is evident in his remarks on the issue when he (1985: xxxiii) stresses that, by persisting to use rhyme, poets are limiting their choice of much better words and put themselves in a situation where they eventually have to opt for less appropriate words thus sacrificing the beauty and quality of their poetry while producing something dull, for the sake of rhyming scheme. Khaketla (1985: xxxiii – xxxiv) concludes by discouraging the use of rhyme in Sesotho poetry for he has realised that rhyme does not work well with the Sesotho language.

This study, therefore, takes the analysis from where Khaketla left off regarding rhyme and makes an analytical survey of modern Sesotho poetry probing into rhyme as one of the poetic aspects in which modern Sesotho poetry has drawn from Western poetry and how that intertextual relation is manifested in the former. Furthermore, Lenake (1984: 168) indicates that both Khaketla and Mohapeloa are of the view that rhyme is very much incompatible with Sesotho poetry while on the basis of Ntsane's ten rhyme-poems he (Lenake) regards rhyme as an employable device though it is a demanding undertaking.   It is in the light of these views that we would also want to consider the probable future prospects of modern Sesotho poetry as a whole in the circumstances that this study is likely to reveal. However, Khaketla's descriptive analysis will provide useful information and a starting point regarding the use of rhyme in modern Sesotho poetry.

Another comparative study titled *A Comparative study of the Poetry of Ntsane and Khaketla* was written by Moloi (1968). It is in this study that Moloi as quoted by Lenake (1984:11) asserts that literary criticism, and in particular that of Sesotho poetry, has been neglected to a large extent which is the concern that the present study wishes to address. Moloi's study compares the poets in question in a more general manner by mentioning features such as rhyme and rhythm, neither showing their functional influence in the poetry he is studying; nor indicating if they are any manifestations of some intertextuality. The observation made by Moloi three decades ago regarding the lack of literary criticism in Sesotho poetry still stands. Evidence to this neglect is the absence of studies focussed on a critical survey of intertextual forces at play in the composition of modern Sesotho poetry, poetic features

attributed to those forces and the areas in which the intertextuality surfaces as well as the future prospects and poeticness of modern Sesotho poetry. These are some of the gaps that this study hopes to bridge.

Another milestone in the critical evaluation of modern Sotho poetry is Roux's (1970) MA dissertation: *'n Literêre Verhounding*. In this study, Roux examines samples of traditional and modern poetry in Northern Sotho, Southern Sotho and Tswana; interrogating the relationship between the poet, poem and the critic. Roux's finding in this study is that the relationship is four-pronged; national, historical, psychological and stylistic. Roux finds modern poetry across the three languages, to be self-conscious and artistic. He further distinguishes between two main streams regarding form in modern Sotho and Tswana poetry as they consciously and continuously fall back on the employment of the traditional forms together with employment of the new content and forms (Lenake, 1984:12).

On the one hand, the question that Roux's study is answering is one of those intriguing issues that had been neglected in modern Sotho poetry. On the other hand the forces at play during poetic compositions of modern poetry and the going back and forth – back to traditional and forward to the newly acquired Western poetic skills, are often mentioned and appreciated as Roux and others have done like those that this study has examined and those whose critical contributions are yet to be examined. However, like Roux's, the previous studies have not gone further in interrogating these poetic compositions together with their display of features from traditional poetry, religion and English poetry as intertextual manifestations, especially in modern Sesotho poetry. This part, therefore, still remains to be critically visited. This is the knowledge and area of critical evaluation this study intends to add in this field of poetry criticism and transcend what Roux has done.

One of the critics who made a significant contribution to the field of poetry is Kunene (1971) through his book titled *The Heroic Poetry of the Basotho*. Though Kunene's research is on *lithoko,* it touches on poetic elements that will inform this study in its pursuance of some of its key questions. In his analytical description of the heroic

poetry, Kunene discusses various aspects that do not only feature in the rendition but also come into play not only in the making of such poetry but also in modern Sesotho poetry as well. Such aspects include two types of eulogues namely: naming and associative which are further subdivided into deverbative, metaphorical and descriptive under naming, as well as relatives, peers and genealogical associations, under associative eulogues, (1971:35–52). In his discussion (Kunene, 1971:53) accounts for his preference for the word 'paragraph' to 'verse' and 'metre' in *lithoko* which is the argument that will help us account for certain formative structural patterns in differentiating between *lithoko* and poetry as well as in some Sesotho poems. Kunene (1971:70–101) also distinguishes between and describes three types of parallelism which he perceives as a unifying device within the paragraph at its different functional levels in poetry. This part of Kunene's study will provide valuable conceptual understanding on the use of eulogues, the principle of paragraph and parallelism in modern Sesotho poetry as poetic features identifiable as manifestations of the borrowing from *lithoko* into the former. Furthermore, albeit that Kunene's work aligned to *lithoko*, his views and terminology is most applicable in discussing the formative structural intertexts and stylistic devices as manifestations of intertextuality between *lithoko* modern Sesotho poetry in this study.

In *The Poetry of K.E. Ntsane,* Lenake (1984) describes and makes a critical evaluation of the poetry of Ntsane contained in his volumes *Mmusa-pelo I* (1946) and *Mmusa-pelo II* (1954) (Heart-Restorer I and II). Lenake's description of the 53 poems focuses on the points of view that, according to him, are generally acknowledged as essential to poetic description and analysis. These are: an overview of the subject-matter and themes, examination of satire – an outstanding feature in Ntsane's composition, discussion of Ntsane's command and use of communicative devices as well as strategies besides satire and finally looking into form and structure in Ntsane's poetry.

Comprehensive as it is, on the one hand, Lenake's poetry analysis is on a small scale comprised of the study of only one person, Ntsane. This leaves a fallow area that has not been covered by critics of modern Sesotho poetry looking at a wider spectrum where poetry from different eras since its inception can be sampled and be

critically surveyed. On the other hand, we are of the view that because the areas that Lenake (1984: 14) focuses on in his study are generally acknowledged as essential to poetic descriptions and analysis and are asymmetrical as he (1984: 8) points out in quoting Lemon (1969: 22) that,

> The writing of literary criticism is largely a matter of persuasion, for it is impossible to prove – in the strict sense of that word – that any interpretation of literary work is the only adequate interpretation, that any reading of the images, for example, is the most legitimate reading, or even that of the elements chosen for discussion are those most central to the meaning of the work.

Furthermore, in discussing Barthes' idea of intertextual reading / interpreting and multiplicity in meaning as produced by the reader, Graham (2000:70 – 75) makes reference to Barthes' *The death of the author* and shows that Barthes moves away from the traditional notion of putting the author at the centre of textual interpretation and develops a new critical perception that looks at the reader as the producer and custodian of the multiple meanings contained in a text. This means there are still other multiple meanings besides those that Lenake talks about that this study could decipher through the use of this approach which Lenake does not apply in his study. Finally, the texts to be identified and be subjected to the intertextual analysis will have their meanings in their own contexts and in relation to their counterparts as host and parasite respectively and not according to Lenake's interpretive analysis. This is supported by Graham (2000:6) when he asserts that "every text has its meaning in relation to other texts."

Under subject-matter and themes, Lenake addresses what is being said, how it is being said and gives the underlying idea that is being communicated. He neither dwells on the forces that informed his poetic concerns nor considers those poetic concerns as indicative of some intertextual relationship between modern Sesotho poetry and either traditional literature such as *lithoko*, traditional and Christian cultures or Western poetry. Lenake (1984:66–88) also discusses satire and what he regards as "an outstanding feature of Ntsane's poetry" (1984:14). He identifies three types of satire that Ntsane employs and they are: the invective, the didactic and condemnatory as well as the light hearted type of satire. He discusses poems under these different types of satire without necessarily looking into whether or not,

Ntsane's content in the selected poems under scrutiny has been a result of what we consider to be literary borrowing from *lithoko,* traditional and Christian as well as Western poetry and subsequently view the subject-matter that Ntsane presents and the satirical version he assumes in presenting it as indications of any host and parasite relationship in modern Sesotho poetry.

In discussing the communicative devices, poetic forms and structures, Lenake's (1984:117) point of departure and discussion are centred on the portrayal of the theme through the use of these poetic devices and not the poetic devices as manifestations of some intertextual relation. We are of the view that besides poetic devices being used to convey meaning of the poem in question, they can also be viewed as a way through which a new poetic identity is reconstructed among others. With regard to poetic forms and structures, Lenake (1984:119–165) groups the poems according to their formative structures and not their formative intertexts. Neither does he put emphasis on formative intertextual relation as his area of interest in discussing the poems under their respective groupings but he comparatively looks into the poetic features that are also there in *lithoko,* the Bible and English poetry. Lenake's discussion of these poetic forms and structures namely: proto forms, free verse and rhyme poems in the selected poems focuses on the resemblance in the Ntsane's poems and their counterparts as well as the utilization of these features (traditional and western) and the end product (transitional poems) thereof as against the role played by either traditional or western devices in informing the composition of the poems and the inherent features in these poems as manifestations of intertextual relation between traditional and Western forms and Ntsane's poetry.

In his analysis of the poems which resemble *lithoko* in form and structure - proto forms as he calls them and rhyme poems, Lenake's approach is comparative in nature. He goes as far as identifying and comparing their resemblance with *lithoko* and English poetry without necessarily identifying those issues and aspects that are *lithoko* and English poetry related. He then discusses these issues and poetic aspects as manifestations of some *lithoko* and English poetry intertexts in those poems but not the likeness of those poems to *lithoko* and English poetry. We,

therefore, wish to interpret these elements and discuss them as intertextual manifestations of *lithoko*, religion and English poetry in modern Sesotho poetry. By so doing, we shall be filling up the gap Lenake and others have left in giving modern Sesotho poetry an intertextual perspective.

Lenake's analysis of the poetry of K.E. Ntsane has already provided some examples of poems and poetic features from Biblical, proto forms and rhyming poems which this study will use as evidence in discussing the religious, traditional and western poetry intertexts in modern Sesotho poems. Furthermore, instead of coining our own terminology, the relevant literary terminology in Lenake's study will benefit this study. I am also of the view that Ntsane's work and that of his contemporaries are a clear example of poetic identity reconstruction which in this case is using religious stories, texts and Sesotho idiom to construct neither another Biblical item nor Sesotho idiom; but a new phenomenon of poetic expression. It is this idea that this study wishes to explore and thus contribute to the already existing poetic understanding.

Another significant contribution in the literary criticism of modern Sesotho poetry is by Moleleki (1988) with *A study of some aspects of K. P. D. Maphalla's poetry*. The aspects that are being investigated are the influence at work in Maphalla's poetry, the nature and significance of imagery employed and the portrayal of the theme of protest. Unlike the present study, Moleleki targets an individual poet. He categorizes the influence at work in Maphalla's poetry into indigenous – "influences that are typical of African tradition" and exotic which are "all those factors that emanate from outside the African tradition and that is those that are imported, as it were, from outside the African soil and experiences" (Moleleki, 1988:14-15).

Moleleki divides his discussion into three sections of influences namely: indigenous, exotic and conflicting influences respectively. Under indigenous influences Moleleki (1988:16-34) assesses the influence of proverbs on Maphalla's poetry while we focus on *lithoko* intertexts. In considering exotic influences, Moleleki (1988:34–59) discusses and analyses the poems within the Christian conceptual framework under various subheadings. While Moleleki probes into the choice of titles, Biblical images,

world-view and hymnal refrain in his analysis, the present study probes into both Christian and traditional beliefs and practices as forces at play in the formative structure, content and poetic devices of modern Sesotho poetry. In the last section Moleleki concentrates on the areas of Maphalla's works in which both indigenous (proverbs) and exotic (Christian) are found side by side. Furthermore, Moleleki's (1988: 13) purpose is not only to discuss the influences discernible in Maphalla's works but also to show how these influences have been ingested into the poet's works. On the other hand, our analysis intends to evaluate the poetic value of these pre-existent texts in modern Sesotho poetry and consider the poeticness as well as future possible prospects on modern Sesotho poetry as a result of the intertextual relationship.

Imagery is another aspect that Moleleki (1988: 65 – 120) discusses in relation to Maphalla's works. His main focus is not only on imagery as a literary communicative device but also on the diverse vehicles of imagery, for example when the reader is allowed to glimpse into the poet's mind through the choice of images. Our take on imagery will be from a different angle because only images which are deemed to be of *lithoko*, religion and Western poetry origin will be considered and be discussed as poetic devices indicative of the intertextual nature of modern Sesotho poetry.

Despite Moleleki's consideration of proverbs as against *lithoko* in our case, his ideas, definitions and conceptualisation of influence will inform the present study. Our study will also benefit from Moleleki's discussion of imagery though he discusses it merely as a literary communicative tool utilised by Maphalla while we are going to discuss imagery as an imported poetic device and identifiable as a defining feature from *lithoko*, traditional and Christian cultures as well as Western poetry in modern Sesotho poetry.

Maimane's (2002) analysis of a selection of Taaso's poems utilised theories of commitment and protest. Furthermore, his focus is also on issues of commitment and protest on Taaso as a Mosotho poet not Sesotho poetry in general. Therefore, this study bears no great significance to the present study.

1.7.2 Studies on Poetry in Other African Languages

Not only was poetry criticism carried out on Sesotho poetry but also on poetry in other African Languages. Zulu is one language whose poetry has received considerable attention from critics. Raymond Kunene (1962) carried out an analytical study of both traditional and modern Zulu poetry, covering the earliest known periods of Zulu poetry up to the very modern period of recorded poetry. In his study, Kunene (1962:ii) identifies two divisions of Zulu poetry: the traditional, which is uninfluenced by Western forms of poetry and is essentially an African art form related to poetry found amongst most preliterate people, on the one hand. The second division, on the other hand, as he observes, emerged as a result of the cultural impact caused by the coming of the Europeans in South Africa. This new form of poetic expression, according to Kunene (ibid), showed a strong influence of Western (English) poetry and was composed by the educated African poets experimenting with rhyme, syllabic metre and various stanza forms. Kunene argues that on account of these poetic experiments, this type of poetry has been dubbed academic. In his study, Kunene (1962: i) makes no reference to modern Sesotho poetry which this study intends to look into in relation to the role *lithoko*, traditional and Christian cultures as well as Western poetry played in informing its formative structure content and communicative devices.

 So, in light of the discussion above, Kunene's study will inform the present study in terms of the new forms of poetic expressions which are supposedly a result of the influence from the English poetry as Kunene explores that area in his analysis of the Zulu poetry.

Notably, Zulu and Sesotho are both African languages in the sub-Saharan region. As a result, critics from the two language communities are not far apart in literary conceptualization of their literary products such as *izibongo* (Zulu) and *lithoko* (Sesotho). We, therefore, take the classification and definitions that Kunene provides for Zulu poetry, especially eulogies which are important in providing some conceptual reference for the present study.

One Zulu poet who has been on the spot light insofar as poetry criticism is concerned is B. W. Vilakazi. D.B.Z. Ntuli (1984) critically assesses poetry from his two volumes namely: *Inkondlo kaZulu* - Zulu poem (1935) and Amal' ezulu (1945) rendered into English as *Zulu Horizons* (1973) by F. L. Friedman. The main purpose as D.B.Z. Ntuli (1984: 236) asserts is "to try and find reasons why Vilakazi is held in such a high esteem by many critics." Ntuli examines some statements and observations that have been made about the poetry of Vilakazi. The analysis of the various formative influences that played a role on Vilakazi; the types of poems Vilakazi wrote and his poetic language in those poems, and finally, the discussion of the use of rhyme and rhythm in Zulu poetry, form the crux of the critical analysis of Vilakazi's poetry.

In the second chapter of his study titled 'Formative influences', Ntuli (1984: 15 – 56) assesses influences from traditional poetry and prose narratives, English poetry as well as Biblical influences in Vilakazi's poetry. However, his assessment which looks at Vilakazi's poetry from the influence point of view leaves out the following poetic aspects which this study sets out to assess in modern Sesotho poetry:

1. under the use of traditional poetry:
   a) eulogies and
   b) narrative and / or descriptive patterns
2. under the influence of English poetry:
   a) poetic concepts and ideologies
   i)   sonnets
   ii)   patterning in constructing stanzas
3. under Biblical and traditional influence
   a) Christian beliefs and practices
   b) Traditional beliefs and ideologies

The rest of Ntuli's study assesses Vilakazi's poetry in respect to themes (factual and concrete as well as abstract concepts), imagery and form, but not from the influence point of view. This therefore leaves an area that has not been addressed for this study to explore in modern Sesotho poetry.

The two studies also differ in their approaches. Ntuli's approach is not only from the influence perspective but also more individualistic. That is, it considers the precursor texts as forces of influence not intertexts and focuses on the poetry and success of one Zulu poet – Vilakazi. His emphasis too, in driving his point home regarding the main question in his study is on Vilakazi who is perceived as an iconic embodiment of Zulu poetry. Our approach, on the other hand, is rather holistic in that we look at modern Sesotho poetry in general using poets from different epochs for purposes of literary references in our analysis and the findings, therefore, are likely to be comparatively inclusive. We are not going to put emphasis on an individual poet, but poetry in general thus covering a wider spectrum of Sesotho poetry in terms of eras and poetry in those eras. This will provide a better understanding of the forces at play in modern Sesotho poetry. Ntuli's approach is also author-oriented as it puts more emphasis on Vilakazi as a poet. On the contrary, this study looks at modern Sesotho poetry as an intertext from a reader oriented perspective as proposed by Barthes (2011).

Nevertheless, we find that Ntuli's ideas, (like Lenake, 1984) and conceptual discussions on issues pertaining to borrowing from the Western poets, the Bible, rhyme and the use of some poetic devices such as parallelism, metaphor, and repetition in Vilakazi's poetry, will have much to offer in terms of bringing these aspects to light for comprehensive appreciation of modern Sesotho poetry in our study.

Moloto (1970: 18), in *The Growth and tendencies of Tswana poetry* seeks "to assess the value of Tswana 'poetry' – its linguistic merit, its social function, its spirit, and its forms." In this two pronged assessment, firstly Moloto (1970: 19) attempts to establish whether Tswana traditional *maboko* (poetry) is poetry or not and why. Secondly, he tries to locate the excellences of modern emulations in Setswana poetry for further development. Moloto's study is on a large scale like we intend doing with modern Sesotho poetry. Nevertheless, our intents and purposes as well as the modalities are different. Even though Moloto touches on poetic forms and structures as well as some poetic devices such as rhyme, imagery and metaphor, it is with the purpose of establishing the value, linguistic, social function, spirit and

forms of Tswana poetry – both traditional and modern. As we have already stated, we set out to interrogate the intertextual relations and their manifestations in terms of formative structures, content and poetic devices.

Moloto's study will be of some help to this research in ideas relating to emulations from Western and traditional poetry as Setswana and Sesotho are languages of the same family. Additionally, we can also do with some conceptual references because as Moloto's analysis has shown, with the literary creation of Tswana poetry, modern Sesotho poetry might have gone through more or less the same process in terms of influence from traditional and Western poetry as well as the Christian religion.

We also take note of N. A. Milubi's (1988) unpublished doctoral thesis titled *Aspects of Venda Poetry (A Reflection on the Development of Poetry from the Oral Tradition to the Modern forms)*. In this study, as Milubi (1988:1) puts it, the purpose is "…to discern, assess and reflect on the development of Venda poetry from the traditional to modern forms", and finally indicate how Western poetry in its written form, has affected the Venda traditional poetry in its form and feeling. Milubi focuses on the original traditional product and examines the journey of transformation it has undertaken and the final product at the end of that journey. On this issue, Milubi (1988: 280, 283 - 285) comes to the conclusion that not only has Venda modern poetry shown a shift from the spirit of tradition through the influence of the Western spirit to protest poetry, but also that it comprises two forms, namely: that which still bears features from the traditional spirit and that which is imitative of and has manifestations of Western / European influence.

We have to note here that in his discussion of protest poetry Milubi (1988: 250 – 257) looks into Maphalla's poems as one of the compositions by a modern Mosotho poet. However, the discussion is poised towards the portrayal of Sesotho protest poetry as a form of poetry resultant from the pressures of the socio-economic and political forces of the time; not necessarily the poetry that owes its being to the literary forces such as *lithoko* and Western poetry, even religion to some extent, as this study sets out to do. Milubi (1988:243–249, 257-270) subjects some poems from

other African Languages (other than Venda and Sesotho) such as Xitsonga, Northern Sotho and Setswana respectively to the similar consideration as the one stated above.

Milubi seems to be looking at Venda poetry from a diachronic point of view, while we look at modern Sesotho poetry as it is now as a result of the three forces from which we believe it has drawn some of the poetic features perceived either visibly or audibly. While Milubi considers poetic shifts and new formations in Venda poetry, we are considering possible future prospects of modern Sesotho poetry. Furthermore, while we interrogate the intertextual relations between modern Sesotho poetry and the precursor texts, Milubi looks at how the Venda oral traditional poetry has been affected and diluted by the Western poetry. For example, in his conclusion, he (1988:280) refers to the question of a shift from the traditional spirit, through the influence of the Western spirit to protest poetry.

However, the present study can draw some relevant examples and experiences from the catalytic role Western poetry and religion have played in the development of Venda poetry and relate it to the intertextual role in terms of poetic features of English poetry and Western religion is manifested in modern Sesotho poetry as modern poetry in the two languages seems to have gone through similar historical transformation. It is important to note that our emphasis is not on the poetic transformation Sesotho poetry has and is still going through as Milubi's interest is with Venda poetry, but is on the formative structures, content and poetic devices as intertextual manifestations from *Lithoko*, religion and English poetry.

Primilla (1994) investigates how African engagement with Christianity has influenced black poetry in South Africa and the poet as a visionary influenced by the Christian concept of linear time, whose major concern is the future and the prospect of effecting change in the future, (Primilla, 1994: 5). In this study, Primilla argues that regardless of associating itself with both colonial oppression and apartheid ideology, Christianity has formed not only one of the most malleable but also flexible forms of social and political mouth pieces for black South Africans, and has gone through

some conceptual changes and African cross-contextualisation processes. Nevertheless, according to Primilla, very little has been done in terms of research on the African Christian tradition in South African literary studies.

We share similar sentiments with Primilla that very little has been done in modern Sesotho poetry as not only one of Southern African but also African languages in which so much literature, in particular, poetry, has been produced. Thus this study is a response to concerns such as the one Primilla points out. Primilla shows that while black Christians have sought to redefine the Christian vision to address the needs of the South African experience by disengaging Christianity from Western culture, colonial exploitation and apartheid misconceptions, African visionary poets have drawn from the Christian tradition the language of resistance and liberation.

We want to draw some parallels between Primilla's and the present study. The modern Sesotho poets have taken more or less the same route as the black Christians in South Africa by redefining not only the Christian religion but also their own by reconstructing their new poetic identity and a literary expression in the form of poetry. Like the African Christian visionaries and as visionary poets too, Basotho modern poets have drawn not only from the Christian tradition but also from lithoko and English poetry, poetic forms and structures, content and poetic devices that this study undertakes to evaluate as indications of the intercultural borrowing. We, therefore, hope that even if it is to a minimal extent, Primilla's work will inform our study with regard to the extent to which Basotho as African poets have redefined the role of the Christian religion in order to address their poetic aspirations.

Swanepoel (1987: 87 – 93) in an article entitled 'Rhyme as a distinctive feature in the Northern-Sotho sonnet' focuses on "rhyme as a distinctive feature in the Northern-Sotho sonnet", and describes different functions and nature of rhyme in the sonnet in question. Swanepoel aligns himself with the perception of rhyme in African poetry as advocated by his predecessors such as Vilakazi (1938), Kunene (1962), Khaketla (1954), Ntuli (1968) and Lenake (1984) to mention but a few. Evidenced in this regard derives from the argument that "rhyme as a verse technically means that

something is new to African poetry. It is also principally limited to the written or so-called 'modern poetry'," (Swanepoel, 1987: 88).

I regard similarity of sound in the penultimate and ultimate syllables of the rhyming words as the foundation of a rhyme scheme in poetry as Swanepoel (1987: 88) rightly points out that "in order to employ rhyme effectively in the African language it requires similarity of sound in both the penultimate and the ultimate syllables of the rhyme word or at least the ultimate syllable together with the preceding vowel." Nonetheless, giving examples in his discussion under what he refers to as 'sonnets with the conventional scheme', he (1987: 89 – 92) seems oblivious of the fundamental principle he has so well stated, for the penultimate and ultimate syllables (in bold) in some cases in words like **ratha** and ma**ratha** ma**rumo** and le**rumo** are more of what Khaketla (1984: xxxiii) describes as 'thetsane' – eye rhyme.

Since this study considers rhyme to be one of the English poetic features in modern Sesotho poetry, Swanepoel's classification of rhyme, its nature and functions, despite the discrepancy indicated above, will provide a significant help when we discuss rhyme as a technical feature of verse and a manifestation of English poetic intertext in modern Sesotho poetry.

Ngidi (2001) assesses the extent of the influence of English Romantic poets on Vilakazi's poetry, by looking into how Romanticism has shaped Vilakazi's way of thinking and looking beyond the surface in considering things. Ngidi also considers Vilakazi's manner of identifying the worldly evil practices and employing images that provide an alternative to the injustices, as well as surrendering to death in the case of things becoming unbearable. Ngidi's study establishes that indeed Vilakazi had been enormously influenced by the Romantic poets in his writing and views.
Analyzing Thobega's poetry in 'Symbolism in C.L.S. Thobega's poetry,' Manyaka (2005: 171 – 180) discusses how Thobega, one of the most prolific writers in Setswana has embedded different aspects which have been emphasized through the use of symbolism in his poetry. These aspects are Christianity, oral tradition and

culture, as well as politics; aspects that, apart from the latter, feature in this study of modern Sesotho poetry as intertexts.

While Manyaka identifies and discusses symbols emphasizing Christianity, oral tradition and politics as aspects embedded in Thobega's poems, this study will assess formative structures, content and poetic devices as areas through which Western poetry, traditional and Christian cultures as well as lithoko are hosts in modern Sesotho poetry. And, instead of identifying symbols as Manyaka does, this study will identify poetic features which stand out visibly or audibly, characteristic of the newly reconstructed form of poetry. Manyaka's (2005:171–172) evaluation and definition of symbols, however, will be helpful as a point of reference in cases where this study has to deal with symbols as one of the defining features indicative of the intercultural influence that is being investigated in modern Sesotho poetry.

Matjila's (2007) paper is an intertextual analysis of Mothoagae's poetry, considering some aspects of Batswana traditional beliefs. The aim is to demonstrate an intertextual relation between some Setswana poems and establish the connection between the written texts and cultural practices of the Batswana. The analysis applies Miller's theory of parasite/host and host/parasite; a reciprocal relationship (Bloom, 1979). Matjila identifies witchcraft, the ancestral world, customary marriage and mythology as aspects within which he locates the cultural practices and beliefs of Batswana and determines their connection with the written texts. His study has established that Batswana writers not only exchange images, metaphors, experiences and some lexical items such as words and phrases amongst themselves, but also, earlier writers are used by later ones as literary references in their works.

Like most of the critics, Matjila's approach is also individualistic as his focus is on Mothoagae's poetry not Setswana poetry in general. Though he applies the intertextual analysis as this study does, it is on a small scale and does not bring on board other intertextual aspects such as intertextual reading / interpreting as proposed by Frow in Worton and Still (1990) and Porter's (1986) two types of

intertextuality: iterability and presupposition. Nevertheless, Matjila's application of the concept of the first level of Miller's (in Bloom 1979) theory of parasite/host may shed some light on the application of this theory and so assist this study in utilising the same theory.

In his article titled: *The poetry of Sigwavhulimu: on creation and death*, Mafela (2008:106 -113) "investigates the extent to which Christianity has influenced Sigwavhulimu in his poetry" especially in his poems dealing with creation and death. Mafela further considers how the poet explores and manifestly expresses the profound contribution the Christian religion has endowed him as he communicates the many aspects indicative of his Christian understanding and experience to his community. Concluding his investigation, Mafela (2008:113) is convinced that Sigwavhulimu's perception of creation and death has a lot to do with his Christian background.

Like other critics such as Ntuli (1962), Lenake (1984) and Milubi (1988) to mention but a few, Mafela's critique is on an individual poet not on Venda poetry in general. He also focuses only on two aspects – creation and death as perceived in one religion – Christianity. On the contrary, as it has already been indicated, the focus and scope of this study are wider and different in that the findings are meant to reflect the poetry not poets per se. However, the issues that Mafela evaluates – creation and death, are looked into in terms of being intertextual manifestations of traditional and Christian cultures.

Sigwavhulimu's poetry was also analysed by Musehane (2009:131–144). Musehane differs from Mafela in that the former investigates the extent of Christian religion influence and effect on the poet's general attitude, belief and thinking in the portrayal of the Christian themes in his works. Musehane's analysis leads him to a realization that "reference to religion and the use of religious language in works … such as those of Sigwavhulimu, show a movement away from straightforward interest in the justification of religious claims towards literary particularities of religious texts"

(Musehane, 2009: 144). Hence, literary critics note that biblical events are a major source of inspiration.

Though Musehane's point that the poet's Christian orientation in his poetic themes diverts from the Christian intertexts this study analyses, both studies have Christianity as the common denominator. Musehane (2009: 131) distinguishes between the four main areas of religious facts that have been illustrated by Asher and Simpson (1994), which are:

a) Sacred texts

b) Special religious languages and language varieties

c) Views about language and

d) The influence of religion on the history of poetry and linguistics

These distinguished areas will inform the discussion of the role of a host that Christianity plays in modern Sesotho poetry. Musehane (2009: 132) refers to two clusters of interest in Christian religious language: the first concerns "the elementary but profound religious question of how Christianity is viewed by us" and the second involves the critical interpretation of texts that can be received as sacred within the Christian tradition. These will inform this study further in matters that pertain to the use of Christian religious language and the manifestation of its intertextual relation with modern Sesotho poetry.

1.8   Summary

This chapter has introduced the study giving its brief background, outlining the rationale, the intentions and contribution of the research. Most importantly, the chapter has challenged the view that *lithoko* are poetry or praise-poetry and advanced its reasons for the position it has taken that *lithoko* should be called and be viewed as *lithoko*, not the poetry or praise-poetry. The chapter has also given a brief outline of the literature and research that has gone before the present one. It has also highlighted on what the previous studies have focused on, showing the areas that have not been addressed in the analysis of modern Sesotho poetry. In the

same breath, the chapter has gone further to indicate the kind of knowledge this study brings in terms of the literary content and perspectives regarding *lithoko* vis-a-vis praise poetry in filling up the gaps left by its predecessors.

CHAPTER 2

Theoretical Framework and Research Methodology

2.1   Introduction

The chapter considers the theoretical literature. With regard to this literature, the chapter interrogates the theoretical underpinnings the analysis in this study is based on in relation to otherness and literariness in modern Sesotho poetry. This study employs intertextuality as its theoretical framework. The theory seeks to identify the array of allusions and borrowings within literary texts. It attempts to explain the "literary marriages" and the interconnectedness and interdependence between literary texts and disentangle the text as a construct of assortment of quotations (Loeb 2001) considering its syntactical and pragmatic aspects, with semantics included at other times (Kristeva, 2010:3).

2.2   Intertextuality as a Literary Device

Intertextuality is associated with socio-linguists such as Ferdinand de Saussure and literary critics like Mikhail Bakhtin, Roland Barthes and Julia Kristeva, among others. The concept of Intertextuality was born firstly following the influential work of the Swiss linguist Ferdinand de Saussure's semiotics. Ferdinand was studying how within the formation of a text, signs derive their meaning (Graham, 2000:2). The second developmental contribution came from what Graham (2003:79) calls the theory of the text, which resulted from the attack on Saussure's semiotics by Barthes and Derrida, which "involves concerns other than those relating to the instability of the signified (its tendency to become another signifier)." What also became a major source of the theory of the text to the European audience was Kristeva's introduction of the Russian socio-linguist, Mikhail Bakhtin's concept called dialogism, which was concerned with the dialogic nature of language. In trying to combine both Saussurean and Bakhtinian linguistic and literary theories respectively, Kristeva produced the first articulation of intertextual theory in the late 1960s. However, the use of the term intertextuality was first seen with the poststructuralist theorists and critics (among them, Roland Barthes) in their endeavours to challenge notions of stable or constant as against ever-changing and plurality in meaning as well as

impartial interpretation (Graham, 2000:2-3; 2003:79 and http://en.wikipedia.org/wiki/Intertextuality).

Graham (2000:11), however, observes that neither Saussure nor Bakhtin makes use of the term and so most people would credit Kristeva with being the inventor of 'intertextuality'. In theorising intertextuality, Kristeva (2010:3) provides as her first and primary focus, a descriptive, ontological vision and explanation on how texts are composed. She maintains that every text is constructed as an assortment of quotations and that texts have their being constructed by absorbing and transforming others which came before them (the newly constructed ones). Barthes (1981:39) further adds credence to this perception by asserting that:

> Any text is an intertext; other texts are present in it, at varying levels, in more or less recognizable forms: the text of the previous and surrounding culture. Any text is a new tissue of citations. Bits of codes, formulae, rhythmic models, fragments of social languages…, pass into text and are redistributed within it.

According to Bazerman (2005:1), intertextuality is "the relation each text has to the texts surrounding it." The texts, as Bazerman argues (ibid), are constructed out of the sea of precursor texts that surround literary artists and that sea of former texts in which literary artists live in is language, also termed the sea of words, within which understanding of others' texts is located through the exercise referred to as intertextual analysis. As a literary device, intertextual analysis examines how a statement connects to that sea of words, how it literally manipulates those words and how it is placed in respect to those other words. Bazerman (2005:1) further shows that the analysis may be driven by a number of reasons including the desire to see how some popular texts are deeply embedded in the contemporary culture.

In accounting for the importance of intertextuality as a literary term, Graham (2000:5) draws our attention to the facts surrounding its literary position and implications in terms of other preceding as well as coexisting notions. He argues that intertextuality foregrounds notions of how texts relate, connect and depend on one another in modern cultural life. It is on the basis of these "relationality, interconnectedness and interdependence" of texts that, according to Graham (2000), in the post-modern era, theorists, (in particular, the proponents of intertextuality) often regard it no longer

possible to speak of originality or the uniqueness of the artistic artefact, whether it is a painting or a novel, as every artefact is undoubtedly a product of debris borrowed consciously or unconsciously, directly or indirectly by the present artist, from the already existent cultures. This is the position of modern Sesotho poetry in relation to *lithoko*, traditional and Christian cultures as well as English poetry. It has been constructed out of the numerous texts in different forms of literary constructs. Not only are there intertextual formative structures and content but also poetic devices borrowed from both *lithoko* and English poetry.

In 'Writing, Literature, Style' as Graham (2003:15) indicates, Barthes addresses textual borrowing from the authorial perspective and argues that authors exist and operate within the already existent language parameters. More importantly, these authors operate and function within literary language which has pre-existing forms, language rules and principles, literary modes and codes. He (ibid) further indicates that "no author simply invents his or her own literary language. All authors create their works out of a struggle with the already established language of literature." In this sense, even the linguistic framework that authors use is taken from the already pre-existent infinite network of linguistic items within a synchronic system of language. According to Graham (2000:9) in discussing Saussure's 'The Relational Word' reiterates, not only do producers of literary works just pick words from a language system, but they also pick generic structures and features, aspects of character, images, narrative techniques, as well as sentence structures from previous literary texts and traditions. And all these linguistic forms, structures and items are, according to intertextuality, intertexts. This study takes the view that modern Sesotho poetry is a mosaic of these borrowings from the already pre-existent network of linguistic items within the already established language of *lithoko*, traditional and Christian cultures as well as Western poetry.

Barthes (2011:3) argues that a text is, therefore, a construct of numerous writings, borrowed from many literary and oral traditions. In addition, in his article, 'Murder they cried': revisiting *diretlo* – medicine murder in literature, Maake (1998:91) perceives intertextuality as "the co-reference of texts." MSP as a text for example, evokes in different ways at different intertextual levels, other numerous texts that

come from outside it with multiple meanings. There are references to *lithoko*, traditional and Christian cultures as well as English poetry. It is in this context that this study intends to assess the hypothesized confluences from *lithoko*, religion and English poetry in modern Sesotho poetry as host and parasite respectively.

On the other hand, intertextuality as a literary device comprises elements that are meant to address different conceptual requirements for literary analysis. Some of these concepts, which this study employs, are the concept of host and parasite, levels / types of intertextuality and intertextual reading / interpreting as well as intertextual analytical dimensions.

2.2.1 Host Versus Parasite

In his article, 'Intertextuality in literature: host and parasite', Manyaka (1998:1) suggests that "the approach introduces and applies to literature two concepts of intertextuality viz. host and parasite." The concepts have been developed by Miller (1979) who describes their underpinnings and literary dimensions in 'The critic as host' (1979:217 – 253). According to Miller (1979: 225), the relationship is tripartite; involving the poem (within which lodges the host and the parasite) and the critic. The reciprocal relationship between the text, (which is a poem in this case) and the precursor texts is described by Miller (1979: 225) where he argues that "any poem,…is parasitical in its turn on earlier poems, or it contains earlier poems within itself as enclosed parasites in another version of the perpetual reversal of parasite and host." This is how we perceive MSP in relation to *lithoko*, traditional and Christian cultures as well as English poetry; an intertext that contains echoes, references and allusions drawn consciously or unconsciously from these earlier texts. Miller further posits that even if the poem can sometimes be perceived as a victim of the critics who dissect and break it down, "it must have been a cannibal consumer of earlier poems" too. This is the position of this study towards MSP, to dissect and break it down in order to identify manifestations of its cannibalistic consumption of earlier texts in the form of *lithoko*, traditional and Christian cultures as well as English poetry.

Commenting on the host and parasite relationship referred to Manyaka (1998: 102) observes that writers map their texts on structural patterns of previous texts or writers. In literary works, a budding writer who is perceived as a parasite in the literary composition because he / she has drawn from the already existent writer, features upon which she / he has constructed his / her new work along the lines of a precursor writer to be called a host, echoes aligns his / her work with that of a host. The young writer's literary survival as parasite is on the precursor writer, the host as modern Sesotho poetry thrives on the other texts from which it has drawn formative structures, content and poetic devices material among others. He further makes reference to Miller in Bloom (1986:225) who asserts that "a writer's work is invariably inhabited by a long chain of parasitical presence – echoes, allusions, ghosts of previous texts and feed upon the guest for survival. …in writing, writers are actually wittingly or unwittingly reflecting on what has been written and said or has appeared somewhere before." It is further argued in the same article that other texts, especially those which came before the new text and many other confluences, impact on it (the new text). In this study, Basotho poets are given the parasitical position while *lithoko*, traditional and Christian cultures as well as English poetry are given the position of a host from which the former has borrowed and used material to create the new phenomenon – modern Sesotho poetry.

2.2.2 Levels / Types of Intertextuality

Recent developments of intertextual analysis include Porter (1986: 1), Heinrich (1991: 7 - 27) and Bazerman's (2005:3). According to Bazerman (2005:3 – 4) these six levels of intertextuality may be reflected in a text in the following ways:

a) Where a text uses prior texts as a source of meaning to be used at face value; in which case,

b) The text borrows statements from the source, repeating them as authoritative information for purposes of constructing itself.

c) The text borrowing "explicit social dramas" from prior texts engaged in discussion.

d) Where a text overtly uses other textual material for purposes of background, support and contrast.

e) Where a text, in a less explicit manner, echoes beliefs, traditions ideas or statements generally known to the readers who may attribute such

texts to a particular source or regard them as common knowledge.

f) The use of some readily identifiable linguistic registers and genres that can be associated with a particular social world, and using a particular language and language form,

g) A text borrows from the available and prevalent language resources without necessarily particularizing the intertext.

About the levels of intertextuality, Heinrich (1991: 7) also identifies what he refers to as three types of intertextuality analogous to the code components. These types are (1) material (particularizing) intertextuality, which is the repetition of signs, (2) structural (generalising) intertextuality, involving the repetition of rules, and (3) the combination of the two, material-structural (particularizing-generalizing), in which signs and rules are repeated in two or more texts. Out of these three, it is (1) according to which critics mostly conceptualise intertextuality with (3) being a common occurrence as signs with no rules have no structure and structure without signs remain abstract. In Plett's (ibid) signs are transported from one text to another through the quotation. In this case, the identified poetic features in their different forms are viewed as signs and rules transported through what Plett (ibid) calls the "quotation", and repeated in modern Sesotho poetry, where the quotation represents the material kind of intertextuality.

2.2.3 Intertextual Reading / Interpreting

Another important component of intertextuality is intertextual reading / interpreting. This, according to Frow in Worton and Still (1990:46), involves the identification and intertextual analysis of an intertext. The central idea here is to distinguish and establish meaningful textual connections between and among texts on the grounds that not only is the literary text no longer "viewed as a unique and autonomous entity but also as the product of a host of pre-existent codes, discourse and previous texts"; and also that "every word in a text in this sense is intertextual and so must be read not only in terms of a meaning presumed to exist within the text itself, but also in terms of meaningful relations stretching far outside the text into a host of cultural discourse" (Kristeva in Graham 2003:82). As a result, "every text has its meaning, in relation to other texts" (Graham: 2000:6). In other words, no text is an island when it comes to its existential construct and meaning. Meaning in texts,

according to these proponents of intertextuality, is relational, dependent and interconnected with multiple textual meanings brought in with the textual fragments of already existent art. Orr (2003:11), therefore, construes meaning as only existing between the parasite text and all the hosts of other texts to which it refers.

To this question of intertextual reading or meaning, Barthes, (2011:2) in his 'Elements of intertextuality' puts emphasis on the role of the reader in the production of meaning and distinguishes between two types of readers; 'consumers' on the one hand, whose reading of the text is for already established meaning and on the other hand, readers whom according to Barthes (2011: 2), do a "textual analysis" or rewriting of the text. In his discussion of Barthes' *The death of the author*, Graham (2000:70 – 75) shows that Barthes moves away from the traditional notion of putting the author at the centre of textual interpreting and develops a new critical perception that conceives of the reader as the producer and custodian of the multiple meanings contained in a text. Throwing more light on the position that Barthes has taken with regard to authorial meaning, Graham (2000:73) indicates that

> the modern author, whom Barthes styles the 'modern scriptor', does not, in writing the book, release 'a single "theological" meaning (the "message" of the Author-God)' but rather arranges and compiles the always already written, spoken and read into a 'multi-dimensional space in which a variety of writings, none of them original, blend and clash'.

The concept, therefore, advocates that locating intertexts, their relations and interpretation within a text must be pursued through a more reader, than author oriented approach. In conclusion, Barthes (2011:3) reiterates the importance of the reader in intertextual interpreting endeavours by asserting that

> the reader is the space on which all that make up the writing are inscribed without any of them being lost; a text's unity lies not in its origins but in its destination… the birth of the reader must be at the expense of the death of the author.

This study adopts a similar view as advanced through the concept of intertextuality with regard to modern Sesotho poetry. The current study, therefore, views modern Sesotho poetry as an intertext and product of multiple texts which consciously and unconsciously have been imported from many literary and oral traditions of already existent Basotho culture and tradition together with Western poetry prior to 1931 when the first artistic object in the name of Sesotho poetry was produced. As a

result, I am of the view that there are literary and extra-literary materials from these pre-existent literary forms that this study is attempting to account for in modern Sesotho poetry. These materials are in the form of poetic features embedded in presumably forms and structures, content, and poetic devices, which in turn are part of the intertextuality process.

For intertextual reading, the levels of intertextuality as Bazerman (2005: 5) suggests, can be explored through certain techniques that represent the words and utterances of others. These techniques range from 1) direct and 2) indirect quotations, 3) reference to an individual, document or statement; 4) remark or assessment on a statement, text, or otherwise conjured up voice; 5) usage of identifiable manner of expression, vocabulary linked to certain individual persons or collective, or specific documents and 6) engaging linguistic items and forms whose usage resonate particular discourse trend, deliberations among other people even types of documents (Bazerman (2005: 5). Plett (1991: 8) identifies these levels as guiding principles of analysis and outlines them as follows:

(a) Quantity – quotations have varying patterns comprising morphological and syntactic units, with small sections of texts and where titles of famous literary works are involved, they contain word or sentence quotation.

(b) Quality - two fold existence, a segment of the pre-text T2 (= Q2) and a segment of the quotation text T1 (= Q1). There is intertextual identity represented as Q1 = Q2 and intertextual deviation represented as Q1 ≠ Q2.

(c) Distribution – criterion on which the quotation is described in relation to its most prominent places of occurrence in a quotation text: initial being identical with the title, motto or the first sentence, middle and end being a concluding maxim (common in the final couplet of the English sonnet).

(d) Frequency – rate of recurrence of quotations where the fewer they occur within a text the less they impact on its structure and meaning but the increase in frequency dilutes the original creation.

(e) Interference - conflict of contexts in which the two quotations, the quotation-text C1 and the pre-text context C2, embedded and

(f) Markers of quotation – explicit and implicit indicators of occurrence of quotations within the text.

As Bazerman (2005:3) rightly observes, these are levels at which a text overtly echoes another pre-existent text and uses it as a literary host. They are also levels through which such intertextual allusions are manifested within a quotation text. On the other hand, Porter (1986:1) refers to these six levels as two types of intertextuality: iterability and presupposition. The former is described as "citation in its broad sense or 'repeatability' – anything that might be considered 'borrowed' in any sense, even if acknowledged"; while "presupposition, on the other hand, refers to assumptions a text makes about its referent, its readers, and its context-to portions of the text which are read but which are not explicitly 'there'" respectively. According to Scherer (2010: 29), these levels and techniques endow on intertextuality both explicit and implicit characteristics which Heinrich (1991: 12) refers to as quotation markers. However, to the two already mentioned he adds the third, constituting a special class that modifies the explicit and implicit categories and he calls them misleading or pseudo-markers.

> Explicit intertextuality is the reference to previous or future texts overtly made in a given text, such as the texts referred to in the review of the literature section and the list of references of an academic article. On the other hand, implicit intertextuality is the reference to texts without indicating its source, such as jokes in which previous discourses are ironically referred to or criticised, relying only on the interlocutor's familiarity with them (referring to Koch, 2009:145)

In this study, the focus is on the identification and analysis of implicit intertextuality as the utterances of other texts in modern Sesotho poetry is generally done at an unconscious level and more often than not with no premeditated intentions. In his 'Fundamentals of intertextuality', Heinrich (1991:3–27) identifies some semiotic approaches to intertextuality as well as some theoretical interpretations for the texts under analysis. He (1991:5, 7) defines all intertexts as texts consisting of signs, which are part of codes. Codes comprise two components: signs and rules, in which signs represent the material aspect of the code while rules represent the structural aspect. In this study, these codes or signs would be the manifestations of the material borrowings from other texts in modern Sesotho poetry while rules would be their structural functions which would entail not only the syntactical aspect but also the pragmatical aspect thereof.

Heinrich (1991:7) talks about intertextual analytical dimensions which involve syntactic and pragmatics where the syntactical model prepares on probable intertextual grammar (structural intertextuality) and pragmatical model forearms on intertextual communication (material intertextuality). According to Heinrich (199: 8) the grammar of quotation (verbal or non-verbal) must take into consideration the following basic structural elements:

(a) the quotation text (Q1), which is the text in which the quotation occurs or the target text and here it is modern Sesotho poetry texts.

(b) the pre-text (T2), which is the text from which the quotation text is taken or the source text and the concerned text here is either *lithoko*, Christian and traditional as well as Western poetry allusions and

(c) the quotation proper (Q).

Quotation or intertexts are characterised into (1) intertextual repetition, the production of a pretext, for instance, *lithoko* item in a subsequent or quotation text (MSP), (2) segmental character, which is a pre-text not in its entirety but part of it, (3) quotation representing a derivative textual segment and (4) detachable foreign elements of the text. These features are summarily defined as a quotation repeating "a segment derived from a pre-text within a subsequent text replacing a proprie-segment" (Heinrich, 1991: 8 – 9).

In this study, therefore, I apply the principles of the textual analysis type of reading and locate meanings in terms of the principles advanced by the proponents of intertextuality as indicated above. In the same manner, poets in modern Sesotho poetry, whom we shall tentatively regard as parasites (because they are found to have used some allusions from *lithoko,* religion and European poetry as sources) model their new poetry works along the lines of the referred forms of art to be called hosts. As Leitch (1983:131) asserts: "every text is necessarily an intertext, the ground of any text is always another text…" This study assumes that the analysis of modern Sesotho poetry will reveal that it is an intertext whose ground, among others, is *lithoko*, traditional and Christian cultures as well as Western poetry. The intertextuality or parallelism between the two texts is presumed evident in the aspects of poetic form, structure, content and poetic devices.

Furthermore, the theory seems to be well manifested in modern Sesotho poetry which can be equated to a parasite while lithoko, traditional and Christian cultures as well as Western poetic traditions, are hosts or guests from which modern Sesotho poetry has drawn to build its poetic being as manifested in the poetic features forming the structure, content and communicative devices. It is in this regard that I would want to argue that, to a certain extent, modern Sesotho poetry is an assortment of quotations from lithoko, Christian traditions, traditional customs and Western poetic traditions. This gives modern Sesotho poetry a status of a quotation from the three pre-existent texts, without quotation marks, hence the applicability of intertextuality in the assessment of what and how much in terms of poetic features contributing to its forms and structures, content and communicative devices the parasite has been informed by the hosts.

I also want to appreciate the literary truth in the reversal of the host and parasite relationship as stated by Bloom (1986: 225) that earlier poems contained in any poem are also enclosed parasites. Bloom (1986) argues that in this latter relationship:

> Seen from a deconstructionist's point of view, in as much as the host or the precursor writer feeds and makes the life of the young writer possible, the host's work benefits in the process from the reader's perspective. From this angle, the precursor's text in a way gets clarity and it is supplemented by the new text.

Nevertheless, this study intends not to pursue this position. However, it will not only bring to the surface and appreciate the multiple ways in which modern Sesotho poetry is made up of texts from *lithoko*, religious culture and Western poetic traditions,

> by means of its open and covert citations and allusions, its repetitions and transformations of the formal and substantive features of [these] earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures …, (Abrams, 1999:317);

Instead, it will also engage an interpretative process employing the six levels of intertextuality as advocated by Bazerman (2005) as well as Porter's (2009) two types and Heinrich's (1991) three kinds of intertextuality respectively on the substantive features referred to.

2.2.4 Preference of Intertextuality to Influence

Intertextuality was chosen over the concept of 'influence' because of the inherent flaws and tendencies in the latter as illustrated by Clayton and Rothstein (1991). Firstly, influence is considered to be author-oriented and evaluative, which would make it suitable for historical purposes, and does not fit the purpose of the reader oriented intertextual reading / interpreting approach this study has adopted. Influence also puts more emphasis on imitation, presupposing that a precursor author is doing something on his/her recent counterpart, while intertextuality emphasises on interrelatedness and otherness. This is because influence considers other works superior over inferior ones while before intertextuality works of art are equals and contribute to the enhancement of one another. Furthermore, influence deals with transmission of motifs between authors as against dealing with the reader's interpretation of the texts, identifying the intertextual material within texts and establishing the intertextual relationship between texts. On the other hand, contrary to former scholars who have been author-oriented in their analysis of modern Sesotho poetry, this study intends to be more reader-oriented in approach. However, as Kehinde (2003:372) argues, preference over intertextuality to influence does not completely rule out the author-oriented criticism. I Instead, it widens its vistas and enables it to take into account the diverse relationality that can exist among authors.

2.3   Research Methodology

2.3.1 Research Design

This study is using the qualitative research methodology (as opposed to quantitative) in which data information collected and analysed appears in words or linguistic texts. Leedy et al (2005:142) define qualitative approach as "a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes or basis". Terre Blanche et al (2006:47) assert that qualitative research is not only practical and inclusive but also argues on known facts to generate general principles. The choice of this research design over the quantitative is that the present study is not focussed on examining numerical or statistical type of data, but focusses on linguistic texts and expressions and finally identifies emerging poetic patterns.

2.3.2 Method of Data Collection

Since this is a qualitative library research and not an empirical one, most of the data was collected through visiting libraries to extract documentary material from documentary sources. These sources were in the form of books, especially poetry, journals, library sources and readily available internet material. For its population group the study uses the selected poetry texts as objects of assessment and embodiments of the intertextual relations that are being investigated, while other books and documentary material were necessary as secondary sources for supporting evidence. The first kinds of data I collected were the poetry books from which poems to be analysed have been obtained. The second batch is the poetic samples contained in the selected poems, as manifestations of the intertextuality. The latter was collected by perusing through the selected poetry texts. This method was the most appropriate for this study because the poetic texts that are being assessed could only be extracted from these books.

2.3.3 Sampling

The focus of this study is modern Sesotho poetry texts for a seventy-nine (79) year period, from 1931 to 2010. Since there has not been a study of this nature on modern Sesotho poetry before the end of this millennium, it is vital to start from 1931, the year on which "the first [Sesotho] poetry volume" was published and proceed to the year 2010, the end of the millennium (Maphike, in Gerard, 1993:101). This range was not only selected for purposes of representativeness, but also to establish whether or not the literary confluences and intertextual tendencies and patterns cut across poetry generations.

Another literary variable in this equation of sampling whose intertexts are being sought in MSP is *lithoko.* In particular*, lithoko tsa marena le bahale* (*Lithoko* for chiefs and heroes), have been selected from other forms and defined earlier in the introductory section of this study on the following grounds: firstly, on Khaketla's (1985: vii) observation, which this study aligns itself with, that Sesotho poetry ows its origins to *thoko*. Secondly, the poetic aspects that this study has identified as areas of interest to be disussed in chapters three and four have been found to be more common in this form of *lithoko* than others. These other forms are *Lithoko tsa liboko*

(Family odes), *litaola* (Defining bones), *makoloane* (Boy initiates) as well as *Lifela tsa litsamaea-naha* (Songs of Migrant labourers) to mention but a few. This scenario provides the study with necessary intertextual material for analysis on which sustainable conclusions on modern Sesotho poetry as an intertext of *lithoko* can be drawn.

The study, therefore, employs both the cluster and purposive sampling methods. The big population cluster comprising books published between 1931 and 2010, has been divided up into more manageable groups of twenty years period (between 1931 and 2010), except the last group which is sixteen years. This according to Terre Blanche et al (2006: 138) and Goddard et al (2001:37) is what is called cluster sampling. The selection of poetry texts from these groupings, which are later interrogated, was done through purposive sampling. Mouton (2001:166) defines purposive sampling as the selection of samples on the basis of the researcher's prior knowledge of the population, "its elements and …the purpose of the study." The books have therefore been selected on the basis of two criteria: firstly, that they have the poetic features or the elements identifiable intertexts from *lithoko*, cultural world and English poetry. The second criterion was that they belong to a particular era or period in question in terms of date of publication.

The choice of these two methods of sampling over others was based on their relevance to some of the aims of the study and responses to some of the research questions, among others. For instance, cluster sampling has been found to be more suitable for the study because it has provided the researcher with evidence relating to continuous intertextuality patterns that cut across different eras in modern Sesotho poetry which is one of the issues the study is addressing. On the other hand, purposive sampling aligns itself with the qualitative kind of study which is the nature of the present study. It also allowed me to select texts that I knew would provide samples I was looking for purposes of intertextual analysis. While I had some of the books from which to extract samples, some were purchased from the relevant book stores and publishers.

2.3.4   Method of Data Analysis

The selected poetry texts are examined in terms of the poetic features identifiable as intertextual texts under the following thematic areas: poetic form and structure, content and poetic devices in order to identify and assess the host and parasite relationship between modern Sesotho poetry as parasite and *lithoko,* culture as well as Western poetry as hosts respectively. The study also looks into the emerging trends manifested in modern Sesotho poetry as a result of the identified intertexts. To this end, the contribution made by intertextuality in terms of literary value and poeticness of modern Sesotho poetry is evaluated and assessed. Lastly, the study makes recommendations on the composition of vernacular poetry and further research thereof.

The intertextuality in modern Sesotho poetry is assessed by analysing the poetic features identifiable as manifestations of the host and parasite relationship in areas of form and structure, content and poetic devices by employing the six intertextual levels of analysis on the identified texts as distinguished by Bazerman (2005). The analysis of the selected poems from modern Sesotho poetry books published between 1931 and 2010 shows how their poetic features are manifestations of a mosaic of quotations from *lithoko*, culture and Western poetry.

2.3.5 Evaluation of MSP's Literariness / Poeticness

One of the research questions this study responds to relates to the literariness or poeticness of modern Sesotho poetry. In this endeavour, the study employs the literary assessment tool as proposed by Formalists in Formalism. According to Abrams (1999:102), the origins of Formalism as a literary theory can be traced to Moscow and St. Petersburg around the early 1920s. Its fathers, among others, include Boris Eichenbaum, Victor Shkolosky, Jan Mukarovsky and Roman Jakobson. The theory was linguistic and formal (concerned with the structures of language) in nature, but the Formalists adopted and used it to study literature, especially the analysis of the literary content, Naser al-Hujelan (2004:6).

The proponents of this movement had "formal patterns and technical devices of literature to the exclusion of its subject matter and social values" Abrams (ibid). Naser al-Hujelan (2004:11) states that the formalists regard literature as a way of refreshing life in order to make it more enjoyable. As a result Formalists distinguish between literature and non-literature through Shklovsky's concept of defamiliarization, which at the same time states the purpose of literature (Shklovsky, 1965: 4). According to this concept, the purpose of art and so of poetry, "is to force us to notice" by attracting and holding our attention through the process of defamiliarization "making the familiar seem strange" (Shklovsky, 1965: 5).

According to Shklovsky (ibid) a work of art reaches its full potential as literature by not only bearing meaning but also possessing a compelling power of awareness of its meaning upon its reader. This, he argues, is because literature is able to present the world and give it a new face before its citizens or in Abrams' (1999: 103) words, "to estrange or defamiliarize" that which has grown monotonous because we have gotten used to it. Estranging the world, according to Abrams, (ibid) is achieved through changing the usual style of linguistic discourse as literature "makes strange" the world of everyday perception and renews the reader's lost capacity for fresh sensation."

In 1921, there was a shift from perceiving literature as a reflection of the world, and giving it its distinctive status while at the same time creating a mode of entertainment and beauty to literariness. Naser al-Hujelan (2004:12) describes literariness as that which differentiates a literary work in particular poetry from other genres. That is, that which makes it literary. According to Naser, while practical criticism and the New Criticism were concerned about the stable meaning communicated by individual texts, Formalism focussed on finding out laws by which literature is made scientifically specific. Eventually, Formalists came to agree that 'literariness' is inherent in poetry where the normal and ordinary day to day language is estranged. It is this poetic ability of linguistic defamiliarization that, according to Formalism, determines and defines the 'literariness' or poeticness of poetry.

As Shklovsky (1965: 5) observes, poetry appears to be the perfect genre of study for defamiliarization since it uses a wide range of linguistic techniques such as forms of repetition that one does not find in day to day language like rhyme, and others like metaphors and symbols in its own special way that rises well above situations where the same devices are used in non-poetic language.

> As it does this, poetry proclaims an impressive level of ambiguity that captures beauty through carefully chosen words. This is one way where poetry differs from other writings. This poetic language defamiliarizes itself from other types of language by using these different artistic and linguistic tools which may be familiar to some but as they are utilized in poetry, they generate a language that is not normally spoken in everyday life (Naser, 2004: 13).

In as far as modern Sesotho poetry is concerned; the impressive level of ambiguity captures the poetic beauty through the myriad textual borrowings in the form of allusions, host of cultural and oral discourse as well as other pre-existent texts. On the other hand, showing how poetic language realises the notion of defamiliarization, Mukarovsky (1976:11) posits that it boasts of its own poetic means called 'poeticisms' which in most cases are lexical items but at other times are morphological and syntactic. Most of the time, as Mukarovsky (ibids) observes, poetic language borrows from the linguistic corpus provided for by other levels of language, only very particularised means of expression, which in ordinary usage are restricted to one level. In this way, poetry elevates the ordinary language usage from a single level to multi-level poetic linguistic function. This also draws a line of demarcation between poetic language and other ordinary linguistic levels. This is realised where and when a poetic reference is not only perceived as operating at different levels in a text but also communicating multiple notions besides the surface one that is always associated with the literary language.

Therefore, modern Sesotho poetry is evaluated for its poeticness and to determine how estranged or defamiliarized it is as a result of the otherness in it. The evaluation considers the poetic estrangement as manifested in poetic features identified as intertexts from *lithoko*, traditional and Christian cultures as well as English poetry in the form of formative structures, content and poetic devices.

2.4   Summary

This chapter has considered the theoretical framework and research methodology. It started off by giving a brief outline of intertextuality as the theory that the analysis of modern Sesotho poetry sources is guided from. Through this theory the study is able to identify poetic structures and features identifiable as borrowings from *lithoko*, traditional and Christian cultures as well as English poetry. And finally, considered alongside the theory is the evaluation tool provided by Formalism which assists in the evaluation of the literariness/poeticness of modern Sesotho poetry as an intertextual literary work of art. The chapter has in its final sections gone further to show how data has been collected, sampled and analysed.

CHAPTER 3

The *Lithoko* Oral-formulaic Style, Content and Linguistic Devices in Modern Sesotho Poetry

3.1   Introduction

This chapter analyses modern Sesotho poetry. The analysis focusses on three pivotal precursor genres which relate to the intertextual nature of modern Sesotho poetry. These predecessors of MSP are: *lithoko*, cultural aspects (traditional and Christian) and Western poetry. Modern Sesotho poetry, therefore, is viewed as an intertext of *lithoko,* cultural aspects (from both traditional and Christian world) and Western poetry. Hence, the analysis is guided by the theory of intertextuality as proposed in chapter 2. This chapter identifies and analyses some *lithoko* intertexts in modern Sesotho poetry (MSP). The analysis considers the first of the three precursor genres, *lithoko* by looking at the oral-formulaic style, content and poetic devices as intertexts in modern Sesotho poetry. The subsequent sections, therefore, define the two concepts, and then explain how they are applied in this study.

3.1.1   Form in Modern Sesotho Poetry

Abrams (1999:101) takes cognisance not only of the word "form" as one of those with most frequent appearances in literary criticism but also as one with numerous meanings. It is these varied meanings that bring into play diverse perceptions on the concept of form in the literary arena. Firstly, in Abrams (1999:101) and Cuddon's (1999:327) view, the term can denote a genre or literary type or the kind of work, examples of which are the short story, poetry, novel or drama. However, Cuddon regards this meaning of the word as secondary. Another meaning which these two critics attach to the word "form", which is not far from the first, is one that relates to meter, lines, stanza and rhyme patterns within a poem. In other words, these poetic items can also be described as different forms within a poem. They are further described as the verse and stanza forms to which Kunene (1971:53) adds metre and points out that, they are not only acquainted with European poetry but also conventionalized. Notably, "…poets use the iambic pentameter or the anapaest or whatever other form, counting so many 'feet' per line, and sometimes even so many lines per verse", (ibid). Thirdly, the word "form" is sometimes used to mean a central

pivotal notion or idea as understood from the Latin "forma" synonymous to "idea" in Greek, (Lenake, 1984:119, Ebewo, 1997:49 and Abrams, 1999:101).

Fourthly, Lenake (1984:119) and Ebewo (1997:49) further define the term 'form' as a shape, appearance of a poem. In other words, the patterns; established or not established, is what the poet chooses to adopt in presenting his / her views on paper and is what constitutes form - the visible being and shape of the poem. In reference to this Abrams (1999:101–102) observes that central to these divergent perceptions on the word "form", beginning with the forth one, is a critic's own individual ideological and theoretical orientations. It is in this regard that Abrams (1999: 101) refers to this appearance or shape of a poem as mechanic form in the neoclassic critics' ideological orientation where the form of a work is regarded "as the combination of component parts matched to each other according to the principle of decorum or mutual fittingness" as opposed to organic form. In essence, form, as the product of a particular arrangement of structures that has been recognised and accepted can be confirmed by rigorous analysis of the structure. And as a convention, form is based on the literary traditions and customs of a society (Lenake, 1984:119–120). Therefore, the poetic patterning and shaping, appearance and formations are perceived not as literary inventions of poets but established poetic conventions that poets fit in their poetic structures.

According to Abrams (1999:102) a number of critics, on the one hand, draw no line of demarcation between form and structure but use the two concepts interchangeably. This brings in another meaning for the term "form" which is structure. On the other hand, the concept of form was also revived and developed in Aristotle's Poetics where the distinction between form and structure was drawn by R.D.S. Crane, a leader of the Chicago School of literary criticism. In this development the form of a literary work is described in Greek terms as "'dynamics', the particular 'working' or 'emotional power' that the composition is designed to effect and which functions as its 'shaping principle'. In other words, the intended literary effect that all the literary components, both audible and inaudible but visible; all that make a literary work what it is, its shape and appearance, content, communicative

devices and all that contributes into making whoever reads it experience what they experience emotionally and other forms of appeal.

3.1.2 Structure in Modern Sesotho Poetry

A literary work of art, in this case poetry, comprises different parts which are arranged or organised in a particular way, and this arrangement or pattern is what is usually referred to as structure. Unlike form, structure is perceived not as a convention but is dictated by the poet's literary imagination and as such it is an outcome of such imagination. It is, therefore, understood as the manner in which the poet presents his / her thought and mood. Defining the concept "structure" Lenake (1984:119) describes it as "the internal organisation, the composition of the poem". This is sometimes defined as the audible shape of a work of art. That is, what the reader cannot perceive through the ordinary eye but can only be perceived mentally by engaging with a work of art.

From a structuralist point of view, structure denotes collective connectedness of parts of a literary work to one another forming a whole and constituting a meaningful communication. To this, Cuddon (1999:871) gives as examples "the structure of a word, a sentence, a paragraph, a chapter, a book […]". In poetic terms, we would be talking about the structure of poetic features such as words, lines, stanzas, the whole poem as well as the patterns that emerge through the use of devices such as repetition, parallelism and rhyme schemes. On the other hand, tone, intention, mood and feeling, even rhyme, also constitute what is referred to as the audible structure of the poem or any literary work of art. The concept is further defined by structuralists as "signifying elements and their rules of combination" (Abrams, 1999:300). In other words, these are parts of a literary work, in this case poetry, which in their manner of arrangement and coming together following some conventional rules, communicate a certain meaning. Structure is also perceived as "the underlying system of literary conventions and rules of combination" and how they relate to one another within that system (Abrams, 1999: 301).

The above discussion has revealed that in the literary analysis, the two concepts are interrelated in their meanings and functions. As a result, it is not easy and ideal to separate and restrict their functional meanings in this study. Therefore, having considered the multiple meanings attached to these two concepts, this study applies a neutral approach in the use of the concepts in the analysis of modern Sesotho poetry. This study is not restrictive in the use of the concepts "form" and "structure" but as Abrams (1999:102) asserts, there is no line of demarcation drawn between form and structure. The two concepts are used interchangeably in accordance with the contexts that prevail. Where form is found most suitable, it is applied and so is structure where the situation at hand dictates so. The rationale behind this context-oriented approach is to allow contextual flexibility in the application of these concepts and so allow for open poetic vistas in the analysis.

The chapter is divided into two main sections covering the following sub-headings:

- ➤ *The Oral-formulaic concept in Lithoko* forms and structures in modern Sesotho poetry
- ➤ *Lithoko* content in modern Sesotho poetry, which comprises eulogues and *Lithoko* devices.

Section One - The Oral-formulaic Concept in Modern Sesotho Poetry
Lithoko are perceived as oral-formulaic texts which Abrams (1999:200) describes as "poetry that is composed and transmitted by singers and reciters" whose origins are prehistoric. As Abrams (ibid) further points out, *Lithoko* still thrives even among communities which are largely illiterate as they cannot read and write. In the same vein, considering the usage and the development of the Oral-Formulaic Theory in the Poetic Edda, Ferioli (2010:1) cites the context of lacking the knowledge of reading and writing as the natural environment in which a special technique employed by the 'so-called' singers of tales could be observed and understood. We take cognisance of the fact that some *lithoko* have been reduced to writing after such knowledge (writing) was acquired by some Basotho. Nevertheless, we are of the view that *lithoko*, as Okpewho (1992: 350) argues about African oral narratives, have been transcribed "on the basis of the artist's breath stops, that is, each line represents what the artist has chosen or been able to say in one breath. Thus, the lines of the text are said to have been divided on the basis of breath groups"; the principle which

has long been in practice in the treatment of other African traditional poetic chants such as the Zulu *izibongo* and the Yoruba *ijala*.

On the other hand, in talking about the oral-formulaic style in *lithoko*, Damane et al (1974:52) describe lines in *lithoko* as units of meaning in the same way as paragraphs are. This means that contrary to what happens in poetry, the construction of lines in *lithoko* is in no way based on and related to the metrical system but as Damane et al (ibid) indicates, "the fact that each line is a unit of meaning is naturally reflected in the seroki's chanting, for he pauses between one line and the next, or else he conveys the sense of division through his intonation or emphasis." It is these pauses that constitute what Okpewho (1992: 350) has earlier on referred to as "the artist's breath stops." The variations in doing this is manifested in the varying line length *lithoko* always come out with when they are reduced to writing and the same formulaic pattern is realised in some modern Sesotho poetry.

An outstanding concept of the Oral-Formulaic Theory is the concept of formula which, according to Ferioli (2010:2), was introduced by Lord Albert and Parry Milman, which the latter defines as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea". Formulas as Lord quoted by Ferioli (ibid) puts it are "the phrases and clauses and sentences" of the poet's specialised poetic grammar which he has learnt by listening to other singers' songs. Sesotho poetry as an intertext of *lithoko,* therefore, manifests some of these oral formulaic features through its *lithoko*-like formative structures as the sections below demonstrate.

After being introduced to literacy and then mastering the skills of reading and writing, not only Basotho, but most African literary artists, reverted to their own hoard of oral lore as source and literary support base in their production of literary works such as modern poetry. Basotho artists reverted to *lithoko,* among others, about which Kunene (1971: xiii) observes that "when they abandoned themselves to the true poetic genius that was native to them, they almost invariably produced good poetry." Though Mangoaela published a major collection of *lithoko* in 1921 (Ambrose

2008:1), this is just a drop in the ocean because numerous *lithoko* of the same kind Mangoaela published, and many other forms, are still with the ordinary people living simple lives in the Basotho rural villages. A Sesotho adage says "*thebe e seheloa holim'a e 'ngoe*", literally saying a shield is cut mapped onto another, which means that a photocopy is produced from the original. The 'photocopy', therefore, though unique, is neither the original nor an independent entity as it still bears features of the original plus its own as a new artefact. This analogy explains the case of modern Sesotho poetry, which is a photocopy in relation to *lithoko*, the original. The point that is being made here is that Basotho modern poets reverted to their *lithoko* and used that composition as the original from which they produced the modern Sesotho poetry. The new phenomenon, therefore, is seen to be having features associated with the original *lithoko* from which it was cut. Khaketla (1985: vii) sums up well the emergence of this phenomenon when he says that "*Reneketso[9] e thomehile ka lithoko.*" 'Poetry originates from *lithoko*'. It is this original-photocopy relationship and connectedness that this section investigates, as manifested in forms, structures, content and linguistic devices in modern Sesotho poetry.

Modern Sesotho poetry has drawn from *lithoko* not only forms and structures but also content. It is not only important but also imperative for this study to relate the concepts of form and structure to *lithoko* and poetry as this chapter probes into the forms and structures identifiable as intertexts from *lithoko* in modern Sesotho poetry - MSP.

3.2. *Lithoko* Forms and Structures in MSP

The purpose of this sub-section is to consider the identified intertexts in the form of structural forms in MSP as manifested in the selected Sesotho poetry texts. In his analysis of Ntsane's poetry, Lenake (1984:120) distinguishes between two kinds of poetry:

> 3.2.1 Proto forms
>
> 3.2.2 Transitional forms

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[9] Another name used by Khaketla for *thothokiso*. See Khaketla 1985: v –vii)

He (ibid) defines proto forms as poems which in both form and structure resemble the traditional Sesotho sometimes called praise poetry in this work referred to as *lithoko*. Proto forms are the kind of genre that can be referred to as the prototype of *lithoko*. That is, they resemble *lithoko* in a number of ways in their form and structure. The *Longman Dictionary of Contemporary English New edition* (1991:834) defines prototype as "the first, form of something … from which all later forms develop, sometimes with improvements". As this study proposes with regard to MSP, *lithoko* is one of the first forms which MSP and of course with some improvements, has drawn from in constructing some of its poetic structural forms.

Transitional form, on the other hand, as the name suggests, denotes the post-*lithoko* poetry in the written form showing some deviation from the oral *lithoko* tradition in terms of both form and structure. As Lenake (1984: 121) argues, in the post-*lithoko* era, poets ventured beyond the *lithoko* boundaries and composed poetry that addressed various issues using not only *lithoko* devices but also "experimenting with forms and devices found in Western poetry such as free verse and rhyme". With recent developments in MSP, poets have ventured into even poetry forms such as sonnets and various kinds of western poetry forms.

For the purpose of this analysis, we adopt Lenake's (1984: 120 – 121) two-fold approach of proto and transitional forms in probing into MSP through the selected Sesotho poetry texts.   We, therefore, distinguish between two transitional forms which are:

> 3.2.2.1 Open form / modern poetry.
> 3.2.2.2 Closed form poems.

Since the focus of this study is on modern Sesotho poetry, the analysis is not extended to closed form poems. Instead, consideration of open form or modern poetry will be made albeit at a later stage under western poetry intertexts. The reason is that Open form poetry is characterised by the content that determines the form of the poem, comprising concrete and shaped poems, among others. It is also referred to as 'free verse' or 'modern poetry whose wide connotation in terms of its use in the Western and African poetry context respectively is taken cognisance of by

Lenake (1984:121). In Western poetry use, as argued by Lenake, it means poetry composition free of the conventional and typical formal poetry features such as consistent, well observed rhyme schemes and "patterns of stressed and unstressed syllables" (Lennard, 1996:1). On the contrary, in African poetry open form poetry is perceived as a form of poetry which is without the formal features of the prototypes. Lenake (1984: 121) further observes the following attributes in this 'liberated' form of poetry:

> The subject-matter is not heroic, for the poet draws his inspiration from the world surrounding him. The function of the paragraph as carrier of the central idea of the poem has been taken over by the stanza. The structure of the paragraph is less formulaic, although certain repetition patterns may occur. The mode of expression is lyrical whereas proto forms are basically epic. The imagery in free verse conveys various lyrical feelings in contrast to the proto forms where the imagery is overwhelmingly eulogistic.

Rhymelessness as well as other poetic devices borrowed from Western poetry is another characteristic of the open form poetry or modern poetry. It is also important to note the following features as mentioned by Burton and Chacksfield (1979), as quoted by Lenake (1984:121–122):

(a) Considerable variation in line length, with no particular pattern in the variation.

(b) The lines cannot be arranged into a consistent syllabic meter. The reader may often pick up single feet – and iamb here, a trochee there, etcetera, - but he or she cannot hear a regular metrical pattern. Stresses are important in emphasising a rhythmical ebbing and flowing of thought and emotion, but there is no metrical scheme.

(c) No regular rhyme scheme; most of the lines are blank (unrhymed). It may occur if a particular effect is intended by the poet;

(d) Unlike regular verse, there is very little punctuation. In free verse punctuation is usually kept to the minimum compared to regular verse forms.

There is evidence of the presence of both prototypes and open forms of poetry in MSP texts. For example, we still come across poems which have neither regular stanzas nor any rhyming lines. These intertexts which are prototypes and open forms are manifested in two ways: visible and audible ways.

This sub-section, therefore, examines the identified poetic forms and structures identifiable as intertextual features that echo allusions to *lithoko* within the selected modern Sesotho poetry texts published between 1931 and 2010. The analysis will now consider the identified poetic features within the framework of the prototypes as a holistic imported li*thoko* form and open forms**.** These features shall be discussed in accordance with their levels of commonality among the strata (1931 to 2010 poetry texts), beginning with the most common and ending with the less common. For the most common themes, the strata will be considered simultaneously with varying examples and illustrations on the identified poetic features per theme extracted from individual strata, while the less common themes (those which do not cut across the strata) will be discussed separately with examples and illustrations coming from the affected stratum. In conclusion, the section shall give the summary of the analysis and what it has come up without leaving behind possible implications.

3.2.1 Proto Forms

Out of the four strata, only one – 1973 – 1993 is without the proto forms. However, it still has some poems bearing features identifiable as intertexts from *lithoko*. The three strata that have proto forms are 1931 – 1951, 1952 – 1972 and 1994 – 2010 respectively. As intertexts, these poems are located at level five of the six level scale of intertextual analysis, where, according to Bazerman (2005:3), they have used "the readily identifiable linguistic registers and genres [in this case *lithoko*] that can be associated with a particular social world" – proto forms. The proto forms in these strata are manifested as follows per selected texts within individual strata:

(a)   **Lithothokiso tsa Moshoeshoe le tse ling (1931) and Bolebali (1951)**
The texts are structured into eleven and two sections respectively. Each of the sections in *Lithothokiso tsa Moshoeshoe* […] constitutes a poem while in *Bolebali* there are four and fourteen poems under sections one and two respectively. Of these eleven sections, four contain poems which, because of their titles, approach and mood, are more proto in form than open form poetry. The poems are: '*Tlhaho ea Moshoeshoe*', '*Lithothokiso tsa Lefu la Morena Moshoeshoe*', '*Bitleng la Moshoeshoe*' and '*Matšeliso a Moshoeshoe*'. On the other hand, it is only section

one in *Bolebali* that contains the four proto forms, and they are: '*Litokiso*', '*Re tloha mahae*', '*Labobeli*' and '*Laboraro*'. The poems in *Lithothokiso tsa Moshoeshoe* […] are divided into stanzas in the following order from the second poem titled '*Tlhaho ea Moshoeshoe*': 4 stanzas, with the subsequent poems having 35 and 8; while those in section one of *Bolebali* have their stanzas in this order: '*Litokiso*' = 18, '*Re tloha mahae*' = 20, '*Labobeli*' = 16 and '*Laboraro*' = 11 respectively. These stanzas have taken the irregular *lithoko* structure with widely varying number of lines per poem per stanza and their lines varying in length in return which is an indication that like *lithoko* they have not subscribed to the syllabic metre or what can be termed regular lines principle but have followed the oral-formulaic style. The following table summarises this formation of poems, stanzas and lines in the sections of '*Lithothokiso tsa Moshoeshoe*…:

Table 1: Sections, poems, stanzas per poem and lines per stanza

Section	Poem title	# of stanzas	stanza	# of lines
1[not counted as one of the poems]	*Hlaloso ea lithothokiso ka theneketso*			
2	*Tlhaho ea Moshoeshoe*	4	1	12
			2	8
			3	25
			4	14
3	*Lithoko tsa lefu la Morena Moshoeshoe*	35	1	13
			2	11
			3	29
			4	15
			5	26
			6	35
			7	10
			8	7
			9	7
			10	4
			11	5
			12	10
			13	6
			14	6
			15	9
			16	18
			17	20
			18	7
			19	7
			20	10
			21	12
			22	9

			23	16
			24	12
			25	19
			26	14
			27	14
			28	25
			29	10
			30	103
			31	15
			32	43
			33	34
			34	46
			35	64
4	*Bitleng la Moshoeshoe*	8	1	14
			2	5
			3	4
			4	6
			5	17
			6	14
			7	11
			8	15
5	*Matšeliso a Moshoeshoe*	2	1	15
			2	20

The subject matter is heroic as the poems read like chants making tribute to Moshoeshoe I and draws his inspiration from all that surrounded him from birth till death, describing him in heroic terms as *lithoko* do with their heroes. Using the *lithoko* style of portraying the hero as someone out of this world, the poems present Moshoeshoe 1 as an extraordinary being from birth even after death. For instance, a series of unusual and strange events are described in a way that elevates and portrays Moshoeshoe 1's birth as an extraordinary event signifying someone extraordinary. These extraordinary events are described, starting with unusual activities in the village involving people of different levels and later the natural phenomena as the discussion will show. For example, the commotion and hullabaloo in the village is captured through the following rhetorical questions, whose purpose is to drive home the point that Moshoeshoe 1's birth was something out of the ordinary and so was Moshoeshoe 1 himself:

1. *Ke la'ng motseng lekutu-kutu*?
2. *Rata le bilietsa'ng liotloaneng*?
3. *Ho utloiloe'ng basali ba chalakang le malapa?*
4. *Bahlankana ba qamakela'ng kahohle*?
5. *Banna ba phehile khang ho entse joang?*
6. *Meropa e khatinngoa ho hlahile'ng?*
7. *Manaka a hoa, a houtsa a utloa'ng?*
8. *Thomō li luma letomo-tomo ho etsahetse'ng?*

9. Phala li lla pii-pii, pii e hlahile kae?
10. Basali fahleho lia bososela,
11. Baroetsana ba maketse feela,
12. Banna ba botsana ka thata… (Bereng, 1931:2).

_____

1. What is the commotion in the village?
2. What is the noise insinuating within reed enclosures?
3. What have the women heard which make go from house to house?
4. Why are young men looking all around?
5. What has happened that makes men argue?
6. What has happened to cause the beating of drums?
7. What are the horns blowing for?
8. What has happened to cause the repeated beating of harmoniums?
9. What has happened to cause the blowing of whistles?
10. Women's faces are all smiles,
11. Young girls are just surprised,
12. Men are engaged in serious questioning of one another…

The commotion spills over into the whole country, where among others, the country became colourful and was filled with music that poured down from the mountains and then echoed by the caves. People stood watching animals running wild all over and the sun going into flames while the whole country, especially the poor, experienced inexplicable but wonderful warmth. Portraying Moshoeshoe 1's greatness from birth as a child through phenomenal events preceding his birth, achieves the same effect of giving him a super human status as *lithoko* do by comparing the hero with beast and dangerous natural phenomena.

On the other hand, strange and unusual events herald his death and this is captured in what takes place in the morning on which his messenger finds him dead in his royal hut. The following lines describe some of the phenomenal events in the atmosphere and surroundings on that fateful morning:

25. *Tsatsi la hlaha mereketlo bochaba-tsatsi,*
   …………………………………
28. *'Mala oa khoeli o likenkeng*,
   …………………………………
30. *Lipono tsena li hlola liketso,*
31. *Li lupa mahoko a matonne.*
   …………………………………..
37. *Tsatsi le chaba limakatso,*
38. *Le chaba le talafetse.*   (Bereng, 1931: 5)

_____

25. The sun rose with earthquakes in the East,
   ………………………………………….
28. The colour of the moon is extraordinarily strange,

....
30. These visions forebode certain events,
31. They forebode great things.
....
37. The sunrise is very strange,
38. It rises with a green colour.

The table below gives a summary of the number of stanzas per poem and lines per stanza under section one of *Bolebali.*

Table 2

Section	Poem title	# of stanzas	Stanza	# of lines
1	1. *Litokiso*	18	1	10
			2	7
			3	6
			4	7
			5	11
			6	8
			7	9
			8	11
			9	8
			10	6
			11	7
			12	8
			13	5
			14	7
			15	8
			16	12
			17	8
			18	12
	2. *Re tloha mahae*	20	1	11
			2	6
			3	6
			4	14
			5	2
			6	7
			7	9
			8	5
			9	6
			10	10
			11	4
			12	5
			13	4
			14	5
			15	4
			16	5
			17	10
			18	5
			19	9
			20	5
	3. *Labobeli*	16	1	4
			2	10
			3	4
			4	4

			5	10
			6	4
			7	7
			8	8
			9	7
			10	12
			11	3
			12	4
			13	12
			14	9
			15	11
			16	4
	4. *Laboraro*	11	1	7
			2	4
			3	3
			4	13
			5	3
			6	3
			7	6
			8	7
			9	6
			10	5
			11	4

The subject matter here is also heroic albeit at a different level. The level that still shows the importance and royalty of the hero, King George VI, not through his deeds as *lithoko* do, but in the way people regard him as reflected in what they do in preparation for his visit. King George's visit to Lesotho was in 1947 at the time when Lesotho was still a British Protectorate. The emphasis is on the preparations by the public in its different forms, organised individual forms, from all quarters within and outside Lesotho. For instance, the construction of roads and the King's shelter while women had to prepare food for the big feast, are some of the preparatory activities described here;

32. *Theipi ea matha Mejametalana,*
33. *Mebila ea sehoa letabo-tabo*; (Mokorosi 1951:2)
……………………………….
50. *Talima thoteng setsohatsana,*
…………………………………....
53. *Phephe la Motlotlehi sebonoang,*
54. *A tle a eme teng re 'mone.* (p.3)
………………………………....
60. *Khooa ka hofeising le re: "Ready*!"
………………………………………
70. *Basali masimong letotlo-totlo*!
71. *Ba pola mabele khunoan'a-ralitlhaku.*
……………………………………..
73. *Ho lla leloala, ho lla sefalo,*
74. *Ho ritelloa banna le likhaitseli,* (p.4).

_____

32. The tape ran through Mejametalana,
33. Roads were constructed;
    ………………………………............
50. Look at the plain field old woman,
    …………………………………………
53. His Majesty's shelter is quiet a scene,
54. Where he can stands for us to see him.
    …………………………………………
60. The white man in the office says: "ready!"
    …………………………………………
70. Women's strokes of threshing in the fields!
    …………………………………………
71. They are threshing sorghum
    …………………………………………
73. There is a sound of millstone and pot scratchier,
74. Brewing for men and brothers,

While individual families were organising their attire for the day, different sections of the army were also getting organised for their different roles and the following lines capture these preparatory activities:

91. *Banna mavenkeleng, melala ketle*!
92. *Mphe Lesolanka la 'tlholo' tlelereke*,
93. *U fe 'Makhutsitse faene-sholo*,
94. *Lieta u mphe tsa military*,
95. *Eena u mo fe tšetšekoane*,
96. *Ngoan'a rona u mo fe wedge*.
    …………………………………………..
104. *U tlohele ho fepa fariki, mosali'a me*,
105. *Fepa 'Serve-right', pere ea monn'a hao*,
106. *E tl'e kene Maseru e hakotse.* (Mokorosi, 1951: 5).
    …………………………………………
114. *Ratjomose o bitsitse ka mehal'a tšepe*,
115. *O re: 'Banna, mpokaneleng hle*,
116. *Tlong re lokisetseng Britain Khosi*,
117. *Re tle re 'mapalleng ka borogong.'*
    …………………………………………
119. *Likomponeng, mapolesa lipere ke leparaka*,
    …………………………………………
131. *Bana, likolong:'do, re, mi do,fa*!'
132. Balisa merakeng, karete tleke-tleke! (p.6).
    …………………………………………..
139. *Mekhatlo le eona ke mekhatlo*,
140. *Mahomokase ha a itheke moroalo*,
    …………………………………………
142. *Le re'ng ka Makaede liphuleng*? (Mokorosi, 1951: 7).

_____

91. Men broke their necks at the shops!
92. Clerk, give me the blanket called, 'tlhōlo;
93. Give 'Makhutsitse fine shawl;

94. And give me military shoes,
95. And give her high heels;
95. Give wedge to our child,
………………………………………
104. Stop feeding a pig my wife,
105. Feed 'Serve-right', your husband's horse,
106. So that it is well fed when it gets to Maseru.
………………………………………
114. A recall was conducted telephonically at ha Ratjomose,
115. Asking men to come in numbers.
116. Come so that we prepare to receive the British King,
117. So that we play for him at the border post,
………………………………………
119. Police are galloping horses at the camps,
………………………………………
131. School children with 'do, re, mi, do, fa!,
132. Shepherds at cattle posts, playing '*karete*'
………………………………………
139. Organisations too are preparing,
140. The Homemakers are not lacking behind,
………………………………………
142. What can you say about Girl Guides in the vales?

(b)   Lipshamathe (1954), 'Mantsopa (1963), Fela sa Ncheme (1973) and Thalaboliba (2005)

The table below summarises the formative structure of the prototypes from the above poetry texts. The data indicate the number of poems per text and formative structural breakdown of at least three exemplary poems (where possible) to cater for the three categories namely: war related, elegies and individual praise.

Table 3

Text title & No. of poems	Poem title	# of stanzas	stanza	# of lines
(9 poems)	Tholoana tsa Boikakaso	65	1 - 65	8
	Sa 'Mokotsane	4	1	14 *
			2	22
			3	17
			4	25
	Thomas Mokopu Mofolo	5	1 - 5	6
2. *Mantsopa* (3 poems)	Masole a heso a Taung (Ntoa e bobeli ea lefaše, 1939-1945)	30	1 - 30	5
	Kolieamalla	9	1 - 9	4
	Thoeso ea Mofapahlooho oa Motlotlehi Elizabeth II Morena oa Engelane le Mosireletsi oa Lesotho la 2 Phuptjane1953	6	1	12
			2	9
			3	18
			4	12

			5	11
			6	7
3. Fela sa Ncheme (1 poem)	Fela sa Ncheme	10	1	21 *
			2	7
			3	80
			4	14
			5	28
			6	6
			7	4
			8	26
			9	23
			10	6
3. Thalaboliba (3 poems)	Likheleke tsa Sesotho	8	1 - 8	6
	Setšoana	6	1 - 6	7
	Sengoli sa lingoli	12	1 - 12	5

The poems in the above table are also proto forms, albeit of a different nature from those discussed earlier in the preceding section in terms of form, structure and ideas being communicated. There are three types of prototypes contained in the above table of texts and their formative structures and they are:

a) War related [coloured in red]

b) Elegies / tribute to the fallen heroes [coloured in black] and

c) Individual's *lithoko* [coloured in green]

Out of the seventeen prototypes from the four poetry texts, only three from different categories are in the irregular *lithoko* structure. These two are '*Fela sa Ncheme*' (individual praise), '*Sa 'Mokotsane*' (elegy / song of death) and '*Thoeso ea Mofapahloho oa Motlotlehi Elizabeth II Morena oa Engelane le Mosireletsi oa Lesotho - la 2 Phuptjane 1953* (individual praise). Because of this common structural feature, these three poems, though from different categories, will be considered together.

Firstly, considering the title '*Fela sa Ncheme*', 'fela' is the shortened form of '*sefela*' and Ncheme, which is connected to '*Sefela*' by the possessive concord /sa/ is a name of a person who performs this *sefela*. Ncheme is a Sesotho male name which carries connotations of one who is illiterate. It is usually used for and given to the uneducated downtrodden and ordinary Mosotho male other than his real name. It

was a common practice by Basotho young men to leave for the mines not long after graduating from initiation school. Some would even drop out of formal schools and go to work in the mines in South Africa. In this poem, Ncheme is at first a shepherd and, later as a young man leaves for the mines. As Mokitimi (1998:1) indicates, these migrant mine workers compose and chant their own poetry called *lifela*, through which they relate their life experiences and so does Ncheme in this poem.

In '*Fela sa Ncheme*' as the title and formative structure suggest, the poem has borrowed from another form of *lithoko* called *Lifela tsa litsamea-naha poetry*. This poetry, according to Mokitimi (1998: xi), is "an oral literary genre composed by the Basotho migrant mine workers" and so is '*Fela sa Ncheme*'. The title has already suggested the kind of poem this is, but the paragraphs also are in *Lifela tsa litamaea-naha* structure, as some of them are extraordinarily long. As the above table shows, paragraph three of the poem has eighty (80) lines in all, a pattern observed in both some of the *lithoko* that Mangoaela (1957) has collected and documented and the *lifela* Mokitimi (1998:99 -156) has documented and analysed.

On the other hand, '*Fela sa Ncheme*' is informed by Ncheme's personal escapades and experiences because like *lifela* poetry, '*Fela sa Ncheme*' has not been handed down from generation to generation but its composition and transmission have been brought about by the economic and social challenges that confronted Ncheme as he grew up in Lesotho and later absconded to the mines where he joined his counterparts. Among others, Ncheme has the following to say in his poetry:

1. *Ka hola sokolo ngoana oa Nyafoko*.
2. *Ka hola hampe ka hola bohase*.
3. *Ka otloa ka lebese la liphokojoe*.
4. *Ke re bokhutsana ntho e bohloko, banna*.
5. *Bokhutsana bo tšoana le bosotlehi*.
6. *Ka shoeloa ke 'm'e; ka bona makama*; (Elias et al, 1973:5).

---

1. I grew up suffering, the child of Nyafoko.
2. I grew up tough, I grew up motherless.
3. Fed milk from jackals.
4. It is such a painful thing to be an orphan!
5. Being an orphan is like suffering.
6. My mother died and I had terrible experiences.

According to these lines, Ncheme grew up under very difficult and hostile conditions, having to stay at the cattle post at a very young age after losing his mother. Later as a young man, he ran away from Lesotho with a girl named Limakatso.

> 53. *Tsatsing le leng ho sa le maranyana,*
> 54. *Ka tloha hae ke qatile lechoba,*
> 55. *Ke thoba le ngoananyana Limakatso.* (Elias et al, 1973: 6).
> _____
> 53. One day, while it was half dark.
> 54, I left home with tail between the legs.
> 55. Eloping with the little girl Limakatso.

Like most Basotho migrant mine workers in their *lifela*, Ncheme relates his journey from Lesotho to the mines in South Africa and the challenges he encountered. Despite these challenges, he fought his way up until he was made an "*induna*" which means 'compound boss.' He portrays not only the severe social challenges of an orphaned child in his own country but also the exploitative capitalist system that he plunges into after eloping from Lesotho.

'*Thoeso ea Mofapahlooho* …' from '*Mantsopa* (1963: 66 – 68) is patterned as follows: six stanzas of 12, 9, 18, 12, 11 and 7 lines each. The structure of the poem comprises the following: the passing away of King George VI while his daughter and heir, Queen Elizabeth, had visited Africa;

> 1. *Ha u ntse u hahlaulaka linaha,*
> 2. *U sat la fumana rr'ao a u siile,*
> 3. *A thobile, a iketse balimong.* (N.M. Khaketla, 1963: 66)
> _____
> 1. While you traverse continents,
> 2. You will find your father left,
> 3. Gone to the world of ancestors without notice.

The strength of women even in matters of governance is expressed in the following lines:

> 22. *Khosi, se 'na u itšoenya, u ikhalala,*
> 23. *U re nthoe mpe-mpe ho hloka litelu,*
> …………………………………………
> 33. *Mosali ke mohale oa mofuta osele,*
> 34. *O khoaile lerumo ka marameng,*
> 35. *Qeba la lona le tlotsoa ka mafura a motho.*
> 36. *Mosali ke tau, setena-mosana,* (Khaketla, 1963: 67)
> _____

22. Queen, worry not and don't undermine yourself,
23. Saying it is very bad not to grow beard,
    …………………………………………
33. A woman is a hero of a different kind,
34. She has her spear hidden in the cheeks,
35. Its wound is greased with human fat,
36. A woman is a lion in a small skirt,

Expectations on the English community for their new queen, a plea for her continued protection over Lesotho as well as a prayer for good governance over her subjects also make up the form of this poem.

'Sa 'mokotsane' (Khaketla, 1985: 38 – 40) is an elergy and has four stanzas with 14, 22, 17 and 25 lines per stanza respectively. As for other elegies namely: '*Ba ile'*, '*Ba sa khutlang'*, '*Lefu la Tšoanamantata'*, '*Lefu la Motlotlehi Morena George VI*', '*Thomas Mokopu Mofolo'* and '*Sengoli sa lingoli'*, though their form is comparatively regular and refined in terms of maintaining equal number of lines within stanzas and thereby being more western in that regard, they are also proto in their internal organisation. Among other things, by alluding to various structural items such as the works, deeds and actions of those who have passed on, these poems have once again drawn from *lithoko* and kept the aspect of extolling the virtues of mainly prowess, of courage, of valour of different ways in which, even though it is not through fighting, they have contributed in the development and building of Basotho as a nation. To mention but a few, Tšoanamantata (Chief Seeiso) and George VI are remembered as leaders of the two nations, Basotho and the British respectively. King George is here remembered for his continued protection of Lesotho from its enemies as a British Protectorate since 1878, as the poem says:

1. *Nthethe ea lona khutsana tsa ha Mohato*,
2. *Nthethe ea lona ea moaha-moriti*,
3. *Mahaba a eona ke lipapetloa-kholo*,
4. *Nonyana ka mōka tsa nah'a Thesele*,
5. *Tsa haha lihlaha, tsa qhotsa khafetsa*,
6. *Bakataki tsa ba sheba li le lisollorong*,
7. *Tsa 'na tsa ba ja litšeho khafetsa*. (Khaketla, 1985).
   _____
1. Your big tree orphans of Mohato,
2. Your big tree that provides shade,
3. Its leaves are wide and larger.
4. All birds of the land of Thesele,
5. Built nests and hatch frequently,
6. Looking down on their oppressors from atop,

7. Laughing at them from time to time.

Mofolo on the other hand, is remembered for his literary contribution as one of the first and highly rated Basotho novelists, the author of *Chaka* (1926), *Moeti oa Bochabela* (1907), *Pitseng* (1910), among others.

As Damane et al (1974:29-29) posit,

> the poet is also reminding his listeners [readers in this case] that they are part of a community that consists of both the living and the dead, for the ancestors are still thought of as being somehow present, inspiring their descendants by their encouragement and constantly reminding them of their duty.

The same could be said of these fallen heroes. They are not only remembered of the work well done but also still looked up to as an inspiration to the present generation, reminding them of their duty as well.

The following poems are war related: '*Ntoa ea Abisinia*', '*Ntoa ea Jeremane* (1914)', '*Tholoana tsa Boikakaso*' and '*Masole a heso a Taung* (Ntoa ea Bobeli ea Lefatše, 1939 – 1945)'. '*Ntoa ea Abisinia*' relates the 1935 war between Abyssinians or Ethiopians and the Italian forces. '*Ntoa ea Jeremane'*, on the other hand, is about the 1914 to 1918 World 1 that was fought in Germany between Central powers that included Germany, Hungary, Turkey and Bulgaria against the allies which included France, Russia and British Empire, among others.

Though in their stanza form these poems have not drawn from *lithoko* but from Western poetry, their composition, however, like *lithoko*, has been inspired by war and they are war related in structural content. Some of the structural features identifiable as manifestations of intertexts from *lithoko* in these poems include the following: rhythm, structural features portraying fierceness, fearsomeness and fearlessness of the hero or the object of praise. There are also structures describing battle fields and images thereon, causes of war and the parties involved, as well as structures taken from *lithoko* and used as they are. According to the levels of textual analysis, the scenario stated here shows MSP as having borrowed from *lithoko* and

lithoko structures as the available and prevalent language resources without necessarily particularizing the intertext (Bazerman, 2005:8).

Out of these four poems, '*Masole a heso…*' is more *thoko* oriented in terms of the arrangement of words within the lines than any of the poems. This has resulted into its rhythm being endowed with a more intense and energetic tempo befitting *thoko,* throughout the poem. Reference can be made to the following lines:

> 126. *Bashemane ba batle ba ka Taung*,
> 127. *Ba palile ba tentšitsoe khutlela*;
> 128*. Holimo-limo koana ho Afrika*,
> 129. *Tšehlanahali e bile ea itela*,
> 130. *Ea re: "Letsoho feela, sebata-motho,"* (Khaketla, 1963).
> _____
> 126. Handsome are the boys from Taung,
> 127. Even when dressed in short skirts;
> 128. Farther north of Africa,
> 129. A white lady had to come forth,
> 130. And said: Just a handshake, human beast.

The above lines are arranged and structured in such a way that they allow and give flow, with the first one carrying it into the next with ease without losing or compromising the rhythm. It is this structural and literary engineering that gives this poem that intense and energetic tempo of *thoko* and not a speech. To drive the point home, let us observe the same lines as written with a few structural changes but maintaining the same meaning:

> 126. *Bashemane ba ka Taung ba battle*,
> 127. *Ba palile ba tentšitsoe khutlela*;
> 128. *Holimo-limo ho Afrika koana*,
> 129. *Tšehlanahali ea ba ea ipuella*,
> 130. *Ea re leha u ka ntšoara ka lesoho feela sebata-motho*.

In these lines, the strong poetic tempo has been deflated and so the rhythm has gone flat and a little speech-like. Commenting on how these structural features elevate *lithoko* to a higher level than speech, Casalis, in Swanepoel (1990:267) remarks:

> It is distinguished from ordinary speech by the heightening of sentiment … ellipses, and by that device, sometimes intense and energetic, sometimes melancholic and innocent, which is peculiar to the language of passion.

The ellipses are evident in lines 129 and 130 where in the original structure the rhythm is intense and poetic while in the rearranged structure the rhythm is flat and speech-like.

As in *lithoko*, there are structures in these poems alluding to the physical characteristics of the heroes and thus distinguish them from everybody else. Some of these characteristics make those who are being praised look awesome and fierce as they are intended to inspire fear into their adversaries (Kunene, 1971:43). For example, in '*Tholoana tsa boikakaso*' the devil's teeth and face are described thus:

> 17. "*Sealo, maqhaoe! e ka masitise*!"
> 18. *Ho rialo Mautla, meno-metjoebebe*;
> 19. *Fahleho-matsutla se tsutsubantsoe*, (Khaketla, 1985)
> _____
> 17. "Retreat, the brave heroes! Things are tough!"
> 18. So says the long toothed Devil;
> 19. Face contorted,

Being inspired by war, *lithoko* are also characterised by structures alluding to the cause of the wars, the involved parties as well as the places where the battles were fought. Structural features of the same nature have been identified in some of these poems as intertexts from *lithoko*. Stanza 6 line 24 states what the warring factions are fighting for namely, Abyssinia.

> 24. "…*E tseka Abisinia sa sefifi*." ((Khaketla, 1985: 1)
> 'Fighting over Abyssinia like it's a carcass'.

Not only was Abyssinia the cause but it was also the place where the battle was fought, as it says:

> 3. *Mokhosi o tsoang Afrika-Leboea*,
> 4. *O re Tšooana o nts'a bolaea*. (Khaketla, 1985: 1)
> _____
> 3. Alarm from North Africa,
> 4. Says the White man is killing.

The setting (place) is described in regional terms, North Africa because that is where Abyssinia is located. And those involved were the English, Italians and people of Abyssinia, as indicated in the following structures:

> 33. *Thafari ke tlou, ke thokoa ea Juta*,
> …………………………………..

37. *Ba heso, sa Mataliana sehlōhō*

………………………………..

77. *Ke tsena tsa Manyesemane litaba*,

_____

33. **Teferi** is a grey elephant of Juda,

…………………………………………

37. What a cruelty by **Italians** my people!

77. Here is the **English** news

Teferi is Haile Selassie himself representing the Ethiopian people. It is not clear if the Basotho went to participate and help the people of Abyssinia in this war because the South African government through what was called the Union of South Africa then refused to give the Basotho some guns.

Some of these poems have again borrowed structures used to introduce *lithoko* as well as lines from some *lithoko*. Damane et al (1974:27) allude to the fact that the *seroki* would often preface his recitation with the cry '*Thea tsebe u mamele"* (Pay heed and listen). He does this to invite the audience as evidenced in Rafolatsane Letsie's *lithoko* where the *seroki* begins thus: "*Thea tsebe u mamele ho Selomo*" 'Pay heed and listen to Selomo' Mongoaela (1957:157) which corresponds with "*Hloea tsebe u mamele oa nkhono*" 'Listen well grandmother's' Khaketla (1985: 1). *Hloaea* is an equivalent of *thea* 'pay heed'. The poet has drawn from Rafolatsane's *lithoko*, a more or less the same structure as a prelude to his poem. He is inviting readers to pay attention to what he has come to relate. In the former, the *seroki* is inviting his audience to pay heed and listen to what Selomo is coming to say in his recitation.

In some cases, an example of which is in '*Tholoana tsa boikakaso*', stanza 1 line 1, the poet has borrowed a similar pattern from Masupha's *lithoko* but slightly altering it by starting off the poem thus: "*Ba jeng ke bao, le hlabe bohlasa*" 'There they are, stab them to kill with assegais', Khaketla, (1985: 7). Masopha has his line going like: "*Bahlankana, le ba hlabe ka marumo*" 'Stab them with spears young men' (Mangoaela, 1957: 48). The lines may not be the same word for word but the essence of the other party being instructed to kill by stabbing the enemy with their spears is undoubtedly there. Therefore, the line in the poem can be said to have its reference point as the line in Masupha's *lithoko.*

The last category is of poems on individual praises as one of the identifiable *lithoko* intertexts manifested in MSP through the following poems: '*Fela sa Ncheme'* (which has already been discussed), '*Thoeso ea Mofapahlooho oa Motlotlehi Elizabeth II Morena oa Engelane le Mosireletsi oa Lesotho la 2 Phuptjane1953*', '*Likheleke tsa Sesotho*' and '*Setšoana*'**.** The three poems are praises on individuals. They both, especially the first one, fall under what Finnegan (1976: 111) categorises as panegyric: "the type for court poetry… [that goes] with a particular ethos, a stress on royal or aristocratic power, and an admiration for military achievement". However, the individuals praised here have got nothing to do with military achievements, but this has to do woth their individual social status (in particular, Queen Elizabeth II), literary contribution and physical features.

Considering the poem on Queen Elizabeth II, the first thing that comes to one's notice is about the poem as proto form is its irregular form that is inclined to that of *lithoko*. The title of the poem is another form indicative of the occasion for the poem as most *lithoko* titles would indicate. Though the poem is divided into stanzas, six of them have an irregular form of 12, 9, 18, 12, 11, and 7 lines per stanza. The lines also appear not to be in uniform in terms of length, a characteristic very common in *lithoko*. Reference can be made to stanza 5 with the lines ranging between 11 and 17 syllables. This feature is also visible in the other two poems – '*Likheleke tsa Sesotho*' and '*Setšoana*', despite their regular stanzas which are sestets and septets respectively. Taking stanzas 1 and 2 of the poems, each has 18, 18, 19, 23, 21, and 15, 13, 14, 19, 15, 17 and 15 syllables respectively. The syllabic pattern in these stanzas given as examples can easily be taken as a general attribute of these poems as even before counting the syllables, the lines appear nowhere near being equal to one another in the way they have been constructed.

There are also some structural intertexts as evidence that indeed MSP has drawn from *lithoko* to construct some of its structures. It is characteristic of *lithoko* to have structures in praise of an individual's physical features and capabilities. In the same vein, these three poems manifest the same structures. Describing the battles or hunts, and the exploits of the hero in *lithoko*, Finnegan (1976: 122) observes that it is

"marked by a tone of high solemnity and lofty adulatory style." Similarly, the poems pay homage to Queen Elizabeth II on her inauguration, praise Sesotho authors for their contribution in Sesotho literary collection, and 'Setšoana' for her physical qualities. The earnest congratulatory and adulatory description of Queen Elizabeth II's capability to rule despite being a woman is captured in the following lines:

13. *Ekare u le mosali, u le 'm'a ea Anna*,
14. *U itsibotse ka mora, ua pepa lesole*,
15. *U ka sitoa ke'ng ho roala korone*? (Khaketla, 1963: 66).
   _____
13. As a woman and Anne's mother,
14. Having your first born as a son and a soldier,
15. What can stop you from putting on a crown?

The Queen is portrayed as not only a woman in terms of bearing children but also a woman who gives birth to warriors (people who can defend and protect their country) and a woman above ordinary women for she, like men, can put on the crown, be the queen and rule England. On the other hand, *Likheleke tsa Sesotho* 'Good Sesotho writers' are being praised not for their contribution in a war but in the literary advancement of Sesotho through different literary Sesotho genres they have produced. The following lines bear testimony to this fact:

15. *Elias le Guma matebele ba ngola Sesotho sebele*,
16. *'Masechele a hana ho ba sechele, a sisetsa Basotho*,
17. *Ntsane a busa tsa Basotho lipelo ka 'Musa-pelo.*
18. *Matšele a tšela linoka, masihla-sihla a jere a Sesotho.*
19. *Mofolo pula-maliboho kokoptjoe ea ba Sesotho bongoli*, (Mahase, 2005:5)
   _____
15. Elias and Guma, the Ndebele, wrote the real Sesotho,
16. 'Masechele refused to stand back but gave much to Basohto,
17. With the Heart restorer, Ntsane restored Basotho hearts.
18. Matšela crossed rivers with Sesotho bunches on his shoulders.
19. Mofolo, the pioneer and leader in Sesotho literary production

Finnegan (1976:116) concedes that "praises by women sometimes occur too" and that 'Setšoana' is one such occurrence. Mahase is a Mosotho woman and obviously the voice in this poem is hers, praising herself. In some *lithoko* sections, the *seroki* just highlights the chief's physical qualities (Damane et al, 1974:27), as in the following lines where Chief Lerotholi Mojela is likened to a white star which is greatly admired for its brightness:

1. *Naleli e tšoeu-tšoeu ea Ramatheola*,
2. *E tšoeu-tšoeu ea Ramakhobali (*Mangoaela, 1957:226)
   _____

1. The bright white star of Ramatheola,
2. The bright white one of Ramakhobalo,

The poem adopts the same structural approach referred to by Damane et al (1974: 27) and in the first stanza the poetess uses similar poetic structures to describe her physical qualities.

1. *Ke setšoana thope ea Tebeleng*.
2. *Ke setšoana se masale a maholo 'mofa*,
3. *Ke oona motleltlentle motlala libethe*, (Mahase 2005: 27)
   _____

1. I am the dark young girl of Tebeleng,
2. I am the dark one with long earrings,
3. I am the big one who leaves no space in beds

The affirmative clause "*Ke setšoana*" 'I am the dark young girl..' in a parallel structure in the first two lines puts emphasis on her dark complexion while the two names "*motletlentle*" and "*motlala libethe*" 'the big one' and 'one who leaves no space in beds' in a linear arrangement in the third line describe her huge body which leaves not even a small space in a bed.

3.2.2.1 Open Forms

Open forms, as it has already been defined, can also be referred to as modern poetry. It is a liberated form of poetry without the formal features of the prototypes. This means that open form modern poetry is more towards western poetry in terms of poetic features. Therefore, features attributed to the open form of poetry in modern Sesotho poetry will be discussed under the western poetry intertexts in MSP, in chapter five. The chapter now considers repetition as another manifestation of *lithoko* structural intertext in modern Sesotho poetry.

(a)   Repetition as a Structural Feature in MSP

As defined by Ebewo (1997:57) repetition, which is also known as parallelism is a poetic device that entails the constant recurrence or usage of a particular linguistic item such as a word or phrase in order to highlight a certain idea. Cuddon (1999:742) perceives it as a unifying device in the majority of poetry, consisting of sounds, specific syllables and lexical items, phrases, stanzas, rhythmical structures, ideas,

reference and forms. Though it is a poetic device, repetition has a structural pattern wherever it appears in poetry and for this reason it is considered and treated as a structural feature in modern Sesotho poetry.

Kunene (1971: 68) distinguishes between aesthetic and unaesthetic or monotonous repetition. The latter is dry in terms of interest value and kills the spirit. On the contrary, aesthetic repetition advances or reverses the narrative, or the arrangement of words in sentences to accomplish emphasis by selecting words and / or phrases and repeating them while additional ones are brought in as incrementing phrases (ibid).

In his analysis of repetition as one of the communicative devices commonly used by accordion music artists in their songs, Phafoli (2009: 142) identifies five forms of repetition, which are:

a) Repetition of chorus.
b) Repetition of letters and syllables.
c) Repetitions of words.
d) Repetition of clauses and phrases and,
e) Repetition of one notion using different words.

Kunene's (1971: 68) classification, which is slightly different from that of Phafoli (2009), distinguishes between three forms of parallelism, they being:

a) Repetition created through the recurrence of words and phrases
b) Repetition of a notion through re-expression in different terms or indirect repetition;
c) Repetition of grammatical structures through the repetition of syntactical slots.

While Kunene has words and phrases as one category, Phafoli (2009) treats words as an independent entity from clauses and phrases. Phafoli (2009) also considers repetition in the form of chorus for the obvious reason that since he is analysing music, chorus becomes a pivotal element in his discussion of repetition as a musical figure of speech. This study combines both Kunene and Phafoli's classifications with slight alterations.

Nevertheless, we share Phafoli's (2009: 141) sentiments that repetition has a role to play in every text where it is employed, and that it can be identified in various forms in any given text. The same is the case with modern Sesotho poetry where repetition appears at different levels in different forms as intertexts. Repetition in MSP, in some instances, is found in similar ideas expressed in different forms, which may either be in vertical or horizontal line pattern. In such cases, the repetition provides emphasis on ideas that are being communicated or creates the intended impression, while at the same time breaking the monotony, which otherwise would deaden the soul. Furthermore, in *lithoko* and poetry, emphasis brought about by repetition is intended to draw the listeners' attention to the idea that is being repeated.

About this intertextual relationship between *lithoko* and MSP, that this discussion is about to explore, Graham (2000: 29) observes that though the meaning of a discourse may be of its own kind, such utterances are still traced back to the pre-existent structures of meaning identifiable by the recipient and taken up by the addresser. In this case the unique patterns of repetition and their meanings in MSP are derived from the similar pre-existent patterns in *lithoko* recognized by the audience and now adopted by the MSP as manifested in the examples provided below. Graham (ibid) further points out that these recognized patterns are manifestations of the way language exemplifies and echo the ever-changing social values and positions. In other words, the adoption of these recognizable patterns of repetition from *lithoko* is another way in which the concept of intertextuality is realised in MSP.

The subsequent paragraphs analyse examples of intertextual repetition from different MSP texts within the strata. The analysis is tailored on the four forms of repetition as outlined below with a poem taken from one of the strata and its intertextual reference from its "pretext – T2", in Plett's (1991: 8) words, which is *lithoko*, are analysed per form. These are the four forms of repetition as an adopted combination from Kunene (1971: 68) and Phafoli (2009: 142):

(i)   Repetition of letters, syllables and words
(ii)   Repetition of clauses and phrases

(iii)   Repetition of one idea in different words and

(iv)   Repetition of syntactical slots or grammatical structures.

(i)   Repetition of Letters, Syllables and Words

Repetition of words means the recurrence of a lexical item or its components bearing some morphological changes (derivational or inflectional) but still displaying its general lexical content. On the other hand, letters of alphabet and syllables are morphological units widely used in *lithoko* and now in MSP to bring in some aesthetic qualities in the two genres. As Phafoli (2009: 144) observes, the employment of the repetition of letters and syllables in other genres such as 'praise'-poetry and modern poetry is obviously in written form where such syllables are frequently located at the start of verses. For instance, in Chief Molapo's *lithoko* relating his battle with *Batlokoa* during the Orange River Sovereignty:

2. *Oa kutumetseha kahar'a makhotla*,
3. *Oa e-ja ngoana oa Letlala*,
4. *Oa e-ja motho a bapile le khosi*, (Mangoaela, 1957:37).
_____
2. He caused an agitation among the regiments,
3. He devoured the child of Letlala,
4. He devoured a man who was close to the chief, (Damane et al, 19974:114)

In the above extract there is vertical repetition of "*oa*", which is the subject concord for Molapo's praise-name *Mokutu* 'The Agitator'. In this instance and other similar constructions, the "*oa*" is used to introduce a series of heroic deeds Molapo performed and subsequently throwing more light on his level of activity and destruction he inflicted on his enemy. The pattern is echoed in MSP as it is shown below. From inception, MSP has been borrowing and it continues to use quotations of repetition from *lithoko*. The first example that manifests this textual marriage (Loeb, 2002) is taken from Bereng (1931: 4) where he describes the scene at *khotla* on that fateful morning echoing the same pattern of repetition as it has been shown above.

7. *Ra tsetsela sa khomo ea tsoetse*;
8. *Ra bohla re khothaletsa morena sehlopheng*.
9. *Ra re: "Khosi ka mokorotlo e tsosoa ke banna."*
_____
7. We bellowed like a calfed cow;
8. We lowed encouraging the king to join the group,
9. We said: "With *mokorotlo*, men wake the king up,"

The repeated syllable "*ra*" at the beginning of the "quotation proper" – Q (Plett, 1991: 8) is used for purposes of emphasis on the collective doings at *khotla*, the importance of men's presence and announcing that presence and their readiness to welcome and listen to the king's instructions for the new day.

The second example is taken from Sentšo (1948: 5). He describes one of the busiest streets in Johannesburg in relation to the different activities that take place there.

109. <u>*Moo*</u> *litsela tse kholo li fapanang*,
110. <u>*Moo*</u> *tsohle li subuhlellanang*,
111. <u>*Moo*</u> *likotsi tsa mefuta li etsahalang*.
_____
109. <u>Where</u> main roads cross one another,
110. <u>Where</u> everything crowds together,
111. <u>Where</u> accidents of all kinds occur.

From these lines the recurring word is "*moo*", a demonstrative pronoun in lines 109, 110 – 111. The first syllable "ea" in line 116 introduces the car that knocked Koena off pushing him under the one that ran him over and crushed every bone in his body. Besides emphasis, the repeated word serves two purposes. Firstly, it establishes a series of events that take place at this particular street of Johannesburg so that the reader can locate it in his/her mind. It is at the cross roads, crowded and accidents of various types and sizes happen. In the second instance, the repetition of the word serves to particularise the spot in order to assist the reader's imagination and stop it from wondering all over Johannesburg looking for some spot and even creating its own.

(ii)   Repetition of Clauses and Phrases

Repetition of phrases and clauses is another common poetic structural feature that MSP echoes from *lithoko*. As Phafoli (2009:146) observes, this kind of repetition is found in other forms of oral *lithoko* such as the inmates' poetry and *lifela tsa litamaea-naha*. The repeated phrases and clauses may appear in a horizontal or vertical manner occupying the initial, middle and end of verse slots, or following each other on the same line.

The discussion here considers repetition of phrases and clauses as intertexts in MSP. The first example is taken from Thakhisi (1978:41-42) in a poem entitled

Roboto 'The Robot'. The poem describes the robot, functions of its different colour display to traffic and road users from different walks of life, who regardless of their status in society conform to the robotic instructions. The poem uses vertical repetition of clauses appearing at the beginning of the lines among others. For example, in describing the change of colours to which all road users respond to accordingly, the poem personifies the robot and employs repetition of clauses in a vertical arrangement which is an intertext from *lithoko*.

14. <u>O roba </u>*le letala bohle ba ema*,
15. <u>O roba </u>*le lefubelu ba thatoloha*, (Thakhisi, 1978:41)
_____
14. <u>He winks</u> the green, everyone stops,
15. <u>He winks</u> the red, they all file on,

Repeating the clause "*o roba* …" complementing it with green and red colours respectively highlights the alternating green and red lights of the traffic lights commanding alternate responses from both traffic and pedestrians alike. For instance, it says when the green light goes off (winks the green), alternating with the red, everyone stops and when the red is winked or goes off, alternating with the green, the movement by all those that are being shown green resumes. The whole scenario portrays one element of power and control the robot has over road users of different kinds.

The above "intertextual repetition" as Heinrich (1991: 8) calls it, is indicative of the inspiration *lithoko* have had and continues to have on MSP. These lines from *lithoko* illustrate not only the source of the inspiration but also Haberer's (2007: 63) observation that a work of art, be it a poem or a painting, is also all the time inspired by the Other in any or many of the different forms it assumes. The work of art in question here is MSP and the other refers to *lithoko* inspiring the former in the repetition patterns.

Under the section relating the visit of His Majesty King Seeiso Griffith to the British High Commissioner in Pretoria, among others Lerotholi (1956:30) asserts that

130. <u>*Tsamaea butle,*</u> *Morena Mantata*;
131. <u>*Tsamaea butle,*</u> *Thokoa ea tsa Tlokoeng*;

132. *Tsamaea butle, u se hate haholo*,
_____
130. <u>Walk slowly</u>, Chief Mantata;
131. <u>Walk slowly</u>, the fawn coloured one of Tlokoeng;
132. <u>Walk slowly</u>, and not quickly,

The vertical repetition of the clause "*tsamaea butle…*" emphasises the majestic walk befitting Chief Seeiso's status and the authority he commands as king. It is common knowledge among the Basotho that chiefs and kings should not only command power and authority through a particular manner of talking especially in public, but also in the manner of walking that separates them from commoners and ordinary people. It is also a known practice among the Basotho for princes and princesses to undergo rigorous training on how to talk, address public and walk, especially in public. According to Sobane (19/02/2014) one of the great grand-daughters of Chief Masopha Moshoeshoe, a chief has to speak with authority and firmness, however, not arrogant. When he walks, he has to lift up his head and not look down as if he does not take notice of the people around him. In other words, they have to walk and talk majestically. The element of power and authority that features in the quotation text, MSP, is not considered as part of the intertextual repetition but mere coincidence.

MSP also employs repetition of phrases as another kind of intertext from *lithoko*. The following examples from Maphalla (1988: 47) are manifestation of the echo from the pre-text given after:

37. *Nna <u>pelo ea lefatshe</u> ha ke e rate*,
38. *<u>Pelo ea lefatshe</u> lena ke ya lefatshe*;
_____
37. I don't like <u>the earthly heart</u>,
38. <u>The earthly heart</u> belongs to this world;

In this poem, the persona is making a plea to God to give him a heart that does not belong to this world, but a loving, sympathetic, understanding, humble, honest, strong and happy heart. The segment "*pelo ya lefatshe …*" in the above quotation is an oblique-line repetition pattern with a right-to-left slant. The emphasis this repetition brings into the scene is on the kind of heart the persona does not like, which is that which belongs to this world, characterised by jealousy, envy and rancour.

The same oblique-line repetition pattern is realised in *lithoko* as a pre-text from which the above could have been derived. For example

32. *A thunya <u>ka ha Ramanyo</u>*,
33. *<u>Ka ha Ramanyo</u>, Matelile*! (Mangoaela, 1957: 106).
_____
32. He shot <u>at the place of Ramanyo</u>,
33. <u>At the place of Ramanyo</u>, in Matelile!

The repeated phrase in these lines is "*ka ha Ramanyo*," with the right-to-left slant. It is an incrementing phrase bringing something new into the shooting that these lines plus the other two that came before are narrating. The new idea that the repeated phrase introduces is two-pronged. Firstly, it particularizes to the audience the place where the shooting took place, which is at Ramanyo's. It goes further to locate Ramanyo's place in Matelile, to make it clear to the reader that the Ramanyo in question is not any other but the one in Matelile.

(iii)   Repeating Notions in Different Words

Kunene (1971:89) refers to this kind of repetition as an expression of notions by employing words similar in meaning to those in the repeated text or what can be referred to as contextual rephrasing or paraphrasing where thoughts or ideas are repeated without using words or phrases similar to those in the original text. Phafoli (2009:150) observes that artists employ a similar practice in order to show their Sesotho language proficiency. The same purpose is served during the *lithoko* rendition by artists. This is evident in these lines from Chief Seeiso Griffith's *lithoko* about his reign as Paramount Chief of Mokhotlong:

119. *Joale le qale ka ho tlosa <u>maqheku</u>*,
120. *<u>Litsohatsana</u> bo-'m'e 'Maapi*,
    …………………………………………
123. *Lehlabula ho tla <u>luma</u> **nonyana***.
124. *Seeiso **maru**<u> </u>a lumme bosiu*!
125. *Utloang ha o <u>thoathoaretsa</u> '**mane***,
126. ***Tlali**<u> </u>ho <u>luma</u> ea habo Makhaola*, (Lerotholi, 1956: 11).
    _____
119. Now you should start by removing <u>the aged</u>,
120. <u>The old women</u>, mother 'Maapi and her friends,
    ……………………………………………………
123. In the summer there'll be <u>thunder</u> from **the bird of lightening**.
124. Seeiso, **the clouds** have thundered at night!
125. Hear when **the flash** is <u>crackling</u>,

126. There's **thunder**'s <u>roar</u> of the family of Makhaola,

The above extract illustrates the re-expression of the three notions. They are the elderly, thunder and lightning. The ideas in question are highlighted in bold and underlined. The idea of the elderly is introduced in Line 119 with the word "*maqheku*" 'the aged' and repeated in line 120 using the word "*litsohatsana*" 'old women' with a right-to-left slant pattern respectively. Lines 123 – 126 are a bit peculiar because they display repetition of two ideas, thunder and lightning presented in two patterns, the right-to-left slant and vertical pattern appearing in the middle of the verses. The idea of thunder is vertically repeated in lines 123 and 125 through the words *"luma"* and "*thoathoaretsa*" respectively. The same idea is carried further from line 125 ending in the subsequent line using the words "*thoathoaretsa*" and "*luma*" with the right-to-left slant pattern.

The third notion in the above text is the notion of lightening expressed through the words "*nonyana*", "*maru*", "'*mane*" and "*tlali*" in lines 123 – 123 in a linear pattern. The patterns of repetition here are not only indicative of the *seroki*'s eloquence and proficiency in Sesotho language but also provide clarity on the notions that are being communicated to the audience through alternative terminology.

The above event has its poetic intertexts manifested in the following MSP extract from Mahase (2005: 2):

1. *Ea na eare ke itsamaela <u>ke hlasela thota</u>*,
2. *<u>Ke ikhatehela</u> nthoana batho mohloka-beng*,
3. *Tsela <u>ke sepela</u> ho e isang koana **lejoe-leputsoa***;
4. *Ke bala e eang **mose ho Mohokare** sebakanyana*,
5. ***Khauteng** molumong **metseng ea litletle-tletle***.
   _____
1. Once upon a time I was just travelling, traversing <u>the veld</u>,
2. I was just <u>wandering about</u> poor loner,
3. Taking the rout going to **Lejoe-leputsoa**;
4. I mean <u>travelling </u>going further **across the Caledon River**,
5. To **the noisy City of Gold** and **big cities**.

The first idea that is repeated with the right-to-left slant repetition pattern is that of travelling long distances expressed through the clauses "*ke hlasela thota*" and "*ke ikhatehela*" in lines 1 and 2 respectively. Lines 3 – 5 take over from the preceding

lines narrating the idea of travelling and introduce the idea of Johannesburg as a destination. The idea is expressed in a linear pattern starting from the word "*Lejoe-leputsoa,*" in line 3, which passes the idea on to the phrase "*mose ho Mohokare*" in the middle of the subsequent line. The concluding phrase is "*metseng ea litletle-tletle*" appearing at the end of line 5. The notional repetition here is used to highlight on two complementary aspects: that of covering vast lands and long distances on foot, sometimes aimlessly captured in the underlined segments in lines 1 and 2 respectively.

Line 5 provides another pattern of repetition to the same idea of Johannesburg. The line comprises two phrases, "*Khauteng molumong*" and "*metseng ea litletle-tletle*" following each other in a line. As indicated above, the purpose with this repetition is to provide the reader with alternative terminology for the notion, which subsequently enhances the understanding of the idea expressed by the addresser. Also, Johannesburg as a big city with all types of commotion is emphasised.

(iv)   Repetition of Syntactical Slots

Repetition of sentence structures is done by putting new words in the slots (Kunene, 1971: 92). The purpose as Kunene (ibid) further states is to achieve the most pleasing effect through the comparison of some grammatical structures. Among others, comparative repetition in *lithoko* may be illustrated by the following examples:

103. *Kanono tsa tla li kutuma, thota li luma,*
104. *Lisabole tsa tla li ketema kahohle*, (Mangoaela, 1957: 30).

_____
103. The canons were rumbling, the veld was thundering,
104. The sabres came rattling on all sides,

broken down as follows**:**

Noun-subject	Verbal predicate		Participial qualifying verb	
	Past s.c	v. st	Part. S.c	v. st
Kanono	*Tsa*	*tla*	*li*	*kutuma…*
Lisabole	*Tsa*	*tla*	*li*	*ketema*

Key: s.c – subject concord, v. st – verb stem, partic. s.c – participle subject concord, pres.s.c – present subject concord

The comparison in these lines is between the rumbling and rattling of the canons and sabres respectively. It is all sounds but the comparison elevates the acoustic effect to the level higher than if the *seroki* had only described either of the sounds to the audience. In this comparative pattern, the effect is not only most pleasing as Kunene 1971: 92) posits, but also balanced and not one-sided.

Graham (2000:39) argues that in one way or the other texts tell about embodiment of precursor texts. And as such, MSP further communicates the presence of *lithoko* within it through the employment of some *lithoko* grammatical structures like the ones above and many more. The examples provided below illustrate further the intertextual relationship between *lithoko* as a pre-text and MSP as a quotation text in the manner suggested by Graham (2000) and his contemporaries.

31. *Tlhase tsa lona ekare tsa moluoane*,
32. *Khanare ea lona ekare ea motlakase*; (Khaketla, 1985: 82).
_____
31. Its sparks are like those of a willow tree,
32. Its flare is like that of electricity;

Broken down as follows**:**

Noun-subject	Non-verbal pred. functioning as qualificative		Non-verbal pred. functioning as kuku		Non-verbal pred. functioning as qualificative	
Tlhase	*tsa*	*lona*	*e*	*ka re*	*tsa*	*moluoane*
Khanare	*ea*	*lona*	*e*	*ka re*	*ea*	*motlakase*

In this example, the brightness of the sparks from the willow tree and that of the electric flame form subjects of comparison which all amount to effectively portray a clear picture of how strong, intense and glowing love can be. The juxtaposition of the fires from two different sources, a willow tree and electricity has been able to

enhance the glow and intensity of love the repetition serves to portray as represented here by fires that have been referred to.

The most pleasing effect can also be created by way of contrasts as in this example from Chief Moletsane's lithoko in Mangoaela (1957: 3-4).

50. *Ke morena mor'a Malie, 'mesetsoa-nama*,
51. *Marumo h'a besetsoe ke motho*.

_____

50. The son of Malie is Chief, for whom meat is roasted,
51. As for spears, nobody roast them for him.

Analysed thus:

Non-verbal pred.		Non-verbal pred.		Noun-object	
Pres.sub.c	**Noun-subj**	**Noun-obj**	**Noun-subj**		Noun-obj
Ke	*morena*	*Mor'a*	*Malie*	'mesetsoa	Nama

Noun-subject	Verbal predicate			Non-verbal pred.	
Noun-subject	**Pres. +a**	**S.c**	**Passive v.st**	**Pres.s.c**	**Noun-subject**
Marumo	*H'a*		*besetsoe*	*ke*	*motho*

The contrasted ideas here are Moletsane's chieftainship and authority, portrayed through the image of /*ho besetsoa nama* / (meat being roasted for him) which signifies being served and respected as chief. The second idea is that of handling his own spears, fighting and defending himself which is communicated through the image of /*ho se besetsoe marumo ke motho*/ translated into, no one but himself fights his own battles. This contrast culminates into portraying Moletsane as not only a respectable chief with authority but also as a man of courage and valour who takes responsibility even in risky situations.

MSP resonates the same contrast in the poem titled *Lerato* 'Love' in Khaketla (1985: 83) where love is compared to a flower, whose fastness in blossoming and fading away are contrasted with lightening flash and whirlwind respectively.

47. *Ho hola ha eona ke lehalima,*

48. *Ho pona ha eona ha setsokotsane*.
_____
47. Its growth is a flash of lightening,
48. Its fading away is that of a whirlwind.

Analysed thus:

Infinitive		Qualificative		Non-verbal pred.	
Sub.c	Verb st.	Sub. c	Pronoun-obj	Pres. s. c	Noun-subject
Ho	*hola*	*ha*	*eona*	*ke*	*lehalima*

				Qualificative	
				Sub. c	Noun-object
Ho	*pona*	*Ha*	*eona*	*ha*	*Setsokotsane*

The high frequency level of intertextual repetition patterns from *lithoko* manifested in MSP affirms the intertextual relationship between *lithoko* and MSP. Plett (1991: 8) distinguishes between six guiding principles of analysis, one of which is frequency. Frequency refers to the rate of recurrence of quotations in a quotation text. According to this principle, the fewer the quotations are within a text, the less significant their impact on its structure and meaning. In this regard, the context within the text remains unchanged. However, Plett (ibid) argues that the situation changes when the recurrence level of pre-text interpolations increases. As the quotations frequency increases, so there is also the recurrence level of contexts. The structural outcome can be referred to as collage while the process itself can be referred to asmontage (Klotz, 1976 in Heinrich, 1991: 11).

In MSP, particularly with regard to the above discussion on repetition, the multiple occurrences of the repetition patterns and structures, with the exception of phrases with the right-to-left slant pattern validate the concept of intertextuality on the basis of the frequency principle of analysis. The multiple quotations that have been identified, and a few of which have been used as examples above, have in turn produced multiple contextual meanings per the given interpretations different from those deciphered within the pre-text.

3.2.3 Summary

In this section, consideration of structural forms in MSP as manifestations of intertexts from *lithoko* has been given. The study has established that indeed modern Sesotho poetry echoes *lithoko* in its structural forms. MSP has both proto and open forms of poetry in its structures and forms. The section has also established that like *lithoko,* MSP is sometimes inspired by certain heroic deeds by individuals though such deeds may not necessarily be related to war as it is the case with *lithoko*, but might be about other social and developmental contributions by the concerned persons. And like in *lithoko*, such display of excellence by people in their performance of social responsibilities inspires poetic composition in their honour. However, MSP has gone a step further to imitate *lithoko* in praising individuals by doing it on women, a rare phenomenon in *lithoko* as women were not actively involved in matters of war, which is a great source of inspiration and the composition of *lithoko*.

Repetition was considered under categories of words, letters and syllables, phrases and clauses, one idea in different words as well as repetition of grammatical components in a sentence. The analysis has shown that almost all the types of repetition in MSP with different patterns can be traced back to *lithoko.* Even those which are not widely spread in *lithoko*, such as the repetition of phrases in the right-to-left are also not widely reverberated in MSP.

Section Two - *Lithoko* Content in Modern Sesotho Poetry
Firstly, this section establishes parameters of content in modern Sesotho poetry and goes on to outline what this study discusses as *lithoko* content in modern Sesotho poetry. Then, from the Sesotho poetry texts within the clusters into which the texts under study have been divided, the study identifies and discusses content that is regarded as intertexts from *lithoko* in modern Sesotho poetry under eulogues and *lithoko* communicative devices.

Content or subject-matter can be defined as what a literary text talks about or embodies, issue(s) raised or a matter that a literary work of art contains. Tšiu

(2008:132) though admitting that the word content is preferred to subject matter by some writers, defines subject matter in terms of oral-formulaic composition; and states that it refers to what is contained in the *seroki*'s disclaimant, chants, praise, which forms the essence and the essential material on which the oral composition such as *lithoko* is dependent and without which it loses its (literary) essence of being. The importance attached to content as Tsiu (2008) argues is that it determines the form of a literary genre. It is through the content of a literary genre that one is able to say whether or not such a genre is a *thoko*, 'praise poem', a *sefela*, 'a mine worker's chant' or a *seboko* 'a family ode'. In *lithoko* for instance, as Tšiu (ibid) further argues, "subject-matter, the hero/es, the enemy, the battle field" historical and war references constitute *lithoko*.

On the other hand Lenake (1984:15) regards subject-matter as relating "to 'what is being said in a poem." This means that if a poet makes reference to a historical fact, hero / heroine, battle field, warring factions, even the bone of contention among others, that constitutes content or what the poem is about. In this case, as per these examples, content is what is contained and not only manifested in, but also forming the essence of modern Sesotho poetry, and to some extent, modern Sesotho poetry dependent on it, the origin of which can be traced back to *lithoko*. This content constitutes the soul while structure constitutes the body of modern Sesotho poetry.

What has been identified and is discussed as content in this study comprises eulogues or *lithoko*-names and their allusions as well as some *lithoko* communicative devices applied in modern Sesotho poetry. These names, among others, are for people, places, weapons used and battle fields even historical references; and as Tšiu (2008: 145) points out, "...the heroic deeds of the chiefs or warriors in the wars or battles in which they took part," as well as the causes for those battles or wars.

The following approach is adopted for the analysis. A poem per selected text per stratum from which the eulogues and *lithoko* communicative devices are identified is selected. The selection of the poem is based on the presence of the sought

eulogues and communicative devices in that poem. Having identified the concerned eulogues, they are then classified and discussed under the eulogical categories (Kunene, 1971:35–52). The same process is followed with the *lithoko* communicative devices. Relevant examples of the manifestations of intertextuality are drawn from the selected poems across the strata per individual categories of eulogues alongside their counterparts from *lithoko*.

3.3   Eulogues in Modern Sesotho Poetry Texts

Eulogues are defined by Damane et al (1974:54) as some of the linguistic qualities whose frequent use in *lithoko* accords them some distinctive characteristics. They are basically references to individuals or broadly speaking, animate and inanimate objects other than in their familiar appellations in the *lithoko* context. As Damane et al (1974:40) observe, among the Sotho communities, a single man may have several names he is known by other than that given to him at birth. It is also true with objects of praise, both animate and inanimate. For example, Chief Moletsane of Bataung who was born Makhothi, came to be known as Moletsane, the name derived from the beads called *moletsa*, which he wore while growing up among the San community. The same man is later referred to in several names including "*Tebe-tebe*" 'Slough', "*Ramoeletsi*" 'Father of Moeletsi', "*Letšoara*" 'The Gripper', "*Tšiame*" 'The Sad one', "*Mapaholle*" 'One who exposes', "*Mohatsa Motlaho*" 'The husband of Motlaho', "*Le-lelekisa-tšoana*" 'One who chases after black cows', among others (Mangoaela, 1957: 2-4). While Damane et al (ibid) refer to these references as praise-names Kunene (1971:14) uses the term eulogues and provides a detailed study on their nature, formations and classification, which this study bases itself upon.

On another account, eulogues also appear as allusions to historical events and occasions. Cuddon (1999: 27) defines allusion as "an implicit reference" either to a literary work or art, an individual or incident, which is more often some sort of a call intended for a reader to share in the experience with the writer. This means that the *lithoko-names* and some oral-formulaic structures MSP uses make an indirect reference, not only to some historical facts about certain individuals but also to some

incidents and experiences from the past to share with the reader. Along with eulogues or *lithoko-names* alluding to descent, place of origin, regiments, physical and moral attributes, social relations and character traits, horizontal and vertical relations, ways of thought and attitudes identified and discussed as part of *lithoko* content in MSP, the aspect of historical allusions to certain events, occasions and stories is also considered.

By virtue of being based on and giving account of historical events and accassions, *lithoko* are regarded as a traditional way of keeping history and telling it to generations, (Ogunjimi et al, 2005:166; 207). Through the historical references it makes, modern Sesotho poetry is viewed as echoing *lithoko* in this respect as manifested in the poetic segments to be presented below. These incepts are, therefore, regarded as the manifestations of the interconnectedness between that which Shanoda (2012:83) labels the third type of intertextuality - "texts that make reference to and use recognised clusters of literary conventions".

The otherness in terms of the naming pattern in this case, is manifested in many of modern Sesotho poetry texts. For example, in praising the train, Khaketla (1985: 61 – 62) refers to it as "*Lehlanya*" 'the lunatic', "*Lefokololi*" 'the millipede', "*Sebaka-meholi*" 'that which causes the fog', "*Semetsa-machaba*" 'the devourer of nations' among others, on top of the name *terene* 'the train', that is known by among the Sesotho speaking communities.

Kunene (1971:35–52) classifies and discusses eulogues in two main categories. They are:

3.3.1 Naming Eulogues in Modern Sesotho Poetry
Naming eulogues are further sub-divided into the following five sub-groups:

3.3.1.1   *Deverbative eulogues*

3.3.1.2   *Metaphorical eulogues – under which there are also*

    (a)   *Descent and*

    (b)   *Place of origin*

3.3.1.3   *Regimental names*

3.3.1.4   *Descriptive eulogues and*

3.3.1.5   *Clan names*

According to Kunene (1971:35), naming eulogues are those references coined as additional names a person is also known by. As Kunene (ibid) observes, for each of these names, different conditions as determined by the poet's view have been at play inspiring the coinage of such names. Modern Sesotho poetry has borrowed texts from almost all the naming eulogues from their five sub-categories as used in *lithoko*. These coinages, among others, are inspired by the action(s) someone has performed, the result of which is what Kunene (ibid) terms deverbative eulogues.

3.3.1.1 Deverbative eulogues in modern poetry

Deverbative eulogues are defined as "eulogues which are derived from verbs." These are usually action related names, implying the hero's actions. For example, the name Mapaholle for Chief Moletsane is derived from the predicate, /*ho paholla*/, which Bereng et al (2006:69) explain as "…*ho ntša ntho bothateng moo e parakisitsoeng*" 'to bring something out of a place where it has been well concealed'. The name, according to the oral history, is based on Chief Moletsane's action of discovering and bringing out the Batlokoa black cows where they had been well hidden during the batltle between Batlokoa and Basotho, assisted by Bataung that is known as *Ntoa ea Montša*, in 1828. After the incident, Moletsane praised himself as Mapaholle from his action of *ho paholla*. Not only does the name declare Chief Moletsane's heroic deed, but it also conjures a historical event of the battle between Batlokoa of Chief Sekonyela and Bataung of Chief Moletsane. The following are extracts of deverbative eulogues from different poems picked from the strata. The names are discussed in terms of actions they suggest with regard to their bearers.

Bereng (1931:3–26) has coined several names for Lepoqo, well known as Moshoeshoe the founder of the Basotho nation. These names derived from verbs are based on different actions performed by Moshoeshoe in his time. Another aspect about these names is that only three, namely: Moshoeshoe, *Thesele* and *Sefabatho,* are one word, while the rest are either in a form of compounded nouns or adjectival clauses, some of which are: *Mo-roba-rumo la Chaka a ba le khomeletse, 'Mokelli oa basotlehi, 'Musi oa Basotho le Matebele, Mofani oa limpho tsa borena, Mothehi le mohahi oa Lesotho, ea kentseng leseli lefifing*.

The name *Thesele* is a noun formation from the verb *'thesela*', which Damane et al (1974: 66) define as "to thump, butt, smash" - an indication of how he dealt with his enemies in battle". The word can also mean to push over / aside or out of one's way, which could mean that besides having to deal with his enemies, he was also able to push aside most of the challenges such as *lifaqane,* cannibalism and wars that faced his people and shaped the people into the nation that they are today. The most significant threat that he was able to push aside as the name suggests was the annexation of Lesotho by the Free State government. For instance, according to Damane (1998: 82) on the realisation that the Free State government of the time was on the verge of annexing Lesotho during the Seqiti War, on 9 December 1867, through Sir Philip Wodehouse, Moshoeshoe asked Queen Victoria of England to accept Lesotho as a British protectorate. On 12 March 1868 Lesotho was declared a British protectorate, and so was saved from the looming annexation.   All these actions surrounding these names also conjure some historical events that took place during Moshoeshoe's time as evidenced in the example given above.

The name Thesele is an intertext that has been directly lifted from Moshoeshoe's *lithoko* in Mangoaela (1957:5 – 8). MSP has borrowed and used this *thoko* item as a readily identifiable linguistic register adopted from *lithoko* as another genre and as such, the name is associated with *lithoko* in the oral traditional world (Bazerman, 2005:3 – 4). Names indicative of actions performed by heroes, are not only used for humans in modern Sesotho poetry but also for inanimate objects such as, train, literary items such as newspapers as in Khaketla (1985: 61-62), Elias et al (1970: 140 -143) and Ramone (2001: 41-42), to mention but a few. This shows a new trend

that MSP has introduced in the use of deverbative eulogues, the trend that deviates from the oral-formulaic norm where deverbative names were only coined for human heroes in *lithoko*. MSP has not only extended the coinage for inanimate objects but also female folk as manifested in Khaketla (1963: 66-68), where names such as "*motsoala-bahale*" 'one who gives birth to brave men', "*mosala-hae*" 'one who remains home' and "*mosala-le-likhutsana*" 'orphan minder' have been coined in praise of a woman. As a result, MSP has brought in new dimensions into the coining and use of deverbative eulogues as *lithoko* content.

On the other hand, these names take us back in history by indirectly referring to some events in which those who carry these names were involved. For instance, "*motsoala-bahale*" which translates into 'one who gives birth to brave men' as a descriptive name for Queen Elizabeth II is an allusion to her social and political contribution, locally and internationally. As a mother she gave birth to Prince Charles, the heir to the English throne as well as nurturing other political leaders such as the Lesotho Monarch who are both "*bahale*" 'brave men' in terms of their leadership roles amongst their own people.

3.3.1.2 Metaphorical eulogues

There are also manifestations of *lithoko* intertextual metaphorical eulogues in MSP. Kunene (1971: 37) describes metaphorical eulogues as names which distinguish the hero associating him with the natural phenomenon known for its possession, to the highest degree, of qualities observed and praised in the hero. Common in *lithoko* are natural phenomena and wild animals such as "lightening associated with speed and deadly accuracy; the lion with strength, ferocity, majesty; the overarching sky with strength, elevated status, benevolence and fatherly protection to those below…", among others (Kunene, 1971: 37). Kunene further indicates that it is on rare occasions among the Basotho that names of domestic animals, especially the bovine, are conferred on those being described which is the pattern also noticed in MSP.

Chief Masopha is named after the eagle in Mangoaela (1957: 38, line 23) to project his hunting skills which are mapped onto those of the eagle. The basis of this

comparison is his sweeping off the cattle belonging to one of Gert Taaibosch's Griqua called Jacob in 1852/1853 (Damane et al, 1974: 118). It must be noted that even though the primary intention in naming Chief Masopha after the eagle is to project his eagle-like hunting skills, it goes further to bring the historical hunting expedition as shown above. Therefore, the name can also be looked at as a historical reference. MSP invokes this naming technique from *lithoko* as manifested in the following lines from Matlakala's dream about how her father was run over by a car while in Johannesburg:

> 39. *Ke lefokotsane, maphatsi-phatsi a tsoa feta*;
> 'It is the glimmering swallow that has just gone past;'

Lefokotsane 'swallow' is used as a phenomenon of comparison for the car that ran Matlakala's father over. The comparison is probably centered on the glimmer and the swift gliding movement of the swallow, qualities observed in the car. As Finnegan (1987:121) posits, "praise poetry is also a vehicle for the recording of history as viewed by the poets." By virtue of having *lithoko* content in the form of praise-names that make some historical references, MSP echoes *lithoko* not only in content, but also in principle as Finnegan has just stated. Evidence to this is also found in Bolebali (1951) where certain praise-names for King George VI conjure some historical events. For example, this line (Mokorosi, 1951:4):

> 61. *Tlo**, tamoleli, Rakhotso** Konotetsi*;
> 'Come **the rescuer, Father of Peace**, the finest and strongest one';

Reference to King George VI as the rescuer and father of peace may be owing to the continued protection Lesotho received even during his reign after Lesotho was declared the British protectorate on 12 March 1868. This came as a result of Moshoeshoe's appeal, through Sir Philip Wodehouse, in a letter dated 9th December 1867, addressed to Queen Elizabeth II, after a series of wars with the Orange Free State (Damane, 1998:82). For King George VI to continue observing the protection protocol he inherited over Lesotho, meant going on to intervene between Lesotho *and South Africa in order 'to rescue' "ho namolela" Lesotho from her neighbour's* threats, earning himself the name "*tamoleli*" 'the rescuer' and the maintenance of peace between Lesotho and her neighbour, South Africa, earned him the second name "*Rakhotso*" 'Father of peace'.

Other forms of Intertextual manifestations of *lithoko* in MSP are metaphorical eulogues of descent and place of origin.

(a) Descent

Metaphorical eulogues concerned with the hero's descent and place of origin are a combination of a metaphorical reference that is preceded by an associative reference connecting the hero "to some famous ancestor or parent, to his clan, or, in a few instances, to his place of origin" (Kunene, 1971: 38). Khaketla (1985: 1 – 4) in the poem entitled 'Ntoa ea Abisinia' and Mokorosi (1951: 1, 3, 4, 6), from section 1 titled "Ketelo ea Motlotlehi" 'His Majesty's visit', respectively, provide examples on intertextual manifestations of *lithoko* content in MSP regarding these eulogues in terms of descent and historical events. Here, the discussion is centred on Mussolini and King George VI for examples on descent, place of origin as well as historical allusions in the said order.

Mussolini was born Benito Amilcare Andrea on 29 July 1883, in Forli Italy, and was assassinated on April 28 1945. He was the leader of the National Fascist Party and was Prime Minister of the country from 1922 until his ousting in 1943. The Italian invasion of Ethiopia in 1935 happened under his leadership and command [http://www.spartacus.schoolnet.co.uk/2WWmussolini.htm. Accessed on 22/11/ 2013](http://www.spartacus.schoolnet.co.uk/2WWmussolini.htm).

Mussolini is metaphorically referred to as "*Ntsukobokobo"*, 'The eagle', the name which connotes not only his power but also his seniority in the then Italian military rankings and national hierarchy as his short biography above has shown. The metaphorical eulogue is accompanied by an associative reference "…. *ea habo Sesare*" '… from Caesar's family', (Khaketla, 1985:1, line 9), not only relating him to one of his famous ancestors, Julius Caesar, who was also the Roman General in the 50s BC but also making an indirect reference to Italian political leadership of the time.

Moreover, as the Italian leader who conquered Ethiopia in May 1935, he is properly associated with Julius Caesar; another Roman general and conqueror who was one of the most powerful Roman governors between 58 and 60 BC. Like Caesar, Mussolini was also a political dictatorial ruler in a region which is now called Italy, another historical reference that is carried by Mussolini's praise-name. Mussolini is further portrayed as a Roman by descent originating from great Romans in line 93, where he is referred to as "*Tloloana sa Roma...*" which means 'The Roman's great grandson' (Khaketla, 1985:3, line 93).

Besides conjuring some historical events in which Mussolini was involved, such as the 1935 Ethiopian invasion, relating him to Caesar also denotes his ruthlessness with his enemies as Caesar was. For instance, it is stated that while expanding his reach, Caesar also displayed some ruthless tactics with his enemies, as in one occasion he waited for the water supply of his adversaries to run dry and then ordered the decapitation of the hands of the remaining survivors. In a similar fashion, the use of mustard gas on Ethiopians in 1935 must have been the order from Mussolini as the leader (Khaketla, 1985:2, lines 47-48). (www.biography.com/people/julius-caesar-9192504. accessed on 20/08/2013.

(b) Place of origin

Metaphorical eulogues associating the hero with the place of origin are identified from Section I of Mokorosi (1951: 1, 3, 4, and 6). The theme explored in Section I is ''*Ketelo ea Motlotlehi*" 'His Majesty's visit', a historical event about the visit of King George VI of England to Lesotho in January 1947, during the regency of the Paramount Chieftainess 'Mantsebo Seeiso. The section has taken note of examples of metaphorical references indicating places of origin for King George VI, Chieftainess 'Mantsebo, Queen Victoria as well as Basotho as individuals and in their respective groups. Nevertheless, the discussion focuses on metaphorical references which concern King George VI's place of origin as intertexts from *lithoko*.

King George VI was the son of King George V and Victoria May (Mary of Teck), born on 14 December 1895. He became king of the United Kingdom and the Dominions of the British Commonwealth from 11 December 1936 till his death on 6 February 1952, ([www.biography.com/people/george-vi-930)](www.biography.com/people/george-vi-930).The following lines provide some of the instances in which King George VI is eulogised in references relating him to Britain / England or overseas as his place of origin.

> *4. Hlonepha Tlakats'ooana **la Engelane**,*
> *…………………………………………………………*
> *58. Ngoan'a **maoatleng, bosolla-tlhapi***
> *…………………………………………………………*
> *84. Re e'o bona Nakangoeli **sa Britania**.*
> *…………………………………………………………*
> *116. Tlong re lokisetseng **Britain Khosi**,*
> *…………………………………………………………*
> *129. Tlakatšooana **la metsing**, setsoto,*
> _____
> 4. Honour **the English**, Egyptian vulture
> …………………………………………………………
> 58. The child **from the seas where fish swim aimlessly**
> …………………………………………………………
> 84. We go to see **the British** Glow worm.
> …………………………………………………………
> 116. Come; let us prepare for the **British King**,
> …………………………………………………………
> 129. The White scavenger, the spectacle **from the waters**, (Mokorosi,
> 1951: 1, 3, 4, 6):

Not only do these *lithoko*-names point at Britain / England as King George VI's place of origin, but also the waters, seas where fish swim aimlessly, lines 58 and 129 respectively, which all connote overseas. Associating him with the seas or waters by referring to him as "*Ngoan'a maoatleng, bosolla-tlhapi*" 'The child from the seas where fish swim aimlessly' and "*Tlakatšooana la metsing*" 'the white scavenger from the waters' may be emanating from Basotho and some Africans' belief that a white man comes from the sea. The belief also comes from the fact that when Europeans first came to Africa and made contact with Africans, they came through the sea.

It is worth noting that by giving an account of the said historical event that involved the two most prominent figures in the political and social hierarchy of the two countries, England and Lesotho, which was then a protectorate of the former, MSP is already assuming a parasitical position in relation to *lithoko,* which are viewed here as a host. Firstly, by giving this historical account, MSP is not only echoing *lithoko*

functionally as a text, about which Tsiu (2008:16) asserts that "recitation of praise poems is, in a sense, a transmission of the people's history" but also the keeping and the resurrection of the people's heroes and their history. This is supported by Ogunjimi et al (2005:205), arguing that through oral poetry composition, African people have been able to keep the memory of their heroes alive while it seems "as a more natural custodian of such memory than modern written forms".

It has been and still is through metaphorical references as the ones discussed above that not only are heroes, warriors, kings and queens praised, but also honoured and acknowledged for their outstanding contribution to their respective societies and humanity in general. Ogunjimi et al (2005: 205) confirm this by saying: "heroic poetry, like any of the other forms of traditional poetry, is … employed to celebrate individuals, towns and lineages that had performed great feats during their lifetime". Modern Sesotho poetry also, through some *lithoko-names* and oral-formulaic segments has revealed some historical moments. Other names given to people, who are being praised in poetry, could allude to their regiments, a technique borrowed from *lithoko* by MSP too. In addition, by so doing, indirectly relating stories and bringing from the past, moments connected to such names.

3.3.1.3 Regimental names in modern Sesotho Poetry

One of the practices among the Basotho of the past, was to give every regiment a name. Usually, such a name would be in a plural form, which its singular form would be the name of individual members of the regiment. Chief Lerotholi, for instance, had Makena as one of his regiments and Lekena for an individual member of the regiment (Kunene, 1971: 41). For example, in the following citation:

1. *Maamo, Sekobotela sa **Lekena**,*
2. *Kobotela sa Raletšabisa**, tlake**!*
3. ***Letlaka** ha le betsoa la Lerotholi lea inama,*
4. *La inama **tlaka** la letonanahali.* (Mangoaela, 1957: 96).

_____

1. Maama, **Lekena**'s evader,
2. Raletšabisa's evader, **Vulture!**
3. When Lerotholi's *Vulture* is fired at, it ducks,
4. The enormous **Vulture** crouched down into cover, (Damane et al, 1974:155)

One of Chief Lerotholi's regiments was called *Makena* and that of Chief Maama was *Matlaka* 'Vultures'. In the citation above, Chiefs Lerotholi and Maama have been named *Lekena* and *Tlake / Letlaka* respectively after their regiments. On the other hand, in suggesting the evasive and crouching manner in which Chief Maama ducked bullets, the name "Sekobotela" 'The Evader' in line 1 above also conjures the 1880 Gun War as the historical event during which the ducking of bullets was performed.

The practice is used in *lithoko* as associative eulogues where a hero is described in relation to his regiment. Sometimes regimental names are taken from animals or birds, in which case such names serve not only as metaphorical names but also identifying the hero with his regiment (Kunene, 1971: 39). In the following examples, the *lithoko*-names given are regimental names identifying people individually and collectively from the concerned districts with both their respective groups and traditional leadership or chiefs.

> 24. *Le re'ng ka **Lilala** tsa **Selala**,*
> …..
> 41. *Le re'ng ka **Lioli** le **Liphakoe**!* (Mokorosi, 1995: 19).
> _____
> 24. What do you say about ***the untamed beasts*** of ***the untamed beast***?
> …..
> 41. What do you say about the ***Golden Eagles*** and ***Hawks***?

Selala 'Untamed Beast' and *Seoli* 'Golden Eagle' were regimental names for Chiefs Bereng Seeiso and Masopha of Thaba-Tseka and Berea respectively. Therefore, *Lilala* which means 'Untamed Beasts' and *Lioli* 'Golden Eagles' were names for their regiments (Kunene, 1971:41, 42). *Liphakoe* 'Falcons' also was the regimental name for one of Chief Nkoebe's regiments. The names further allude to the wars the regiments mentioned here participated in as narrated in some of the *lithoko*. For example, the regimental name "*Lioli*" 'Hawks'*,* take us back in history in 1861 when Chief Masopha "led his below the Drakensberg to help his brother, Sekhonyana on the abortive attack on the Mpondomise of Mbale and the Thembu of Jumba" (Damane et al, 1974:115–116). These regimental names, especially beyond the nineteenth century when wars have diminished and regiments have been replaced, have been conferred on other social groups such as communities themselves,

traditional dance clubs, and more commonly, football teams. For example, people from Leribe district as well as the district football team are known as *Linare* 'The Buffalos', which originally was one of Chief Jonathan Molapo's regiments.

In the same manner, the names *Lilala*, *Lioli* and *Liphakoe*, from the segments above, have been used as regimental names for people from Thaba-Tseka, Berea and Quthing districts respectively. *Lioli* and *Liphakoe* are also names for football clubs in the districts of Berea and Quthing respectively. These names have also been used to identify these people with their chiefs under whose leadership they exist and perform their social responsibilities as regiments in their respective districts.

The intertextual usage of regimental references in the above MSP texts shows that besides invoking the use of metaphorical eulogues, in particular, regimental references in *lithoko*, MSP has introduced a new trend in the use of these eulogues in a society where regiments in the traditional form still exist. The names have now been assigned a new role of being used to refer to specific communities and their chiefs, social clubs such as football teams even burial societies in some cases.

3.3.1.4 Descriptive eulogues in modern Sesotho poetry

Descriptive eulogues are *lithoko* segments referring to the subject of a poetic description, in terms of their physical or moral characteristics, or manner of dressing, as well as the handling of the spear or shield (Kunene, 1971: 43) In modern day context descriptive eulogues could include the manner of holding a pen, or any instrument in modern day sport, playing a game or performance in a particular sport. Kunene (ibid) further indicates that since physical features highlighted in praising the hero are meant to single him out and raise him above everybody else by making him appear scary, fierce and likely to instil fear into his enemies, only physical characteristics, which contribute to the said effects, are projected. In other words, only physical characteristics which project an impressive subject, either in a negative or positive way, are employed as descriptive eulogues as illustrated below.

(a) Physical attributes

Names identified as having physical connotations from Ramone (2001:39–40, lines 1, 7, 17, 21, and 22) are: "*Tšehla*" 'the yellow one', "*morafola*" 'the giant', "*mainangoane*" 'the downcast faced', "*makatolle a chafo li katiloe*" 'the one who digs open shafts that were closed' and "*koloi-ea-tšepe*" 'the iron wagon'.

The name *Tšehla* 'the yellow one' refers to the yellow colour of the bulldozer, while *mainangoane* 'the downcast faced' describes its bending-like appearance, especially when it is at work, digging up or scooping some soil or stones and loading them on a truck. Basotho have a tendency of referring to every four-wheeled vehicle as *koloi* 'wagon', hence the name *koloi-ea-tšepe*, where /ea-tšepe/ describes the material used, which is iron, to construct the wagon. The names "*khoiti*" 'the mole' and "*makatolle ..,*" complement each other in portraying the physical ability of the bulldozer in digging up the ground. Even though the former is a simple animal name and the latter a deverbative noun derived from the verb /katolla/, they share a common ability which is the digging up of grounds.

It must be noted that the descriptive suffix to *makatolle*, which is "*a chafo li katiloe*" refers to where and what the bulldozer digs up which are closed shafts. This tells us that the bulldozer is able to dig and open up grounds and places such as shafts where humans would find it hard or impossible to dig up using their human power and means. The noun clause used as a *lithoko*-name for the bulldozer is an adoptive from Chief Masopha's *lithoko* on Tlokoeng Battle, where he is described as "*Makatolle oa khoro li katiloe*" 'The one who digs open the passes that were closed' (Mangoaela, 1957:47, line 1). By replicating these lines from Masopha's *lithoko*, which are relating a historical event, MSP is alluding to the same historical event, the Tlokoeng Battle where Masopha was described as "*Makatolle oa khoro li katiloe*" 'one who digs open, passes that have been closed', Mangoaela (1957: 47). According to Damane et al (1974:121)

> The allusion is to the Sotho's victory over the Tlokoa in October 1853, when Masopha led an attack up the only pass at Sekonyela's stronghold of Marabeng. Across this pass was a wall, and below the wall some of Gert Taaibosch's Kora had drawn up their wagons and were ensconced behind them. Nevertheless, Masopha fought his way to the summit.

In this way, the descriptive name also acts as a historical sign post to the stated historical event in which Chief Masopha earned himself this name as participant, for our memories. *Morafola* is a descriptive term used to describe tall and gigantic people, especially women. Here with the bulldozer personified, the name denotes its gigantic and imposing size.

(b)   Moral attributes

Also from *lithoko*, modern Sesotho poetry seems to have borrowed and used *lithoko*-names which are generally suggestive of the hero's moral attributes and some mannerisms. Moral attributes and mannerisms here mean the hero's, behavioural patterns and conduct, which according to the standards of the hero's society, are acceptable and upheld as expressions of the social norms and values the society expects of its members. Heroes in *lithoko* are given these names as a way through which the society acknowledges their heroic deeds, behaviour, conduct and excellence in certain situations, again conjuring some historical events that go along with the deeds these names suggest echoing the traditional way of keeping history and telling it to generations (Ogunjimi et al, 2005:166; 207). At the same time, these names are another way of imparting into the young generation, approved modes of behaviour. The same names, pattern and the concept of naming is seen in MSP as a manifestation of textual representation between *lithoko* and MSP. This theme of moral attributes covers a wide range of issues. It has been broken down into the following sub-themes: social relations and character traits and virtues of manly prowess, of valour and of courage.

(i)   Social relations and character traits

By social relations here we mean how the hero relates with the community and those around him, including how he treats or handles his enemies. On the other hand, character traits refer to the hero or heroine's personality depicted either through other people's thought's, among others, which in turn inform their attitude towards the subject of praise or description. Ebewo (1997:13) describes character traits as the person's internal characteristics, qualities or true nature considered at the moral level of characterization, revealed through what the person says, does and what

others say about him / her, among others. In the process, historical events or occasions relating to the subject of praise may be indirectly brought into the picture. The following are some of the descriptive *lithoko*-names, which even though they have no direct equals in classical *lithoko,* their adoption and use in MSP extracts presented below are the same as descriptive eulogues used in *lithoko*. This is how intertextuality at level four, according to Bazerman (2005:4), is realised in MSP. In an explicit manner, the cited poetry texts echo, among others, traditions and ideas in the form of descriptive eulogues alluding to the hero's social relations and personality, generally known to readers as attributable to *lithoko*. As levels of intertextuality are explored through different techniques, in this case MSP further makes use of an identifiable manner of expression and vocabulary linked to *lithoko*.

From '*Enwa motho Malolo'*, in Maphalla (1988: 24 -27), the character for the examination of names depicting social relations and personality is *Malolo* 'Mr Pericardium'. Only two names have been identified as those that portray the manner in which *Malolo* relates with other people, especially those around him, at the same time opening a window through which we can peep into his past. The names are *Malolo* 'Mr Pericardium' and "*mokopakopa"* 'one who lives alone and begs' (Maphalla, 1988:24 & 26, lines 1 & 81). It is important that a brief background of the name *Malolo* is given for purposes of better understanding its connotations in this discussion.

The poem is a life history of one Mr *Malolo*. This is a pseudo name derogatively denoting his ragged state because his real name has been forgotten, according to lines 6 and 7. The word *malolo* 'pericardium' is usually used to mean a particular kind of meat found in an animal. It is the meat around the animal's heart. Thetso (35) from The National University of Lesotho on the (9/9/2013) describes it as "*nama e fumanehang maphakong ho phoofolo; e shebahala e le malolo – e tabohile e leketlile. Ehlile ke malolo.*" 'it is meat found on the sides of a slaughtered animal. It really looks ragged – it is torn and hanging. It is indeed ragged'. Shedding more light on this word, Sefako (27) from Botha-Bothe, on a telephonic interview on 9/9/2013, adds that

Malolo a fumaneha ho pota-pota pelo, haholo ea khomo. A shebahala joalokaha lebitso le bolela, e ka likatana, ntho tse tabohileng. Bacha ha ba e je hoba e tla ba malolo.

'Pericardia are located around the heart, especially of a cow. They look ragged as the name suggests, they are like tatters, torn things. The youth are not supposed to eat them because they too will be reckless in behaviour'.

Halahala from Mapoteng (47) adds that
Ke nama e fumanoang likahareng, haholo matšoafong, e maranthanyana tje. Bacha ha ba e je hoba ho thoe e tla ba batho ba hlokang boikarabelo, ke ho re marantha kapa ona malolo kamoo ba tloaetseng ho cho.

'It is ragged tissues of meat found around the tripes, especially the lungs. The youth are not supposed to eat it because it is believed that they will become irresponsible, that is tattered and ragged in manners as it is usually said'.

On the other hand, the pericardium is described as "the fluid that surrounds the heart and the proximal end of the aorta, vena cava and the pulmonary artery," [http://biology.about.com/od/anatomy/a/aao50407a.htm. accessed on 09/09/2013](http://biology.about.com/od/anatomy/a/aao50407a.htm). What all these descriptions come to agree on is the raggedness and tattered state of the pericardia, which is in unison with the connotations carried by the name 'Malolo'. The name *malolo* in Sesotho is derogatory and when it refers to a person like in this case, it is used metaphorically to mean someone who is socially reckless in terms of behaviour and conduct, with an overall scarecrow appearance and owning almost nothing, the character traits the name conjure up about the character *Malolo*.

In addition to his physical appearance, the name *Malolo* further denotes the recklessness in his conduct and the way he relates with other people such as his parents, other children and teachers at school in his childhood years. Furthermore, the name takes us back in history, placing Malolo in certain places and positions where certain acts took place and actions were performed. For example, according to lines 22 – 23, he despised other children and verbally abused orphans. Furthermore, lines 26 – 27 tell us how conceited he was, while his spitefulness and lack of respect for teachers at school and parents at home are conveyed in the following lines:

29. *Mesuoe o ne a sa e bone*,
30. *O ne a e kgella fatshe ruri*,
31. *Le batsoali o ne a sa ba natse* (Maphalla, 1988:25)

_____
29. He had no respect for teachers,

30. He looked down upon them,
31. And no regard even for his parents.

The name "*mokopakopa*" 'one who stays alone and begs', is derived from the predicate "*ho kopa*" 'to beg'. Another Sesotho word for "*ho kopa*" is "*ho qela*". The relationship that the name implies between *Malolo* and his community is that of a beggar and provider respectively. *Malolo* comes to the people to beg and they give him alms. According to this name, not only does Malolo live alone but also begs to earn his living. Malolo's action of begging "*ho qela*" evokes a similar historical action by Chief Masopha in his *lithoko* when the *seroki* says about him:

6. *Nkau moreneng maobane o b'a ile ho Moshoeshoe*,

7. *A il'o qela* likhomo sehlabeng; (Mangoaela, 1957:48)
   _____
6. The young warrior went yesterday to the chief's to (sic) Moshoeshoe,
7. He went **to beg** for cattle from the plateau; (Damane et al, 1974:133).

According to these lines, Masopha went to Moshoeshoe to ask for some cattle. The incident relates to Masopha's intention to raid the Mpondomise and Thembu, about which Damane et al (1974:133) assert that Masopha went to Moshoeshoe to solicit permission to raid the Mpondomise and Thembu. But, instead of granting Masopha permission, Moshoeshoe gave him some of his own cattle, the offer which Masopha declined on grounds that "these were the cowards' cattle, not because Moshoeshoe was a coward, but because they had not been captured in war" (Damane et al, 1974:133). On second grounds, Masopha implies that only cowards are given cattle because they cannot capture their own in war.

(ii)   Virtues of manly prowess, of valour and of courage

The main purpose of the heroic poems, according to Kunene (1971:10), is to praise, extol the manly qualities of nobleness, prowess, of great deeds of bravery, courage and the art of fighting and history being the point of reference in most cases. In its compositions, MSP emulates the same style. Given below are extracts containing segments illustrating the manifestation of the concept of otherness in MSP, reflecting virtues of manly prowess, of valour and courage as well as their historical background.

For *Mohlolohali* 'The widow' in Rakotsoane, (2006:25, line16), her bravery is expressed through the reference name "*mosala le likhutsana*" 'orphan minder', which evokes the same reference to Chief Seeiso Griffith in these lines:

> *155. Mo-sala-le-likhutsana-tsa-Lesotho,*
> *156. Mo-sala-le-likhutsana ha a koate,*
> *157. Ekare a koata Basotho ba ote.* (Lerotholi, 1995:31)
> _____
> 155. Orphan minder of Lesotho,
> 156. Orphan minder should not get angry,
> 157. For if he does, Basotho will suffer.

The warriors' bravery and courage in *lithoko* are characterised by their performance in difficult situations of war and social challenges. It is their display of bravery in these life threatening situations that earn them some of the praise-names we come across in *lithoko*. The widow is not at war but she is also in a difficult situation in which lives are under life threatening circumstances as highlighted in Rakotsoane (2005:25, lines 8–13). For the widow, it is not only her but also her orphans she has to take care of and win this battle for, as warriors have to win it for themselves and their country. Her not abandoning and giving up on the orphans is, therefore, interpreted as an expression of courage and bravery expressed through the reference name "*mosala le likhutsana*" 'the orphan minder'.

(iii)   Ways of thought and attitudes

MSP has not only adopted eulogues and other oral-formulaic expressions from *lithoko*, but has also extended their application as the study is about to show through ways of thought and attitudes as part of *lithoko* content expressed in MSP. By ways of thought we mean people's perceptions and their regard for others and all that surrounds them. In other words, what people think about others and human related issues. Sometimes a person's way of thought about others translates into his / her attitude towards them. Notably, how a person thinks or regards themselves in relation to others informs his/her attitude even the way he / she conducts himself / herself towards them. All these come out through how a person addresses or describes others and the names he / she ascribes on them. These culminates in the portrayal of character traits of the individual who is the subject of description or praise and the attitude of the one addressing, describing or naming him/her.

Damane et al (1974: 60) suggest tthat one of the most valuable aspects of *lithoko* is not only the uniqueness but also the reliability in conveying attitudes and thinking patterns among the Sotho. The reason being that unlike other productions which in one way or the other have been contaminated with some European influence, "the *lithoko,* however, have been composed for a Sotho audience alone, and this gives them a certain spontaneity and freedom." In other words, *lithoko* were not subjected to any kind of foreign censorship or touch that could have tempered with their natural and original Sotho flavour and content such as ways of thought and attitudes. They still have these aspects intact and it remains as one of the *lithoko* DNA prints or signatures manifested in MSP as the following extracts illustrate. Since these names are based on some historical events or actions in the lives of the concerned heroes / heroines, they also in a way, are allusions to such history.

The names that have been used and happen to suggest people's regard and attitude towards Moshoeshoe 1, are: "*Mothehi le moahi oa Lesotho"* 'The founder and builder of Lesotho', "*Matla le lere la Basotho"* 'The strength and rod/stalk of Basotho', " '*mokelli oa basotlehi"* 'the one who brings together the troubled', *"'musi oa Basotho le Matebele"* 'the one who reigns over Basotho and Nguni', …"*khabane ea pelo ea Lesotho"* 'the fine gentleman in the hearts of Basotho' and "*Mohlank'a sechaba"* 'the people's servant', among others (Bereng, 1931:12,22,24 & 26, lines 15, 16, 22 & 23). All these references are not only indicative of the respect and high regard people, in particular, Basotho have for Moshoeshoe 1, but also some historical facts surrounding his name.

As history shows, Moshoeshoe 1 is popularly known and regarded as the one who founded the Basotho nation and the country Lesotho. According to line 22, he also continues to be the source of inspiration and guidance through some of his philosophies like "*u ka nketsang ha e ahe motse*…" literally meaning "stubbornness does not build a village," which means "negotiations help to bring peace and stability" (Mokitimi, 1997:15), among the Basotho. Perceiving his administration as free from tribal discrimination is reflected in calling him "*mmusi oa Basotho le Matebele*" 'the one who reigns over Basotho and Nguni'. This is based on the historical fact stated above and one of his well-known sayings that "*Se 'na u re ho Moroa, Moroa tooe*!"

literally saying, 'Never say to a Khoi San, you Khoi San!' meaning, never discriminate against one not of your own kind or another human being. Most importantly, while most kings and queens, political leaders and executives have people serving them, Moshoeshoe 1 is remembered and regarded as someone who was at the service of his people not his people serving him, that is why he is named "*mohlank'a sechaba*" 'the people's servant'.

One of the guiding principles in the expression of people's ways of thought and attitudes during the chanting of the *lithoko*, especially those of chiefs, is the high respect and allegiance people have to their chiefs. This principle is entrenched and expressed in the Sotho oral traditions such as proverbs like: "*Morena h'a tentšoe / tene moluopo*" 'A chief is not regarded as liable to committing mistakes', "*morena h'a tšoaele oa bolaea*" 'A chief is regarded as always successful', among others, (Mokitimi, 1997:31 and Sekese, 1968:156). It is through these proverbs that we are made to understand and appreciate the manner in which some of the people's negative perceptions and attitudes towards their chiefs and disapproval of certain behaviours or behavioural patterns in their history are expressed in the manner that they have been in *lithoko* as well as in MSP texts now. We are provided with the basis and rationale behind the manner in which people or the *seroki* registers his grievances, raises a concern or even criticizes a particular behaviour by the chief. The following illustrations from *lithoko* as host text have their prototypes identified in MSP as a parasite.

The *liroki's* attitude of disapproval of the act of cowardice by both chiefs Masopha and Letsie II are registered in the eulogues and other oral-formulaic segments in the lines quoted below:

Masopha
43. *Sehulanya, thak'a, Ralinkeng,*
44. *O hula ntoa ka tlhako tsa morao,*
45. *A e'o kena le eona ho Moshoeshoe*, (Mangoaela, 1957: 49)

43. The puller the comrade of Ralinkeng,
44. Pulls the fight with his hind legs,
45. Bringing it in to Moshoeshoe,

Letsie II

38. A shapa kapele a khalema pere,
39 .A tšaba ha theko li tla mo fahla!
40. Meroeroenyana ea ema kahohle,
41. Matsoho a beoa liphatleng, ba re:
42. "Ngoan'a fatše lena oa baleha!" (Mangoaela, 1957:174)
_____
38. Quickly he whipped and goaded on his horse,
39. Afraid that the wings of the army would dazzle him!
40. Vague groups in the distance were standing on every side,
41. With their hands on their foreheads and they said:
41. The child of this country is running away!

Both extracts express the two *liroki's* attitudes and their regard for Chiefs Masopha and Letsie II on their act of retreat when the battle they started themselves became too tough for them to handle. In both incidents, the *liroki* have their contempt expressed in a praise-like manner, which makes them sound like they still look up to their chiefs as heroes and hold them highly too. What comes out unique as Damane et al (1974) indicate above, is the way these thoughts and attitudes are communicated. Though both actions of cowardice have been criticised, it is in a way that can only be heard and appreciated by those who are well conversant with the culture of *lithoko* and the oral-formulaic patterns within them as well as the history behind the names. The praise-name "*sehulanya*" 'the puller', meaning one who runs away in this context, and the descriptive clause, "*o hula ntoa ka tlhako tsa morao*" 'pulls the fight with his hind legs', meaning he is turning his back towards the enemies and running away, have been expressed in a manner that makes them sound not different from praise or flattery. Subsequently, they do not openly expose and criticise Chief Masopha's act of cowardice, the act so deeply despised among the Basotho but covertly say he has been a coward.

The same goes for Chief Letsie II, even though for him the *seroki* uses direct criticism in saying the child of this country is running away. However, the subsequent line downplays the negativity and contempt carried by its predecessor, when it says "*a tšaba ha theko li tla mo fahla*," 'afraid that the wings of the army would dazzle him'. This makes the whole scenario sounds like Chief Letsie II was not in a battle but a game. *"Fahla"* 'dazzle', does not carry with it, the seriousness and life threatening nature of war, like if the *seroki* had used terms like *hlaba* 'stab / pierce' or *bolaea* 'kill', in the place of "*fahla*". However, the *seroki* made sure that his criticism of the chief's fear and act of cowardice thereof are well disguised but carried through by the use of

the word "*tšaba*" 'afraid', a term which is unsuited for heroes, especially a chief. Fear is associated with the light hearted and cowards in the circles of social challenges.

It is also important to note the historical allusions these names given to both chiefs make. The first being that of Masopha's return from his raid on the Free State in June 1865, when they were intercepted near Verkeerdevlei and forced to abandon most of their capture, drawing the Free State commandos after him, (Damane et al, 1974: 135). The second one is in relation to Chief Letsie II's partaking in the war against Masopha at Khamolane on 4 January 1898.

Another manifestation of intertextuality between *lithoko* and MSP is seen in the attitude of contempt regarding the white man's treachery and deceit in '*Ntoa ea Abisinia*' (Khaketla, 1985: 1) where negative attitudes and ways of thought are expressed in a manner similar to the one discussed above from *lithoko*. For instance, line 1 contains segments expressive of the way an African (Mosotho) thinks of and his attitude towards the white man where the poem exclaims thus about *"Makhooa"* 'whites':

> 1. *Makhooa boloi! Makhooa bohlale!* (Khaketla, 1985:1)
> 'How bewitching are whites! How clever are whites!'

The line reveals that a black man thinks that his white counterpart is capable of witchcraft. However, just like in *lithoko*, the intensity and depth of the contemptuous regard for a white man is downplayed by the second segment in which the white man's intelligence is exclaimed at. Nevertheless, looking at the second exclamatory statement within the same line, it can be realised that it has connotations of the white man's ability to cover his treks when practicing his witchcraft. This could be so, especially if it is read in isolation with the subsequent lines which talk about the communication technology that made it possible for the world, in particular, other Africans, to know about this historical event regarding the Italian invasion of Ethiopia in 1935. Moreover, by displaying such a great intelligence through his technological designs in communication and other areas, the white man is compared to a witch, whose practices have always remained a mystery to the black man. Therefore, the black man, this time, thinks of a white man not only as clever but also as a witch.

Lines 73 - 76 further reveal the kind of intelligence a black man associates with the white man; that of treachery, deception and malice. Not only does the black man regard the white man deceitful when saying

> 73. *Makhooa masene! Makhooa maqiti*!
> 74. *A ka u tšoarisa lefeela, seriti,* (Khaketla, 1985:3)
> _____
> 73. How cunning is the white man! How prudent is the white man!
> 74. He can make u hold on to nothing but a shadow.

but also treacherous and malicious because besides making one hold onto nothing, according to lines 75 - 76, he can make one sit on red hot coal, resulting in one getting terrible burns. The picture painted here is that of a black man who, not only thinks of his white counterpart as a deceitful witch, but also regards him as a treacherous and malicious person who should not be trusted. Subsequently, a negative and contemptuous attitude is shown on the part of the black man.

Since these attitudes and ways of thought are pinned on certain historical events and actions by those described, they also indirectly refer to such events and actions. In the first place, the poem itself relates a 1935 historical event, the Italian invasion of Ethiopia, with the mention of the main characters and their actions, together constituting the event, just like in *lithoko.* However, there are structures which make reference to specific historical events in this poem. For example, lines 47– 48 refer to the use of mustard gas on Ethiopians by the Italian army in 1935, while lines 54 – 56 make reference to 150 000 reported chemical causalities. Moreover, lines 73 – 88 allude to the British double standards in the Ethiopian debacle. Even though Britain, through its delegate to the League of Nations (now United Nations), Mr Hoare, advocated for the League to act in order to avoid what they called 'danger and gloom' Britain also failed to do anything without France, which because of its treaty with Italy could not act against it. www.johndeclare.net/EL6.htm. accessed on 20/08/2013.

Other than the portrayal of people's ways of thought and attitudes towards certain individuals, MSP contains some eulogues and oral-formulaic structures expressing ways of thought and attitudes towards certain professions, social institutions, systems and practices. The poem "*Tichere*" 'Teacher' from *Mantsopa* (1963:77),

communicates people's thoughts and attitudes towards the teaching profession in Lesotho as informed by their past experiences. The thoughts and attitude harboured by certain individuals and expressed in this poem are that teachers (in Lesotho) do not have to be well paid, for their reward is in Heaven, because teaching is regarded as a calling and not a profession. This thinking is expressed in line 56 where it says:

> 56. *Hlapiso ho eena, 'muso oa Leholimo* (Khaketla, 1963:78)
> 'For him, remuneration is the Kingdom of Heaven'.

On the other hand, some people, probably from the teaching fraternity, have a negative attitude towards the education system because in their opinion, it is designed to repress and humiliate those who serve under it, especially teachers. Their opinion is expressed thus in line 64:

> 64. *Ena thuto ea ho tseba ho sotla batho* (Khaketla, 1963:79)
> 'This education system can really despise people'

The negative attitude towards the education system expressed here also takes one back to the long history of poor remuneration and teaching conditions which have been trade marks for the Lesotho education system for decades.

The poem '*Tsohang Likila*' from *Fela sa Ncheme* (1973: 21) has incidences where people's attitudes and their line of thinking are depicted with regard to certain institutions of education and their preferences of some cultural practices over others in the cosmopolitan world. One of the perceptions projected in this poem, at the same time evoking some historical experiences is the preference of formal education as the way through which the *Likila* can bring about positive change and development in their district of Botha-Bothe, to people's reliance on the South African mines for employment. To this, lines 29 - 32 say:

> 29. *Kajeno lena Tomo Seterei, o ea puruma.*
> 30. *O re likafore o li nyonya sehloho,*
> 31. *Haholo-holo tsena tsa ha Thesele,*
> 32. *Ke moo ke reng ho lona Likila ithuteng.* (Elias et al, 1970:22)
> _____
> 29. Today Strydom is roaring,
> 30. Saying he so much despises kaffirs,
> 31. In particular those from Thesele's land (Lesotho),
> 32. That's why I say, *Likila* get educated.

The word "*likafore*" 'kaffirs', the name synonymous with the South African apartheid regime, used on black people, is unequivocally indicative of the vile attitude the white South African minority of the time, represented here by "Tomo Seterei" 'Strydom', had towards their black counterparts. The negative attitude harboured in the name is further explicitly expressed in the words that follow it, "…*o li nyonya sehloho*" '…he so much despises them'. These expressions of attitudes and line of thinking with regard to apartheid also brings to mind the South African history on the evils of apartheid and its proponents.

It is a common way of thinking among people, especially the educated elite, that adhering to cultural believes and practices is not only indicative of backwardness, but also degrades those who are associated with such practices. It is not surprising, therefore, for people to despise and have a negative attitude towards their own culture and traditions. Lines 45 - 51 convey these negative perceptions and attitudes towards both boys and girls' initiation school:

> 45. *Likila se hloleng le re tšehiso matsoelo-pele;*
> 46. *Batho re se re tšaba le ho kena likhang,*
> 47. *Ha re re rea bua b'a re tlepa:*
> 48. *Ao, se re hlolihe oa Botha-Bothe,*
> 49. *Haeno ho matheloa malibeng.*
> 50. *Haeno ho pheloa ka malingoana.*
> 51. *Le manyalo a teng a tiisoa ke liphokojoe* (Elias et al, 1973)
>   _____
>
> 45. *Likila*, make us not a laughing stock,
> 46. We are even afraid to engage in arguments,
> 47. Whenever we speak, they laugh at us,
> 48. Please stop, you of Botha-Bothe,
> 49. At your village, you still circumcise girls,
> 50. At your village you still practice boys' circumcision,
> 51. And tying a knot is done through heathenistic ways.

The two main reasons why *Likila* are a laughing stalk, according to lines 49-51, are that they still have both male and female children going to initiation school and have their marriages conducted not in a Christian way, but through *chobeliso* 'eloping'. Initiation is one of the highly valued traditions among the Basotho that has been part of most African communities since time immemorial. *Chobeliso* too, has always been there, but it was never regarded as a proper way of getting married both socially and legally, even though people still practice it.

MSP has taken the expression of ways of thought and attitudes to another level where through eulogical expressions and oral-formulaic segments, people's thoughts and perceptions towards some cultural orientations pertaining to hunger and food, keeping of domestic animals and death are expressed. Among others, the poem '*Pitsa*' (Khiba, 1986:23) reveals people's thoughts and attitudes towards hunger and food. Lines 17 – 20 communicate the view that a hungry man or stomach knows no peace. Even at night, a hungry person is unable to sleep, as lines 17 – 18 indicate that children kept whimpering throughout the night complaining of hunger. It is then suggested in line 20 that in situations like the one these children are in, the solution is not even sleep but what the pot provides, food.

Another line of thinking and attitude in line 11, is reference to food as "*tšila tsa meno*" 'dirt of the teeth', which denotes that food among the Basotho is regarded as nothing but dirt that gets stuck between one's teeth. This perception about food is usually meant to discourage stinginess and encourage generosity and sharing of food among people. On the other hand, it has always been a common practice among the Basotho to associate the rearing of certain domestic animals such as chicken and pigs with women, and others such as cattle with men. It is this tradition and perception among the Basotho that is projected in the segment "*khom'a basali*" (women's cow) (Mahase, 2005:18, line1) in reference to a pig. Pigs are usually considered women's responsibility among the Basotho though with the introduction of commercial farming, the trend is gradually changing and men are beginning to play an active role in the management of poultry farms and piggeries.

Some of the perceptions and attitudes that have been identified in the poem '*Mohlolohal*', 'The widow' are as follows: firstly, people's thoughts and perceptions about death. A number of thoughts have been expressed in this regard. Lines 1 and 3 express the perception that death is such a terrible and cruel thing, for it takes good / important "*mashala*" and lives behind the worthless "*molora*" Rakotsoane (2006: 25). Line 2 portrays how Basotho perceive death through their adage that death is the leveller. In death we are all equal, no chief, no subject (Mokitimi, 1997:3). It is against this background, therefore, that death is such a fearful phenomenon, not only among the Basotho but also in other cultures.

3.3.1.5 Clan names in modern Sesotho poetry

Kunene (1971:46) argues that more often than not, a clan takes its name after the animal such as *koena* 'crocodile' and *tšoene* 'monkey'. Personal prefixes "*mo*" and "*ba*" are attached to the actual names of the animals to form *Mokoena* and *Motšoeneng, Bakoena* 'People of the crocodile', and *Batšoeneng* 'People of the monkey', names identifying a hero with his / her clan in singular and plural forms respectively. Sometimes the actual names of these animals, as in *koena* 'crocodile' and *tšoene* are used on people. It is a common practice in *lithoko*, because traditional *lithoko* communities still take pride in their odes, that "a hero is sometimes praised identifying him with his clan" (Kunene, 1971:46). For example, in the following lines Chief Seeiso Griffith is referred to as "*Koena*" and "*Mokoena*", identifying him with his Bakoena clan.

> 15. ***Koena*** *e qala ka ho laea Matlere*,
> ………………………………………
> 36. *Hoa ipaka u lesole,* ***Mokoena****,* (Lerotholi, 1956: 23, 23).
> _____
> 15. **The crocodile** began by giving orders to *Matlere*,
> …………………………………………………..
> 36. It is obvious you are a soldier, ***Mokoena***

It is references such as the ones above and many others in *lithoko* which MSP echoes as manifested in the poetry texts cited below. However, Sentšo (1948: 2, 4) and Maphalla (1988: 7 – 9) call their characters of praise by their clan names of *koena* 'crocodile' and *Bakoena* 'People of the crocodile' where in the latter, a plural personal prefix "ba" is attached to the actual clan name, that is, the crocodile. In the lines:

> 98. *Hoba setopo sa Koena se tsamaea Gauteng*,
> 99. *Empa Koena eena o mapolasing*. (Sentšo, 1948: 4).
> _____
> 98. Because Koena's body was in Johannesburg,
> 99. While Koena's mind was on the farms.

The animal name *Koena* is used not only as a clan name but also as a metaphorical eulogue bestowing upon the character attributes associated with the crocodile.

On the other hand, the names *Mokoena* and *Bakoena* 'people of the crocodile' in reference to Lielelo and her parents, as shown below have been used to identify them with their *Bakoena* clan.

3. *Lielelo Senoko, moradia Bakoena*,
....
29. *A tshela a potlakile Mokoena*
....
49. *Phomola o sebeditse, Mokoena*,
....
54. *Le ke le phafe Mokoena e motshehadi*;
55. *Mokoena wa Mmakgabane a Makata*, (Maphalla (1988: 7, 8, 9)
_____
3. Lielelo Senoko, daughter of the People of the crocodile,
....
29. She hastened over Mokoena,
....
49. Take a rest Mokoena, you have worked,
....
54. Praise the female Mokoena,
55. Mokoena of Mmakgabane of Makata,

It has, however, been observed that eulogues in the form of clan names are not as common as other metaphorical eulogues in the selected modern Sesotho poetry texts. As Loeb (2002: 44) remarks that intertextuality indicates boundary-crossing by genres, "disrespectfully traversing terrains of genre, time, period, authors, subjects, art forms and notions," the illustrations given above manifest this observation. The clan name is one eulogue that has been associated with odes or clan praises '*lithoko tsa liboko*', but it has crossed the boundary into both *lithoko* and modern Sesotho poetry, defying terrains of genres, authors, subjects, art forms and notions, among others.

The second main category after that of metaphorical eulogues discussed above is eulogues of associative reference.

3.3.2 Eulogues of Associative Reference

These are sub divided into the following sub-categories:

3.3.2.1   Association with relatives

3.3.2.2   Association with peers and

3.3.2.3   Association by genealogical reference.

As the name implies, these are eulogues of reference to the hero arising from his association with others genealogically, as relatives or peers. In this kind of references as the names suggest, the hero is not associated with any historical event or action except that which relates to his birth and relatives. Kunene (1971: 47 – 49) classifies associative eulogues into three sub-groups on which intertextual illustrations are given below under a - c.

3.3.2.1 Association with relatives

These are relational descriptions of characters with the exception of descent, which have been discussed above. Kunene (1971: 47) refers to them as horizontal or lateral relationships, "extending from the individual to his brothers, sisters, children, parents, uncles, wives, nephews, nieces". He further indicates that these relationships are expressed in phrases and not in nouns used as names.

In some of the selected poetry texts, phrases similar to those in *lithoko* where through associative reference the hero is connected to relatives referred to above have been identified. Evidence is other names by which Moshoeshoe is referred to in sections 3 and 4 of Bereng (1931). According to their use in *lithoko*, these phrases describe Moshoeshoe's relationships horizontally as Kunene (1971: 47) views them. The extracts below, illustrate the use of these associative references as intertexts from *lithoko* in MSP.

> *185. Helele, Namane ea Selo!*
> …...
> *275. Ea **mor'a Mokhachane**, mohlank'a sechaba,*
> …...
> *328. Ho rialo chaba sa **Ranneko'a Bakoena***
> …...
> *381. E seng ho Letlama la Mokhachane,*
> …...
> *639. "Ho n'o sa loanoe the ho **mor'a Libenyane**."*
> …...
> *27. **Mali a Peete le Libenyane**,*   (Bereng, 1931: 9, 12, 14, 15, 24, 27).
> _____
>
> 185. Helele, the Young One of the Beast,
> …...

275. Of the son of *Mokhachane*, the people's servant,

……………………………………………………………

328. So says the people of *Ranneko of the Bakoena*

……………………………………………………………

381. Not to *Mokhachane*'s Binder,

……………………………………………………………

639. "This was not the way to fight in the time of *Libenyane*'s son."

……………………………………………………………

27. The blood of *Peete* and *Libenyane*,

In the above extracts, Moshoeshoe is described in a manner that associates him with Mokhachane or Libenyane, Mokhachane's other name; in "*mor'a Mokhachane*" and "*mor'a Libenyane*" 'son of Mokhachane and Libenyane'. He is further described as "*namane ea Selo*" 'the young one of a beast', which metaphorically still relates him to his father who is here the Beast while he is the Young one of the Beast. On the other hand, Peete is Moshoeshoe's grandfather. By referring to him as the blood of Peete and Libenyane, the emphasis is on blood relation and that Moshoeshoe is a close relative of these two individuals who are his father and grandfather. Describing Moshoeshoe as "*Ranneko'a Bakoena*", connects him with his son *'Neko* by his second wife - *'Manneko* (Bereng et al, 2006:27), where in the first instance the prefix "ra-" meaning 'father of', is attached to the name *'Neko* to form the *lithoko*-name *Ranneko,* meaning the father of Nneko. This combination results into what anthropologists call teknonym (Kunene, 1971:48).

Not only do the above *lithoko* segments illustrate the intertextuality of the concept, eulogues of association with relatives in MSP, but also the direct borrowing of these types of eulogues. For instance, from Damane et al (1974: 73), lines 3 and 18, we locate a similar horizontal description to that in lines 275 and 369 in the above poetry extracts, where Moshoeshoe is referred to as "the son of Mokhachane," the former being a point of reference for the latter. In this instance MSP operates at level five of intertextuality where some readily identifiable linguistic registers in the form of associative eulogues that can be associated with *lithoko* as a genre from another social world (Bazerman, 2004: 4) are conjured up in MSP.

3.3.2.2 Association with peers

Peers can be understood as friends, colleagues or close associates of an individual. Kunene (1971:48) defines peers as references to one's "famous companions-in-arms". This manner of describing subjects of praise is not only evident in some *lithoko* but also resonated in some poetry texts as illustrated in these extracts from *lithoko* and MSP respectively. Both *lithoko* and MSP use the word "*thaka*" which Kunene (ibid) shows that it is better translated as 'peer' in these descriptions. This companionship or comradeship implied by the word "*thaka*" can be looked at from four perspectives: that of the hero's age-mate or a companion / friend, comrade at the same institution, be it circumcision or modern, which can be military or educational, and lastly, being of the same calibre. Another expression used to mean peer *is mphato* or *oa mphato*, derived from *mophato,* meaning a "troop of boys circumcised in the same hut," (Mabille et al (1979: 284). The origin of *mophato* could be the traditional practice of circumcision during which boys live together in a hut called *mophato*.

One of the warriors of Chief Lerotholi named Seliane is described in relation to his peers as *thaka ea…* in the following lines:

> 43. **Thak'a** *ngoan'a molai ke lauoe*,
> …………………………………………..
> 65. *Selothe, sephooa,* **thak'a** *Rakhosi,*
> 66. **Thak'a** *ngoan'a Letsie, u sethoto*, (Mangoaela, 1957: 167, 168).
> _____
> 43. **Age-mate / peer of** the commander's son, I have been commanded,
> …………………………………………………….
> 65. Selothe, sephooa, **the age-mate / peer of** Rakhosi
> 66. **Age-mate / peer of** Letsie's son, you are a fool,

Seliane's peers in this extract are the commander's son and Lerotholi himself (Letsie II's son) as well as Rakhosi. To Seliane, these three individuals were likely his age-mates, companions / friends from the same regiment, of the same calibre with him in that they are circumcised, and they must also have been comrades at circumcision. MSP echoes the peer idea expressed above in Sentšo (1948: 24) and Khaketla (1963: 39, 78). One of the girls at Matlakala and Molumakae's wedding uses the peer expression to refer to others with her in asking if they have seen how beautiful Matlakala looks. She says:

116. …*Koana, **thaka tsa me**...*
'….really **my age-mates** / **peers** …'

Here *thaka* is used to mean that these other girls are age-mates, friends and of the same calibre with the speaker in that they are still single. On the other hand Khaketla (1963: 78) refers to the peer of the persona using *mphato* thus:

44. ***Mphato** o mphenya ka maele le ka lipuo*,
'**My companion** outsmarts me with idioms and talks'

This means that they are of the same age from the same village but not of the same calibre because the subsequent lines reveal that the persona is a teacher by profession while his *mphato* is a minor.

Though intertexts of this nature are not common in MSP, the concept of otherness is still manifested in terms of eulogues of association with peers. According to Bazerman's (2005:4, 5) levels of intertextuality and how they can be explored, the above are level five intertexts where MSP has used "*thak'a*" contracted form of "*thaka ea*" as an identifiable linguistic item associated with *lithoko*. By engaging "t*hak'a*" as a linguistic item associated with *lithoko*, MSP resounds with associative eulogues which are a common but specialised discourse trend of relating the hero with peers in *lithoko.*

3.3.2.3 Association by Genealogical reference
"Genealogical references praise the hero by associating him with his progenitors" with no systematic approach in going back with the lineage but references to the hero's ancestors randomly picked (Kunene, 1971: 49). Unlike in descent where the hero's metaphorical description is followed by his association with relatives from all sides, genealogical references go back on the lineage, putting emphasis on blood relations with those who had a biological role in begetting the hero. These references can also be looked at as genealogical history of the hero or heroine concerned. In other words, the focus of reference here is more on how the hero / heroine got begotten and not necessarily on the events and actions he / she was involved in in the past.

It has earlier on been indicated that *lithoko* were inspired by war and the heroism. Kunene (1971: 67) observes that "most *dithoko* are hero-centric", hence the word hero is dominating the scene. Since genealogical references are constructed along the biological ancestry of the hero, even his heroic qualities are attributed to those who come before him. Times have changed in that wars, as they used to be, are no longer the major field for the display of human excellence and man's being and history is no longer traced back to his ancestors alone. There are other dimensions that have come with civilization in human communities in which heroes and now heroines included, are not only biologically born but also socially, educationally and spiritually nurtured. While traditional *lithoko* were inclined to pay tribute to ancestral lineage of the hero, in modern day *lithoko* and poetry, biological birth are harbingers among other forms of birth such as social, spiritual and educational in humans. In return, there are *lithoko* and poems that pay tribute to individuals and institutions that are considered to have contributed in these forms of human rebirth and nurturing of some heroes and heroines. These newly forged dimensions are found in some of the poetry texts cited below.

Genealogical references from *lithoko* like the ones cited below seem to have inspired some poetic texts of a similar nature in MSP. In praising Chief Seeiso Griffith, Lerotholi (1956: 7) makes the following references to his ancestors:

1. *Ngoan'a poho tsa Mabeoana Seeiso,*
2. *O n'a tsoaloe ke poha tse thata,*
3. *A tsoaloa ke Kerefisi le Letsie,*
   ……………………………………..
5. *A tsoaloa ke bo-Api le Makhaola,*
6. *Ke Marakabei le Teko,*
7. *Ke Tau le Motsarapane,*
_____
1. The child of the bulls, of the Beoana, Seeiso,
3. Was begotten by hardy bulls,
3. He was begotten by Griffith and Letsie,
   …………………………………………..
5. He was begotten by Api and Makhaola,
6. By Marakabei and Teko,
7. By Tau and Motsarapane,

In the above extract, Griffith was the father of Chief Seeiso, while Letsie could either be one of his grandfathers, Letsie 1 or Letsie II, or both. On the other hand "Api,

Makhaola, Marakabei and Teko were all Seeiso's paternal uncles (Damane et al, 1974: 245).

As it has been indicated, some poetic segments with a genealogical nature can be traced back to genealogical references like the ones above. For example, in the citation given below, Maphalla (1988: 8-9) describes the educational contribution Lielelo had on South African education as founder of one of the Schools and a mentor to important people in South African history .

14. *Sekolo ka lebitso ke Thabang*;
15. *Sekolo se theilwe ke ena kgomohadi*,
....
17. *Kolong sena ho tswile dikakapa,*
18. *Ho tswile fonthowane tsa ho bolediswa*;
19. *Nka ba bala ka mabitso wa makala*,
....
21. *Malefetsane le Mmaseele le moo ba robetseng*,
_____
14. The school is Thabang by name;
15. The school was founded by this great woman,
....
17. It is from this school where great men were produced,
18. Giants to be praised were produced;
19. I can mention them by names and surprise you,
....
21. Malefetsane and Mmaseele even in their eternal sleep,

In the lines cited here above, Malefetsane and Mmaseele are the hero and heroine who are being praised by associating them with Thabang as the educational cradle from which they were born, so to speak. The two individuals were educationally begotten and nurtured at Thabang where Lielelo was their educational ancestor. This means that their educational lineage in terms of development can be traced back to Thabang and Lielelo, just as Chief Seeiso's biological lineage above can be traced back to Letsie II, Api, Makhaola, Marakabei and Teko.

The above scenario shows how modern Sesotho poetry has gone beyond echoing *lithoko* concepts. In addition, MSP has brought along new scenarios and successfully applied the concepts inspired by *lithoko* in these new situations in the modern world. As a result a new trend in genealogical references is born. Not any more can the hero's lineage only be traced back to his / her biological ancestry but

also to other individuals and institutions which are perceived to have played a role either in the social, educational or spiritual birth and nurturing of the concerned hero or heroine.

3.3.3 Traditional Imagery in MSP

As part of the content, this study has identified what we want to call traditional imagery in modern Sesotho poetry. Imagery as a literary device has been defined by many literary analysts. Among others, Brandt et al (2005), Abrams (1999), Cuddon (1999) can be mentioned. It is generally considered a pivotal aspect central to the production of meaning in poetry. Apart from visual sense qualities which are encompassing in their functional sense, imagery includes all sensory qualities which are olfactory (smell), auditory, tactile (touch), kinaesthetic (sensations of movement), thermal (temperature) and gustatory (taste). In contemporary usage, New Critics view imagery as a figurative language forming the significant component in poetry and a major factor in semantics, syntactical aspects and poetic effect.

On the other hand, one can say that besides the terms images and imagery being endowed with multiple meanings and connotations, imagery is generally associated with the use of language to represent not only a mental picture but also an array of items including feelings, thoughts, actions, objects, mental conditions, notions as well as other experiences either sensory or extra-sensory. It is through imagery or images that these representations, objects and qualities of sense of perception referred to in a poem or any literary work, whether by literal description, reference or in the vehicles (the secondary references) of its similes and metaphors are communicated.

In view of the above definitions from different sources, imagery can be defined as a literary device which uses language that appeals to different senses not only to help the audience or reader create mental pictures of what is being described but also enhance perception through other senses. In other words, the use of imagery as a poetic device does not only employ language that stimulates the mind into picture formation exercise, but also appeals to other senses in order to assist the audience

and the reader to visualise and sense the signified in all different ways possible. Before discussing the intertextual images in MSP, it must be pointed out that images are culturally based. It is for this reason that even for one to be able to understand and decipher what they communicate, one must have the cultural background or be well conversant with the culture from which such images have been taken.

Lithoko is one literary genre that is overflowing with imagery. About this, Damane et al (1974: 60) observe that praise has not had any negative effect on the clarity of facts as they are always hidden by imagery. Obscurity of facts due to the use of obscure allusions in *lithoko* is echoed in MSP, especially in the poetry by the earlier generation such as Khaketla's contemporaries. Since MSP has and is still doing a lot of borrowing from *lithoko,* imagery also appears in MSP as one of the culturally bound and borrowed devices, especially its use that echoes the manner in which imagery is employed in *lithoko*. These words and utterances of *lithoko* are represented in MSP through levels five and six of what Bazerman (2005: 5) terms techniques of intertextual representation or levels of intertextuality. The following examples illustrate how MSP echoes *lithoko* in terms of the use of imagery.

In the poem entitled *Booki* 'Nursing', Khaketla (1963:17 – 20) describes the training of nurses and their work in health institutions. In order to portray the importance of the nurse trainers and doctor-patient confidentiality, the poem uses the initiation school image where the training is said to be conducted by '*mosuoe'* [10] and '*motanyane'* [11] respectively. In the Sotho tradition, the initiation school where *mosuoe* and *motanyane* are instructors can be viewed as a traditional institution of higher learning because of its rigorous and high quality training and education. Therefore, the image of *mosuoe* and *motanyane* as instructors here captures well the connotation referred to with regard to the training of nurses.

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[10] A divertive noun from 'ho suha', meaning to train rigorously. Hence mosuoe is a teacher or instructor at the boys' initiation school
[11] A woman instructor and one who circumcises girls at the women initiation school.

On the other hand, the image of *koma* [12] communicates the doctor-patient confidentiality principle by which nurses and doctors are bound by their professional ethics and code of conduct not to divulge what transpired between them and their patients. As a special song, *koma* contains and reflects the truths and other philosophical teachings and underpinnings of the initiation school. Even though it is a song, *koma* is never for public consumption especially *maqai* or *mathisa* 'uncircumcised male and female respectively', but is meant for the ears of those from the initiation school. As a result, it is not sung at home. In the above image, *koma* is a representation of the patients' medical conditions, and like *koma,* they are not supposed to be made public or taken out of the hospital consultation rooms.

Another poem entitled *Kahlamela-'molai* 'One who befriends their enemies' relates the promiscuous life of city women and warns the naïve and unsuspecting rural women against their man-snatching counterparts. The title of the poem itself is a metaphorical image formed by taking the last part of the proverb *Nonyan'a kahlamela-'molai* 'Little bird that opens its beak to the man who comes to kill it', meaning a man who befriends his enemy (Mabille et al, 1979: 117). The image of the little bird here represents the unsuspecting young rural women who come to the city only to lose their men to the street-wise city girls who in this context are '*molai* 'the man who comes to kill the little bird'.

Notwithstanding their knowledge of the immorality of their promiscuous acts, the city girls justify their man-snatching practice by using the image of a dog that snatches a bone from another's mouth.

> 11. *Ba re **ntja** ha e tella e 'ngoe **ea e amoha**;*
> 12. *E e hlotha **lesapo** hoja **e iketlile**,* (Mahase, 2005: 6)
> _____
> 11. They say a dog snatches from another if it despises it;
> 12. It snatches the bone while relaxed and unsuspecting,

---

[12] Special secretive song sung by boys and girls undergoing circumcision. It's the truth. (Guma, 1993: 116, 117, Mabille et al, 1979: 155).

In this text, the despised dog from which the bone is snatched represents the village girl from whom the husband represented in this image by the bone is snatched by the city girl who is the snatching dog in this scenario.

Plett (1991) and Porter (1986) argue that intertextual references can be either direct or indirect and in the above examples *lithoko* have been indirectly referred to. The examples of imagery are not direct lifts from *lithoko* but are textual proto-types manifesting another way in which MSP as a new text that is coming into being relates to the previous text, *lithoko*, and in turn assumes the position of the precursor of the subsequent texts (Heinrich, 1991: 17 quoting Grivel, 1978). For example, some of the imagery texts that imagery in MSP can be traced back to, are the following among so many others throughout *lithoko:*

> 292. **Lejoe-pitikoe** *la mor'a Lerotholi*,
> '**Round stone** of the son of Lerotholi,'

The image here comes through the metaphor "*lejoe-pitikoe*" 'round stone' that refers to chief Seeiso. Pitikoe is usually a big round stone and here it represents robustness, power and ability to destroy. Its being round is indicative of destructive mobility, especially when rolled down the slope or mountain. Commenting on this image, Damane et al (1974:256) suggest that the communiqué is that Seeiso was dangerous to his adversaries just as round stones were when Basotho rolled them down their mountain fortress to disperse their attackers. Therefore, the image suggests that Seeiso did not only have the weight in terms of being the right heir to the throne according to Sotho custom[13], but would also prove dangerous to those who were opposed to him succeeding his father to the throne. As chief, he also had the might and authority to destroy them just as the round stone would destroy those attacking Basotho at their fortress.

3.4   Summary

The sections above have identified and analysed *lithoko* content in the form of eulogues in their various applications, oral-formulaic segments and some cultural

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[13] Any child born in wedlock is regarded as the legitimate offspring of the husband (Damane et al, 1974: 243).

based images as intertexts in modern Sesotho poetry. With regard to eulogues the analysis identified eulogical intertexts throughout the modern poetry spectra. In addition to being inspired and based on historical events, some poems are also relying heavily on eulogues to communicate their message just like *lithoko*. In some cases, direct segmental lifts from *lithoko* have been identified. The analysis has established that eulogues of association with peers and clan names are not as common as other associative eulogues and metaphorical eulogues in the selected poetry texts respectively.

New trends with regard to deverbative, metaphorical, descriptive eulogues and eulogues of association have been established. These new trends in modern Sesotho poetry are discussed in chapter six. Furthermore, the analysis has also established that other than the eulogical references, according to Kunene (1971:35-52), *lithoko* names can also make allusions to people's ways of thought and attitudes. Furthermore, some *lithoko*-names as well as some oral-formulaic structural segments are allusions to some historical events. These have been identified from the following clusters representing modern Sesotho poetry:

(a) 1931 – 1951 poetry texts.
(b) 1952 – 1972 poetry texts.
(c) 1973 – 1993 poetry texts and,
(d) 1994 -2010 poetry texts.

The identified *lithoko*-names and the oral-formulaic segments have been considered in terms of the historical figures, events or occasions they indirectly refer to. The analysis has finally affirmed the view that through the *lithoko*-names and their references, modern Sesotho poetry has drawn quite significantly from *lithoko,* either directly or indirectly through the use of some *lithoko* principles and functions in its composition. The interrelation between *lithoko* and modern Sesotho poetry revealed through the above analysis, therefore, upholds the view that indeed "we do not create original texts ex nihilo; texts are conceived in the sharing and interrelation with previous and future texts," (Scherer, 2010:29). MSP as a text cannot be said to be original as it contains bits and pieces from *lithoko* as a text from the past.

On the other hand, the chapter has identified and discussed images that are culturally based as part of the cultural corpus in MSP. Among others, some of the identified images communicate personal conduct and attributes. In these cases, the images have been found not to be direct lifts from *lithoko* but textual proto-types. The notion of intertextuality in this respect has fully manifested itself throughout the identified *lithoko* like, biblical and traditional texts. Therefore, MSP, as Haberer (2007: 58) quotes Barthes, is "a tissue of quotations drawn from innumerable centres of culture."

Overall, the chapter has dealt with three intertextual aspects from *lithoko* in modern Sesotho poetry under sections one to two. They are formative structures, and the *lithoko* content that entails eulogues and imagery as a lithoko device used to communicate the array of issues relating to the heroes and heroines. It is on the basis of the analysis per these sections and findings as summarised at the end of these sections that the study, therefore, affirms that MSP as a literary work of art and as Haberer (2007: 63) observes with works of art, has been inspired by "the Other", *lithoko* in these aspects discussed above.

CHAPTER 4

Intertexts of Religious Beliefs in Modern Sesotho Poetry

4.1   Introduction

A corpus of both local and foreign religious beliefs and practices has always been part of African societies since time immemorial, the latter resulting from the Africans' encounter with foreigners. It is this body of knowledge that Africans have always relied on for their literary creativity after acquiring reading and writing skills through the missionary literacy programmes, which accompanied evangelisation as the primary objective. The arrival of the French missionaries in Lesotho in 1833 did not only introduce among the Basotho the new Christian religion, but also the Western type of education. In cognisance of this fact, Maphike (1993:93) echoes Mabille (1939:329) and shows that in order to realize their primary goal of christianisation, the missionaries established schools to groom evangelists whom in turn would be sent out into the communities. Equipped with the Bible, these evangelists would be able to make the community members into new Christian converts.

Therefore, evangelisation was the first way through which the Biblical texts found their way into numerous African works of art as reflected I such works. The second means was through publishing houses most of which at the time were owned and run by religious institutions. In this way, budding literary artists who wanted to publish their works were forced to please their publishers by including some biblical material in their creative works, if they did not make the whole work a religious sermon. This is evident not only in poetry but also in other genres like prose as in Thomas Mofolo's novels: *Moeti oa Bochabela* (1907) 'The Traveller to the East' and *Pitseng* (1910) as well as Sekese's (1907) *Tšomo tsa pitso ea linonyana le tseko ea Sefofu le Seritsa* 'Stories of the meeting of the Birds, and the lawsuit between The Blind man and the Cripple' as well as Segoete's (1910) *Monono ke moholi ke mouoane* 'Wealth is but Mist, Vapour' (Maphike, 1993:97 – 98).

The use of Biblical material by African poets is widely acknowledged by many African scholars such as Ntuli (1984), Lenake (1984), Milubi (1988) Moleleki (1988)

and Primilla (1994). However, these scholars' focus is on Christian influence and not intertexts (literary informants) in their respective languages. None so far considers traditional beliefs and practices as either influence or literary host to African poetry. On the contrary, I believe that African poetry, in particular modern Sesotho poetry, not only sourced out material from the newly acquired religion, Christianity, but also drew heavily from the traditional beliefs and practices which had been in existence long before Basotho were converted to Christianity. It is this two pronged host scenario that this chapter interrogates as an intertextual relationship between modern Sesotho poetry and Christianity and traditional cultures. The chapter identifies poetic features which are attributes of Christianity, traditional believes and practices starting with the former.

4.2   Biblical Intertexts

As it has been indicated earlier on, Christianity is a foreign religious way of life that was introduced among most African countries by missionaries from Europe, in particular France and England in the case of Lesotho. The development of the imposed Christian religion by the three missionaries who came to Lesotho in 1833 from the PEMS and others that followed is not the scope of this study. Since this issue has been elaborately explored by Tšiu (2008), Gerard (1993) and Ntuli et al (1993), this study uses them for reference purposes on issues relating to the development of the Christian religion in Lesotho. In order to be able to handle the vast material of references to religious beliefs and practices as intertexts in MSP, examples of identified aspects of either Christian or traditional oriented religious items from selected poems within the strata will be used. The selection of the poems is based on the availability of the sought material per stratum.

The interpretation of the identified bilblical or Christian religious intertexts in MSP will be guided by the concepts of typology on the one hand and allegory on the other, in a complementary style as the two are closely related and can be applied simultaneously. Abrams (1999: 132) describes typology as a mode of interpreting the Bible by reconciling the Old Testament with the New. According to Abrams (ibid), St. Augustine (who inaugurated the method), states that in expressing the typological (or

figural) principle, the Old Testament is the concealment of the New Testament, while the New Testament serves as the revealation of the Old Testament. In this theory, the main characters, actions and events in the Old Testament are perceived as not only "figurae" (Latin for "figures") bearing historical reality but also "prefigure" those individuals, actions and occasions in the New Testament that share some similarities in some aspects, function, or relationship. Figures from the Old Testament are often referred to as types and their later correlatives in the New Testament as antitypes.

On the other hand the allegorical interpretation of the Bible ows its origins to the Greek and Roman pholosophers who regarded "classical myths as allegorical representations of abstract cosmological, philosophical, or moral truths" (Abrams, 1999: 132). To this Cuddon (1998: 20) states that the term originates from Greek word "allegoria," 'speaking otherwise,' referring to a story in verse or prose with a double meaning or multiple interpretations.

In distinguishing between the typological and allegorical modes of interpretation, Abrams (1999: 133) indicates that "typology is horizontal, in that it relates items in two texts (the Old and New Tetstaments) that are separated in time, while allegorical interpretation is vertical in that it uncovers multiple layers of significance in a single textual item". In conclusion, Abrams (ibid) makes reference to the American scholar D.W. Robertson and others' proposition that "not only writings on religious subjects, but also many seemingly secular poems of the middle age -" were expressly written to incorporate typological and allegorical modes of theological and moral references. Some of the texts that have been identified as intertexts in MSP and are expressive of biblical figures, actions and events are therefore horizontally and vertically interpreted.

4.2.1 Creation
Unlike scientists who explain creation through theories of evolution, Christians attribute the power of the Creator, God Almighty, the Maker of heaven and earth and everything in them as the force behind creation. As a Christian belief, this also found its way into the literary works of art by Africans, in particular MSP. The belief is

manifested across the literary spectra, poetry being no exception. Chapter 10 of Bereng (1931: 48-74) talks at length not only about this belief from the Christian perspective but also about issues before creation, Jesus' crucifixion and the glorification of God by all things living and none living in heaven and on earth.

Manifestations of biblical or Christian references appear in MSP either in the entire poem in other poems or in segments within a poem in others. Where suitable, the discussion uses whole poems identifying some Christian aspects that feature within the quotation text. Thus, relevant segments are identified and discussed as Christian or biblical allusions. In both cases, which use the entire poem and identify relevant segments within the poem, use is made of a method called segmentation as proposed by Tšiu (2008:135 –136) is applied in the previous chapter and the next one.

Among many biblical references, the following poem from Bereng (1931) talks about creation and the lines cited below make an indirect reference to Geneses 1:2-20 about the creation of the universe:

516. *Hohle ho se ho teng.*
517. *E le moluba-lube o sa tsejoeng.*
518. *A hoa ka lentsoe la borena*,
519. *A laela lefifi, leseli ho rena*;
520. *Metsi a laeloa ho phatloha*;
521. *Holimo ho loeba meholi*;
522. *Fatše ha chekeha maoatle.* (Bereng, 1931:63)

_____
516. There was nothing everywhere,
517. It was all conglomerations.
518. He called in a master's voice,
519. He ordered that darkness and light be there,
520. Water was ordered to separate,
521. The space above was all foggy,
522. The seas were dug up in the ground.

These lines resound with some biblical verses on creation. For instance, lines 516 and 517 allude to verse 2 which talks about the earth being formless and desolate before God ordered things into shape, while the commanding voice of God in every stage of creation is reflected in line 518. The creation of light as day and darkness as night in verse 3 is echoed in line 519. The subsequent lines 520 and 522 correspond

with verses 6 and 9 and creation of dome that separated the water under it from the one above and the bringing of water under the sky together into one place creating the sea respectively. Line 521, has no reference to any verse but enhances the image of disorder that line 517 has presented.

The lines above may not be direct quotations from the pre-text or source text (Plett, 1991) but as Bazerman (2005: 3) observes, they can be identified with the source text which are the biblical verses on creation of the universe as described in Genesis 1:1 – 25. This quotation may be classified under what Heinrich (1991: 9) refers to as a segmental character which is a pre-text not in its entirety but part of it. In other words, the quotation text has not relied on the whole biblical material on creation as it appears in the source text, but has made biblical references that evoke some verses on creation of the universe.

It is a Christian belief also that God Almighty is the creator of all things. This belief is reverberated in MSP as illustrated in the following lines:

19. *Na ha e'ore ka lillo tsa hau u fahle*
20. *Jehova eo e leng 'Mopi oa lintho tsohle na*? (Sentšo, 1948:16).
   _____
19. Are you not going to displease
20. Jehovah, who is the Creator of all things?

The underlined segment actually resounds with the Christian belief that Jehovah is the Maker of all things.

The following example of the poem from Khaketla (1985: 7-21) entitled *Tholoana tsa Boikakaso* 'Fruits of Impudence' giving an account of the story of 'The Fall' and the Temptations of Adam and Eve featured in Revelation 12:7-9 and Genesis 2:16-17 and 3:3-19 can be divided into the following themes:

4.2.2 War in Heaven and the Defeat of the Dragon

The first three stanzas of the poem relate the story of the war that took place in heaven between the Archangel Michael and his angels fighting the dragon and his

angels. Lines 8 and 18 make reference to Michael, his angels "…Mikaele … *ba Leholimo*" and the devil "*mautla*," (Khaketla, 1985:7) respectively. The stanzas echo the incident as narrated in Revelation 12:7. Not only does this biblical allusion manifest the Christian belief on the existence of both good and evil angels and heaven, but also the MSP's continuous reference to Christian or religious texts. This reference and use of religious texts further reflect the poeticness of MSP in terms of its audible shape.

Stanzas 3–5 relate the defeat of the devil and his angels which is a biblical reference to Revelation 12:7 where it says "…but he was defeated, and there was no longer any place for them in heaven." The poem introduces the subsequent narration of the defeat which comes through the call from the devil who appears to be the commander of his forces calling his angels to retreat.

> 17. "*Sealo, maqhaoe! e ka masitise*!" (Khaketla, 1985: 7).
> 'Retreat, the brave ones! the situation is difficult!'

According to Revelation 12:9 the angels heed the call and the defeat culminates in the devil and his angels being thrown out of heaven. The poem makes reference to this biblical verse in the following lines:

> 65. *Mokana sa nku li tlola lengope*,
> 66. *Li bona phokojoe li phasaphasitse*,
> ……………………………………..
> 69. *Makhotla a mautla a tšaba litlhase*,
> ……………………………………..
> 71. *Kaofel'a tlolela kahar'a Kehema* –
> 72. *Kehema sekoti, mahloka-pheletso.* (Khaketla, 1985:8-9).
> _____
> 65. Like sheep jumping over a donga,
> 66. Running helter-skelter seeing a jackal,
> ……………………………………….
> 69. The devil's forces were scared of sparks,
> ……………………………………………
> 71. They fell over into hell –
> 72. Hell, the bottomless pit.

The poem, through lines 49, 71 and 72, reflects the Christian belief of the existence of not only heaven as the place where the righteous spent their eternal life but also hell as a bottomless pit of eternal fire where those who lived a sinful life serve their punishment after death. The belief is also reflected in Khiba's (1986:65) *Tsela li peli*

'There are two routes', hell or heaven bound. The aspect of war in the poem can further be interpreted as a human struggle against the forces of evil here on earth.

4.2.2.1 The Devil and the Tree of Knowledge or Death

In Job 1:7, the Lord asked the devil what he had been doing and in response the devil explained that he had been roaming the earth. Lines 241–248 describe and recount the devil's visit upon earth though in a different setting with different beings, Adam and Eve. It was during this visit that the devil came upon Adam and Eve talking about the dos and don'ts in the Garden of Eden. This introduces us to other biblical intertexts manifested in the poem.

The origin and the fall of man are biblically traced back to the eating of the forbidden fruit from the tree of knowledge by Adam and Eve. The idea of the tree of knowledge and the dos and don'ts that go with it appear in Genesis 2:9, 16 – 17. The following lines from the poem, where Adam addresses Eve, echo the verses referred to:

270. "*Sefate se teng kahar'a serapa*:
271. *Tholoana tsa sona e hl'e be leshokhoa* –
272. *Ho latsuoa ha tsona ke lefu la rona*" (Khaketla, 1985:14).
_____
270. In the middle of the garden stands the tree:
271. May its fruits be bitter hout –
272. Tasting them means our death

The above lines evoke Genesis 2: 9, 19 respectively. In the pre-text, it is the Lord telling Adam about the tree of knowledge while in the quotation text it is Adam telling Eve about it. At the figural or typological level, the Tree of Knowledge or Death described as the tree that bore the fruit occasioning Adam's original sin is prefigured as the cross which bore as its fruit Christ, the Redeemer of that sin.

4.2.2.2 Human Disobedience

The poem also makes biblical allusion to human disobedience in lines 374–379, 399–400, 414–416, echoing Genesis 3:1-13. In the first incidence, lines 374 – 379, indirectly refer to verse 5 where the serpent convinces Eve that eating the fruits from the tree of knowledge will not only make them powerful and intelligent but also omnipotent.

374. *Sefate se teng rapeng sa lona* –
……………………………………………
376. *Tholoana tsa sona ke sona setlhare*
……………………………………………
378. *Li ruta maele le matla e tote*;
379. *Ho moji oa tsona li pepesa tsohle*. (Khaketla, 1985:17)
_____
374. There is a tree in the middle of your garden –
………………………………………………..
376. Its fruits are the cure
………………………………………..
378. They instil intelligence and enhance power,
379. To the one who eats them, they reveal everything.

Eve's counter answer in lines 401 – 402 to these deceitful promises by the serpent, which is parallel to verse 3 is that eating the fruit would not only be an act of disobedience on their part but would also make them die. The devil's response that evokes verse 5 is expressed here.

414. *Bonnete ba taba ke hoba Molimo*
415. *O tšaba ha le ka la khola sefate* –
416. *Le tla ba e meng melimo le lona*, (Khaketla, 1985: 18).
_____
414. The fact of the matter is that because God
415. Is afraid that if you pick the fruit –
416. You too will be gods,

In lines 430 – 434, the devil further elaborates on the issue of power he raised in line 378 above and convinces Eve that the fruit will give her power and authority over Adam. Instead of Adam giving her instructions, she will be the one giving him instructions while Adam carries them out.

The act of disobedience is first depicted through Eve who in Genesis 3: 6 takes the fruit, eats it and gives it to Adam thereafter who also eats it and completes the cycle of disobedience. The completion of this cycle is intertextually shown in the poem, first through Eve in lines 439 – 441 where it is said that Eve opened the door of knowledge and by so doing invited ill-luck and death and subsequently brought all the suffering. This act of disobedience culminates, as reflected in Genesis 3:7, in the assertion that immediately after eating the fruit they were made to understand and realise that they were naked. On the other hand, the quotation text has the following as the biblical prototype:

462. *Kapele bolepo ba sekho ba tloha,*
463. *Bobeli ba qala ho bona ba posho*. (Khaketla, 1985: 20).
_____
462. And soon the spider's web cleared,
463. They both realised they were naked,

4.2.2.3 God's Visit to Eden and the Punishment

God's visit to Eden and His inquiry on Adam's whereabouts and what happened are other biblical references manifested in this poem. In the Bible this incident that culminates in the pronouncement of the punishment of man is related in Genesis 3:8-13. These verses are resounded in lines 468 – 481. The crux of the matter in this visit is the two questions that God asks Adam which sought to establish where he was and what (verse 9) and who told him that he was naked (verse 11) as well as Adam's answers in verses 10 and 12 respectively. These questions and answers are echoed in the following lines:

474. *"Atama, u kae?" ho botsa Morena*
…………………………………………..
476. *"Ke tlas'a sefate, ke pata bofeela."*
477. "*U tsebile joang hobane u feela*?
478. *Hleka u jele sefate sa lefu*,
……………………………………………
480. "*U 'neile mosali, ka ekoa ke eena –*
481. *Eena, Morena o itlhatsoa ka noha*." (Khaketla, 1985: 20).
_____
474. Adam, where are you? Asks the Lord
……………………………………………
476. Hiding my nakedness under a tree.
477. How did you know that you are naked?
478. So you ate the tree of death
……………………………………………….
480. You gave me the woman and he betrayed me –
481. And she blames it on the serpent.

The biblical reference to the punishment handed down to both Adam and Eve as well as the serpent is in lines 482–483 in which God pronounces death to Adam and Eve through the image of the door of death which He says Adam has now opened. This means that now Adam has made them susceptible to death. The implication thereof is that they will experience death and not live eternally. Eve is condemned to giving birth and the serpent to crawling on its belly. In both cases the lines have relied on verses 14 – 19 as pre-texts with some of the points omitted from the quotation text.

Almost all the biblical allusions that have been identified and discussed above, according to Bazerman's (2005: 4) levels of intertextuality, are implicit recognizable biblical verses manifested through the use of phrases and terminology associated with the biblical texts from Genesis 2 and 3 as well as Revelation 12 plus their indicated verses respectively. The above intertexts are what Heinrich (1991:9) labels "segmental characters" because the pre-text has not been reproduced in its entirety but part of it is rephrased in each case.

4.2.3 The Concept of Two Ways

The belief among Christians is that this world is a temporary home for human beings because they are in transit to the eternal home, either in heaven or hell. Hence, the notion of two ways, one leading to either of the two eternal destinations, forms part of the Christian life foundation. This notion is presented in the poem entitled *Tsela li peli* 'There are two ways' by Khiba (2005:65).

The Christian belief and notion that life is a two-way journey are expressed in line 7 where the image of the forked snake tongue is used to communicate the idea of the separate ways that people take and walk to their respective eternal destinations. The subsequent lines expand on the main idea by describing the ways in terms of their characteristics as perceived by Christians. For instance, the first path is described as wide and easy to walk as epressed below through the underlined descriptive terms.

> 8. *Tselana e 'ngoe ke eo, <u>sephara-phara</u>,*
> 9. *<u>Tselana-bebe</u> e lebisang mohohlong*, (Khiba, 2005: 65)
>
> _____
> 8. There goes one that is very wide,
> 9. The easy way leads to the bottomless pit,

On the other hand, the one described as narrow "*mopatisane*" tricky one "*Thetsa-maoatla"* leads the follower to heaven "*Moreneng*" (Khiba, 2005:.65) The two ways / roads here are images representative of two divergent life styles, one loose, ill-disciplined and leads to human destruction while the other one is disciplined and difficult to walk but eventually rewarding.

4.2.4 Christian and Biblical Names

One of the Christian traditions which is still carried out even among Christian communities today is giving places, new converts and babies born to Christian families, Christian names. It is this tradition that is sometimes reflected in MSP by referring to poetic characters and places in their Christian or English names. In some instances poems make references to biblical characters and incidents. The examples below illustrate this Christian tradition as manifested in some Sesotho poems.

In the poem titled *Tloutle* (Mahase, 2005:8-9), some denominational institutions with Christian names are mentioned. *Tloutle* is a name used to refer to the Roma valley, an area about 70km south east of Maseru. The places mentioned here which are located within the Roma valley feature in the following lines:

28. *Unarate, C.K. le St. Mary's, khaitseli'e bochabela*,
29. *Bochabela-boroa St. Augustunis le moena'e St. Theresa*, (Mahase,
<div align="right">2005:8)</div>

_____
28. Junior rate, C.K. and their sister St. Mary's in the east,
29. St. Augustine and his younger brother St. Theresa towards the south east,

The underlined are names of catholic missionary owned educational institutions. C.K (Christ the King) and St. Marys' are boys' and girls' schools respectively while junior rate; St. Theresa and St. Augustine are minor and major seminaries in that order.

There are also names of biblical figures that have made their way into the Sesotho poetry texts. The poem entitled *Lerato* 'Love' in *'Na ke Mosotho* (2001:13-14) describes love, what it does to people and what in return people can do while under the influence of love. In its endeavours, the poem makes reference to what love did to Samson and how suicidal like Judas some men can be because of love.

17. *Le khoaphile Samson a oela*,
    …………………………………
24. *Monna a ikhanyeha sa Jotase* (Ramone, 2001:13, 14).
    _____
17. It entangled Samson and he fell,
    …………………………………………
24 Like Judas, a man hangs himself,

The reference to Samson and Judas here is two-pronged. First, it is the biblical names of two biblical figures, Samson and Judas. In turn the names evoke biblical incidents relating to these biblical figures even though the quotation text does not go into details on what really happened that brings forth the allusion to the two individuals. However, the implied intention of the poem, which is to portray in no uncertain terms, the power of love and the extent to which human actions could go in the name of love, is achieved. Strong men anointed by God fall from their high towers of righteousness because of love as manifested through Samson. On the other hand, even ending one's own life in the name of love is not a remote possibility at all.

Furthermore, reference to these two biblical figures can be given a typological interpretation. On the one hand Samson can be viewed as representing all those who would break every barrier, be it cultural or religious in the name of love but later fall victims of betrayal by those they vouched for. On the other hand, Judas is taken to be the name used to refer to all the back stabbers in real life situations.

4.2.5 Associative Biblical References

Associative biblical references here mean poetic texts which in their use, are then linked or associated with certain biblical verses, incidents or occasions and so regarded as biblical prototypes. In this instance, the poet draws parallels between what the poem talks about and some of the verses from the Bible as Mokorosi (1951: 1, 8, 14) does in the poems titled *Litokiso* 'Preparations', *Re tloha Mahae* 'We leave our homes' and *Labobeli* 'Tuesday' under section 1. The intertextual approach is driven by the notion that "*tsa lefatše li tšoantša tsa leholimo ruri*" (what is on earth is indeed an imitation of what is in heaven) Mokorosi, (1951: 14).

Section one of *Bolebali* (1951) as the title *Ketelo ea Motlotlehi* 'His Majesty's visit' suggests is about the visit of His Majesty King George VI of England to Lesotho, on 11 – 12 March 1947. In the introductory paragraph, Mokorosi draws parallels between three issues regarding the visit: the visit itself, which is likened to the coming of Jesus as proclaimed by John in Luke 3:4 – 5, the status of George VI as

King from the biblical perception as described in Romans 13: 4 and the honour people have to give to the king as dictated in Romans 13:7.

While the *Bible* in Luke 3:4 – 5 says "Get the road ready for the Lord; make a straight path for him to travel! Every valley must be filled up, every hill and mountain levelled off. The winding roads must be made straight, and the rough paths made smooth" stanzas 4 and 5 describe the actual activities of getting the roads ready, levelling of hills, making straight the winding roads as well as making smooth the rough paths for the coming of King George VI. Taking cognisance of the fact that those were the years when a white man in our African communities was still viewed as a spectacle to be marvelled at, people's expectations and eagerness to see and even touch the white man, let alone the British King, could be described as unimaginably high. To portray this, the poet uses the following biblical intertext from Luke 6: 19: "*Bongata bohle bo ne bo rata ho mo ama*" 'All the crowd sought to touch him'. This helps the reader's imagination as regards the excitement and eagerness of the multitudes upon seeing King George VI after they had long awaited to welcome and greed him with a hand-shake.

The last comparable phenomena are the second coming of Jesus and the arrival of King George VI in Lesotho among thousands of crowds to welcome him. The second coming is described according to Revelation 1:7, "Look he is coming on the clouds! Everyone will see him, including those who pierced him. All peoples on earth will mourn over him". Jesus comes in authority that is symbolised by clouds while the King's authority is seen through his entourage as described in the following lines:

> 9. *Ea fihla terene-nala*
> 10. *E setsoe morao ke bosoeu*,
> 11. *E ka koloi ea Leholimo.*
>   ………………………………
> 33. *Ea hlaha mekoloko Leiborane*,
> 34. *E le botšo ba ha ma-Tjotji*;
> 35. *Ba ikabile ka makoloi*. (Mokorosi, 1951: 14, 15)
> _____
> 9. The red and white train arrived
> 10. The white trail following it,
> 11. As though it is a heavenly wagon.
>   ……………………………………..
> 33. The entourage appeared from Lady Brand,

34. It was the black of the George's,
35. Occupying different cars.

Like the clouds in Jesus' coming, the train in which King George VI came in was followed by a white trail of smoke as if it was a heavenly wagon. His entourage from Lady Brand into Lesotho was welcomed by a guard of honour on both sides of the two countries, South Africa and Lesotho respectively.

The above examples are a manifestation of Bazerman's (2005:4) level four of the six levels of intertextuality. According to this level, the Christian beliefs and practices that the quotation text has referred to are familiar to the readers and can be attributed to the corpus of Christian traditions as common knowledge. The intertextual representation of these traditions is through the use of lexical items such as names of people and places, phrases, other poetic segments which echo certain concepts and notions among Christians (Bazerman, 2005:5).

4.3   Traditional Sotho intertexts in MSP

Traditions constitute the day to day habitual practices of a community or a group of people that live together and share common ideologies and behavioural patterns. They are also known as cultural beliefs and practices or a way of life of a people as expressed through their daily activities and language in relation to different aspects of life such as religion, marriage, social relations, medical systems and healing among others. These habitual practices or behavioural patterns emanate from a set of common ideas or notions that are considered true and are adhered to by the members of the concerned community or group. These constitute what is called traditional beliefs and their inherent practices thereof. Cuddon (1999: 925) refers to tradition as "the inherited past which is available for the writer to study or learn from". This is not only for the writer to study and learn from but is also where the writer can borrow ideas, techniques and forms in composing his own literary work. It is these borrowed and echoed texts from this set of cultural items that form what I want to call traditional or cultural intertexts in modern Sesotho poetry.

The approach in this section is slightly different from the previous section in that no entire poem has been earmarked for the identification of intertextual traditional notions, beliefs and practices featuring in MSP. Illustrations for the identified thematic areas are extracted across the strata from individual poems found to be containing the sought after poetic features. A myriad of traditional intertexts have been identified in MSP but for purposes of focus in the discussion the following thematic areas have been sampled on the basis of commonality across the poetic spectrum:

4.3.1 Rites of Passage and Other Rituals

For every Mosotho child, there is an event marking change or every stage of development and progression into the next stage of their lives. Some of these events entail the performance of some traditional rituals. Some of the events and rituals in question are manifested in MSP as intertexts. One of these rites of passage is initiation for both boys and girls as illustrated in Rakotsoane (2006:61), Thakhisi (1978:63) and Khaketla (1985:14-16).

4.3.1.1 Initiation Passage

According to Damane et al (1974: 12, 13) prior to the arrival of the missionaries, the general practice was for boys and girls to be initiated when they came of age, which was seventeen or eighteen years. They further indicate that all the young persons "who were ready to undergo this rite would live at the *mophato[14]*, or initiation school, far away from their village, for a period of six months." A poem entitled *Hlakantsutsu ea Mophato-moholo: 1954* 'Mess at a Senior initiation school: 1954' tells a story of a diverse Lesotho High School of 1954 in terms of being a mixed sex school, individual staff member personalities and some incidences relating to issues of administration.

Quoting Eliot, Haberer (2007: 61) states that "every text is an intertext that borrows, knowingly or not, from the immense archive of previous culture." In this instance the poem borrows from *lebollo* as a traditional institution in narrating the story of issues

---

[14] **Mophato (me-)** - initiation school, lodge constructed for use by boy initiates during their initiation period, to be set alight and burnt down on the day of graduation.

of diversity in the Lesotho High School of 1954. The story is narrated through imagery where images of *mophato,* its orientations and practices as a traditional place for training boys and girls are evoked. For example, the formal school is metaphorically referred to as *mophato-moholo,* owing to its being a post-primary educational institution like *mophato.* The parallel is also drawn on the basis that the age entry for *mophato* or initiation was between seventeen and eighteen years, which was similar to the high school years in formal education.

Also, by means of its covert citations and allusions to the established traditional practices of *lebollo*, through contrast, the poem portrays the unusual and culturally conflicting practices by the modern educational system of having boys and girls in one *mophato* 'school' as against the traditional way of conducting separate educational lessons for both sexes. This is manifested in the following lines:

1. *Mephato ea mehla morao khakanya*,
2. *Ramosoeu kajeno oa tsietsa*,
3. *Re bona ha a lubakanya meetlo*,
4. *Ncheme le 'Nini seko le leng*,
5. *Motho le khaitseli ba rupeloa ngalo-'ngoe.* (Khaketla, 1963: 14)

_____

1. Modern day initiation raises eyebrows,
2. Today the White man is full of surprises,
3. We see when he makes a conglomeration of traditions,
4. Ncheme and 'Nini under the same custom,
5. A brother and sister trained at the same institution.

The lines make a covert evocation of the Sotho tradition of having boys and girls undergoing initiation training at separate places. However, the modern education system that the White man *"Ramosoeu"* introduced among the Basotho, of which Lesotho High School is an example, has compromised this old tradition and made a conglomeration of customs by conducting training for both boys and girls represented here by Ncheme and 'Nini respectively at one place *"ngalo-'ngoe".* To a traditional Mosotho who understands and still values *lebollo*, Ramosoeu's education system violates the Sotho traditional norms and practices regarding the education of a Mosotho child. According to lines 1-3 this modern system is portrayed not only as absurd and uncustomary but also as muddling and confusing.

The image of *mophato* and other related aspects such as function, songs and regalia are again used in lines 14, 18, 19 and 20 where line 14 describes the geographical location of Lesotho High School.

> 14. *Mophato o eme qhooeng oa meketsa*,
> …………………………………………………
> 18. *Ea **ho betla le ho koetlisa sechaba***
> 19. ***Koma***[15] *e binoa ke banna ba le seshoai*,
> 20. *Ba **mekhahla**[16], ba **lithaha**[17], ba bile ba **maelana**[18]*.
> _____
> 14. Situated on the summit the initiation school is calling,
> …………………………………………………
> 18. That of **carving and training the nation**,
> 19. ***Koma*** is sung by handful men,
> 20. *Wearing **mekhahla**, **lithaha** and **skin tippets***.

According to line 18 above, it is at the *maphato* where the nation is carved and trained. The training also prepared the initiates on issues relating to the military, physical endurance, proper behaviour, cleanliness and warfare, among others (Matšela, 1990: 53 – 54; Damane et al, 1974:13). *Likoma* are not just songs but native and traditional compositions in rich secretive language, which, as Guma (1993: 179) posits, are infested with historical excerpts relating to the progenitors of the Basotho and their place of origin, somewhere in the North. As for the regalia, especially "*mekhahla*" 'tanned skin' are worn by boy initiates until the day they come home from the *mophato*. Here, the object of comparison could be the academic regalia worn by graduate teachers except that academic gowns are worn on the graduation day.

For girl initiates, the rite of initiation offered training related to their future social and family responsibilities as wives and mothers (Damane et al, 1974: 13). The poem *Bale* 'Girl initiates' in Thakhisi (1978: 63) offers examples of traditional intertexts from the female initiation tradition. Among others, the poem makes reference to the following traditional items: *phepa*[19], regalia (*masira*[20], *likholokoane*[21] *and litea*[22]),

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[15] **Koma** – "secret songs of male and female initiation school" (Wells, 1994: 315).
[16] **Mekhahla** – tanned cattle hide or skin worn by boy initiates like a blanket.
[17] **Lithaha** - plumes made of the feathers of the *thaha* bird (Mabille et al, 1979: 443).
[18] **Maelana (singular: Leelana) –** skin tippets worn by men in war or at circumcision ceremonies (Mabille et al, 1979:166)
[19] ***Phepa*** – "white clay and water mixture daubed over girl initiates during the middle phase of female initiation school" (Wells, 1994:319)

carrying of sticks and "*tšoeli*"[23] 'present'. Stanza one portrays the initiates during the middle phase of their course, now heavily made up in *phepa*, wrapped in *likholokoane* from waist up to just above the stomach and dressed in *litea*. It is also at this stage when they walk around villages carrying long sticks called *masoai* performing for the public while they get *tšoeli* in return which are aspects referred to in stanzas 4 and 5 respectively.

Other poems referred to earlier on in this discussion, from which aspects relating to *lebollo* have been identified plus the one in the paragraph above, have one common intertextual feature as proposed by Bazerman (2005: 5). They use recognizable phrasing and terminology such as *mophato, mekhahla, likoma, phepa, likholokoane,* among others, which are words associated with the institution of *lebollo,* which according to Plett (1991:9), are segmental characters. The poem *Bale*, also stands out as another form of intertextual repetition or production of a pretext (Plett, ibid) as the whole poem, starting with the title, is based on and alludes to the traditional female initiation rite.

4.3.1.2 Traditional Marriage

Having gone through initiation, Basotho children are now regarded matured and, therefore, ready for various social responsibilities. They can now start and look after their own families. Therefore, *lebollo* passes the passage baton on to the final stage in the growth of a Mosotho child, marriage. The following poems appear to have borrowed and made reference to the traditional institution of marriage as well as some of its matrimonial beliefs and practices: '*Lesotho*' in Khaketla (1985: 58 – 59) and '*Lenyalo la Sesotho*' in (Elias et al, 1973: 49 – 53).

For the poem '*Lenyalo la Sesotho*', as the title suggests, the poem is not an example of a segmental intertextuality, but rather the production of a pre-text (Plett, 1991: 9)

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[20] *Masira (singular: Lesira)* – grass veils / face masks worn by girls at the initiation school (Wells,1994: 316 & Mabille et all (2000: 198)
[21] *Likholokoane (singular: Kholokoane)* - large, grass girdles worn by girl initiates during their initiation period (Wells, 1994: 316).
[22] *Litea (singular: Setea)* – petticoats girl initiates wear on the morning of their graduation
[23] *Tšoeli* - gifts for which songs are performed during female initiation school

because the poem has its base as the Sotho traditional marriage with its various aspects referred to throughout the poem. Among others, the poem makes reference to the following aspects of the Sotho traditional marriage: *lobola or bohali,* the principal character and the value of cattle in *lobola* offering.

First, the poem makes reference to *bohali*[24] and acknowledges it as a principal component of the Sesotho traditional marriage. This status of *bohali / lobola* in the Sotho traditional marriage is communicated through poetic dramatisation of the two conflicting views juxtaposed in the poem. The first one advocates for *lobola* while the counter view supports the abolition of *lobola.* Therefore, *lobola* takes the centre stage as it is portrayed as the core of the traditional marriage because as line 18 shows, "*bang ba re ho tlosa nyalo lena ke ho senya Sesotho*" 'others say abolishing this custom is tantamount to destroying Sesotho culture', (Elias et al, 1973:49). The impression that this view creates is that *lobola* in the Sesotho traditional marriage is the centre and is not only holding everything together but also conceptualises marriage and defines one's identity as a Mosotho in terms of marriage.

Another aspect of marriage that has been referred to is the value attached to cattle as a form of *lobola* offering for the marriage to be recognised.

> 31. *Nyalo la mashome-mabeli le tla re ketola*,
> …………………………………………………………
> 52. *Ke toba uena u reng u nyalloe ka khomo-naka tšiung tsa joale*. (Elias et al
> 1973: 50)
>
> _____
>
> 31. A twenty herd of cattle marriage will bankrupt us,
> …………………………………………………………………….
> 52. I am asking you who want live cattle in this modern day.

Lobola had been constructed on live cattle as a measure, hence the phrase "*ka khomo-naka"* 'cattle with horns/ live cattle' to emphasise on the preference, and for a long time cattle had been a symbol of wealth and social status among the Basotho. As Matšela (1990: 28) reiterates,

> *Hore tlhabisetso ea bohali e tle e be teng ke hore ho ntšuoe pele likhomo tse phethang hlooho, tse leshome*

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[24] **Bohali** – cattle exchange agreed upon by the two families as *lobola* offer to formalise marriage process.

‘In order for the acknowledgement of *lobola* and recognition of the union of the two families, ten herds of cattle must have been offered’.

The concept of *lenyalo,* as well as some of the processes involved in it from the traditional point of view, are also intertext in stanza 6 of the poem entitled 'Lesotho' in Khaketla (1985: 58 – 60). In relating how Lesotho was finally awarded the status of a British protectorate on 12 March 1868, the poem uses the image of traditional marriage processes and evokes concepts such as "*ho thethesoa*[25]", "*selelekela*[26]", *ho khaoha ha bohali*[27] and "*setsiba*[28]", among others (Khaketla, 1985: 58 - 59). The poem is not about Sesotho traditional marriage but about Lesotho, its geographical location, its socio-economic ails despite its good human resource, as well as its political history. However, borrowing from the Sesotho cultural practices such as marriage, among others, the poem does not only manifest the host-parasite relationship but also enhances the clarity and understanding of the issues at stake as it is easy for a Mosotho to relate to his / her cultural beliefs and practices on which comparison is drawn.

For example, the sensitivity, and the level of importance and seriousness of Moshoshoe's negotiations with the British government over Lesotho to be accepted as its protectorate can best be brought closer to a Mosotho or any one conversant with the Sotho marriage culture. These negotiations could be equated with *lobola* negotiations "*ho thethesoa bohali*" and its acceptance and recognition as the British protectorate expressed as "*ho khaoha ha bohali*".

4.3.1.3 Burial Rites

Every society has its own traditional beliefs and practices as well as perceptions regarding the issue of death. The Basotho are no exception. Among the Sotho, death is very much feared and the dead are treated with the utmost respect. Echoing these sentiments, Matsela (1990: 90) observes that:

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[25] **Ho thethesa bohali** – negotiations between the bride's and groom's families over the *lobola.*
[26] **Selelekela** - two heads of cattle, male and female, which are driven ahead of the rest of the *bohali* cattle to be presented to the father and mother of the bride. The male one is called *seholoholo* (lower back) and the female one *letsoele* (breast) [Segoete, 1987:53).
[27] **Ho khaoha ha bohali** – the final moment of the *bohali* negotiations when the two sides, the boy and the girl's, come to an agreement regarding the number of *lobola* cattle.
[28] **Setsiba** – ten sheep that accompany the *bohali* herds of cattle referred to as the bride's father's tšea (short drawers).

> *Basotho ba entse maele a mangata malebana le ketsahalo ena ea qetello ea bophelo ba batho, e le bopaki kapa tholoana ea boinahano ba bona ka ketsahalo ena e sitang kutloisiso ea motho, e tšosang 'me e ferekanyang bao e ba ammeng.*

> 'Basotho have composed numerous proverbs about this final moment in human life as evidence or a consequence of their perception on this event that is not only beyond human understanding but also scary and mystifying to those affected by it'.

This is one of the many proverbs that can be cited in this regard "*Lefu ha le na morena, ha le mo tsebe*" 'Death has no respect for a king, it does not know him' interpreted as "In death we are all equal, death is the leveller," (Mokitimi, 1997: 3).

It is against the above understanding that Basotho perform certain rites and rituals during and after losing one of their own through death. One of the rituals is "ho tšela mobu[29]", originating from what Matšela (1990: 98) describes when he proposes thus: "*Eka ke mosoang oa eona [khomo ea mohoha[30]] oo ho neng ho pharoa lebitla ka oona 'me ha o akheloa joalo ke bohle bang-ka-mofu ho thoe: 'U re roballe'*" 'It is said that with the chyme of the slaughtered beast the relatives of the deceased would besmear the grave saying: "Have eternal sleep."' This, as the final words imply, was a way of saying farewell to the deceased and wishing him / her eternal sleep. The same rite is performed by those whom for various reasons, did not get a chance of *"ho tsela mobu"*. However, this time they visit the grave yard either in the morning or afternoon accompanied by an elderly person. On their way to their relative's resting place, each one of them picks a small stone. Upon arrival, they spit a little saliva on their stones and all at once place them on the grave repeating the same words as above. This is called *ho beha lejoe* and the purpose is the same.

In manifesting the reciprocal relationship between the text which is MSP in this case, and the precursor texts, as Miller (1979:225) describes them, which are the traditional beliefs and practices, section 3 in Bereng (1931:5–25) titled *Lithothokiso*

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[29] **Ho tšela mobu** – the practice of throwing pinches of soil into the grave by members of the family of the deceased, starting with the most senior in terms of families within the clan; after the deceased has been lowered into the grave and saying "*U re roballe*" (have eternal rest) as a sign of farewell to the deceased.

[30] **Mohoha** - beast slaughtered for the burial of the deceased, usually a male cow if the deceased is a female and vise versa.

tsa lefu la Morena Moshoeshoe 'Elegies on King Moshoeshoe' and the poem titled *Lesotho* in Khaketla (1985: 59) evoke the practice of *ho tšela mobu* performed in two different occasions under different circumstances.

In section 3, it is at the burial of King Moshoeshoe and as a custom, the ritual of *ho tšela mobu* has to be performed after the body has been placed into the grave. The custom requires that the eldest male person in terms of seniority in the Bakoena clan and Moshaoeshoe's family respectively be the first *ho tšela mobu*. However, in King Moshoeshoe's case, in order to show Moshoeshoe's social and political status as not only a great King, brave warrior and diplomat, the poem interrogates the issue of who should lead the *ho tšela mobu* ritual between his eldest son Mohato, King Chaka, King Sekonyela and Basotho nation. This is illustrated in these lines.

276. *Role la sethatho le akheloa ke mang*?
277. *Le akheloa ke Mohato*,
       ………………………………………………
380. *Che e seng ho Thesele*.
       ………………………………………………
386. *H'a shoela bara*.
387. *O shoetse sechaba*.
       ………………………………………………
399. *Role la sethatho le akheloa ke Chaka*;
       ………………………………………………
415. *Role la sethatho le akheloa ke Sekonyela*. (Bereng, 1931: 15 – 16).
       _____
276. Who throws in the first dust?
277. It is Mohato,
       ………………………………………………
380. No, not with Thesele.
       ………………………………………………
386. He died not for his sons.
387. He died for the nation.
       ………………………………………………
399. The first dust is thrown by Chaka;
       ………………………………………………
414. The first dust is thrown by Sekonyela.

The deviation in the *ho tšela mobu* ritual, as expressed in these lines, is not meant to dilute the cultural tradition but to portray and drive home the point of Moshoeshoe's greatness, the greatness that spills way over the family and national boundaries. Consequently, as lines 386, 399 and 415 suggest, neither his family alone nor the nation mourn his death but even great kings like Chaka and Sekonyela who were known to be his great adversaries mourn the loss. Lines 372 – 378 state that it is

through the never forgotten ones, those through whom Moshoeshoe did great things, and so achieved greatness who can burry him by being the first in the *ho tšela mobu* ritual.

The second face of *ho tšela mobu* comes through what is called *ho beha lejoe* as explained above. Aligning itself with Miller's view in Bloom (1986:225) on intertextuality, the poem entitled Lesotho in Khaketla (1985: 59) has inhabited itself with a chain of parasitical presence, echoing and making allusions to and feeding upon the quest which is this old traditional practice of *ho phara lebitla ka mosoang*. In the subsequent lines Moshoeshoe is described performing the ritual on a live grave of the cannibals of Rakotsoane who ate his grand father Peete:

49. *Lepoqo ke thapisi oa thapisa*.
50. *O thapisitse bitla la rr'ae-moholo*; (Khaketla, 1985: 59)
   _____
49. Lepoqo is a rehabilitator he rehabilitates,
50. He has rehabilitated his grandfather's grave;

This example is a special case for three reasons. Firstly, the ritual in question is being performed on human beings who in this case are regarded as Peete's grave. Secondly, it is also the act of rehabilitation and cleansing as it is said that Lepoqo is a rehabilitator because he has rehabilitated his grandfather's grave. Thirdly, it is based on a historical event involving King Moshoeshoe, his grandfather Peete and the cannibals who killed and ate him "on the occasion of the retreat of the Bamokoteli from Botha-Buthe in 1824" (Ellenberger, 1912: 227).

Ellenberger (ibid) has it that after Rakotsoane and his cannibals had been summoned to appear at Thaba-Bosiu, Mokhachane and others demanded that they be killed. But Moshoeshoe was of a different mind, for in his observation, killing the cannibals would be tantamount to recalling Peete from his grave. On the other hand, killing Rakotsoane and his cannibals would be demolishing his grandfather's grave and so dishonouring a sacred place, the grave or the graveyard that is given very high respect in the Sotho culture. It is against this background, therefore, as Ellenberger (1912: 227) states, to Moshoeshoe's mind, the better plan was "to rub

the purification offal over them all since to all intents and purpose they were the tomb of the departed."

As Ellenberger (1912: 228) states, Moshoeshoe's view over the matter prevailed and as per his orders the following morning an ox was slaughtered and the cannibals who were treated as a grave had their stomachs smeared with *mosoang* (chyme) while at the same time saying "*U re roballe*" 'Have eternal sleep'. This is what the lines cited above allude to as a pre-text from which MSP, as parasite, has drawn for its literary survival.

4.3.2 Traditional Beliefs and Practices

The study considers two sets of traditional beliefs and practices, ancestral and beliefs in witchcraft and traditional medicine as reflected in some of the Sesotho poetry texts. These are not the only traditional beliefs and practices, but they appear to be the most common across the spectrum. There are other miscellaneous beliefs and practices such as medicine murder, perception about death and traditional dress and make-up and though sporadic they have been identified.

4.3.2.1 Ancestral Belief

Matšela (1990: 11) observes that among some Africans, there has been some form of belief and worship directed to a variety of things, among which are ancestors, especially in black African communities. He further indicates that

> *Basotho ba masoetso ba bonahala ba lumela ho BALMO bao bophelong ba bona e neng e le batho ba neng ba khahleha ka liketso tsa bona tsa bohale, bottle, le libopeho tse ling, empa haholo-holo likamano tse ntle tseo ba neng ba e-na le tsona le ba bang ha ba sa ntse ba phela lefatšeng lena. (*Matsšela (1990: 12).

> 'The ancient Basotho seemed to have believed in ancestors, whom in their days had been righteous in their acts of valour and other qualities, in particular, their good relationship with those they lived with in their live time.'

Consequently, the ancestors assumed the status of representative mediators between their own people and God, to whom they were believed to have ascended and elevated to some degree of omnipotence. In conclusion, Matšela (ibid) informs

us that ancestors have been of great influence in the lives of the Basotho and those with whom they are closely related like *Tswana* and *Pedi.*

Barthes (1981:39) argues that any text is an intertext in which other texts are present at varying levels and in more or less recognizable forms. Thus, texts indicative of ancestral beliefs are manifested in the following poems in MSP: *Hlakantsutsu ea mophato-moholo* 'Mess in big house' in Khaketla (1963: 14), *Mahlomola a motho le boikhothatso ba hae* 'Human misery and his self-consolation' in Bereng (1931:47) and *Sengoli sa lingoli* 'Author of authors' in Mahase (2005: 29).

Not only do the poems refer and reflect the traditional belief in the ancestors but also in the existence of the ancestral world "*Balimong*" and that when people depart from this world they go to "*Balimong*". This notion is shown in Bereng (1931:47) and Mahase (2005: 29) from the lines cited below respectively.

> 55. *Khoele, ak'u ikohle, ke rure*,
> 56. *K'eo bona bo-rare <u>Balimong</u>;* (Bereng, 1931)
> _____
> 55. Thread, spin yourself so that I fly,
> 56. And go to see our fathers in the <u>Ancestral world</u>;

> 9. *Le hoja a bilelitsoe <u>balimong</u>; a phomotse*, (Mahase, 2005).
> 'Though having been called to the <u>ancestral world</u> and resting,'

In both excerpts, allusion to the ancestral world or place of ancestors, 'balimong', is made. The texts also affirm that in order for one to go to the ancestral world, he/she has to be summoned and that call is usually in a form of death. The inability to go at one's own will but to be called, results in the wish by the persona in the first extract, to fly and see his fathers who are now in *balimong*. This emphasises the fact that one cannot cross over on his own accord. The same idea is communicated in the second quotation text through the phrase "*a bilelitsoe balimong*" 'having been summoned to the ancestral world', expressing the passivity on the part of the subject with regard to going to the ancestral world. In other words, the subject's (Mr Makalo Khaketla in this incidence) passing on and going to the ancestral world had not been his own making but of the power above that of humans.

The belief that people die because God has remembered or called them and that their departed or ancestors come to fetch them upon that call is further reiterated in Matlakala (1948: 14). Upon realising the terminal condition of her grandmother and that "…*la hosasa ha a tl'o le bona*" 'she would not see the next day' Sentšo (ibid, line 183) Matlakala cannot help crying. Her grandmother responds thus to her granddaughter's mournful sobs:

190. *Se lle, hoba le uena u tla fihla teng*
191. *Mohla Molimo oa hao o u hopolang,*
192. *Le mohla ntat'ao a u latang.*   (Sentšo, 1948: 14).
_____
190. Don't cry for you'll get there too,
191. When your God remembers you,
192. And when your father comes to fetch you.

This also shows that people don't just belief but they also know that when God has made such a call, it is beyond the power of the called, his/her family or friends to stop or postpone the call or even persuade God otherwise.

On the other hand, "*le sa tla bona ha balimo ba koetja*" 'you will see the wrath of the ancestors' (Khaketla, 1963: 14) makes further reference to the belief in ancestors among the Basotho. In addition, the line brings in the element of fear by the living towards the power and wrath attributed to the ancestors in case of wrong doings by the living. On this feared power Matšela (1990:12) comments thus:

Balimo ba ne ba ruile a mang a matlahali ao a Molimo oo le a botšabeho ba oona, etsoe ba ne ba se ba apere sebopeho sa oona …

'Ancestors possessed some of the powers of God as well as some degree of fearsomeness as they had assumed His being.'

It is against this background, therefore, that Basotho believed that by violating any of the cultural norms collectively, or by an individual family or community member as shown in lines 3–5 in the cited poem, such a person would face the wrath of the ancestors who are regarded as the custodians of the people's culture as dictated to by Sesotho custom. In these lines Ramosoeu 'the white man' and those who have been allowed to violate the *lebollo* tradition by having boys and girls in one *mophato* 'school' as shown earlier, will surely face the wrath of the ancestors.

4.3.2.2 Witchcraft and Traditional Medicine

Commenting on the belief in witchcraft and healing systems among the Sotho, Damane et al (1974:16) indicate that the Sotho attribute ill-luck to either ancestral anger or witchcraft. Furthermore, in the case of witchcraft being suspected, a diviner would be consulted to 'smell out' the witch whose punishment would be a heavy fine, banishment or death. However, if the ancestors were the causative agents of the misfortune, a ceremonial prayer would be held to appease them. It is also observed that the belief in witchcraft is still strong today, although it has long since stopped to be a punishable sin (Damane et al, 1974: 17).

As Frow in Worton et al (1990: 45) proposes, "texts are therefore not structures of presence but traces and tracings of otherness". Through manifestations of traces of beliefs in witchcraft and traditional medicine, MSP aligns itself with the stated notion of intertextuality. Frow (ibid) further states that according to this notion, texts are, among other things, constructed on cultural and ideological norms.

These traces of otherness, cultural as well as ideological norms, are recognizable in MSP as manifested in the following poems: *Litokiso* 'Preparations' in Mokorosi (1951:5). Lines 84–90 make reference to one of the beings associated with witchcraft, *thokolosi*[31]. Mention is made of its height, "*monna-mokhutšoanyane*" 'short-man', its nocturnal activities, "*a matha bosiu ho robetsoe*" 'running about at night while everybody is asleep' and its ownership and control, "*beng ba lebala ho li laola*" 'owners forget to take control over them'.

Lines 63 and 65 of Section 6 in Sentšo (1948: 23) also bring forth the above stated belief through the underlined segments.

> 63. *Ha a ne a lumela <u>boloi</u>, a ka be a tiisa*,
> 64*. Hore ba mo qetile, ba mo fumane*,

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[31] **Thokolosi** –a mysterious being or "a form of a deviant witch's familiar that terrorizes people" Wells (1994: 230). It is often called the evil genie.

65. *Feela ha a kholoe ke matla a <u>boloi</u>.*

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63. If he believed in <u>witchcraft,</u> he would be certain,
64. That they had got and finished him,
65. But he believes not in the power of <u>witchcraft.</u>

The lines are referring to Molumakae's first experience of his heart problem that eventually caused him his life. Even though he does not attribute his heart problem to witchcraft because he does not believe in its power, he does not dismiss its notional existence and practice. There is also a counter practice by which ailments and witchcraft are neutralised among the Basotho. This, I refer to as traditional medicine and healing systems or practices. Intertexts of beliefs and practices are a common phenomenon in MSP. Examples are extracted from the poems entitled '*Lesotho*' and '*Bothuaela*' in Khaketla (1985: 59) and Ramone (2001: 4 – 5) respectively.

Use is made of images of traditional healing systems or methods in describing Moshoeshoe's foresightedness in inviting the three PEMS missionaries to Lesotho in 1833 in the poem entitled 'Lesotho' (Khaketla, 1985: 59). The three missionaries are metaphorically referred to as "*manaka*[32] *a le mararo*" 'three medicine horns' in line 56, while the act of evangelisation is termed "*ho phatsa*" 'to make an incision' in line 58; conducting modern education is called "*ho sesetsa*" 'rub medicine into an incision' and instructional as well as learning materials are representatively called "*mokoetla le mosili*" 'chalk and pencil' in line 59.

Besides making allusions to the horns as the method of keeping traditional medicines, the poem also makes mention of incisions and rubbing in of drugs as traditional methods of healing, which Moshoeshoe, through his doctor, applied. About these Damane et al (1974:17) write: "Each chief had his own doctor, who kept the medicines of the chiefdom in various horns…and they would be administered by being rubbed into light incisions in the flesh." In the same manner, the PEMS as a religious institution kept the three medicine horns for Moshoeshoe and they were administered in the evangelisation and education among the Basotho. These images are intertexts from the traditional world of healing and they manifest the intertextual

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[32] **Manaka (Singular: Lenaka)** - fortifying medicines, medicine horns. Wells (1994: 316)

relation between traditional beliefs and practices as precursor texts and MSP as a parasite or primary beneficiary in this host parasite relationship.

The poem *Bothuela*[33] (Ramone, 2001: 4 – 5) touches on aspects relating to this form of traditional healing practice performed by a *sangoma 'Lethuela,* plur*. Mathuela'*. In describing the origins of *bothuela* Matšela (1990:82) suggests that despite its being famous among Basotho, it is a foreign phenomenon that originated from Natal during the 1820s. Echoing the same sentiments and going a step further, Wells (1994: 234) traces the origins of the term *mathouela* 'practitioners of *bothuela*' to the term *AmaTugela* which is used for those living around the Tugela River in the Province of KwaZulu-Natal. The practitioners of this style of medicine are said to have originated from this area by Basotho. According to Matšela (ibid) and Wells (ibid) not only was the term then adapted to Sesotho as *mathuela,* but also other terms as evidence shows. Both scholars further show that among other terms given as evidence to the Sotho-isation process, mention can be made of the alternative word for *bothuela* in Sesotho, *bokoma*, and for *lethuela, mokoma*, which is cognate with the Zulu term *isangoma*; derived from the Bantu language root for drum, *-ngoma*. Other Zulu names are *umsholongo 'mocholoko'*, an apprentice *lethuela* and *isangoma 'mokoma'*. Matšela (ibid) further explains that *bothuela* comes through *ho thoasa*[34] or *ukutwasa* in Zulu.

The poem draws parallels between an academic institution of higher learning and the Nguni-styled traditional institution of medical practice and healing, *bothuela*. Considering the title, the comparison is drawn between studentship in an institution of higher learning, the bustle and hustle of its academic activities, which include studying, research and attending classes, among others, and some activities that take place in a traditional institution, *bothuela*. The voice in the poem represents a student but described as *lethuela* 'sangoma', equating his high spirits and enthusiasm in the initiation into *bothuela* to his activeness in learning. Learning

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[33] **Bothuela** - Nguni-style traditional healing system (ibid)
[34] **Ho thoasa** – the act of the apprentice *lethuela* reconnecting with the ancestral spirits through dreams or visions in which he / she is directed to the *lethuela* responsible for his / her cure, as well as through the whole initiation process; being shown clothes to wear when healing, which animals should be slaughtered as a sacrifice to the *balimo*, medicinal plants or herbs to use in healing people, even songs to sing.

activities are described along the lines of the activities involved in *bothuela*. For example, in lines16 – 20, he appeals to his schoolmates not to disturb him so that he could maintain focus and be able to find his way in his studies but puts it thus:

16. *Ntloheleng ke le inotši kea kopa,*
17. *Rata le ka mpherekanya*   (Ramone, 2001: 4).

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16. Leave me alone I beg you,
17. Noise will distract and confuse me,

Some academic study methods are described through some traditional methods of finding solutions to ailments or human problems. For instance, having visions of what to do is described as dreaming while finding answers and solutions through consulting a variety of materials is presented as "*ho laola*" 'throwing the divining bones' and being able to understand what is being taught and finding direction in his studies is equated to *ho* "*utloa mok'hoba hantle*" 'to diagnose the problem or locate hidden items' in lines 18, 19 and 20 respectively.

Reference is also made to class sessions or lectures which are described in *bothuela* term *hlophe*[35], by *mathuela,* where *hlopheng* in line 38 is an adjectival phrase denoting where the *hlophe* is taking place as in

33. *Ke mathela hlopheng kea bitsoa*, (Ramone, 2001: 5).
'I am rushing to the *hlophe*, I am being called,'

While undergoing training for a certain length of time, a *sangoma* trainee is said to be in *lefehlong*. From the line below, the poem makes use of a similar term to refer to the academic training the student is undergoing:

36. *Pelo ea ka ea choba ke lefehlong,* (Ramone, 2001: 5)
'My heart throbbed while undergoing *sangoma* training,'

4.3.2.3 Miscellaneous Beliefs and Practices

Out of a number of sporadic traditional beliefs and practices that have been identified as intertextual discourses in modern Sesotho poetry, the following have been selected:

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[35] **Hlophe** – a term "derived from the Nguni word *intlombe*, meaning an all-night song and dance ritual within the context of the *igqirha* (Xhosa) or *isangoma* (Zulu) initiation" (Wells, 1994: 235)

(a) Medicine murder (Liretlo)

The reference to the concept of *liretlo* 'medicine murder' also known as 'ritual murder' in *Bolebali* (1951: 26) echoes one of the beliefs and practices that exist among the Basotho, dreadful as they may be. According to Jones, in Maake (1998: 2), the word "*diretlo*" is a Sesotho cognate of "*dreitlo*" is a Sesotho cognate 'diretlo', which is:

> The traditional name for flesh and other parts of the body obtained from the body of an enemy killed in the normal course of warfare ….*diretlo* is not obtained from bodies of strangers or enemies, but from definite person who is thought to possess specific attributes considered essential for the particular medicine being made.

Maake (1998: 2) further relates that the person identified for this purpose of *liretlo* would usually come from the same community and would often be related to some of his/her killers. The needed parts have to be stripped from his / her body specifically for this purpose while still alive after which "the *diretlo* are mixed as an ingredient for a *lenaka* 'horn'; hence the Sesotho adage that must have been coined in cognisance of this practice "*Motho o retloa maleo a sa phela*. 'A person is sliced (cut up for making medicine) while alive," the meaning "one is useful to others while alive" (Mokitimi, 1997: 23-24). The word *maleo* is used for *liretlo* by some Sesotho literary artists. The concept is evoked in MSP through the poem entitled '*Mehopolo*' 'Thoughts' in (*Bolebali,* 1951: 26):

13. *Mehopolo ea morena e tletse bona*:
14. *Ngaka e mo khelosa ka bohata*,
15. *A bolaee mofo ho kata lenaka*,
_____
13. A chief's thoughts are about chieftainship:
14. A witch doctor deceives him with lies,
15. And he kills a subject to fill up the medicine horn,

As the poem makes mention of a chief and a witchdoctor, the belief and the practice of *liretlo* have always been associated with chiefs and business men through the help and advice of witchdoctors.

(b) Perceptions about death

The perception of death, in particular, its nearness to us humans, is echoed and expressed in the poem '*Bahale*' 'The Brave ones' in *Bolebali* (1951: 40) through the following line:

4. *Lefu le qoleng ea kobo*,

'Death is at the corner of a blanket'

This is a Sesotho adage that means "in the midst of life we are never far from death" Mokitimi (1997:3). The line evokes other proverbs showing how near death is in the understanding and perception of the Basotho. These are "*Lefu hase ntho e ncha*" 'death is not something new', "*Lefu ke ngoetsi ea malapa 'ohle*" 'There is always death in every homestead' (Mokitimi, ibid).

(c)   Traditional dress and make-up

Reference is also made to traditional dress and make-up. Illustrations to this effect can be found in both B. Khaketla's *Lipshamathe* (1985) and N. Khaketla's *'Mantsopa* (1963). In the poem entitled *Hlakantsutsu ea Mophato-moholo:* 'The mess at the great *mophato*: 1954', MSP refers to some traditional attire.

> 20. *Ba mekhahla, ba lithaha, ba bile ba maelana*, (Khaketla, 1963: 14).
> 'They have put on roughly tanned skins, red-bishop plumes and skin tippets,'

The poem borrows terms *mekhahla* 'roughly tanned skins', *lithaha* 'red-bishop plumes' and *maelana* 'skin tippets worn by men in war or at initiation ceremonies' (Mabille et al, 1979:166) used for traditional attire to describe the 1954 Basutoland High School, (now Lesotho High School) teachers' academic regalia. Tattooing and other bodily decorations form part of the attire, especially for women. In '*Lesotho*', Khaketla (1985:58) uses the tattoo image to roughly suggest the pattern in which the four rivers, Senqu 'Orange', Namahali 'Elands', Khubelu and Tugela rise from the immediate vicinity of Phofung Mountain in the Mokhotlong district of Lesotho.

> 15. *Nyooko o roetse Phofung kotolahali,*
> 16. *Ea re khapa! ea mo phatsa maamohelo,*
> _____
> 15. She has *Phofung*, like a big round ball of bile on her head,
> 16. It overflew and incised her, creating lines of tattoo.

The word *maamohelo* connotes a curving and round about pattern in the manner in which these rivers flow from the source considering the pattern maamohelo take in the face of the owner, a Mosotho woman or *litsoejane*[36]. According to the Sesotho

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[36] **Litsoejane** – girl graduates from initiation school.

custom, the day following their graduation is the day for *ho tebuka*[37] by the *litsoejane.* Describing the activity, Matšela (1990: 77) indicates that

> *E mong le e mongo oa litsoejane o tebuka a roetse nyooko ea nku/poli tlopong ea lenyetse e hloohong. Ea se nang eona o tebuka ka lihlong tse tšabehang…*

> 'Every one of the *litsoejane* has to parade with a bile gland from the sheep /goat slaughtered for her. The bile gland is tied on the *tlopo*[38] of *lenyetse*[39] on her head. Those who do not have this *nyooko*, parade in great shame.'

On the other hand, *maamohelo* as a form of facial decoration go along with traditional attire. Describing how *leamohelo* (sing.) for *maamohelo (plur.)* Segoete (1987: 14) says:

> *Haholo ke la basali, leha banna ba bang le bona ba le etsa. Motho o phatsoa ho tloha holim'a phatla ho theosa le 'mopo ho fihla nkong, le ho tloha holim'a mahlo ho pota ho isa 'mopong le ho tloha 'mopong ho ea mehlahareng.*

> 'It is mostly for women, even though some men still do it. One is incised from the forehead down the nose bridge to the nose and from above the eyes, round to the nose bridge and from there to the jaws.'

While the Phofung Mountain suggests an elevated source from where these rivers rise and map their way in a pattern suggested by the image of *maamohelo*, the gliding and gradual flow is connoted by the image of the implied parading *setsoejane*.

The images of traditional wear and tattoo in the above references do not only bring into modern Sesotho poetry, traditional intetertexts in the forms indicated, but also brings closer to an ordinary Mosotho in an associative manner, the idea of the academic regalia which may be a foreign phenomenon as well as the precise image of where and the pattern in which some Lesotho rivers form and flow from the mountain source down to the lowlands of the country. In this way, MSP as a literary piece of work, through these poems aligns itself with what Miller says in Bloom (1986: 225), that it "is invariably inhabited by a parasitical presence – echoes, allusions, ghosts of previous texts and feed upon the guest for survival". Some of these allusions such as *maamohelo* as we have seen, probe further into other traditional practices like initiation and incising.

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[37] **Tebuka** – a public appearance in a slow graceful walk by *litsoejane* on the day of their graduation from initiation
[38] **Tlopo** – hair left on top of the heads of *litsoejane*, while all sides are clean-shaven.
[39] **Lenyetse** - lock of plaited hair on top of *setsoejane's* head or all over the head of a *sangoma.*

4.4   Summary

In the first part of this chapter, identification and consideration of biblical or Christian oriented allusions in MSP have been made. The analysis identified biblical intertexts in the form of names of individual persons and Christian establishments. Biblical concepts, beliefs and practices have also been identified. In some incidences the whole poem is based on and relates to a biblical story while in others segmental references have been made. It is against this background that I can safely conclude that as Haberer (1007: 58) quotes Barthes, in showing that it is now known that a text is not a line of words releasing a single "theological meaning" (the "message" of the Author God) but as it can be equally pointed out about MSP in this regard, a text (poetry) is a phenomenon with a myriad of other texts in it, none of them original, but blend and clash as it has been manifested with the multiple biblical items and aspects referred to here above.

This chapter has also identified and made consideration of the poetic features which are deemed manifestations of textual traditional aspects in MSP. Owing to the diverse nature of traditional intertexts, the study has narrowed down the scope to the following: rites of passage, out of which traditional beliefs and practices relating to initiation, marriage, and death including miscellaneous traditional beliefs and practices have been dealt with. Texts manifesting beliefs in ancestors and witchcraft as well as traditional medical systems, in particular *bothuela,* have also been identified and considered as intertexts in MSP. These considerations and manifestations have led to the conclusion that MSP can be described in Plett's (1991: 8) terms as a "quotation text" and I, therefore, share Haberer's (2007: 57) view about texts in respect to MSP that also as a work of art, it has not been created by its authors but by other works. Texts such as traditional allusions it is infested with. And as Haberer (ibid) further observes, "all together they speak to each other independently of the intentions of their authors". Therefore, MSP as a text does not exist on its own but in one way or the other it is connected to other texts.

Myriad traces of both Christian and traditional beliefs and practices have been identified in MSP. There are cases of whole poems from title to content being either a biblical or traditional narration or description of some sort. Extracts of material

borrowed from either of the two worlds have also been manifested within the selected poetry texts.

CHAPTER 5

English Poetry Intertexts in Modern Sesotho Poetry

5.1 Introduction

In this chapter, consideration of the identified poetic features characterized as English poetry intertexts in MSP is made. The chapter takes over from where the open forms discussion in Chapter 3 under 3.2.2 left off. The identification and discussion of features attributed to open form poetry in modern Sesotho poetry is the focus of this chapter. Not all features of open form poetry are discussed but the following**: Rhyme and rhyme patterns**, **Sonnets** and, **Patterning or shaped poems**.

5.2   Rhyme and Rhyme Patterns

Classified as one of the poetic sound effects, Abrams (1999:275) describes rhyme as "an auxiliary sound effect". Different scholars and literary analysts such as Cuddon (1998), Abrams (1999), Harmon (2001), Hutchison (2011), Creaser (2012), Zhirmunsky (2012) and Tsur (2013), among others, have also defined, classified and characterized rhyme. What is common among these scholars about rhyme is that it is a poetic sound device that can occur either at the start, middle or end of a poetry verse thus resulting from the combination of stressed and unstressed syllables of the rhyming words and so constituting what is referred to as initial, middle and end rhymes respectively and the latter being the most popular.

According to these scholars, these positional rhymes in the English versification can be of two categories: masculine which consists of the stressed penultimate syllables of the rhyming words and feminine rhyme, which comprises the rhyming of stressed syllables followed by the identical unstressed syllables. Abrams (1999: 274) observes that whether or not rhyme is perfect / full or true, on the one hand, and imperfect, partial or near, on the other, is dependent on the correspondence of the rhymed sounds. Therefore, rhyme is perfect rhyme if the correspondence is exact, otherwise failure to observe and adhere to this old tradition results in the imperfect

rhyme termed eye-rhyme. Abrams (1999: 274) further argues that with eye-rhyme "words whose ending is spelled alike" occur in a poetry verse. This has become one of the manifestations of modern poetry as Abrams (ibid) posits that many modern poets deliberately supplement perfect rhyme with imperfect rhyme (also known as partial rhyme or else "near rhyme," "slant-rhyme," or "pararhyme") … in which the vowels are only approximately or else quite different and occasionally even the rhymed consonants are similar rather than identical."

5.2.1 Modern Sesotho Poetry and Rhyme

In his consideration of rhyme as a unique characteristic feature in the Northern-Sotho sonnet, Swanepoel (1987: 87) observes that as far as African languages are concerned, rhyme is not only a new phenomenon in African poetry but is also mainly restricted to "the written or so-called 'modern' poetry." To this, Lenake (1984: 150) adds that "In African languages with their different syllabic structure consisting mainly of a consonant-vowel combination, the rhyme possibilities are more restricted than in a language such as English." According to Swanepoel (1987: 88) consequently, quite a few poets have shown effective implementation of rhyme as a verse technical means in the Northern-Sotho sonnet. As cognizance of this scenario, Ntuli (1984: 238-239) advises that the poet is at liberty to borrow or imitate patterns which are employed by his / her counterparts in other cultures.

Now, this brings us to the question as to how modern Sesotho poetry as an example of open form poetry borrows from and emulates English poetry and employs rhyme as an intertextual poetic sound device. Data collected and analyzed point to the following facts about rhyme in MSP:

(a) That it is not as compatible with Sesotho language and therefore also not as common as it is with and in poetry in English.

(b) That because of the nature of Sesotho language only imperfect or partial rhyme seems most possible. About this Lenake (ibid) points out that a large number of lexical items in Southern Sotho end on a vowel and create problems of their own as there are only seven vowels with four variants. It is this linguistic discrepancy that poses limitations on the possibilities for rhyme   to a certain degree as against

European languages where words may have almost any consonant or vowel at the end.

Khaketla (1954: xxxiii) suggests three reasons for which in his view rhyme is not compatible with Sesotho language. Firstly and mainly, Sesotho language contravenes the basic principle that "*raeme ke ntho e hlahisoang ke molumo, e seng ke ho ngoloa kapa ho peletoa ha mantsoe ka ho tšoana*" 'rhyme is a result of words having identical sounds not spelling'. For example, the English words cry / fly; shine, sign, have similar sounds but are spelt differently. However, as Khaketla (1985: xxxi) has argued, Sesotho does not offer the same rhyming pattern as illustrated through the words *batla / matla, lefi / sefi*, whose last two syllables are spelt the same. This is in line with Harmon's (2001:369) view that "rhyme proper ought to be understood as the relation between stressed syllables that begin differently and end alike."

The second reason is that because of the nature of Sesotho language (being a tonal language), most of the attempts on rhyme patterns result in eye rhyme due to the varying tone levels in the supposed to be rhyming syllables. For example, in section ten of *Lithothokiso tsa Moshoeshoe* … (1931:48-54) titled '*Mahlale a mahlale*' (Intelligence of the highest order), the following citation illustrate the point:

11. *Tsohle ka hlalohanyo li hlo<u>tsoè</u>,*
12. *Tsohle bophelo li bo bope<u>tsoé</u>.* (Bereng, 1931: 48)

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11. In different kinds, all have been created,
12. All have been created to live.

The ultimate syllables /-***tsoè***/ and /-***tsoé***/ in the words "*hlotsoè*" and "***bopetsoé***" respectively are supposed to rhyme and not be spelt alike as it is the case in this extract. Besides being spelt alike, they also fail to have the same pitch as their case is more of tone than stress which is the problem Lenake (1984:150) associates with African languages. The first one is low while the latter is high. This example and many others which have been identified in MSP fit well in Hutchison's (2011: 217) description as rhyme to the eye, whose syllables are spelt alike as in cough and rough.

Other poems from Sentšo (1948), Mokorosi (1951), Khaketla (1985) and Thakhisi (1975), though on a limited scale, have made attempts on rhyme in MSP, most of which is rhyme to the eye. The attempt on rhyme in *Matlakala* (1948) starts off consistently with what seems a painstaking exercise but the consistency is broken towards the end of the folktale like narrative poem. The rhyme trial in this poem, like in many others as examples will show, is a futile exercise that manifests two observations that have been stated regarding rhyme in Sesotho poetry; the incompatibility in sound and Sesotho language being a tonal language. In the following lines:

1. *Ke phiri__ma__*
2. *Letsatsi lea rapa__ma__*
3. *Khanare ea menoana e __mefubelu__,*
4. *ke ela e entse mehoabali e __mefubelu__,*
5. Ha letsatsi le ea likela.   (Sentšo, 1948: 1)

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1. It is very late evening,
2. The sun is about to set.
3. The finger-like rays are red,
4. There they are with red sludge,
5. When the sun goes down.

not only does MSP manifest the borrowing of the foreign concept rhyme, but also a failure in its implementation in a language that is not rhyme compatible. The failure is shown through the two words ending lines 1 and 2 where the ultimate syllable / -ma/ in both words form an eye rhyme while the other two at the end of lines 3 and 4 is in fact repetition of a similar word as explanation shall later show. There is no sound similarity between the concerned syllables as they are at different tone levels, the latter being a bit lower than the former. On the other hand, the two words "*phirima*" 'very late evening' and "*rapama*" 'towards sun set' in lines 1 and 2 offer a good example of what Khaketla's (1954: xxxiii) describes as the poets' insistence on rhyme which sometimes, if does not hinder it, distract them from employing more suitable and appropriate words just because they do not rhyme with those in the previous lines.

In the above extract, not only does the word "*rapama*" fail to communicate the intended idea of very late evening as established by its counterpart "*phirima*", but it also appears to have been forced in this position because of the identical ultimate syllable /-ma/ for the sake of rhyme. Creaser (2012: 442) outlines some of the

contributions of rhyme to verse as semantic in that "its likeness of sound links two concepts through likeness or contrast of meaning," among others. In the above example, the poetic melody brought about by the likeness of sounds is achieved by compromising a smooth semantic linkage in the process. The word "*phirima*", which is in noun form expressing time, introduces the setting as very late evening. This prepares the reader to expect an after sunset description of events or setting. However, "*rapama*", in predicate form, does not take over from the first line and develop the idea of very late evening that has already been introduced through likeness, but introduces a different one of sun set which breaks the progression and takes the reader back in time. Consequently, the choice does not enhance through contrast, the inherent meaning as Creaser (2012) has shown it to be one of the functions of rhyme. Nevertheless, if the first word had been *thapama*, meaning afternoon, identical tone levels and rhyme contribution of linking the two concepts of afternoon and about sun set as Creaser (2012) suggested could have been realised. Or even the reverse of lines 1 and 2 could have produced a better poetic effect.

On the other hand, "*mefubelu*" presents what Harmon (2001: 370) describes as "repetition", meaning the reoccurrence of the very same lexical item in its unaltered form as part of speech. Another example of senseless words used for the sake of their so-called rhyming at the expense of meaning is the word "*kung*" (whose meaning was not found) in an attempt to find one that rhymes with "*tlung*" 'in the house' Sentšo (1948: 6) in lines 3 and 4 respectively. In this instance, the word "*tlung*" is used as a metaphorical expression "*ho kena tlung*" 'to give birth' and it must be considered in that structural context in order to be able to fully appreciate its semantic contribution. On the other hand, its rhyme partner *"kung"*, which appears in its noun form has no meaning or sense whatsoever that this analysis was able to establish, either in line or contrast with its predecessor. It is, therefore, resulting in something that makes no sense as Khaketla (1954:xxxiii) further asserts with regard to forcing matters in pursuit of likeness in words sound that results in using senseless and meaningless words.

In Abrams (1999: 274) view, this is "maltreatment of words" and he terms it "forced rhyme in which the poet gives the effect of seeming to surrender helplessly to the

exigencies of difficult rhyme." In the case of MSP, it is not even difficult but inapplicable.

In this analysis, I also want to consider MSP with regard to the two main types of rhyme, masculine and feminine. In his introductory remarks (Khaketla, 1985: xxxiii) rejects the occurrence of masculine rhyme in MSP. His reason is that

> *litulo tseo kimahali (main stress) e bang ho tsona, hoa haneha hore motho ha a ngola thothokiso ka raeme a tsebe ho ngola raeme ea phera (masculine rhyme), 'me ka lebaka leo he, ho fumaneha hore raeme e ka etsoang ke e namahali [feminine rhyme] feela.*

> 'the articulatory-ocoustic positions of the main stress, it makes it impossible to have masculine rhyme but only feminine rhyme) [in Sesotho versification]'.

The following lines from Khaketla (1985: 1) stanza four illustrate the issue of articulatory-acoustic positions of the final pair of the stressed and unstressed syllables marked as ＿ (for stressed) and ˘ for the unstressed on the penultimate and ultimate vowels forming the feminine rhyme pattern.

> 9. *Ntsukobokobo ea habo Si**sárĕ***
> 10. *E tonne mahlo e bopa sa **nárĕ**,*
> 11. *E fofa holimo e obile li**nálă**,*
> 12. *E mahlo-matala, a matš ke **tlálă**.*
> ＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿＿
> 9. The eagle of the family of Caésăr,
> 10. It has its eyes popped out and ready to fight like a buffalo,
> 11. It is flying high, bending claws,
> 12. Green-eyed but black because of hunger.

From the above extract, /-***sárĕ/ for "Si**sárĕ" and "nárĕ"*** as well as /-**nálă**/ *for "li**nálă"** and "**tlálă"*** in their respective lines form the feminine eye-rhyme. The syllables in both pairs do not rhyme but as Hutchison (2011: 217) puts it, it is rhyme to the eye which is nothing but correspondence of the concerned syllables as that of parts in pictorial art. The first syllable of the second word in the first pair is pitched a bit lower than its predecessor while the reverse is the case with the second pair. That is the /-á/ for "*nare*" is higher than the /-á/ in "*Sisare*", while the first /-á/ in "*tlala*" is lower than the first /-á/ in "*linala*" when pronounced.

On the other hand, an insignificant attempt on rhyme has been made in *Lehlaso* (1975) and *Bolebali* (1951). I am saying insignificant because in both texts, the

identified poetic intertexts are lacking in terms of quality and quantity. There is also no consistency in both the poetry texts themselves and poems within texts when it comes to employing rhyme from beginning to end. Eye-rhyme has been found to have been sporadically employed in about fourteen poems, which constitute about 39 % of the total number of poems contained in Lehlaso (1975). And, it is not every stanza in these fourteen poems that carries at least a pair of rhyming words. The following poems provide examples on the extent to which MSP echoes the concept of rhyme from English poetry:

From the poem titled '*Toeba'* (Mouse), in *Lehlaso* (1975: 7) a few words with rhyming penultimate and ultimate syllables have been identified, "*hoatalla*" and "*tjapalla*" in line 1 and 3 while from the one entitled *Tonki* 'Donkey' the rhyming words with rhyming syllables are "*Sesotho*" and "*motho*", "t*hapisoa*" and "*sokolloa*" as well as "*lihosanna*" and "*mahosana*" in stanzas 2, 3 and 8 respectively. These examples as the bolded final syllables and their predecessors in the cited words, further illustrate not only the employment of eye-rhyme in MSP but also the syllabic structure of the Sesotho language.

Besides final eye-rhyme, Initial and internal eye-rhymes have been identified in *Lehlaso* (1975). The initial rhyme is defined by Harmon (2001: 373) as "a graphic or visual device by which the first words of lines of poetry rhyme". On the other hand, internal rhyme occurs within a verse-line (Abrams, 1999:273). The table below provides citations from stanzas 1, 5, 7 and 11 for the initial and stanzas 3, 9 and 10 for the internal rhymes, of the poem titled '*Tšemeli* (The butcher bird) in the said text respectively.

Rhyme type	stanzas	lines	Pages	Rhyming words	Syllables
Initial	1	1	17	*tšemeli*	*-eli*
		2		*phatšoeli*	*-eli*
	5	3	17	*hloohong*	*-ong*
		4		*maotong*	*-ong*
	7	3	18	*ratsoaneng*	*-eng*
		4		*sefateng*	*-eng*

	11	1	18	*Phala*	*-la*
		4		*tlaila*	*-la*
Internal	3	1	17	*'mele*	*-ele*
		2		*Shoele, pelo*	*-ele, -elo*
		4		*phelo*	*-elo*
	9	3	18	*bineloa*	*-eloa*
		4		*halefeloa*	*-eloa*
	10	2		*Sekehela*	*-ela*
		3		*mamela*	*-ela*
		4		*matotomela*	*-ela*

Though these words do not provide perfect but partial rhyme, it is in line with Abrams's (1999: 274) observation that supplementing perfect rhyme with an imperfect one is a deliberate practice by many modern poets. And, imperfect as it may be, the rhyme still provides the poetic melody and smooth transition between lines as well as linking ideas that are being put across. For instance, the rhyming words "Tšemeli" and "Phatšoeli" in stanza 1 lines 1 and 2 not only give a lyrical effect to the introductory lines but also establish a semantic relation between the bird referred to by the first word and its black and white colour by the latter. It is the rhyme employed that links well the two ideas of the bird and its colour and smoothly carries the former over to the latter.

On the other hand, in some poetic structures where eye-rhyme has not been employed, what Harmon (2001: 369) describes as "simple repetition," which is where the concerned syllables are merely one and the same word repeated as the same part of speech, has been identified. For example, the words provided in pairs below manifest this desperate attempt to rhyme words in MSP but fail due to linguistic characteristics as opposed to other European languages like English with numerous rhyme possibilities. The words are: "*ikakha*" and "*ikakha*", "*mamela*" and "*imamela*", "*borokong*" and "*borokong*", "*sefi*" and "*sefi*", "*bolaea*" and "*bolaea*", "*bohloko*" and "*bohloko*", "*batle*" and "*batle*" as well as "*shoa*" and *"shoa*" in all stanzas except 1 of the poem Etitled *Toeba* 'mouse' (Thakhisi, 1975: 7-8). Maybe I have to comment on the pair "*mamela*" 'listen' and "*imamela*" 'listen to oneself or think'. The latter is from

mamela 'listen' in inflectional form but still having the same meaning of listening to one's thoughts.

The repetition feature is not only more visible than the end rhyme but also more recurring as it occurs in other subsequent poems such as *Ha li oroha* with "*molemo*" and "*molemo*", "*tsona*" and "t*sona*" in stanzas 2 and 7; ''*Mamalinyane"* 'Mother pig' with "*tsoaloa*" and "*tsoaloa*", "*tsoala*" and "*tsoala*", "*bana*" and "*bana*", in stanzas 3 and 4; and "*Tšemeli"* 'The butcher bird' with "*thupeng*" and "*thupeng*". "*totomela*", and "*totomela*", "*hlometse*" and "*hlometse*", "*tšemeli*" and "*tšemeli*", "*eona*" and "*eona*", "*tsebe*" and "*tsebe*", "*qoqotho*" and "*qoqotho*", "*letsatsi*" and "*letsatsi*", "'*mopi*" and "'*mopi*" in stanzas 4, 5, 6, 9, 10, 15, 16 and 17 respectively.

With regard to *Bolebali* (1951), the end rhyme occurrences appear limited and accidental in nature. The rhyme lacks consistency, therefore, I cannot certainly say that it has been a deliberate attempt because even where it occurs, it is sporadic isolated cases and not well managed. Citation can be on page 33 where the word "***bana***" in line 17 rhymes with *"lesoko**ana**"* in line 20 and "b*asets**ana***" in line 29 (Mokorosi, 1951: 3). This follows none of the established rhyme patterns as it is abca and *abcdefghia*.

However, the occurrence of "rhymes elsewhere" as Harmon (2001: 373) differentiates between end rhymes and others, seems to be better organised in terms of the placement of the rhyming lexical items and their frequency within the text. The occurrence has been identified within the range of ten pages, between pages 23 and 33. In stanzas 2 and 5 of *Hoja ke nonyana* 'If I were a bird', the quotation text rhymes "*itho**balla***" and "*ipa**balla***" at the start and end of lines 13 and 15, and "*nte**bele***" and "*n**kele***" within lines 23 and 25 as well as "nya**rele**" and "li**hele**" in the middle of lines 36 and 38 respectively (Mokorosi, 1951: 23, 24).

Identification of isolated cases of rhyming words in a linear placement or within a verse line has been made. The bold underlined words and segments in these lines can be cited for this manifestation.

21. Ke **bohe botle** ba barali ba hae,
……………………………………..
25. Ke be ke nkele ho se**tseng** sehla**heng**.
…………………………………………
37. Ke bone moo ho ngotso**eng** sehloho phatl**eng;** (Mokorosi, 1951: 24).

In line 21 the first syllables /**bo-**/ and the concluding /-**he**/ and /-**tle**/ provide partial rhymes, while in lines 25 and 37 the penultimate and ultimate syllables /–**e - ng**/ are also rhyme to the eye in a linear formation. Nevertheless, poetic melody and smooth transmission of the ideas that are being communicated as poetic effect are still realised.

Though rhyme is a foreign concept in MSP and cannot be fully realised in its perfect forms owing to the linguistic hindrances indicated earlier, its contribution to MSP cannot be overlooked. The poetic contribution of rhyme in its current forms in MSP is summed up by Creaser (2012: 442) when he says:

> Rhyme's contribution to verse is multiple. In its reflexive role, it declares this is a poem. In its formal role, it marks line turns and stanzaic order. Musically, it amplifies the sounds of the verse. Semantically, its likeness of sound links two concepts through likeness or contrast of meaning. And in its virtuoso role, it manifests the poet's technical and emotional command.

I am conscious of the fact that these contributions are based on English poetry. Nevertheless, since rhyme itself is an intertextual concept in MSP, it has not been borrowed void of its poetic functions and contributions, and as I have indicated, they have also been realised in MSP. However, when it comes to the internal rhyme as shown above, its formal role differs. Besides adding melody to verse as its counterpart does to English poetry, it transmits and sustains continuity of poetic melody throughout the verse line. In the examples provided above, this effect has been enhanced, especially by what Harmon (2001: 375) terms "consonance-rhyme[40]" created by the bold consonant sounds /b/ in these sequences "…*bohe botle ba barali ba* …" and /k/ in "*ke be ke nkele* …" in lines 21 and 25 respectively (Mokorosi, 1951: 24).

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[40] **Consonance-rhyme** – similar initial or internal consonants, sharing similar or different vowels.

Furthermore, as a manifestation of highly rated poetic skill on the part of English versification, the application of rhyme in MSP, though not in its entirety, manifests the parasite host relationship between English poetry as the host and MSP as the former, through what Plett (1991: 7) refers to as material-structural intertextuality. That is, "repetition of signs and rules in two or more texts." In this case, the material aspect is based on the different types of rhyme identified as intertexts in MSP. The structural intertextuality is presented as prescriptive stylistic grammars comprising meticulous rules for the composition of rhymes in question. In as far as MSP is concerned, echoing Plett (1991: 5) I can say that MSP as a quotation text in this regard is characterised by attributes or intertexts, rhyme patterns from the English poetry being a precursor text. It is, therefore, "de-limited, for its constituents refer to constituents of one of several other texts," English poetry.

It is important to note, however, that rhyme in MSP appears not to be a common phenomenon based on two analytical facts: firstly, out of the four strata into which texts have been placed, it is implemented in all three texts belonging to the 1931 – 1951, one text per stratum under both 1952 – 1972 and 1973 – 1993 strata respectively. Even within these texts, it is only from a few poems that identification of manifestations of the attempt on this poetic sound effect could be made. And, as we move farther into the future, the use of rhyme in modern Sesotho poetry fades away, and a new phenomenon, sonnets, emerge as it is presented below.

5.3   Sonnets

According to Columbia Electronic Encyclopedia, 6th Edition, sonnet as a poetic form "was introduced into Spain by Almogáver, into Portugal by Camões, into France by Saint-Gelays and Marot, and into England by Wyatt and Surrey. The sonnet came into prominence in Germany during the romantic period in the work of Goethe, Schlegel, Heyse, and others". Literary criticism, in particular poetry, by Reaske (1966), Burton et al (1999), Ebewo (1997), Abrams (1999), Cuddon (1999) and Holton (2010) among others, has defined a sonnet in terms of its origin, form, movement, mode and content. Cuddon (1999:843) traces the derivation of the term "sonnet" to the Italian sonetto, meaning 'a little sound' or a 'song.' This may explain the lyrical nature of sonnets. On the other hand, Holton (2010:373) suggests that the

sonnet in English is perceived as a sixteenth century innovation, not only firmly linked to Italian influence, but also more often than not, associated with a distinctively modern consciousness.

According to Holton (2010:374) "the ultimate origin of sonnet form cannot be ascertained but only possible literary ancestry could be outlined. Possibilities are tossed on the one hand, between Italian Sicilian *strambotto*, an eight-line peasant song rhyming *abababab*, whose form might have been established around the 1230s at the court of the ruler of Sicily, Frederick II, having been formed from the Provencal canzone. Holton (ibid) further posits that the first sonnet to see day light was composed by Giacomo da Lentino and his contemporaries. Sonnets generally comprised an open-rhymed octave (*abababab*) plus a sestet in a *cdecde* or *cdcdcd* pattern.

On the other hand, another possibility is that sonnets had long existed before medieval England because as Holton proposes, even though the first sonnet form made its appearance in English in the early sixteenth century through Sir Thomas Wyatt and Henry Howard, Earl of Surrey, it is unlikely that Wyatt and Surrey's sonnets were the first 14-line poems in English. The reason is that this form was already an existent poem-length for over two centuries. Wyatt's sonnets are said to consist of an *abbaabba* octave, with a final couplet introduced into the sestet while Surrey's sonnet form consists of a three cross-rhymed quatrains followed by a couplet, the form which later came to be known as the English or Shakespearean sonnet. It is from this early poetic experimentation that the two basic sonnet forms, Italian and English as we know them today have been developed. Abrams (1999: 290) distinguishes between two basic sonnet forms: the Italian or Petrarchan sonnet (named after the fourteen century Italian poet Petrarch) and the English sonnet, otherwise the Shakespearean sonnet, after its leading and greatest practitioner.

5.3.1 The Italian / Petrarchan sonnet

The Petrarchan sonnet consists of an octave rhyming *abbaabba* and a sestet, which rhymes *cdecde* or *cdcdcd* or some combinations such as *cdccdc* except a rhyming

couplet. As Abrams (1999: 290) further points out, the Petrarchan sonnets were just initiated into the English literary scene both in their stanza form and subject – "the hopes and pains of an adoring male lover – by Sir Thomas Wyatt in the early sixteenth century."

5.3.2 The English / Shakespearean sonnet

The second distinguished sonnet form is what was developed by the Earl of Surrey and other English experimenters in the sixteenth century; a stanza called the English sonnet, otherwise the Shakespearean sonnet, after its leading and greatest practitioner. The sonnet comprises three quatrains and a concluding couplet rhyming *abab cdcd efef gg* (Abrams, 1999: 290 and Holton, 2010: 374). While Cuddon (1999: 844) regards the Spenserian sonnet as one of the basic forms, this study aligns itself with Abrams' (1999) classification and also perceives the Spenserian as one notable variant in which as Abrams (ibid) points out, the continuing rhyme *abab bcbc cdcd ee* serves as a linkage between individual quatrains.

According to Holton (2010: 377, 378) it is not only logical to think that the early composers of sonnets in English were familiar with the form already in use in English, but it is also realistic to acknowledge the shared characteristics of form, movement, mode and content between the earlier 14-line poems and the sonnet; the features which are sometimes definitive of the sonnet. The sonnet is, therefore, viewed as part of an ancient practice of 14-line poems of varied ancestry in English. Literary analysts have identified certain characteristic features as attributes of sonnets. These features include form, content, movement and mode along with the two sonnet forms, Italian and English.

5.3.3 Indefinable sonnets

With years of experimentation with new forms other than the Italian and Englsh sonnets, as well as significant modifications on the sonnet convention by poets, such as Elizabeth Barret Browning and Christina Rossetti other sonnet forms dubbed

indefinable were born. These newly established sonnet forms came into the scene during the Victorian period (Cuddon, 1998:846). Pioneers of this new poetic movement according to Cuddon (ibid), were Christina Rossetti and Elizabeth Browning whose sonnets significantly modified sonnet convention by bringing in the element of female desire into a long established tradition of a form presented from a male point of view. Cuddon (1998: 847) further notes how in the 20th century a handful of poets, wrting in English composed a variety of sonnets on different themes. One such poet who composed memorable sonnets on public affairs and famous men is W. H. Auden. These new poetic compositions are viewd as another group of sonnets that though they function as sonnets, they cannot be aligned to any one of the clear recognisable sonnet patterns.

5.4   Form

About form, Cuddon (1999:843-484) points out that the ordinary sonnet comprised fourteen lines, usually in iambic pentameter with significant disparities in rhyme scheme. To this Holton (2010: 373) adds that considering the sonnet as a form of poetry, reveals that it came following after a longstanding practice of fourteen-line verse in English constructed in forms derived from French. These views account for one of the distinctive features of a sonnet and the length which is fourteen lines. This is a feature that has become synonymous with a sonnet, despite some variations as the analysis will show at a later stage, as Holton (2010:375) also refers to this.

5.5   Subject

About the subject, Cuddon (1999:845) and Abrams (1999: 290) present a similar front that the earlier sonnets were about love. This was until the early seventeenth century when the vogue for love sonnets had faded away that John Donne shifted into a variety of religious themes in his nineteen very fine sonnets put together under the title of *Holy Sonnets*. This move was followed in a latter half of that century by Milton expanding the range of the sonnet to other issues of serious status. Cuddon (1999:845) views Milton's sonnets as belonging to the kind that could be described as "occasional verse," which is about a particular event, individual or occasion. This

meant that sonnets no longer had as their standard subject, "sexual love" but also dealt with issues pertaining to religion and other social concerns.

5.6   Movement

Another definitive feature shared by sonnets beside the 14 lines and content as it has been shown is "movement" (Holton, 2010:378). This refers to the manner in which the lines are arranged, either in Petrarchan or Shakespearean, which is also what Abrams (1999: 290) terms the "division of material." In other words, this is the organisation of material per individual main divisions within a sonnet form. That is, in a Petrarchan sonnet the main divisions within which material is organised or divided are octave and a sestet, while in a Shakespearean sonnet are the three quatrains and the concluding couplet respectively. These are the main parts into which a sonnet form falls into.

5.7   Mode

On the other hand, there is the presentation of the material that has been arranged into the main individual components as per sonnet form, either in Petrarchan or Shakespearean manner, which Holton (2010: 378) terms "mode".   It is the operational system through which content is organised and delivered within the individual main divisions as per sonnet form, Petrarchan or Shakespearean. Illustrating on this, Abrams (ibid) indicates that the Petrarchan mode has favoured a formula of "a statement of, situation, or incident in the octave, with a resolution in the sestet." On the other hand, with the English sonnet the approach in the division of material is similar, "but often presents a repetition-with-variation of a statement in each of the three quatrains; in either case the final couplet in the English sonnet usually imposes an epigrammatic turn at the end."

5.8   Sonnets in Modern Sesotho Poetry

Now, consideration of intertextuality and its manifestations in MSP in terms of conforming to the above forms by the identified sonnets is made. The identified poems are subjected to the sonnet forms and characteristics as discussed above, starting with the 14-line form. Out of the 12 selected poetry texts, only one,

Nkopeleng ke bine (1986) has, out of 47 poems, 6 in sonnet form. Of these six, four are 14-lined while two are fifteen and seventeen respectively. First, the analysis considers the four which are 14-lined and in the final round of the discussion considers the other two. The four which conform to the 14-line standard measure are: '*Tsela li peli*', '*Thari[41]*', '*Botlolo ntlohele*' and '*Fono-Fono*'.

The analysis interrogates the poems' conformity to these outlined characteristic features: movement, mode and content. It has to be pointed out at this juncture that a sonnet form in its entirety is not only a foreign concept and form but also a new phenomenon in MSP. It, therefore, qualifies as an intertext, despite some shortcomings that the analysis has revealed. Considering the historical development of sonnets, the identified deviation may eventually be looked at as the characteristic feature of the indefinable sonnet form in modern Sesotho.

As Matjila (2007: 8) asserts, intertextuality is a broad concept that entails among others, a fluid author-text, reader-text and textual relationship. In this case, it is a text and text relationship, English poetry and MSP. The relationship is manifested in the formative otherness in terms of characteristic features that MSP refers to from sonnets as a poetic feature in English poetry. Matjila (2007: 8) further asserts that intertextuality also embraces a textual allusion to or deployment of an entire structure, a pattern or form and meaning from a pre-text as well as what may be referred to as "simple allusion," meaning repetition of an element from a prior text not incorporating its semantics in the use. In this regard, MSP through these poems refers to the 14-line structure of the sonnet in English poetry. With some considerable variations of its own though, MSP also redeploys not only the patterns of movement and mode, but also the diverse subject matter on top of the used-to-be standard subject of love.

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[41]**Thari -** skin on which to carry a child on one's back (Mabille et al (2000: 445). Metaphorically used to refer either to children or the ability / inability to bear children, depending on the use.

5.8.1 Sesotho Sonnets versus Italian and English sonnet Forms

As far as the two basic sonnet forms are concerned, none of the poems in question seem to have a hundred percent resemblance of either the Petrarchan or Shakespearean in other respects except content. None of the poems though dwell on the subject of love, which as Abrams (1999: 290) describes it, was the "standard subject" prior to the seventeen century. Nevertheless, they touch on a range of social issues. For instance, while '*Tsela li peli'* (Two routes) is on the religious dichotomy of the good and the evil in life, and its destiny thereof, which is either "*mohohlong*" (hell) or "*Moreneng*" (Heaven) presented through the image of a forked snake tongue road (Khiba, 1986: 65); 'Thari' projects the perception of Africa as the cradle for human life and the joy children bring into family life, here presented in the image of "thari" (skin in which to carry a child on one's back) (Mabille et al, 1979: 445). On the other hand, '*Botlolo ntlohele*' (Bottle, let me go) explores the social ailments, in particular the disintegration of a family life as a result of alcohol abuse. '*Fono-Fono*' (Telephone) is about the technological developments in human life represented here by a telephone.

The other two poems namely: '*Sethunya*' (A gun) and '*Lebese*' (Milk) are exceptions because they exceed the 14-line mark by one and two lines respectively. However, as Holton (2010: 375) points out, "in some cases, having 14 lines is not integral to the form," these poems are also considered and regarded as sonnets for the margin is so trivial in this regard. Therefore, '*Sethunya*' and '*Lebese*' explore issues of social security and human nutrition respectively.

5.8.1.1 Main Divisions and Rhyme Schemes

The table below provides the sonnetic information about the main divisions and rhyme schemes the poems have been organised into.

Title of poem	Main divisions	Rhyme scheme / pattern
Tsela li peli (14)	Sestet	abcbba
	Quatrain	bbab

	Couplet	bc
	Couplet	aa
Thari (14)	Spenserian	abbccbcab
	Couplet	bb
	Tercet	aba
Botlolo ntlohele (14)	Sestet	aabcad
	Tercet	adc
	Quintet	bdaac
Fono-Fono (14)	Quintet	abcdd
	Sestet	cbecad
	Tercet	caf
Sethunya (15)	Tercet	abc
	Quatrain	cdef
	Octave	cceeceac
Lebese (17)	Quatrain	abac
	Quatrain	aaaa
	Quatrain	dddd
	Quintet	cecba

Considering the information provided in the table above and the analysis, not any of the poems concerned except '*Lebese*' show characteristics consistent with either Petrarchan or Shakespearean sonnet in terms of their main divisions (movement), mode (pattern in the presentation of material) and rhyme scheme.

According to the above table, none of the poems has itself aligned to either Petrarchan or Shakespearean sonnet considering their main divisions or parts. For instance, '*Thari*' has the first and third parts comprising 9 and 3 lines rhyming *abbccbcab* and *aba* while, on the other hand, '*Botlolo ntlohele*' and '*Fono-Fono*' both have 3 lines in the second and third parts rhyming *adc* and *caf* respectively. It is also the case with the first part of '*Sethunya*' being a tercet with the rhyme scheme *abc*.

Albeit other divisions being within the established line limits per sonnet form, their rhyme schemes fall short of the rhyme schemes attributed to the respective divisions within the Petrarchan and Shakespearean sonnets. No poem has a rhyme scheme consistent with the expected patterns as seen in the two sonnet forms. It must also be noted that even the ultimate syllables that are supposed to be rhyming, because of the Sotho language not fitting well into the English rhyme patterns, the sound similarity is more on the last vowel of the ultimate syllable as most Sotho words end in vowel sounds. The bold vowel sounds in the following pairs "*ipolela*" and "*machaba*", "*thata*" and "*lehlaka*", "'*moho*" and "*khotso*", and "*orohe*" and "*me*", "*mofapanyi*" and "*pelo-tlhomohi*", "*otile*" and "*me*" from '*Thari*' and '*Botlolo ntlohele*' (Khiba, 1986: 67, 68) respectively, illustrate the point.

Poor as the rhyming schemes are already; in some instances the partial rhymes created by the rhyming words are separatednot by one but three even four lines. For example, the words "*mofapanyi*" and "*pelo-tlhomohi*" from '*Botlolo ntlohele*' are separated by four lines. This wide gap between the rhyming words kills the poetic sound effect and melody that are supposed to be instituted by the supposedly similar / **i** / sound at the end of the words. This also hampers the smooth transition from one point of focus to another that occurs when lines, which are in close vicinity of sounds are not far apart from each other. In this case, the words "*mofapanyi*" and "*pelo-tlhomohi*" provide the element of contrast as one of the functions of rhyme, but it is weakened by the wide space between the two words.

Nevertheless, the poem '*Lebese*' is an exception in terms of the organisation of its main parts and rhyme patterns. The initial three quatrains give the poem a Shakespearean sonnet form. However, the concluding quintet deviates from the

Shakespearean norm of a couplet at the end. The rhyming pattern is also more consistent and better organised comparatively but again fails to meet the criterion of any of the recognized rhyme patterns.

5.8.1.2 Mode / Material Presentation Pattern

The presentation of the subject matter in each of the sonnet forms follows a particular pattern which Holton (2010: 378) calls "mode" or "argument and development." This is understood as a framework or formula that the rhyme patterns of each of the sonnet forms follow in the presentation of the material that has been organised or grouped into the main divisions that have been presented above. About this Abrams (1999:290) has the following to say:

> The rhyme pattern of the Petrarchan sonnet has on the whole favored a statement of the problem situation, or incident in the octave, with resolution in the sestet. The English form sometimes uses a similar division of material, but often presents a repetition-with-variation of statement in each of the three quatrains; in either case, the final couplet in the English sonnet usually imposes an epigrammatic turn at the end.

However, the analysis has shown that the Sesotho sonnets under consideration do not follow any of the established rhyme patterns and main divisions within either Petrarchan or English sonnet. In the same manner, the Sesotho sonnets under discussion do not adhere to the presentation formulae as suggested by Abrams above, but follow their own varied patterns as the discussion here shows. While the sonnets do not have their subject matter presented in a pattern suggested by Abrams, some like 'Botlolo ntlohele' do not even offer resolution to the situation that has been depicted.

In the sonnet entitled *Tsela li pel*i (Khiba, 1986: 65), the dilemma of whether one follows good or evil in life is the question in a situation of being at the crossroads, "*mateanong*." This situation appears to be where one has to make a choice between two routes presented in the images of a narrow and a wide route (lines 7, 8 10, 12). Both the statement of the problem and the situation as the lines indicate are located in different divisions of the sonnet which is inconsistent with the formula. What is supposed to be the resolution also comes as a dichotomous destination, which is either "*mohohlong*" 'hell' or "*moreneng*" 'Heaven', determined by following either of

the routes, wide or narrow, respectively. In other words, the wide road which is easy to travel represents evil while the narrow and difficult to travel represents good. The concepts of difficult and easy to travel also represent and suggest human tendencies, that they find it easier to do evil than good in life. The following epigrammatic turn is worth looking at:

> 13. *Tselana-khopo ha e robatse tseleng*, (Khiba, 1986: 65)
> 'The longest road is often the safest and shortest way home' Mokitimi,
> (1997:35)

The epigrammatic turn above appears in the first line of the last couplet. This is one aspect in which this sonnet is in line with its English or Shakespearean counterpart.

'*Thari*' has the unsung praises for Africa is symbolised here by "*thari*" as the cradle of human life as its statement of the problem expressed in lines 2 – 3.

> 2. *Ekab'eba ua bua ua ka ipolela*,
> 3. *U bue u ipolela ho betla machaba*. (Khiba, 1986: 67).
> _____
> 2. If you could speak and praise yourself,
> 3. Speak and praise yourself for nurturing nations.

Reference here is made to *thari* in its capacity as a skin that is used and helps mothers to nurture babies, symbolising an African continent from which life is said to have originated and been nurtured. In this case, the statement falls within the Spenserian division. The poem presents two situations, one of peace because there are children (line 12) and a barren family situation that translates into tension and instability is communicated here through the image of cold "*mohatsela le lirame*" in lines 12 – 14 respectively. The two situations fall out of the first part(s) as dictated by the Petrarchan and English sonnet forms but are presented in the last tercet. The resolution, which is the warmth and comfort provided by "*thari*" (at its literal and metaphorical levels) in situations of cold "*mohatsela le lirame*" is presented in line 10, the first line of the second part according to the divisions of the poem; in the form of warmth "*mofuthu*." This resolution occurs outside the perimeters of either the sestet or couplet as required by the formula.

Though in '*Botlolo ntlohele*' there is no resolution to the problem of degenerated alcoholic sleeping at large, causing the wife to worry and emaciate while children go hungry, both the statement of the problem and the situation as just stated, have been made available. However, they are all scattered all over the poem, not within their respective main parts as they are supposed to be.

With regard to '*Fono-Fono*', the subject matter is what technological developments have brought to human life in as far as communications are concerned. This is picked up in the first part of the poem though the part is neither an octave nor quatrain but a quintet. The incident of transmitting information, good or bad, in line 13 "*Ekaba li monate kapa masetla-libete,*" is captured in line 8 where it says "*motho a ntšela ka …*" (someone told me the news…), coupled with line 13 (Khiba, 1986: 71) above. Line 8 is in the second part which is a sestet, for which one would think is according to the Petrarchan sonnet form, but line 13 disturbs the pattern as it comes in the last part, which is a tercet, not even a couplet. Regardless of the form in which news or information can be, line 14 resolves that in making possible that

> 14. *Taba li n'o fihla ho beng li sa le mofuthu*. (Khiba, 1986: 71)
> 'News should reach those it is intended for while still fresh'

The last two poems namely: *Sethunya* and *Lebese* as it has already been indicated are in excess of one and two lines respectively. Nevertheless, they are considered as sonnets under Holton's (2010:375) view that 14 lines is not necessarily a determining factor of the form in some situations. Through the image of a gun, the poem *Sethunya* explores the importance of social security as a way of ensuring one's safety as expressed in line 2 "…*ho ntoela malamu-oa-hlooho,*" '... helped me a great deal' (Khiba, 1986:66) featured in the first part of the poem, tercet.

On the other hand, men running helter-skelter is an incident not only representative but also indicative of desperation on the part of the lawbreakers when the might of the law unleashes its power as metaphorically expressed in lines 4-5, 8-11, in the second and third parts, quatrain and octave of the poem. The last two lines of the third and last part, the octave presents the resolution by the striking of fear into the hearts of the lawbreakers and cowards alike.

Lastly, '*Lebese*' represents the nutritional value of foods connoted by the different names milk carries. The statement of the problem, therefore, is the diverse nutritional items as represented by the various names milk is said to have, appearing in the first quatrain, which is in unison with the English sonnet form. The situation presented in the second quatrain, which is representative of the availability of nutrition in its diverse forms is expressed in the availability of milk. The end result, which is a sickness-free life for children shown in line 17 based on lines 14 – 16, is shown in the last part, which this time is neither a sestet nor a couplet but a quintet.

5.8.1.3 Sonnet Sequence or Sonnet Cycles

The last aspect that I would want to consider as another form of poetic otherness from sonnets as a foreign poetic form in MSP is the "sonnet sequence or sonnet cycles" (Abrams, 1999: 291). Abrams (ibid) describes this as a practice of putting the sonnets together and linking them by exploring different aspects of a relationship between lovers, "or else by indicating a development in the relationship that constitutes a kind of implicit plot." The practice as Abrams indicates, was initiated by Petrarch and was taken up by a couple of authors between the late sixteenth and early seventeenth centuries.

Even though the sonnets under scrutiny here are not love sonnets, but I have noted that their presentation has followed a certain order in the text. The first four, namely: '*Tsela li peli*', '*Sethunya*', '*Thari*' and '*Botlolo ntlohele*' are presented one after another. In a similar fashion, though not about love, they explore varied aspects of human life. *Tsela li peli* explores the choice one has to make between good and evil in life from a religious perspective, while *Sethunya* projects social security as one of the social concerns. *Thari* deals with human nurturing. Medicine, in particular, alcohol abuse and its effects on family life are issues interrogated in *Botlolo ntlohele*. The last two poems are separated from the rest but they too still explore their own thematic areas. *Fono-Fono* is separated from the first four by one poem is about technological developments in life as seen through communications technology. Three poems between *Fono-Fono* and *Lebese* break the structural sequence. '*Lebese*' explores the nutrition aspect of foods, especially in children, which is

represented here by milk. I have not been able to decipher or establish any semantic linkage between the issues explored in individual poems.

MSP may not have succeeded in the portrayal of the concept of sonnet in its strict sense as it is defined and proposed by its proponents, but it has well evoked the concept even if it is on a minimal scale as the discussion has shown earlier on. This presents one of the emerging trends in MSP, sonneteering, which in future may find determined practitioners who will surely build and improve on it.

5.9   Patterning or Shaped Poems

From the open poetry, we also have concrete poems in which words are arranged in such a manner that a picture or a visual pattern is created. Since content is more important than shape, the shape complements the content of the poem. There is no intertextual evidence identified to this effect from the selected poetry texts. The only evidence found showing this new trend from English poetry into MSP is of a poem entitled *Lereberebe* (Elias, 1990:2–4). The poem which is in 12 stanzas is an appeal to Africans, in particular Basotho, to embrace and appreciate their social and cultural values and stop looking across to the Europeans hoping for something better than their own. It is constructed in such a way that the position of individual stanzas tally with the number of lines. That is, stanza one has 1 line, stanza two 2 lines etcetera. In the final analysis, the poem emerges with a visual pattern of a right-angled triangle.

5.10   Summary

In this chapter, the analysis set out to consider poetic features deemed to be manifestations of English poetry intertexts in modern Sesotho poetry. These intertextual poetic features or aspects are rhyme, poetic license, sonnets and shaped poems. The analysis has made the following revelations on these poetic features:

With regard to rhyme, the analysis has established that rhyme is not a common phenomenon in modern Sesotho poetry. This is based on its minimal use throughout the strata. In addition, this limited use of rhyme in MSP is attributed to the fact that Sesotho is a tone language. Therefore, what are supposed to be rhymes in most

instances are determined by the tone not the stress on the penultimate syllables of the rhyming words resulting in eye rhyme being the most occurring in MSP.

About sonnets, only one text, *Nkopeleng ke bine* (1986) has borrowed this form of poetic expression from English poetry. However, the analysis has established that none of the poems identified complies with either the Petrarchan or English sonnet form in as far as their main divisions and rhyme patterns within those divisions, content organisation and presentation formulae of such content are concerned. The only principle observed in four of the six poems is a 14-line form, while with the other two, which are 15 and 17 lines respectively, has not been integral to the form as stated by Holton (2010: 375). The presentation of these poems, at least the first four, has made an attempt to arrange them into sonnet sequences or sonnet cycles. Nevertheless, both fourteen-lined and the last two poems that exceed the fourteen line sonnet feature are classified as indefinable sonnets as they align themselves with some memorable sonnets by a number of the 20th century English poets such as W.H. Auden, which deviate from the established tradition of love content and deal with public issues.

Shaped poems have not been found in the selected poetry texts. Nevertheless, I wish to point out that one such technique exists as an intertext in MSP despite it being extremely rare. So far, the only illustration has been located in *Senyamo* (1990: 2 – 4) with a poem entitled '*Lereberebe*', a text outside the cluster under consideration.

CHAPTER 6

Summary and Conclusion

6.1   Introduction

The main purpose of this study was to identify and analyse what would be found to be features manifesting the presence of *lithoko,* Christian and traditional cultures as well as English poetry in modern Sesotho poetry since its inception in 1931 until 2010 within selected poetry texts. Finally, it was to identify the emerging trends resulting from the interrelatedness and then evaluate the literariness or poeticness of modern Sesotho poetry thereof. In order to respond to this call, in the preceding chapters 3, 4 and 5, the confluences of both literary and cultural aspects in modern Sesotho poetry, have been identified and discussed from the intertextual perspective. The aspects in question were *Lithoko* intertextual forms and structures, content and linguistic devices in Chapter 3 under sections 1and 2 respectively; local and foreign traditional intertexts in Chapter 4; and the English poetry intertexts in Chapter 5. This gives the summary of the findings and concludes the analysis done in the preceding chapters.

This chapter, therefore, being the final and concluding chapter, assesses the journey taken by foregrounding the main findings in each of the preceding three chapters considering the emerging trends and evaluates the element of poeticness or literariness of modern Sesotho poetry as the intertextual product in the first part thereof. The second part considers the intertextual nature of modern Sesotho poetry and suggests as to what the future of modern Sesotho poetry could be in view of the confluences and then makes recommendations for future poetry compositions and research in poetry.

6.2   Emerging Poetic Forms and Structural Trends in Modern Sesotho Poetry

The identification and analysis of the intertextual features in modern Sesotho poetry in the previous chapters have led to further identification of what can be referred to as emerging trends in modern Sesotho poetry. These emergent ways are attributed to the intertextual relation as well as host and parasite relationship between the

stated confluences in MSP. The emerging trends are in the areas of poetic forms and structure, content and communicative devices.

The physical and visible structure of modern Sesotho poetry gets better and more conventional in terms of regular stanzas as it moves further into the future than it was in the earlier decades represented by the selected texts in the strata. This is illustrated in *Lithothokiso tsa Moshoeshoe* … (1931), *Matlakala* (1948) and *Bolebali* (1951), '*Mantsopa* (1963) and *Fela sa Ncheme* (1970) from the first and second strata in comparison with selected texts from other strata. Section one of chapter three has presented an elaborate picture of the *lithoko*-like structure in the first two strata thus becoming regularised as we moved further into the twenty first century. Regularised structures in terms of both the balanced number of lines per stanza and the syllabic count within lines are a common feature in the latter strata.

There are also structures inclined to open form or modern poetry. The shift from the proto form to this modern poetry with more organised lines within stanzas is also demonstrated through the consistently regularised syllabic count between lines in a stanza. Citation could be obtained from *Lipshamathe* (1985:5, 48. 49) in three poems entitled '*Ntoa ea Jeremane (1914)*', '*Thomas Mokopu Mofolo*' and '*Linako tsa ngoaha*', respectively. In both 'Ntoa ea Jeremane (1914)' and '*Thomas Mokopu Mofolo*' the syllabic count is generally 12 while in '*Linako tsa ngoaha'* the lines generally comprise nine (9) syllables each. A similar attempt has been made in other texts, especially those from 1973–1993 strata onwards though with some disparities, which have not affected the rhythm of the poems.

It has also emerged through the analysis that though MSP is to some extent a *thoko* intertext, it is more accommodating in terms of issues of concern and language use. Issues raised and addressed in MSP are diverse and not only war and hero-oriented like *lithoko*. In MSP, tribute is also given to heroines and inanimate objects for their contribution towards social development and community uplifting projects and activities. Issues such as social ills, like alcohol abuse and HIV and AIDS pandemic, socio-economic issues such as unemployment and capitalistic exploitation, form part

of the new phenomenon. Religious matters have also been found to be another dimension in featuring across the MSP spectrum. Besides whole poems that are religious, there are bits and pieces of religious or biblical reference in many other texts which deal with issues not even religious or biblical in nature.

In as far as language use is concerned, most poetry texts have used the Sesotho that can be labelled diluted as compared to the one used in *lithoko*. Some literary analysts may look at it as poetic license, but all the same, some poems even use numerical figures in places where lexical items would have been a better option. The following lines from the poem entitled "Sengoli sa lingoli" 'Author of the authors' can be cited:

1. *Ho ona mongoaha-kholo oa litebello,* **2000,**
2. *Letsatsi e le* **9** *khoeli e le ea Pherekhong*, (Mahase, 2005: 29).
   _____
1. On this century of expectations, 2000,
2. The day was 9 January.

Reference to the year 2000 and January 9 in numerical figures gives these poetic segments a more algebraic or mathematical expression, not a poetic language as one would expect from a poem.

Another emerging trend that has also been identified in MSP is the sonnet form. As the analysis has shown it is not a common phenomenon in MSP. For the reasons that could further be researched, this form of poetry does not adhere to most of the characteristic attributes of either English or Italian sonnet form, except the 14 lines and to some extent, the material presentations or mode within the main divisions. Nevertheless, this poetic adventure has given MSP another boost in its growth as a genre not so many decades old. The phenomenon further creates opportunities for further research into the reasons why the sonnet form is not so common as another form of poetic license in MSP and if MSP has introduced another sonnet form befitting its own linguistic capabilities, especially with regard to rhyme and poetic metre.

6.2.1 Trends in Content

Significant quantities of intertexts from *lithoko* in the form of content and poetic devices have been identified in Modern Sesotho poetry. Unlike *lithoko* whose main inspiration and focus were war and the acts of courage, bravery and valour by the heroes; hence more on the language of war and heroism, MSP still writes about war but in a very limited and modified manner. Its language is also less militant and combat flavoured. Some poems like '*Ntoa ea Abisinia*' and '*Ntoa ea Jeremane*' (Khaketla, 1985: 1, 5) are given war titles but their style of talking about war is more poetic than *thoko* oriented. For example, they lack the strong and militant war-like rhythm with a strong emphatic tempo that is always felt in *lithoko*. This leaves another area of study into poems about war and *lithoko* for aspirant scholars.

On the other hand, even the portrayal of heroes in MSP has taken a lighter tone with heroic descriptions more on intellect and positive social image. On the contrary, *lithoko's* description of the heroes' appearance is meant to scare and instil fear into the hearts of their enemies. Though Damane et al (1974: 27) admit that in some instances the *seroki* merely draws the attention to the hero's physical beauty, the bulk of the *lithoko* were meant to achieve the former objective and "extol the virtues of manly prowess; of courage, of valour, and of fighting skill" (Kunene, 1971:1).

Furthermore, MSP makes an extensive use of *lithoko*-names, for which I suggest a new term 'thokonyms'. It has taken the application further into using praise-names on inanimate objects through personification and praising as well as talking about them as though they are animate and human, in the same way *liroki* do with human counterparts in *lithoko.* Personifying inanimate objects is done in *lithoko* but to a very limited extent. Poems such as "*Pitsa*" 'Pot', *'Bohloa'* 'Ants', "*Mohale oa leleme*" 'Tongue, the brave one', '*Thari*' in *Nkopeleng ke bine* (1986: 23, 29, 40, 67), "'*Mamosi"* 'The train' in *Lipshamathe* (1985: 61) and "*Kholabolokoe"* 'The beetle' in *Lehlaso* (1978: 29), to mention but a few, bear testimony to inanimate and non-human objects not only being endowed with human praise-names, some of which are direct up-lifts from *lithoko*, but also human acts and capabilities.

The poem '*Mohale oa leleme*' is a good example of a direct segmental up-lift from *lithoko* in which the name '*mohale*' as Kunene (1971:43) explains, is "used quite often, being almost always followed by some qualifying expression, as in *mohale oa Lethole* 'The brave one of Lethole'." According to Kunene (ibid) the name is indicative of the moral calibre of the hero. On the contrary, the poem uses the heroic name on *leleme* to imply its being always in the thick of things regarding advancing arguments and causing disputes are concerned. In other words, MSP has taken inanimate objects beyond the level of being used as phenomena of comparison (Kunene, 1971:38) as seen in *lithoko* to the level of being objects of praise like their human counterparts in *lithoko*.

Lithoko focus on heroes and their acts of bravery and heroism, mentioning their adversaries in passing and in a diminishing manner but magnifying the heroes. The study has identified whole poems such as 'AIDS' in *Thalaboliba* (2005: 21) and *Senyamo* (2006:21), '*Lithethefatsi*' 'Drugs', '*Mokankanyane*' 'Alcohol' in *Senyamo* (2006: 52) and *Nkopeleng ke bine* (1986: 13) in which issues perceived as enemies of society or humanity, not in the context of war but social ailments or societal threats are dealt with. Inanimate objects are lacking in other *lithoko* content such as historical references.

The analysis identified biblical intertexts in the form of names of individual persons and Christian establishments. Biblical concepts, beliefs and practices have also been identified. In some instances the whole poem is based on and relates a biblical story, while in others segmental references have been made. Some Basotho traditional items have also formed part of the poetic features identified as manifestations of otherness in MSP. Owing to the diverse nature of traditional intertexts, the study has narrowed down the scope to the following: rites of passage, out of which traditional beliefs and practices relating to initiation, marriage, death and miscellaneous beliefs have been dealt with. Texts manifesting beliefs in ancestors and witchcraft as well as traditional medical systems, in particular *bothuela,* have also been identified and considered as intertexts in MSP.

Under metaphorical eulogues, regimental names are no longer conferred not even on the modern military regiments but on people coming from the country districts and constituencies under the chiefs where such regiments existed in the past. This is evident in *Bolebali* (1951: 8 – 11) where reference is made to people from Thaba-Tseka, Berea and Quthing districts as "*Lilala tsa Selala*" 'Untamed Beasts of the Untamed Beast', "*Lioli*" 'Golden Eagles', and "*Liphakoe*' 'The Falcons' respectively and Basotho in general as "*Mabeoana*" 'True men'. In *Fela sa Ncheme* (1973: 21) the name *Likila* is used for people from Botha-Bothe district while *Thalaboliba* (2005: 9) uses *Manonyane* to refer to people from Chief Maama's place, the area in the South-east of Maseru.

There are other related instances to the ones above in other social circles where these regimental names are indiscriminately used for social and communal groups such as district and regional football clubs. Few out of the many that can be mentioned are: *Linare* 'The Buffalos', *Matlama* 'The Binders', *Lioli* 'The Golden eagles', *Liphakoe* 'The Falcons', which used to be the regimental names for Chiefs Molapo, Moshoeshoe, Masopha and Nkoebe but are now names for the Leribe, Maseru, Berea and Quthing districts football clubs respectively. Besides these football clubs, these regimental names are now given to other entities.

These regimental names are also given to traditional music groups and funeral schemes among others. *Machokha* 'The Pursuers', once the name for one of Chief Masopha's regiments is now assumed by a *Litolobonya* traditional dance group of women from Ha Ntlama in the Thaba-Bosiu constituency. On the other hand, *Lilala* 'The Untamed Beasts' from being Chief Sekhonyana's regiment, is now a name for a *Famo* music group *Lilala tsa Sekhonyana* 'The Untamed Beasts of Sekhonyana'. There are numerous examples pertaining to this transfer of regimental names to modern phenomena as Damane et al (1974: 33) indicate that even titles of newspapers of some political parties bear *lithoko* regimental names. One such title for Basotho National Party (BNP) is *Nketu,* originally Moshoeshoe's *thoko*nym. The one for the Basotholand Congress Party (BCP) is *Makatolle*, a *thokonym* for Masopha, while the third is *Mohlabani* 'The Warrior'.

Unlike in *lithoko* where Kunene (1971: 43) indicates that descriptive eulogues are references to the hero emanating from moral attributes, manner of dress, or of a handling spear or shield, in MSP the same eulogues could be references to the manner of holding a pen and writing, teaching, or playing a modern game, or performing a particular sport instead of holding a spear and shield. The example is the use of the word "*Bahale*" 'Brave ones' in the poem 'Ha Maama in the lines:

49. *Bahale ba Thesele*,
50. *Ba mehla ea kajeno*,
51. *Ba koetlisa Tloutle*,
   _____
49. The Brave ones of Thesele,
50. Of modern day,
51. They teach at Tloutle,

The bravery here is no longer in terms of being a warrior in a physical battle, but a moral attribute associated with modern educators' diligence and dedication in their endeavour to educate Basotho children at the National University of Lesotho. Observation has also been made with regard to eulogues that are associated with peers and clan names and these are not as common as other associative and metaphorical eulogues in the selected modern Sesotho poetry texts. Furthermore, the repetition of phrases in the right-to-left slant pattern is not as recurring as other patterns of repetition are in both *lithoko* as a pre-text and MSP as a quotation text.

With regard to rhyme, the analysis has found out that rhyme is not a common phenomenon in modern Sesotho poetry. This is based on its minimal use throughout the strata. In addition, the limited use of rhyme in MSP is attributed to the fact that Sesotho is a tone language and, therefore, what are supposed to be rhymes, in most incidents are determined by the tone not the stress on the penultimate syllables of the rhyming words thus resulting in eye rhyme having most occurrences in MSP.

Another significant emergent trend in modern day *lithoko* and Sesotho poetry is that besides heroes and heroines being described in terms of their ancestral lineage, they are also described in relation to their social, educational, political and spiritual birth, associated with those who played a role in these levels of birth as their ancestors in this regard. This becomes clear when reference is made to certain

individuals and attributing their success, thinking and way of life to some philosophical underpinnings of some well-known educational, political as well as spiritual or even social philosophers. The poem entitled '*Lielelo*' in Ditema (1988: 7) can be cited for educational ancestry of certain characters in the poem.

6.3   Literariness of Modern Sesotho Poetry

Through the consideration of aspects of poetic function and poetic language, as elements of poetry in the evaluation of modern Sesotho poetry, the latter has been found to be poetic. The evaluation of MSP with regard to literariness has revealed that the genre is not only an intertextual literary work of art but is also one with poetic characteristic features as the intertextual analysis has shown. Another insight emerging from the research is the employment of some linguistic devices that are also used in non-poetic language like metaphor and images in a manner that manifests an impressive level of semantic multiplicity whilst at the same time capturing beauty and aesthetic value through carefully chosen words. This has not only taken these devices to another level of literary function but has also given them new literary dimensions in terms of meaning and placement.

6.4   The future of Modern Sesotho Poetry

The investigated confluences have not only resulted in a new phenomenon called modern Sesotho poetry, but have given it a new face of its own. MSP seems to have been informed, to a large extent, by the socio-economic, political and religious conditions in Lesotho and other places around the world. This is reflected in its diverse nature of issues that are being addressed and the poetic manner in which those issues have been communicated, as manifested in the selected poetry texts. With this trend in motion, one can safely say that modern Sesotho poetry has a diverse future in terms of content and poetic devices.

Nevertheless, with the introduction of the Free Primary Education policy in 2000 and the enactment of compulsory free primary education in 2010 (Morojele, 2012:37); and Textbook Rental Scheme at secondary level by the government of Lesotho in 2005, the landscape in the writing of modern Sesotho poetry may be affected. The

government's initiative involves a new system through which schools rent prescribed texts from government, which buys them from publishing houses which source manuscripts of books from authors. After obtaining publishable manuscripts from authors, publishing houses in turn bid for the selection of their texts into the five year schools' curriculum before the National Curriculum Development Centre (NCDC). The NCDC sets curriculum requirements pertaining to content, language and setting among others, for books which will finally be selected and prescribed for the schools' curriculum. This method of securing books for schools' curriculum has become an indirect censorship resulting in authors writing not to address the social issues as they experience them but to meet the set curriculum standards for the school market.

The above scenario is likely to change the direction and landscape for modern Sesotho poetry in terms of subject matter, language and how issues are grappled with in the poetry texts written and published in this new dispensation. Consequently, the modern Sesotho poetry books published may be not for general consumption but school usage, a condition that may affect in a negative way the quality and standard of modern Sesotho poetry in future.

6.5   Possible areas for Future Research

This study has analysed modern Sesotho poetry considering confluences of *lithoko*, biblical or Christian and traditional as well as western poetry intertexts. In this journey, revelations of other areas that need to be researched have been made, which in return may benefit scholars, poetry artists and students of literature in general. These possible areas for future research include classification of modern Sesotho poetry, use of poetic devices such as rhyme, multilingualism and other sound effects in modern Sesotho poetry, sonnets and patterning or shaped poems. There is also a lot that is to be done with regard to new ways in which modern Sesotho poetry employs regimental eulogues under metaphorical eulogues, descriptive and associative eulogues. How the new system of Textbook Rental Scheme for secondary schools has impacted on the composition of modern Sesotho poetry is another area of possible investigation.

6.6   Challenges Encountered

Some of the selected Sesotho poetry texts were not obtainable because they are out of print. I had to find alternative texts which were less preferable, after alternative means such as sourcing them from Morija Museum and Archives, friends and colleagues or even authors themselves failed. I miscalculated and underestimated the parameters of the study and only to find when I had to organise data and analyse it that it was a bit too bulky. At first I had intended to have five texts per cluster but because of the unavailability of some of the texts and the realization that the data would be too much, I had to downsize them to four per stratum. Even then, they still had a lot of data, so I made the final cut to three texts per cluster.

At first, I had intended to consider the intertextual aspects per stratum but upon organising the data for analysis I realised that, the method of approach would result in a lot of unnecessary repetition because of some sets of data being intersections. Consequently, I had to abandon the analysis per stratum and consider the intertexts across the strata. However, keeping trek of continuity aspects of the identified individual poetic features had to be maintained and observed.

One serious problem relates to some of the information I needed, which could only be obtained from dated or secondary sources for two reasons. On the one hand, some of those which are recent are secondary sources and always refer to the dated. On the other hand, recent and primary sources are not accessible because of the language barrier and secondary ones in the form of translations or references become the only option.

The research also experienced financial constraints. The budget was well over the financial support of R5, 000.00 that I had secured. Without the supplementary funding, I had to cut down on some of the items such as 2 and 4 trips respectively, in the budget as well as the subsistence.

6.7   Conclusion

It can be stated now that Modern Sesotho poetry is a quotation text because within it, a corpus of poetic features manifesting both direct and indirect allusions to *lithoko*, Christian, traditional beliefs and practices, and western poetry has been identified. Barthes (1981: 39) asserts the literary position of any text as an intertext in which other texts are present in varying levels and more or less recognizable forms. The same can be said about modern Sesotho poetry. It is an intertext as texts from *lithoko* Christian, traditional beliefs and practices as well as western poetry are present in it at varying levels of form, structure, content and communicative devices in more or less recognizable forms.

Both proto, transitional and open forms attributed to *lithoko* and western poetry are present in modern Sesotho poetry. For example, manifestations of poems resembling *lithoko* in their oral-formulaic style, phrase being the determinant of a line not the number of syllables and "the marking off of one similar portion of the poem from another similar portion" by the sense not the number of lines contained in the portion (Kunene, 1971: 53), have been identified. Also, poems whose inspiration and subject-matter is war are present in significant numbers in MSP. On the other hand, MSP is also an intertext of European poetic orientations. One significant shift in terms of regularized poems and borrowed forms is seen in MSP. Poems are now constructed with more regular stanzas and syllabic count than the traditional *lithoko*. This modern trend also includes diverse content in terms of the issues the poems set out to address through the use of some linguistic devices and structures such as poetic license and sonnets respectively, among others.

With regard to borrowing from Christian and traditional beliefs and practices, myriad traces of both Christian and traditional allusions have been identified. Poems vested with cultural allusions from both Christian and traditional beliefs and practices, not only in the form of naming systems but also linguistic segments and literary materials, have been identified within modern Sesotho poetry. There are cases of whole poems from the title to the content being either a biblical or traditional narration or description of some sort. Extracts of material borrowed from either of the two worlds have also manifested within the selected poetry texts. The notion of

intertextuality in this respect has fully manifested itself throughout the identified biblical and traditional texts. Therefore, MSP, as Haberer (2007:58) quotes Barthes, is "a tissue of quotations drawn from innumerable centres of culture."

As it is, modern Sesotho poetry can now be described as the text of the previous and surrounding cultures of *lithoko*, local and foreign traditions as well as European poetry. It is, therefore, "a new tissue of citations …bits of codes, formulae, rhythmic models, fragments of social languages …distributed within it" (Barthes, 1981: 39).

Another aspect that formed the focus of this study was the evaluation of the literariness or poeticness of modern Sesotho poetry in relation to its intertextual nature. With its own linguistic means, referred to as "poeticisms" by Mukarovsky (1976: 11), which in most cases are lexical items, also morphological and syntactic, modern Sesotho poetry has formed its intertextual linguistic poetic corpus that has drawn from the collection provided by the pre-texts. MSP has made the familiar seem strange and dehabitualized the use of language and other poetic devices such as images and metaphors thus creating an intense aesthetic feeling in the reader. Consequently, through this concept of defamiliarization, as expounded by Shklovsky in Lemon et al (1965:4–5), MSP as a literary work of art, has not only been able to attract and sustain the attention of the reader, but has also forced him/her to notice by giving him/her a novel point of view, things he/she would not take note of in an ordinary linguistic setting. In this regard, modern Sesotho poetry has earned its literariness through its linguistic poetic functions as proposed by Formalists.

6.8   Recommendations

The study has researched on the confluences of *lithoko*, Christian and traditional as well as European poetry orientations in MSP from an intetextual perspective. Since this is an academic venture analysing selected poetry works produced between 1931 and 2010, the study makes the following recommendations for both poets and academics:

6.8.1 Recommendations for Poets

Since literary works are one of the reliable means of not only transmitting languages but also preserving them, poets and poetesses should regard themselves as both transmitters and preservers of their own languages. They should, therefore, exercise their poetic freedom to execute multilingualism, rhyme and other poetic traditions in a manner that would still promote and preserve their languages. A tendency of using foreign lexical items of different forms at different levels in the name of multilingualism should not be done at the expense of local languages and where possible, especially if the same, even better poetic effect can be achieved, a local lexical item is recommended.

Poetry artists should also avoid a situation where they make their poems sound like religious sermons as that practice defeats the purpose of poetry as an art. Modern Sesotho poetry is a novel phenomenon with confluences from the above indicated areas. Therefore, poets should not feel obliged to use any of the pre-texts, especially European poetry, as the standard measure for the literariness or poeticness of their art and that failure to observe such standards in their poetry is tantamount to the poetry being less poetic.

6.8.2 Recommendations for the Academia

On the part of academics, there is still a lot of work to be done on the analysis of modern Sesotho poetry. Some areas which still need to be researched have been highlighted above. Gerard (1993), Ntuli et al (1993) and Ngcangca (1995), Ambrose (2008) have made a significant contribution into the documentation of the development of modern Sesotho poetry. Nevertheless, there is still more to be done in terms of additions and improvements on what these scholars have done so far. Therefore, academics should also consider beefing up the already available information and critical studies on modern Sesotho poetry by making more analysis on other aspects such as transitional manifestations of socio-economic eras through the genre, among others. There is still more work to do on the influence and contribution other genres and social forces have had in the shaping of modern Sesotho poetry. This kind of research would go a long way in not only positioning

MSP as a literary work of art among genres of its kind, but also providing a pool of references for budding scholars of poetry.

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