

**STREAM OF CONSCIOUSNESS AS PRESENTED IN NORTHERN
SOTHO NOVELS :
A PSYCHOANALYTIC LITERARY THEORY**

By

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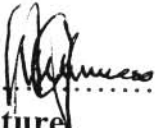
DATE : **MARCH 2004**



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DECLARATION

I, **Choene Gregory Meso** hereby declare that **STREAM, OF CONSCIOUSNESS AS PRESENTED IN NORTHERN SOTHO NOVELS: A PSYCHOANALYSTIC LITERARY THEORY**, submitted to the University of the North, is my original work both in design and execution, and that I have not submitted it for a degree at any University. Sources have also been acknowledged in this research.


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Signature

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DEDICATION

This dissertation is dedicated to the following :

1. My wife : MONICCAH.
2. My children : MOKGAETSI, MAPULA, NOKO, BARWEDIFELA,
PHETOLO, AND LEBOHANG.
3. THE CONGREGATION OF BORKUM APOSTOLIC FAITH MISSION
CHURCH.

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I can do all things through Christ who strengthens me. **(Phil.4:13)**.

Ke tletše ka ditebogo tšeo ke ratago go di lebiša go batho bao ba ka tlalago seatla, bao ba nthušitšego:

Mohlokamedi-motšweletši wa ka, Porofesa R.N. Madadzhe, ke wa pele lenanegong la balebogwa ka tlhahlo ya gagwe thuto-nyakišišong ye. Ke tloga ke leboga kudu kgotlelelo ya lena, lerato le mantšu a tlhohleletšo go nna. A kgokeletše mogopolo wa ka tabeng ya go šoma ka maatla, ka mehla ge ke tšwa ka ofising ya lena. Modimo a le šegofatše ka mmele woo o phetšego gabotse, wa go le kgontšha go tšwela pele ka mošomo wo mobotse wa go hlahla le go tšweletša baithuti – kudu ba dithuto tša ka godimo.

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ABSTRACT

This study focuses on the presentation of consciousness as it flows through the minds of the characters in the Northern Sotho Stream of consciousness novels.

Chapter 1 is an introduction of the study. It contains: the background to the problem that necessitated this research, aims and objectives, the methods of research, rationale and significance of the study. It also contains definitions of important concepts used in the study and a summary of novels picked up for scrutiny in this study.

Chapter 2 focuses on the impact of witchcraft and witchcraft beliefs in the Northern Sotho communities. It highlights the flow of ideas, feelings and intentions that result from occurrences in the communities where witchcraft- involvement is suspected. The chapter also deals with the different types of abuse, namely: physical abuse, substance abuse (alcohol and drugs), and psychological abuse. Incidences from Northern Sotho stream of consciousness novels are cited to reflect the impact of abuse on the psychic content of the affected characters.

Chapter 3 deals with interior monologue and omniscient description as the mainly used techniques of presenting stream of consciousness in Northern Sotho novels, with metaphor and symbolism.

In direct interior monologue, use is made of the first person narrator where the author uses first person pronoun in the presentation of the character's consciousness. This technique allows the author to drop out of the scene completely, leaving the reader with the character for some time, to make room for first-hand information to the reader on the feelings and intentions of the character. The chapter also shows that most of the stream of consciousness novelists in Northern Sotho prefer the use of indirect interior monologue which uses the third person narrator's omniscience in the narrative.

Chapter 4 reflects the causes and effects of brain damage. The causes are indicated as: injuries to the head picked up during the prenatal periods, at birth, after birth or infections to the brain cells whilst the results of brain damage are among others: aggression, suicide, impulsivity, restlessness, mental disorders and so on. This chapter also deals with paranormal abilities by certain individuals and characters in the communities and in stream of consciousness novels.

Chapter 5 is the conclusion of the study. It gives a summary of the research. Recommendations on the findings of the study are also given in this chapter.

TABLE OF CONTENTS

	Page
CHAPTER 1	
1.1 INTRODUCTION	1
1.2 AIMS AND OBJECTIVES	4
1.3 RATIONALE FOR THE STUDY	5
1.4 SIGNIFICANCE OF THE STUDY	5
1.5 METHODOLOGY	6
1.5.1 Qualitative Research Method	7
1.5.2 Psychoanalytical approach	8
1.5.3 Collection of information	9
1.6 DELIMITATION	10
1.7 LITERATURE REVIEW	10
1.8 DEFINITION OF CONCEPTS	12
1.8.1 Stream of consciousness	12
1.8.2 Monologue and dialogue	14
1.8.3 Psychoanalysis	16
1.8.4 Characterization	17
1.8.5 Plot	21
1.8.6 Conflict and resolution	23
1.9 A SUMMARY OF THE NARRATIVES UNDER SCRUTINY	24
1.9.1 <i>Mogwane o a lla</i> (Rafapa, 1981)	24
1.9.2 <i>Tsakata</i> (Ramaila, 1953)	26
1.9.3 <i>Lenong la Gauta</i> (Bopape, 1982)	27
1.9.4 <i>Mosele</i> (Lebethe, 1972)	31

	Page
1.9.5 <i>O ipolaile</i> (Mogale, 2002)	33
1.9.6 <i>Bowelakalana</i> (Rafapa, 1987)	36
1.9.7 <i>Bohwa bja Madimabe</i> (Rafapa, 1983)	39
1.10 ORGANISATION OF THE STUDY	42

CHAPTER 2

THE IMPACT OF WITCHCRAFT ON STREAM OF CONSCIOUSNESS	43
2.1 INTRODUCTION	43
2.2 DEFINITIONS	44
2.3 THE GENERAL BACKGROUND ON WITCH BELIEFS	46
2.4 LIGHTENING PHENOMENON	47
2.5 ABUSE	53
2.5.1 Physical abuse	54
2.5.2 Sexual abuse	54
2.5.3 Psychological abuse	57
2.6 THE IMPACT OF ABUSE ON STREAM OF CONSCIOUSNESS IN <i>MOGWANE O A LLA</i> AND <i>BOHWA BJA MADIMABE</i> OF RAFAPA AND BOPAPE IN <i>LENONG LA GAUTA</i>	59
2.6.1 Substance abuse	59
2.6.2 Psychological abuse	62
2.7 CONCLUSION	64

CHAPTER 3

**THE TECHNIQUES OF PRESENTING STREAM OF CONSCIOUSNESS
IN SOTHO NOVELS, PARTICULARLY NORTHERN SOTHO**

NOVELS	67
3.1 INTRODUCTION	67
3.2 INTERIOR MONOLOGUE	68
3.2.1 Direct interior monologue	68
3.2.2 Indirect interior monologue and omniscient description	76
3.3 CONCLUSION	86

CHAPTER 4

BRAIN DAMAGE SYNDROME AND PARANORMAL

COMMUNICATION	89
4.1 INTRODUCTION	89
4.2 DEFINITIONS	90
4.2.1 Brain damage	90
4.2.2 Paranormal	91
4.3 BRAIN DAMAGE SYNDROME	93
4.3.1 Aggression	93
4.3.2 Suicide and aggressiveness	97
4.3.3 Impulsivity	100
4.4 PARANORMAL ABILITIES	102
4.5 CONCLUSION	105

CHAPTER 5

5.1	CONCLUSION	107
5.2	RECOMMENDATIONS	114
	REFERENCES	116

CHAPTER 1

1.1 INTRODUCTION

The aesthetic effect that results due to the exploration of the minds of characters by novelists, distinguish their work (novels) as stream of consciousness novels. In these novels, the authors delve deep into the psychic content of the characters to record both the partly and the completely unuttered ideas, feelings and intentions that flow through their minds. This sentiment is echoed by Harmon and Holman (1999), when they defined the stream of consciousness novel as:

A novel that takes as its subject “the flow of the stream of consciousness of one or more of its characters”.

In this regard a novelist uses, among others, techniques such as interior monologue and omniscient description, as important literary devices to bring to light those ideas, feelings and intentions as they flow through the minds of characters for the benefit of the readers or audience. In their operation as the all-knowing (i.e., omniscient) narrators, Northern Sotho novelists of stream of consciousness novels, omit certain essential requirements of interior monologue, thereby falling short of adequate use of this literary device; hence the necessity of a study of this nature.

James (1999:1) created what he called a “central consciousness” or a governing intelligence. The latter was a character that the author would stay with throughout a story or novel and would also limit his perception of the action of the novel to his (the character’s) mind.

The rendition of a central character's perceptions of the world and inner thoughts is achieved in novels through the use of interior monologue. In stream of consciousness, the attempt is to render the thoughts as they fall upon the mind. They fall in random, free, unstructured, chaotic, and even inchoate or nonverbal form. The novelist seeks to create the illusion that we are overhearing the flood of sensations and uncensored, pre-rational thoughts within a character's mind before the character has ordered them into any coherent form or shape. The novelist will thus have to dispense with proper grammar rules, logic, neat and orderly sentences and predictable pauses. These are some of the characteristics of stream of consciousness that are lacking in most of Northern Sotho novels. Moreover, there is hardly any in-depth study of this phenomenon (stream of consciousness) in Northern Sotho.

It has been slightly alluded to by Meso (1999). To fill this void, a study of this nature is therefore necessary.

In his systematic field of knowledge called Psychoanalysis, Freud¹ pointed out that the need to labour has dominated human history to date. To align oneself to this harsh necessity one must repress some of one's tendencies to pleasure and gratification (which Freud called the pleasure principle), by reality principle. Every human being is called upon to work in order to survive. Babies are born

¹. Psychologist in late nineteenth-century in Vienna who regarded sexuality as central enough to human life to provide a component of all our activities.

entirely helpless and wholly reliant on the care of the more mature members of the species, usually their parents, for their survival, i.e., being fed and kept from harm (Eagleton, 1983:152).

A small baby derives pleasure from both the essential activities of nourishment (incorporation of things into its body by mouth), and protection by its mother. According to Freud, as a baby sucks its mother's breast for milk, its mouth becomes not only an organ of its physical survival, but also an erotogenic zone, which the child may reactivate later by thumb sucking and a few years later by kissing. This is also viewed as the dawning of sexuality. For Freud, excessive repression of the pleasure principle by the reality principle causes a sickness that he calls neurosis in human beings.

Psychoanalysis is, according to Eagleton (1983:159), not only a theory of the human mind, but a practice for curing those who are considered mentally ill or disturbed. Its aim is to uncover the hidden causes of neurosis in order to relieve the patient of his or her conflicts, thus so dissolving the distressing symptoms.

Characters who seem to be psychotic, paranoid and schizophrenic characterize stream of consciousness novels. Their psychic content is full of ideas, feelings and intentions that are partly or completely unuttered, but are revealed to the audience; courtesy of the omniscient narrator.

Northern Sotho novels are perceived as of low quality when compared, for example, to English novels. One of the reasons is due to the belief that they are only full of action that results without proper motivation. This study would like to prove that this thesis is wrong.

1.2 AIMS AND OBJECTIVES

The aim of this study is to critically examine the presentation of the stream of consciousness in the Northern Sotho novels. In order to realise the objectives of the study, the following questions would need to be answered:

- How is stream of consciousness presented in Northern Sotho novels?
- What causes the flow of ideas, feelings and intentions through the minds of the characters?
- Do the authors of stream of consciousness novels in Northern Sotho adhere to all the requirements of interior monologue?
- What causes stress, schizophrenia, paranoia and insanity?
- Is there any link between infant breast feeding, drinking of alcohol and pipe or cigarette smoking, and the behaviour of characters in the later years?
- What causes men to rape their children and young girls?

1.3 RATIONALE FOR THE STUDY

The examination of the stream of consciousness in Northern Sotho novels endeavours to help us understand the flow of thoughts, feelings, and intentions of the human mind and the ways in which they affect behaviour.

This study will help to bring about awareness of stream of consciousness in the Northern Sotho novels and the techniques of presenting it.

The reason for the course of action in the study is to bring to light the phenomena and incidents in life that cause streams of consciousness in the human mind.

This study will also help the readers of novels to be more aware of the existence of the stream of consciousness novels in Northern Sotho.

1.4 SIGNIFICANCE OF THE STUDY

The significance of this study lies in the awareness it will bring about on the following:

- The important requirements of stream of consciousness;
- The techniques of its presentation (stream of consciousness);
- The current omissions in the techniques of presenting it;

- The attempts to make up for the omissions in Northern Sotho; and
- The importance of repressing pleasure principle by reality principle and sublimation.

The study will help in the understanding of the techniques of presenting stream of consciousness. It will respectively help the prospective researchers and stream of consciousness novelists in Northern Sotho in particular, in their future studies and to improve on their work in the presentation of their characters' consciousness.

1.5 METHODOLOGY

A variety of research methods will be used in this study. Each research method, according to Berg (1998:4), reveals slightly different facet of the same symbolic reality. This means that every method is a different line of sight, directed towards the same point, observing social and symbolic reality. Combining several sights will help the present researcher to obtain a better, more substantive picture of reality; a richer, more complete array of symbols and theoretical concepts.

Mouton and Marais (1988:204) state that, in research people perceive reality in different ways and these perceptions are significant to the understanding of a researched phenomenon in its complexity. The following research methods will be employed in this study:

1.5.1 Qualitative Research Method

Qualitative research method refers to the meanings, concepts, definitions, characteristics, metaphors, symbols and description of things. This method will allow the present researcher to probe into the meaning that people attach to events and their own experiences. This method comes in very handy when the researcher wants to probe into a character's attitudes, feelings, fears, ideas, hopes and aspirations. Creswell (1994:2) sees qualitative research as:

An enquiry process of understanding a social human problem, based on building a complex holistic picture formed with words, reporting detailed views of informants, and conducted in natural setting.

The same sentiments are shared by Berg (1998:7), when he says qualitative research seeks answers to questions by examining various social settings and individuals who inhabit these settings.

Use will also be made of a comparative approach in this study. This approach is also an aspect of the qualitative research. In the comparative approach, various works are analysed in relation to one another.

Prawer (1973:169), shows the importance of this method thus:

The comparative approach is an effective method through which one can trace the movement and transformation of ideas, while at the same time widening the narrow experiences to which our existence in space and in time condemn us by opening up for our emotional and intellectual enrichment, a vast storehouse of imaginative experience.

This method will be used to show the different attempts by stream of consciousness novelists to adhere to certain important requirements of interior monologue.

1.5.2 Psychoanalytical approach

This approach will enable the researcher to make a critical investigation of the various behavioural patterns displayed by characters in stream of consciousness novels. According to Eagleton (1983:192), psychoanalysis is useful in the appraisal of literary works because:

Its bristling intellectual armoury is bent on the exploration of such fundamental matters as what people find gratifying and what they do not, how they can be relieved of their misery and made more happy.

The psychoanalytical approach will help the researcher to probe into the character's psychic content.

1.5.3 Collection of information

The researcher intends to use the following methods in order to collect data:

1.5.3.1 *Textual research method*

In this study, texts will be analysed to establish, in the best possible way, what the novelist actually wrote and how they wrote it. Continual reference to the texts will be made.

1.5.3.2 *Primary research method*

This method will be employed to obtain firsthand information from respondents. Interviews in the form of unstructured questions will be used. This will allow the researcher to get access to facts and opinions of writers, traditional healers, medical practitioners about the nature and manifestation of the flow of ideas and feelings.

1.5.3.3 *Secondary research method*

This method will help to establish the importance and relevance of the subject matter already used by a variety of scholars. It allows for the collection of data from newspapers, magazines, academic books, dissertations and the Internet.

1.6 DELIMITATION

The research will concentrate on Northern Sotho novels that utilize the device of stream of consciousness. The novels that will be examined are:

- *Bowelakalaka, Bohwa bja madimabe, Mogwane o a lla*, (Rafapa, 1987,1983, 1981);
- *O ipolaile*, (Mogale, 2002);
- *Tsakata*, (Ramaila, 1953);
- *Lenong la Gauta*, (Bopape, 1982);
- *Mosele* (Lebethe, 1972).

1.7 LITERATURE REVIEW

At this point in time, very little has been written in Northern Sotho on stream of consciousness novels. The little work that is there, did not bother to investigate the continuous conscious experience that characterize many characters which, more often than not, make them look or appear insane.

Meso (1999) has written cursorily on this subject. His investigation focuses mainly on Rafapa's *Bowelakalana*, as a stream of consciousness novel in Northern Sotho.

In *Bowelakalana*, a stream of ideas, feelings and intentions started to flow through Mpitiki's mind during his childhood years, of which he had to spend as an orphaned hospital child. His mother had died during delivery. This baby boy called Mpitiki sustained a severe injury to the back of his head when his mother to be was assaulted by his (Mpitiki's) grandfather. Mpitiki remained at the hospital even after his recovery from injury for he had nobody to turn to in the form of a relative. He was continuously thinking about his birthplace and relatives, both of which were unknown to him even at the age of thirteen. Nurses had their hands full as they tried in vain to comfort him as he was bursting into tears time and again. This flow of ideas and intentions never stopped until the boy was reunited with his relatives.

Meso (1999) however, did not consider the investigation of the extent to which the novelist (Rafapa) has adhered to the requirements of interior monologue and omniscient description. Neither did the former investigate how those ideas and intentions, presented in interior monologue paradigm, become destructive and even suicidal.

In *Mosele*, a Setswana novel, the omniscient author called Lebetho, has limited himself mainly to the mind of the character named Mosele, in his perception of the actions in the novel. Mosele was a beautiful girl with a lot of boyfriends. She was, according to Freud, neurotic, as she was unable to repress the pleasure principle by the

reality principle and this caused her a flow of feelings, ideas and intentions through her mind, which the author unearthed for the benefit of the audience.

An in-depth study of stream of consciousness in Northern Sotho has not been undertaken yet. Having said that, its importance cannot be overemphasised. Meso (1999) only limited his study to the novelist Rafapa. The other Northern Sotho novelists, whose novels take the consciousness of one or more characters as their essential subject throughout the novel, need to be investigated in order to check as to whether they have adhered to the requirements of stream of consciousness. It should also be established why novelists do not fully utilize certain requirements of interior monologue. This deprives readers of the opportunity to fully know the characters and to understand the reasons behind their behaviour.

1.8 DEFINITION OF CONCEPTS

1.8.1 Stream of consciousness

Stream of consciousness is the term that was used by the psychologist, William James in the twentieth century, to describe the external and internal stimulants that enter the perimeter of consciousness at a given moment. Peck and Coyle (1984:120) describe stream of consciousness as a technique which seeks to record the random flow of impressions through a character's mind. In this technique, the writers whom one may refer to as psychological novelists, offer a very full impression of the mental life of

their characters. This doubly metaphorical phrase is figuratively used. A stream or a river implies continuity. Some streams flow non-stop even after the cessation of rains. Death or a state of being in a coma is the only condition under which the flow of a stream of ideas and intentions through the human mind may cease.

In support of the above-mentioned supposition, James as quoted by *Readers' Digest* (1990:63) has the following to say:

Consciousness, then, does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly ... it is not jointed; it flows . A 'river' or 'stream' are metaphors by which it is most naturally described ... call it stream of thought, of consciousness, or of subjective life.

Chambell (*Reader's Digest*, 1990:63) echoes James' thesis when he describes stream of consciousness as follows:

... a licensed rover, independent, free in time and free in space, a sort of psychological time machine dispersing itself in past, present and future simultaneously. ... goes back and forth, unifying our tomorrow with our todays and yesterdays.

According to Abrams (1988:180), stream of consciousness is a special mode of narration that undertakes to capture the full spectrum and the continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations.

1.8.2 **Monologue and dialogue**

Hornby (2000:758) sees monologue as a long speech by one person during a conversation that stops other people from speaking or expressing an opinion. Sometimes this speech is started and continued with in a situation where the monologuee is alone or speaking with no intention to benefit those around him. The speech may be verbal or non-verbal. The non-verbal monologue or the monologue that does not intend to benefit the audience, can be rightfully referred to as interior monologue.

Abrams (1988:45) also defines monologue as a long speech by a single person and continues to say that it is a dramatic device, in which a character in a play utters a monologue that expresses the character's private thoughts; and this is called soliloquy.

According to Buscemi (1996:336), dialogue refers to the words a writer allows the people in the story to speak. These words (dialogue) help to reveal important aspects of someone's personality, to describe setting, and even to relate events that move the plot along. It is through this important narrative element that the author is able to allow the characters to explain what happened or to comment on the story's action in their own words; usually such comments are quoted exactly and complete with grammatical errors and slang expressions. Characters speaking for themselves are usually able to tell readers a lot about themselves and about the stories in which they appear.

As one of the novelist's aid to characterization, dialogue deserves, according to Allott (1959:208) a section to itself as one of the most exacting techniques of fiction. In order to convey the sense of individual identity, the dial plate novelist rely heavily on descriptions of appearance, on idiosyncratic gestures, clothes, actions, habits, mannerisms, while the inner workings novelist likes to record and analyze hidden movements of feeling and thought.

Dialogue is a narrative device that displays the motives to actions and the inward turns of the mind and at the same time seeks to bring out the novel's important underlying themes. Furthermore, Swanepoel et al (1987:150) pointed out that dialogue must characterize, in other words, each character must express himself in his own way; and that he must become known in the manner in which he selects and uses his words and phrases. They went on to say that many theorists regard dialogue as an indispensable component of drama and a chief means a playwright has, for realizing his idea of the action of the play. Muller (1982:654) asserts that dialogue is the production of speech of conversation between two or more persons in writing. He further says that it (dialogue) can add concreteness and vividness to an essay and can also help to reveal characters.

1.8.3 Psychoanalysis

It is a theory that was developed by Freud. In this theory, Freud maintains that anxiety, fear and the fragmentation of self, are experiences found throughout recorded history. Such experiences were constituted in a systematic body of knowledge known as psychoanalysis. The aim of this theory is to uncover the hidden causes of neurosis in order to relieve the patient of his or her conflicts, thus dissolving the distressing symptoms.

The development of the superego in man enables one to repress some of one's tendencies to pleasure and gratification, which Freud called the pleasure principle, by the reality principle. Eagleton (1983:152) buttresses this point by saying:

One way in which we cope with desires we cannot fulfil is by 'sublimating' them, ... directing them towards a more socially valued end.

Excessive repression of the pleasure principle by the reality principle can make one ill. Stream of consciousness novels are characterized by characters who seem to be psychotic, paranoia and schizophrenic.

According to Eagleton (1983:159), psychoanalysis is not only a theory of the human mind, but a practice for curing those who are considered mentally ill or disturbed. The

dictionary definition of psychoanalysis is that it is a method of treating somebody who is mentally ill by asking him to talk about past experiences and feelings in order to try to find explanations for his present problems.

1.8.4 **Characterization**

Hornby (2000:182) sees characterization as the way that a writer makes characters in a book or play real. Swanepoel et al (1987:172) agree with Hornby when they say:

Concerning character in drama we are concerned with the deepest aspects of the nature of the person the dramatist has created.

The author reveals his characters clearly to the audience by making them life-like. Their personalities are revealed by what they do and say and by what others say about them. Characterization thus broadly refers to the description and development of characters.

1.8.4.1 Naming of characters

In the African culture, a name forms an integral part of an individual. There is usually a special significance in the name-giving process. This is supported by Swanepoel et al., (1987:187) when they say:

A child does not just acquire a name because his parents like it (the name), but for its relevance to a given situation, or for a certain purpose that the name is supposed to fulfill.

There is a school of thought in the African culture that bad names or harsh-sounding names given to children by parents, more often than not, end up making those children display uncalled for behavioral patterns. When citing Kunene, Swanepoel et al., (1987:187) say that there is however, also a belief that a name can influence an individual's behaviour and personality. Careful and skillful naming of a character in literary work, for example a novel, does not only contribute to the aesthetic beauty of the novel, but also help the readers to remember the character concerned with ease. This view is supported by Kennedy (1987:74) when he says:

A character, first of all, is the noise of his name
Names chosen artfully can indicate natures.

1.8.4.2 Types of characters

The people in a novel are referred to as characters. They are assessed on the basis of what the author tells us about them and on the basis of what they do and say. Peck and Colye (1984:105) assert that characters are part of a broader pattern: they are members of a society.

According to Abrams (1988:22), characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral,

dispositional, and emotional qualities that are expressed in what they say – the dialogue – and by what they do – the action. Abrams goes on to say that the grounds in the characters' temperament, desires, and moral nature for their speech and actions constitute their motivation.

A character with only one outstanding trait or feature, or at most a few distinguishing marks is a **flat character**. Some writers who peopled their novels with hosts of characters, tried to distinguish the flat characters by giving each a single odd physical feature or mannerism. e.g. a nervous twitch, a piercing gaze, an obsessive fondness for chocolate.

Abrams (1988:23) says a flat character is the one built around a single idea or quality and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence.

Flat characters' actions can therefore be easily predicted. They lack variety and depth. They have only one simple value to which they predictably return.

On the other hand a **round character** is complex in temperament and motivation and is represented with subtle particularity. It is a difficult character to describe with any adequacy as a person in real life and is capable of surprising his audience. Kennedy

(1987:74) sees a round character as the one that presents the audience with more facets - that is, his author portrays him in greater depth and in more generous detail.

Main characters in a novel or a play have an important share in the plot of a novel or drama

The protagonist is the main character in the book - the hero.

Hornby (2000:937) identifies the protagonist as an active supporter of a policy or movement, especially the one that is trying to change something.

The antagonist is a character upon whose existence conflict in a book depends. Swanepoel et al., (1987:190) assert that he is the opponent that causes the protagonist's conflict and crisis.

The tritagonist is a character generally found between the protagonist and the antagonist. He/she fulfills different roles. He may cause conflict between the two (protagonist and the antagonist), by practically initiating it (Swanepoel et al 1987:190).

1.8.5 Plot

Many theorists in literature regard plot as the most comprehensive element of drama and novels. It is a series of events that form the story of a novel. Swanepoel et al (1987:171) agree with this opinion when they say it is the arrangement of events in a story which together bring about the end.

It is a sequence of activities/ actions centering on the principal character, both his own actions and actions which concern him. Abrams (1988:139) is also in full accord with these views on what plot is when he says, plot in dramatic or narrative work is the structure of its actions, as these are rendered and ordered toward achieving particular emotional and artistic effects.

The structural pattern of a plot is usually not rigid. What is expected in a plot is that it must have the beginning, the middle and the end to bring about a sense of totality. It consists of the following phases:

1.8.5.1 Exposition

The phase in which the novelist or the playwright provides the reader with the minimum of information necessary to understand what follows.

1.8.5.2 Motoric moment

The motoric moment is an inciting moment of a play or novel where an incident usually activates the threatening conflict. The direction and nature of the action that lies ahead is also disclosed in this phase of play or novel. Madadzhe (1985:45) sees it as a phase in which:

The events introduced in the beginning of a drama should start 'walking'. The relationship between characters should lead to something either good or bad.

1.8.5.3 Complication

Brook et al., (1975:882) defines it as the interplay between character and event which builds up a tension and develops a problem out of the original situation given in the story.

It consists of incidents in pairs. It has actions taken by the protagonist and actions by the forces against him. The sequence of the moves rise in intensity.

1.8.5.4 Climax

The highest point in an ascending series in fiction. The point at which the forces in conflict reach the highest intensification. Swanepoel et al., (1987:172) describe it as a phase that determines how the conflict will end, either favourably or unfavourably for the protagonist.

1.8.5.5 Denouement

This is the precipitating final scene in a novel or play in which the action, according to Abrams (1988:141), ends in success or failure for the protagonist, the mystery is solved, or the misunderstanding cleared away.

1.8.6 Conflict and resolution

These involve the problem that the character must face and work out in some way. Warren (1971:682) states that all fiction involve, at one level or another, conflict. He describes the latter as the struggle by characters against the environment or with each other (external conflict) or are engaged in a struggle against themselves (internal conflict). One important approach to the understanding of any story is to determine the nature of the conflict involved and the pattern that the opposing force assumes. The working out of the conflict keeps the audience interested; makes them wonder what is going to happen next. The resolution of the conflict, how the characters solve their problem, should leave the audience satisfied.

Naming of characters, characterization and conflict also play an important role in streams of consciousness. The conflicts in the narratives and the ensuing hardships necessitate the flow of streams of ideas in the psychic content of the characters in the

stream of consciousness novels. These will be seen as we go through the narratives in the few Northern Sotho novels that were selected for this study.

1.9 A SUMMARY OF THE NARRATIVES UNDER SCRUTINY

1.9.1 *Mogwane o a lla* (Rafapa, 1981)

The old man Mpaleratha Tibang of Dithabaneng had two sons named Lesibana and Ntlheke. The elder son Lesibana, got seriously injured whilst at work in Pretoria. A certain Jabulani from Zululand deliberately pushed him into a machine at a steelwork industry. He sustained serious injuries to his head and brain. When he was discharged from hospital, his doctors warned him to avoid the use of drugs such as dagga and other intoxicants except those that they prescribed for him. The fear was that they could cause him permanent brain damage. Arrangements were made for him to collect those drugs from a convenient hospital in terms of distance from his home. Lesibana came back home and followed all instructions and doctors' recommendations but one – avoiding dagga smoking.

Lesibana's younger brother, Ntlheke, got married to a beautiful girl called Mmadikila from the Motšhaki family of Dithabaneng. The health conditions of his elder brother denied him the right to stay with his parents as the Northern Sotho custom is. Ntlheke had to go and build his family a house. Lesibana remained and stayed with his parents. Lesibana's mental derailment peaked one day, and made him to kill all the family

members but Ntlheke with an axe. The genocide occurred when Mmadikila was breast-feeding her first-born, Podile. The frightened Mmadikila started to harbour some fears and doubts that Ntlheke can also become mentally derailed and emulate what his brother has done to his family. These feelings haunted her for a long time. They named their second born Mmalehu because of the genocide in the Tibang family. Mmadikila broke her silence on her fears by telling her husband that she does not want to see herself killed by an axe. This was so hurting to Ntlheke that it reminded him of his father's quad that was filled with corpses. The whole thing was quiet stressful and torturing to Ntlheke. He lived with it for the rest of his life.

At the chief's kraal, in a traditional court setting, Mmadikila won the divorce case and was given the custody of the children. Divorce is taboo in the Northern Sotho culture. That is why even death is not an acceptable reason for divorce. Mmadikila ignored this. At home Mmadikila started to display uncalled for behavioural patterns. She was messing around with boys and drinking liquor. Parents tried in vain to discipline her. Podile got ill. He was suffering from stress and a terrible headache. The traditional healers recommended performance of rituals at his grandfather's graveside. The Tibang family could not allow it and Podile eventually died. Mmadikila later fell in love with and married Seloma Mashiane. They built themselves a big and beautiful house. Mmalehu could not accept Seloma as her father. It came as no surprise when she escaped and went back to her father, Ntlheke. Seloma's younger brother, Thongwa got mentally ill and killed Mmadikila in cold blood with a very big knife.

1.9.2 *Tsakata* (Ramaila, 1953)

Tsakata is a nickname given to David Sebatane Monare by his grandfather Sebatane Monare. This old man was a former traditional healer who was responsible for the success of chief Phaahla's soldiers. The old man loved David very much and nicknamed him Tsakata 'a ditsaki' (wise person of the wise men). His grandfather advised him to learn how to write with a beautiful handwriting. He told him that would make him earn a living. He also told Tsakata that he would live by his peer group's sweating. The old man was equally aware of the fact that Tsakata's behaviour was going to make him more enemies than friends. He would then start to rebuke Tsakata's prospective enemies by saying '*yoo a o hloyang o a itlholela, yoo a o kgwathang o tlo gobala*.(Anyone who hates you causes himself bad luck, he who touches you will be hurt) These prophetic utterances by the old man to Tsakata, came to pass during the latter's lifetime.

After his expulsion from school, Tsakata headed to Makgoweng for better livelihood. Unemployment often provides a springboard for many law prohibited activities when the unemployed try to make ends meet, in a struggle for survival. Hence it came as no surprise when Tsakata used his beautiful handwriting to sign identity documents of the unemployed in the space for the employer. People paid for those services. He was arrested for this illegal activity and sentenced to imprisonment. From jail he went to live in Orlando as a rich man. He was nearly killed by Flora's husband for messing

around with his wife and was hospitalized for a long time. Flora's husband died tragically in a train accident, understandably for touching and harming Tsakata *a ditsaki* against his grandfather's utterances “ *yoo a rothišago madi a gago o tlo hwa lehu*”(He who causes your blood to drop out will die death).

From Orlando Tsakata went to Benoni where he started to smuggle liquor into the townships. He was lucky to escape arrest by a whisker on two occasions. He left Gauteng for Kgautšwane in Lydenburg where he lived with his uncle Tšhilwane for ten years. The period provided him with a breather from the hard Makgoweng way of life. He enrolled with a correspondence college and ultimately went for training as a teacher at Lemana Training College. He was very effective as a teacher and was promoted to principalship post after the principal, Albert Nape was mentally derailed (direct results of hating Tsakata). He went back to Makgoweng and was employed as a principal of a school. He got married to Agnes Zungu. He became very rich: - courtesy of his *botšeketa* (beautiful handwriting). He was arrested for issuing forged academic certificates and identity documents.

1.9.3 *Lenong La Gauta* (Bopape, 1982)

Nnono Molaba lost a father when he was still a young boy. He was raised up by a single mother who was working at a garage called Maleka Service Centre in Mankweng. Maleka (the garage owner), had two daughters, Brenda and Šima. Brenda

was a very beautiful girl. Brenda was downright rude to people and was a spoiled child.

Nnono's mother started to sell liquor in an attempt to augment her income. She was arrested and sentenced to imprisonment. She unfortunately died in prison. Maleka adopted Nnono as a son and sent him to Mmadikoti for motor mechanics. Brenda escaped from home and went to Johannesburg. All the attempts by her parents to know her whereabouts drew a blank. The incident became unbearably painful to Brenda's mother that she eventually died.

In Gauteng, Brenda fell in love with Nakedi Maoka. Nakedi's uncle called Matsobane was a security guard at one of the stores in Gauteng. This security guard saw and wanted to steal a golden necklace that was in the store. He arranged for the burglary and three diamond rings were also stolen in the process. Nakedi showed the golden necklace nicknamed "Lenong la Gauta" to Brenda. The latter had the privilege of putting Lenong la Gauta around her neck before it was handed over to Matsobane (Nakedi's uncle). Matsobane was staying with his second wife, Mmatšhego. Matsobane and his accomplice were arrested and imprisoned for theft.

Mmatšhego moved away from Gauteng to a place where nobody knew her – Mankweng. Brenda also came back home – Mankweng when Nakedi and his friends were thrown into jail. Brenda and Mmatšhego did not know each other. Back home,

Brenda was a changed person in terms of character. She married Nnono Molaba. Brenda's father also got close to Mmatšhego and the two ultimately became husband and wife. Mmatšhego Maleka, Brenda's stepmother, was in possession of Lenong la Gauta which Brenda had once put around her neck even though it was only for a few minutes. Maleka knew about his wife's necklace and diamonds rings. The two (Maleka and Mmatšhego) never discussed about Mmatšhego's past life. The same applied to Nnono and Brenda.

Motlhatlego Maoka, who called himself Mpho, was a University of the North student from Gauteng. He discovered the hiding place of his stepmother, and informed Nakedi and others about his discovery. They came to Mankweng to search for Lenong la Gauta. Nakedi ran into Brenda in Mankweng. After learning that Mrs. Maleka was the late Matsobane's wife, Brenda promised to help the gentlemen from Gauteng to find Lenong la Gauta. Their plan was to have the necklace retrieved without any incident that would attract police attention. In order to gain easy access to Maleka's house, they advised Mpho to befriend Maleka's daughter who was also a student at the University of the North. Mpho would then make time during his visits in Maleka's house to search for the necklace.

Their plans were derailed by Brenda's impatience to put her hands on the necklace again. She went to Maleka's house by night and killed Mrs. Maleka as the latter was not prepared to hand over the necklace without a fight. During the fight Mmatšhego

ripped off a long scratch through Brenda's right hand palm. The ripped off part of the skin remained stuck in Mmatšhego's nail.

Maleka asked Nnono to look for the killer of his wife. He did not trust police investigations. Brenda tried every trick in the book to stop Nnono from continuing with the investigations but could not succeed. Naniki, Maleka's domestic worker who was on leave in Seshego, was also attacked and left unconscious in a pool of blood. Nnono linked the attackers to Mrs. Maleka's murderers. He followed a Ford Escort which he nicknamed Mmasebotsana (a pageant) of his enemies, to a house in Seshego where he was able to break into the house at a convenient time and found diamond rings and a piece of paper written Lenong la Gauta on it. Mpho also disclosed under duress in Maleka's house, before falling unconscious that he was Motlhatlego Maoka and that he was searching the house for Lenong la Gauta. Brenda was furious with Nnono for beating Mpho, and for burning down Mmasebotsana (Ford Escort) in Seshego.

Nnono was dumbfounded to realize that Brenda was having the scar in her right palm that was caused by Mmatšhego's nail. This confirmed beyond doubt that his wife was the wanted murderer. He also saw Brenda putting on the necklace (Lenong la Gauta) around her neck. Brenda had decided to leave Mankweng for an undisclosed destination. Her husband tried to stop her but could not succeed. She informed Nnono that she was leaving with Nakedi. Brenda left the house and sped off in her car.

Nnono also jumped into his Ford Granada and gave chase. Nakedi somehow managed to sneak into Nnono's car as it took off. Brenda followed the Tzaneen-Pietersburg road and headed eastwards. Her car went out of control at a sharp curve and rolled into a donga where it caught fire. The police came and took Nnono and Nakedi to Mankweng police station. At the police station, Nakedi told the police everything, including the murdering of Mmatšhego Maleka by Brenda. Sergeant Maroga praised Nnono for his heroic deeds and released him to go and attend Mrs. Maleka's funeral.

1.9.4 *Mosele (Lebethe, 1972)*

Mosele was a very beautiful Tswana girl who grew up in Diepkloof, Soweto. She was a domestic worker who was staying with her employer. She was Pule's girlfriend. The two did not see each other for a long time. Mosele then met and fell in love with Steve, Moss, Billy and Tafite. It was Mosele's beauty that kept her boyfriends huffing and puffing behind her; each with the hope of getting a nod from Mosele to settle for marriage. Little did they know that Mosele was not for marriage. She only wanted their money. She referred to them as dogs that should be treated Makgoweng-way, that is only being used and dumped when one can no longer deliver. She pretended to love each one of them dearly. Pule was aware of Mosele's wayward character. He tried to warn her but she could not listen to him. Mosele's mother was concerned and very much worried about her daughter's life. She also tried to show Mosele the danger she was putting herself in, but Mosele was a hard nut to crack.

Mosele continued to mess around with boys. Her mother looked for her but could not find her. This was so much unbearable to her mother that she ultimately committed suicide. Pule brought Mosele who was still at large, a newspaper that was carrying her mother's death case. She (Mosele) was heartbroken and shocked. Her place of residence was suddenly imbued with the spirit of death. It was as though her mother was always staring her straight in the eye. She wandered away from her employer without a word when these feelings and ideas that were haunting her took their toll. She was showing signs of mental disorder. The public witnessed a sight of an amazingly beautiful girl who was at one stage forced to alight a bus by the police. She was taken to Baragwanath hospital where she gave birth to a baby boy who was named Mpho by the nurses as his mentally derailed mother vehemently rejected him. A mere talk about the baby infuriated her very much. The media helped Pule to find Mosele's whereabouts and the former came out to identify her as his lover. Mosele did not know who exactly Mpho was but this did not affect Pule's love for her.

Pule took Mpho home to his mother in Polokwane and came back to Johannesburg where he regularly visited Mosele at the hospital. He took her home to his mother and Mpho when she was discharged from Baragwanath. Mosele did not know Mpho and it took them time to disclose to her that Mpho was her son.

1.9.5 *O ipolaile* (Mogale, 2002)

A rich man, by the name of Nkhokho, was shot and killed in cold blood by somebody who appeared as an accepted and respected personality in the community, his senior at work (Nkokoto – the minister of finance). The officer of the law, sergeant Nkutu, who was heading the investigation team in the murder case, knew about the murderer - Nkokoto. Nkutu was subservient to Nkokoto and was therefore prepared to cover him up. The police report by sergeant Nkutu on the murder case was that Nkhokho has committed suicide. The victim was the manager of the Department of finance and a secretary of the tender board at the time of his death.

Tšhukudu, Nkhokho's uncle, was not worried by his nephew's funeral expenses but by the cause of his death that was in the process of being swept under the carpet. He did not trust police investigations. He hired somebody else (Kutumpa) to find the killer and expose him for the law to take its course. Kutumpa was a strong and intelligent man whose judo and karate skills made him come out head and shoulders above his enemies and all those who tried to stop him in his investigations.

The victim's wife, Borekhu and Tšhukudu helped him (Kutumpa) to quickly find direction in his investigations. He picked up a piece of diamond at the scene of murder in Nkhokho's house. The diamond was accidentally dropped by Sergeant Nkutu who

had stolen it from his colleague constable Molata. The diamond was to be used as an exhibit against the perpetrators who were arrested for diamond smuggling.

At the gate of the University (a university in Zimbabwe where Kutumpa was a lecturer), a security guard called Lesedi, told Kutumpa that Nkokoto, Nkutu and Mojamane, visited the University on the day of the crime.

Doctor Tshenolo informed Kutumpa that Nkhokho died at about 15:00 and 15:15 as revealed by the postmortem results. The time coincided with that of Nkokoto and Nkutu's visit in the campus as recorded in the security guards' visit register at the gate. Borekhu told Kutumpa that her husband was a worried and frightened man during his last days with her. Things went horribly wrong at work. Nkhokho was a loyal politician who was determined to serve his community and nation with no intentions to benefit himself. His integrity brought him at loggerheads with his colleagues at work. He confiscated the minutes of a tender board committee meeting where he served as secretary. All the members of the tender board committee but Nkhokho agreed to have businesses which would be treacherously given the opportunities to tender so that they could accumulate more wealth for themselves.

Nkokoto, (Nkhokho's senior at work) minister of the Department of finance, went to Nkhokho to demand the minutes back at gunpoint. Nkhokho was accidentally shot in the head and died on the spot. Nkokoto then put Nkhokho's gun in the victim's hand to frame him for suicide.

Borekhu handed over the victim's photograph together with the minutes of the board to Kutumpa. The photograph was taken during Nkhokho's days as a baseball player in America. Nkhokho's manner of handling the bat showed that he was left-handed. The photographs of the victim at the scene of murder revealed that the murderer was right-handed. This was enough proof that Nkhokho did not commit suicide. Kutumpa rushed to Tšhukudu to tell him about his findings.

Back home, he (Kutumpa) found sergeant Nkutu awaiting him. The sergeant demanded the minutes and his diamond back. A fearful fight ensued. Mojamane (a nephew to Tšhukudu) helped to have Nkutu subdued. The latter was severely beaten up and injured by a baseball bat. He was carried to hospital. The leader of the opposition party Mr. Mahlo was called to the scene. The minutes of the tender board committee meeting were handed over to him.

Tapes were set up in Nkutu's ward at the hospital to record the prospective conversation between Nkutu and his accomplices. The plan worked out very well. Nkokoto confessed to have killed Nkhokho and went on to choke Nkutu to death at his hospital bed. This occurred with the following people in attendance - courtesy of recording machines in a special mini bus in the hospital premises: Tšhukudu, Kutumpa, Mahlo, Mokatakata, Tshenolo and Mojamane.

Kutumpa was advised to leave the country temporarily. As he was leaving town he realized that he was followed. At the Limpopo bridge, he found Nkokoto awaiting him. The latter demanded the minutes of the board back. A fight ensued. Nkokoto fell over the bridge into the river and was eaten up by crocodiles.

1.9.6 *Bowelakalana* (Rafapa, 1987)

Moipati and Mmaahwile were abandoned by their mother who had allegedly fled with certain Zimbabwean mineworkers. These abandoned children were placed in the custody of their uncle Makobe who was very harsh to them. They lived at Makweng village in the Moletlane area under the jurisdiction of chief Ntlogeleng where they were shepherding their uncle's cattle.

The two sisters did not know parental love in the hands of their uncle. To him, they were lazy, useless and a burden. They were more often than not shouted at and beaten up.

One day when Makobe was on his way back home from beyond the mountains, he walked into the remains of one of his calves in the veld. The calf had been eaten up by jackals. He was furious. On arrival at home he found Mmaahwile who was very heavy with a baby-boy, lying in the quad. He attacked her through a black cloud of anger; kicked and repeatedly hit her with a rod until she fell unconscious. The

unconscious Mmaahwile was carried to Phedišang Hospital by donkey-cart. The doctors at the hospital could only manage to save the life of the baby. His mother could not be revived. The newly born baby had also sustained a serious injury to the back of his head, from the assault on his mother-to-be. Moipati, a sister to his late mother, named the baby Mpitiki - which meant thrown down and left to roll, the humiliated one.

The injury to his central nervous system that he sustained during his prenatal period caused him a sickness that made him stay at the hospital under doctor's treatment for a long period of time. His relatives who could not be traced, did not come to take him home after his full recovery. When Moipati came back to the hospital for Mpitiki after thirteen years, she was heart broken to learn that the boy had just fled from hospital and nobody knew where he was. From hospital, Moipati made a turn at her uncle's house to let him know that he has succeeded in driving Mmaahwile's son away from home.

Outside Phedišang Hospital, Mpitiki met and made friends with Mogofe Masela (a goat shepherd). Mpitiki was excited to learn that Mogofe was planning to go away from home to look for employment. Mpitiki was quick to label it a golden opportunity for him to go as far away from Phedišang Hospital as possible because he was sick and tired of hospital life in the first place and secondly, because he was prepared to reach the end of the world if it was really a prerequisite for reunion with his very own

(parents and relatives). He gladly joined Mogofe and Magoši as the third wagon- oxen leader of a white farmer called Ditsebe who was en route to the diamond fields in the Orange Free State. Everybody (wagon owners and the two boys) but Mpitiki was heading to the diamond fields for a fortune. Mpitiki was looking for his parents. He was homesick. The omniscient narrator had the following to say about him:

Kgopolwaneng ya gagwe ya bjana go be go le hlase ya
kholofelo ya gore ge a dutše a hlahlatha bjalo a lebile mo
a sa go tsebego lebinakošana le tlo ba la mo lahlela gae.
(1987:18)

(In his childish mind there was a spark of hope that in
his wandering his legs will finally carry him home.)

Mpitiki and Mogofe were born out of wedlock. Like Mogofe, Magoši's mother abandoned him. She ran away from home with certain male strangers. Magoši was raised by an abusive father. The wrath of the latter who had joined hands with his step-mother against him was more than he could stand. He therefore decided to leave his family for good and work for Ditsebe for the rest of his life.

On their way through the dense forests, Magoši was fatally mauled by a tiger. The incident scared the two boys completely out of their wits. Mpitiki was obsessed with the desire to know his parents, relatives and home. He did not want to die before reaching his place of birth (bowelakalana). The assault on him by Ditedu (one of the

wagon owners) a few days after their colleague's death was just unbearable and reminiscent of Magoši's mauling by a tiger.

Mpitiki left Mogofe and company and headed back to the north after figuring out through creative thinking that his place of birth, parents and relatives should be in the area around Phedišang Hospital. His journey northwards was not hassle-free. He came across the Barolong and the Swazi tribes. The clashes between the two tribes (Barolong and Swazis) made him to proceed with his journey until he found himself in Middleburg. Job helped him to reach the chief's kraal of his chief, Ntlogeleng of Moletlane. After picking up the news of a thirteen year old wanderer, that spread like wildfire in Moletlane, people came in large numbers to see and identify the boy at the chief's kraal. Mpitiki was placed in the custody of Moipati after the latter had convincingly identified him as a son to her late sister Mmaahwile Legodi. The attempts by his grandfather Makobe to have custody of the boy drew a blank.

1.9.7 *Bohwa bja Madimabe (Rafapa, 1983)*

Majagohle was a very rich man who owned and lived on a beautiful farm in Botswana. He had many farm workers on his farm. One ugly thing about him was that he was very arrogant and a complete nuisance to his people when drunk.

He killed Jakopo (one of Majagohle's loyal and beloved farm workers who was raised as an orphan on Lebelo's farm) in cold blood on his (Jakopo) wedding day and repeatedly raped the pregnant bride in full view of wedding attendants. When breathing his last, Jakopo left him the following message:

Le tlo di bona ... le tlo di bona ... morwa wa gago
yo a tlogo go reelela o tlo di bona ... ngwetši ya gago
ya mathomo e tlo di bona ... Modimo ke molefeletši.
(letl. 65)

(You will have it ... you will have it ... your son who
will be named after you will be on the receiving end.
God is the avenger.)

The widowed and repeatedly raped bride was carried to hospital for medical treatment. This traumatized woman gave birth to a son whom she named Malose morwa Jakopo.

Malose was told about the tragic death of his father and the episodes that surrounded his (Jakopo) wedding day. He grew up with a lot of pain and hatred in his heart. He found it very difficult to live with people on that farm. The sight of his father's place of death was highly unbearable to him. He therefore ran away from home while he was still a young boy. It was only speculated that he was eaten up by wild animals. Nobody knew what actually happened to him. Nobody but the visiting doctor Ngake saw and talked to him at the grave site of the Lebelo family, under the big *morula* tree next to the road that led to Lebelo's house. It was a long time after his disappearance from home. He was a grown up man.

The events of the 16th June 1976 in Soweto saw many young boys and girls leaving the country (South Africa) for the neighbouring countries as fugitives. Molahlegi was one of them. She went to Swaziland via Botswana. Majagohle junior married her whilst in Swaziland and took her to Botswana to his grand father's farm which was left for him to inherit after the death of his parents.

Molahlegi was attacked and raped by a white accompanied stranger in her bedroom on her first night on the farm. The rapist fled through the window after the event. The trauma experienced by the victim on that night later took to the head as mental disorder. In her confused and unintelligible utterances she was frequently mentioning Majagohle senior's name. Molahlegi was pregnant. The anonymity of her baby's father worried her greatly. She was treated by doctor Matsapola of Botswana and doctor Ngake from South Africa. She was strangely preoccupied with the reading of books that were about the Evil Spirits of Love which were according to doctor Ngake, not good for a patient of Molahlegi's caliber.

Majagohle had two sisters - Sebolaiši and Nora. The former was unmarried and could not get married as she was diagnosed to have had a womb cancer that completely destroyed her child-bearing chances. Nora was married to a drug addict called Sefatla who lived in Taung. Sefatla killed Nora with an axe and hanged himself on a tree.

The breaking of the news of Norah's death caused Molahlegi labour pains. She gave birth to a baby boy which Majagohle junior identified as Malose morwa Jakopo's son. Molahlegi unfortunately died after the delivery of the baby. Her husband, (Majagohle) ran to his bedroom where he shot himself in the face and died on the spot.

1.10 ORGANIZATION OF THE STUDY

CHAPTER 1

Proposal, definition of concepts, and summaries of the narratives under scrutiny.

CHAPTER 2

The impact of witchcraft and abuse on stream of consciousness

CHAPTER 3

The techniques of presenting stream of consciousness

CHAPTER 4

Brain damage syndrome and paranormal communication

CHAPTER 5

Conclusion.

CHAPTER 2

THE IMPACT OF WITCHCRAFT ON STREAM OF CONSCIOUSNESS

2.1 INTRODUCTION

The aim of this chapter is to examine the events that are allegedly attributed to the activities of the witches among the African cultures in the Limpopo Province in particular, and the commotion that goes with it. It will also be highlighted how the activities of the witches are believed to have ruined human lives and destroyed property.

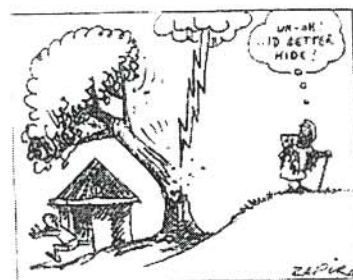
Reference will be made to some episodes in the Northern Sotho novels where witchcraft is depicted.

The beliefs that some people in the Limpopo Province attach to witchcraft will be examined as well as the stream of ideas, feelings and attitudes. The psychic characteristics of individuals that are generated by the beliefs in witchcraft will also receive scrutiny.

2.2 DEFINITION

Witchcraft is the use of magic powers, especially evil ones (Hornby 2000: 1371). It predates Christianity in South Africa and the world at large. Mather & Nichols (1993: 312) assert that witches existed in ancient pagan cultures that predate the Bible. It is in witchcraft where that which can easily be construed as being the craft of the witch is practiced. Magic is used for such various purposes as healing, seeking military victories, harnessing nature's powers etc.

In Northern Sotho, and in most African cultures, it is alleged that witchcraft is dominated by women. This view is supported by Hornby (2000:1371) when he defines a witch as an ugly unpleasant old woman who can also fly on a broomstick and is also believed to have magic powers, especially to do evil. Mönning (1967:72) supports this view by saying:



It is commonly held that most night-witches are women, and it is widely accepted that all their daughters will inevitably inherit their ability.

It would appear that the magic that characterizes witchcraft has so much eluded human comprehension (when trying to understand how it operates) to a point where it left many people confused. It is apparently out of this confusion that some people turn to

ascribe any unfortunate event in the society to the works of the witches. In the African cultures, especially the Northern Sotho culture, there is a tendency of always suspecting witch involvement, when among other things: somebody falls sick; becomes mentally derailed; picks up a serious injury at work, in the field of play (playgrounds), on the road; when a person is sacked from work or when a person accumulates wealth in a short period of time and when a person dies or commits suicide.

Amongst the South African blacks, especially the Northern Sotho speaking people, there are those who believe that certain witches have the ability to harness nature's power such as lightning and use it to destroy fellow human beings and their properties. Apparently most people with such beliefs find it very difficult if not impossible to live with such witches in the same area.

It is generally believed that a descendant of a witch will also grow up to become a witch. Mönning (1967:72) echoes the same sentiments when he says:

On the whole it would appear that the inheritable quality and compulsion for evil, runs in the female line. It usually starts with the mother throwing her child against a wall to establish whether the child has inherited the necessary ability. When the instruction is complete, the new *moloji* is initiated into the society of the *baloi*.

Of course what Mönning says is a mere perception which unfortunately is believed to be true by some people in many cultures in South Africa. This is attested to by the continuing wanton killings of the so-called witches in present-day South Africa.

2.3 THE GENERAL BACKGROUND ON WITCH BELIEFS

Humans almost everywhere fear the spirits and the gods for the harm they can cause. There are some concerns in nearly every society about the non-natural ways in which some of our fellow mortals can inflict harm. In many cultural groups illness and misfortune are thought to be caused by the supernatural malevolence of people. Pelto and Pelto (1976:370) maintain that some of those people who cause misfortune and illness may do so because they have mystical (with spiritual qualities difficult to understand) physical powers over which they may have little control. The victims and the survivors of these terrible ordeals, are often left haunted by a stream of feelings and ideas, which when taking their toll in them (victims and survivors) turn them into witch-hunters.

Amongst the blacks in this country (S.A) and the Northern Sotho speaking people in particular, the striking by lightning, which the witches are believed to be capable of, seems to be the most feared and intolerable form of attack on humans and their properties by a fellow human being – a witch.

2.4 LIGHTNING PHENOMENON

This is what is notoriously referred to as *tladi* amongst the Northern Sotho speaking people. It is extremely difficult to substantiate on this thesis given the fact that the witches are believed to go nocturnal in their operation and are awfully magical.

Monnig (1967:72) asserts that:

they meet at night, at a secret place, where they play their drums and enjoy a ghoulish (having to do with an evil spirit that opens graves and eats the dead bodies in them) feast. They pray to their ancestors and sacrifice humans to them. They also eat human flesh during their feast.

The access of the witches to the bodies in the graves is magical because most are closed up by concrete. The graves in the cemeteries also remain intact in the eyes of the public.

A former traditional healer, who has since become a born again Christian, verbally testified before the congregation that he was an expert in the use of lightning (*tladi*) to destroy fellow humans and property. He explained how he used muti to form a cloud from a bath full of water in the center of a quad and how he ultimately zoomed over his victim (another traditional healer with whom he was fighting for supremacy in their area); killed him and all the members of his household by *tladi*. The self-confessed night and day witch, further explained how he used to choke people at night in their houses with his nails that could elongate and be stretched for an incredible one

kilometer distance; hypnotized them and used them as he pleased. Most of the victims did not know what was going on with them and thus had very little resistance to offer, if any. They are mainly used as *dithongwa* (Muti controlled humans used at night by witches for their evil purposes).

It comes as no surprise that people, according to Pelto and Pelto (1976:370) automatically grouped themselves into witch-hunting societies that strike with violence and blindness at the suspects, guilty and innocent in an attempt to prevent witchcraft from spiraling out of control.

In most rural villages of this Province (Limpopo), witch-hunters are not regarded as villains that the state should incarcerate, but rather as heroes who are freeing their communities of evil spells.

The Commission on Gender Equality organized a conference in Thohoyandou in 1998 where an attempt was made to deal with the heart of the problem – the belief in witchcraft. Politicians and advocates of African culture addressed the conference.

In his address, the former Limpopo Province Premier Ngoako Ramatlhodi called on the participants in the witch-hunts to find new ways of dealing with the problem. He cautioned that the approach that denied the existence of witchcraft did not work. He

pointed out that the ordinary members of the public believed in witchcraft and called for an institutionalized response (Mamaila 1998:13).

He also highlighted the fact that people who believe that they have been bewitched, take the law into their own hands and seek their own form of justice. Prof John Hund echoed the same sentiment by saying that witchcraft killing and purging has escalated since the Witchcraft Suppression Act came into force in 1957. The then Safety and Security MEC in the Province Mr. Seth Nthai told the conference that most of the accused in witchcraft-related cases were acquitted because of lack of evidence.

Several campaigns were launched throughout the Province in a bid to stop the witch-hunts. The focus was on the violence unleashed by the so-called witch-hunters. The families of those accused of witchcraft which is associated with *tladi* in particular, were killed whilst the survivors of the ordeal were left destitute and purged to police stations and villages such as gaMarais (baloing) in the Senwabarwana area, as outcasts.

Mönnig (1967:72) says that all the witches know one another very well, and form a secret society of their own, where they collaborate in the use of witchcraft. He further goes on to say that a child of a night-witch can, even at birth, be thrown against a wall without coming to harm. It will softly land against the wall like a cat on its hands and feet, and cling there like a bat. This proves that the child will also be a *moloji* (witch).

It is in the light of this view that the witch-hunters often decide to put the whole family to death or have them purged from the area, when the family is accused of witchcraft practices.

Ntshalintshali (1999:10) highlighted the fact that witchcraft accusers target old and vulnerable people. He said that the delusion that witches can transform into animals, cause epidemics, raise tempests and cause droughts, has led to witch-hunts and the killing of innocent, elderly and defenseless people. According to him the witch-hunters are cowardly targeting these people and not the rich and the influential because they can retaliate when attacked. He finds the belief that witches can send a lightning to strike victims very disgusting.

Witch-hunters in South Africa have been threatened with the full might of the law to stop them from killing people suspected of being witches and wizards. This has however not stopped the scourge of killing. This behaviour seems to be fuelled by the death threat information that the *tladi* (lightning) struck victims usually receive from their prospective attackers. When lightning strikes, the attacked look no further than their self-confessed enemy. To the government, as the MEC has pointed out it is still no enough evidence to regard witchcraft as a reality (Mamaila, 1998:13).

The survivors of both witch-hunts and *tladi* are very often haunted by memories of their nightmares for a considerably long period of time if not for as long as they live.

Images of a loved one turned into a human torch or stoned to death, are most likely to cause tears to well up in the survivors' eyes every time they (images) cross their psychic content.

The traditional healer in *Mogwane o a lla* of Rafapa, was entrusted with the task of finding out the cause of Podile's sickness – excruciating headache. He diagnosed the patient's problem as angry ancestors.

According to Mönning (1967:71), to a Pedi witchcraft represents all that is evil and destructive. On the basis of this view, it can be alleged that Podile's health conditions as diagnosed by the traditional healer suggest that the ancestors are also witches.

Taba tše di rumotše bahu-baladi. Bolwetši bjo bo tsetela bona. Pheko e tee fela! Pheko e tee fela, ke a dumela. Rwalang thagaletswalo... (1981:44)

(The matter has vexed the ancestors. This sickness is their servant. There is only one remedy. The remedy is one, I believe. Carry your first born...)

In Rafapa's *Bohwa bja Madimabe*, doctor Ngake and Majagohle Junior Lebelo were traveling by foot to doctor Matsapola's house in Taung, Botswana. The weather changed abruptly and it was threatening to rain. The changing weather conditions made them change the subject of their conversation to *tladi* (lightning). Lebelo became nervous and started to relate a story of how he crossed words recently with a certain traditional healer. The sight of dark clouds that were hanging before them filled

Lebelo with a fear of a possible *tladi* attack by the said root worker. Doctor Ngake reports Lebelo's fears as follows:

A mpotša gore seo se bego se mo fšegišetša pele ke gore malobanyana fa o ile a fošana ka mae a go bola le nkadingala ... a re o tšhoga gore a ka mo gakantšha ka leru ... (1983:68)

(He told me that what makes him more afraid is the fact that he has recently quarreled with a traditional healer ... he said that his fear is that he could mesmerize him by a cloud.)

The type of attack referred to in the above passage is perceived to be very swift and powerful. It is alleged that most of the *tladi* victims have their tongues blocking their throats thereby choking them to death if left unattended to. It is also alleged that the fatally choked victims of *tladi* are often turned into zombies by black magic.

Doctor Ngake also told his host (Lebelo) about *tladi* episodes of the small village of Sekgakgapeng in his homeland, South Africa. He told him that some people have turned *tladi* into business; and that *tladi* is also used for stealing and plundering. Ngake said:

Ge re le menyanyeng ya manyalo gomme gwa hloma maru, re šetše re thoma go swara dipelo ka diatla, ka gore ke gantši tladimothwana e re go re fahla ... re re mola re buduletše e šušuke magadi ka moka ... re hwetša dinama ka dipitšeng di se sa feletše, ba bangwe ba kwele magoswi le matswele marama a bile ba sehlefetše. Lapeng la moagišani ... ba hwetša ka madulwana mo go bego go le lesaka la bupi. Bupi bo be bo ile. (1983:68)

(When we are at wedding celebrations, and it threatens to rain, we become fearful and afraid because it has happened several times now, that after been blinded by a lightning, we woke up only to realize that the lobola money was gone. ... some of the meat in the pots missing. ... some people been hit by palms and fists on the chins. ... in a neighbour's house, a bag maize meal also missing.)

It is alleged that *tladi* accompanied episodes (looting, plundering, battering of people etc) occur in a split of a second and that the ensuing fire that ultimately seems to have consumed everything is strategically used by the perpetrators to fool the public and the officers of the law into believing that everything was destroyed by fire.

2.5 ABUSE

The use of a thing or somebody in a way that it is wrong or harmful has become a major problem in the society from time immemorial to date. This includes the harmful use of among others, drugs, animals, and fellow human beings by others.

Ammerma (1992:208) maintains that abuse takes a wide variety of forms and that both the victim and the offender are often reluctant to share information on it. The offender typically tries to minimize the extent of abuse out of shame and fear of punishment. Victims may also feel ashamed in that they are more often than not blamed for the victimization. The various forms of abuse usually have the most damaging emotional effects. The victims frequently suffer from depression and posttraumatic stress.

2.5.1 Physical abuse

It implies the non-accidental use of physical force that results in bodily injury, pain or impairment (Leeder 1994:166). The view of a family as 'a haven in a heartless

World' has been tempered with in recent years by the fact that it is often a place of great cruelty.



It is a place where mainly women and children are battered, sexually abused and left for long periods of time without food and clothes. Physical abuse is therefore typically violent. It can range from few slaps to threats with lethal weapons. This has in many instances seen many children taking the option of being destitute in the streets with painful and indelible memories of the past. According to Ammerman (1992:209), children in the families plucked by domestic violence are the unintended victims that suffer immediate emotional trauma, develop behavioural problems and are more likely than in nonviolent families to become the next generation of abusers and victims.

2.5.2 Sexual abuse

Leeder (1994:166) sees it as the nonconsensual sexual act of any kind where the recipient has been forced, tricked, threatened, or otherwise coerced into the act against his or her will. According to research by South African Medical Research Council,

about 54 000 rape cases are reported every year. This however, is merely the tip of the ice-berg, since numerous cases are never reported (Ziyambi 2003:15). Most rape victims are deterred by the manner in which rape cases are trivialized in the court rooms and charge offices through questions that seek to analyze the victim's dress, her social habits, whether she was in the wrong place at the wrong time, or whether she went willingly with the attacker(s). The same attitude is not displayed even to the rape suspect when his beautiful car has been hijacked. Questions like, where, when and why was he driving such an expensive car and what was his mood like during the hijack do not feature anywhere near him. What is immediately recognized is that a crime that should be reported and rectified according to the law, has been committed.

In her Sowetan article, 'Sexual assault re-defined' of (November 24 2003:15), Combrinck explained the South African Sexual Offences Bill (B50-2003) as a Bill that includes, as an instance of 'false pretences', the situation where a person intentionally fails to disclose to a sexual partner that she or he is infected with the life-threatening sexually transmissible infection in circumstances where there is a significant risk of transmission of such infection to the partner. The knowledge of having contacted HIV-AIDS very often wreaks havoc in the psychic content of the victims. The offending partner (the one who intentionally fails to disclose to a sexual partner that she or he is infected with a life-threatening sexually transmissible infection), could be charged with rape.

Child sexual molestation has been with us all the time in South Africa but victims and their families had been quiet about it. The pain that the child is subjected to in this type of abuse, remains with it for the rest of her or his life. Such children, as observed by educators at nursery schools, are usually irritable and no longer as happy as they used to be.

Failure to find the correct answer to the question: who should leave the family - the abuser or the victim, in instances where the father is the abuser, has forced most mothers to remain silent about the abuse. The knowledge of the event will nevertheless unremittingly haunt the mother for long periods of time. Renvoize (1993:98) asserts that the above question is fraught with difficulties since very frequently the perpetrator is the father - the main breadwinner, the handy man around the house, an adult male presence the mother does not want to lose.

According to Molakeng (1999:2), "child rapists come in all colours, shapes, and sizes - black or white, rich or poor, married or single, and young or old". This evil act seems to be perpetuated by the fallacy among some of the HIV positive men that the epidemic can be cured by having sexual intercourse with a child.

2.5.3 Psychological abuse

It involves the infliction of mental or emotional anguish by threat, humiliation, or other nonverbal abusive conduct. Unlike the other forms of abuse, psychological abuse and neglect, are more likely to be perpetrated by women. Leeder (1994:167) asserts that psychological mistreatment includes humiliation, harassment, and manipulation.

2.5.3.1 Humiliation

Humiliation has been defined to mean utilizing one or a combination of the following forms of control:

- (1) making the older person feel ashamed of his or her behaviour;
- (2) blaming the older person for certain attitudes, actions, or events so that the older person is made to feel guilty;
- (3) ridiculing the older person for his or her conduct (Leeder 1994:167).

There is a tendency among the members of the community of subtly transferring the blame and shame from the perpetrator to the survivor, by wrongly thinking that the onus is on the victims to keep themselves away from situations where they can be victimized – particularly children and women. This has led to a situation where many victims of abuse have chosen to remain silent about the crimes committed.

Renvoize (1993:98) purports that sometimes the result of disclosure is that the family closes up in an event where the abuser is a respected and an important figure in the family or the community. Everything is denied, even by the victim, and in the end because of lack of any proof there is no choice but to let the family and things go on as before.



2.5.3.2 Harassment and manipulation

Leeder (1994:167) sees harassment as the mental anguish in which the older person is bullied in some way, such as being called names; (Vaaljas) (the name given to Tsakata by the police when they were hunting down smugglers in Gauteng), intimidated, threatened, made to fear for his or her health and well-being, or being shouted at in episodes of anger.

Prior to 1994, many black South Africans were subjected to these types of treatment in the hands of the White minority. This has apparently opened very deep and difficult to heal wounds in the psychic content of many black South Africans.

Manipulation is, among others, the result of being denied access to information, given false information or forced to rely on others so that a situation of unreasonable

dependence is created to the extent of having others interfere with such decision-making activities as deciding where to live. Many families were removed by force from their places of birth to create more room for the white farmers.

2.6 THE IMPACT OF ABUSE ON STREAM OF CONSCIOUSNES IN *MOGWANE O A LLA* AND *BOHWA BJA MADIMABE* OF RAFAPA AND BOPAPE IN *LENONG LA GAUTA*

2.6.1 Substance abuse

As pointed out earlier on, the wrong or harmful use of drugs and other intoxicants has plagued the society for a long period of time, in different walks of life.

In Rafapa's *Mogwane o a lla*, Lesibana Tibang did not heed to doctor Van der Hooft's advice of avoiding dagga-smoking. This ensued some months of hospitalization after a bad brain injury which Lesibana has picked up at work. Lesibana's weak and vulnerable brain was permanently damaged by dagga and was mentally derailed.

Unlike in the past, where Lesibana used to laugh unremittingly whilst making unintelligible utterances at the same time, he became very aggressive and violent. He killed all the members of his family but Ntlheke with an axe. Ntlheke wanted to know

from Doctor Van der Hooft, what the cause of the aggressive and violent mood of his brother was. Responding to Ntlheke's question, the doctor said:

Mogolwago ke rile go mo alafa morago ga kotsi yela, ka mo laya tsebegokwa gore a se tsoge a lekile go kgoga lebake goba seela sa segwai seo se tagago ... Ditagi tša mohuta wo ke diokobatši tše kotsi kudu megalatšhikeng ya motho. Tšona ka noši di a gafiša ... ge o di kgoga o le moalafša wa bolwetši bja bjaša e dio ba fela go ikgogela magala hlogong. (1981:22)

(After treating your brother following that accident, I strongly warned him that he should never try to smoke dagga or take any intoxicating fluid ... Such intoxicants are too dangerous types of drugs especially on a person's nerves. They cause mental derailment. ... If you use them whilst you are under treatment for mental disorder, you are simply putting yourself in big trouble.)

Ntlheke was told that his brother has caused himself and those who survived his onslaught a lot of pain by his disobedience. Failure to obey doctors' instructions has more often than not, ended up in permanent disabilities that could have been avoided and untimely deaths that usually cause the country a lot of money.

Majagohle senior Lebelo, in Rafapa's *Bohwa bja Madimabe* left his descendents a heritage that brought them more bitterness and sorrow than joy and happiness. All the hardships and pains that his children and grandchildren went through can be attributed to his alcohol abuse.

Scully (1990:123) states:

When men are socialized to believe that they are not really themselves when drunk, they interpret drunken changes for the worse that result in violence as idiosyncratic, and not representative of their “true” selves.

It is in line with the aforementioned view of Scully, that many people in societies, especially Northern Sotho, allegedly display a belief in a behavior associated with disinhibition (removal of a shy or nervous feeling that stops you from expressing your real thoughts or feelings). Perpetrators and some members of their families often use drunkenness as an excuse for sexually violent behavior and to disclaim deviance.

Majagohle senior and the members of his household including his grandchildren appear to be cherishing the belief in alcohol as a temporary disinhibitor.

Majagohle senior was under the influence of alcohol when he attacked a couple on its wedding day; fatally wounding the bridegroom (Jakopo), and repeatedly raping the pregnant bride. Sebolaiši reports her grand father’s evil deeds on Jakopo and his bride as follows:

O be a sorile le bagwera bao ba gagwe ka moka. O sa gopola gore ke rile ge a sorile o be a le bjang? ... ge e getla kgarebetshehlana yeo ka ntak’a leihlo ya phonyokgwa ke maitshwaro. ...a laela bagwera ba gagwe gore ba tleme Jakopo. ... e kgolo ... ya ipha makoti. ... A tla a šaetšwa ke leswena! (1983:53)

(He was drunk together with all his friends. Do you still remember what I said on how he was when drunk? ... he could not control himself when his eyes fell on the pretty and light in complexion girl. He ordered his friends to have Jakopo tied up. ... the big guy ... took the bride for himself. ... So badly hurt was she by the enemy!)

The rapist in the above passage, knew exactly what he was doing. The action was non-accidental. It is seemingly the knowledge that he has consumed a greater amount of alcohol and the expectations that go with it, that made him behave in the manner he did. It will be trivializing the seriousness of the crime committed if the substance used can be blamed for the behavior displayed.

Scully (1990:122) states that laboratory experiments provide further evidence that drunkenness is learned and that an individual's expectations about the effects of alcohol affect his or her behaviour.

2.6.2. **Psychological abuse**

Psychological mistreatment includes: humiliation, harassment and manipulation among others.

In Ramaila's *Tsakata*, Tsakata was subjected to mental anguish when he was bullied and called names by a group of detectives on a Sunday morning. He (Tsakata) was from a white only residential area where he was buying liquor that was for white

consumption only. He was smuggling this liquor to the residential areas for blacks that were commonly referred to as locations (a degrading name which referred to a place 'outside' where scenes were made in a struggle for livelihood). Tsakata ran into a police roadblock. He was fortunately not having anything with him that could have him arrested. He was surprised to realize that he was apparently well known as the police and the detectives rushed to meet him.

Tsakata ge ... a emiša paesekele ke ge mafokisi ka moka a mo goeletša ka la "Vaaljas"! Hao! E namile ke ditshego tše e keng ke ditumedišo, go utlwala fela "Vaaljas"! "Vaaljas"! "Vaaljas". Mong wa bona wa lekgowa ... a re: Ee, ke le boditše gore go na le wa vaaljas. (1953:35-36)

(When Tsakata stopped his bicycle, all the detectives were yelling at him saying: "Vaaljas"! They started to laugh as if it was a way of greeting. Their white mentor ... said: "Yes, I told you that there is a one with a khaki coat.)

The white detective did not bother to know who Tsakata was, after suspecting him for involvement in activities that were prohibited by law. The detective just named him '*Vaaljas*' – a poor black man who wore a khaki coat. Tsakata felt humiliated, dehumanized and harassed as the officers of the law were searching him for substances he did not have and continued to call him '*Vaaljas*'.

It is arguably episodes like these (above mentioned) in South Africa, that made many South African blacks feel manipulated, harassed and degraded in their motherland by the white minority. They (blacks) were denied access to certain commodities (for

example trading with liquor) and access to certain areas during certain periods of the day. Pass laws and permits were used as instruments to monitor the movements of Black people into and out of the Whites' residential areas and in the townships as well.

It is allegedly this type of treatment of blacks by whites in South Africa that also led to racial hatred that resulted in such horrible criminal activities among the citizens of this country (South Africa), that even the post minority rule, TRC (Truth and Reconciliation Commission) seems to have failed to address with positive results for all - healing, forgiveness and reconciliation.

2.7 CONCLUSION

Abuse in all its facets, can be taken to be one of the kick-starters of streams of thoughts, feelings, ideas and intentions that constantly and hauntingly flow through the mind of the victim and at times even the perpetrator. When the haunting effect of the memories of abuse take their toll, the victim usually manifests posttraumatic stress disorder (PTSD).

According to Sue et al., (1990:169) PTSD is an anxiety disorder that develops in response to a "psychologically distressing event that is outside of the range of usual human experience". These events often involve a threat to one's life or to a spouse or

family member. Examples include being abducted and threatened, traumatic accidents, witchcraft, rape, incest and child abuse.

These events produce feelings of terror, helplessness and can even make some of the victims to commit suicide.

Majagohle junior in Rafapa's *Bohwa bja Madimabe*, committed suicide on the realization of the fact that the idea which he was repressing and denying to accept its possibility, was real – the new born baby, delivered by his wife Molahlegi, was Malose's child, apparently conceived during that mysterious rape incident. Molahlegi died during the delivery and could therefore not see the baby.

Witchcraft practices, particularly those that are associated with *tladi* and the keeping of zombies in the Northern Sotho speaking people, led to many killings of the innocent that were accused of being witches. These occurred when the anti-*tladi* vigilantes, driven by the memories of their loved ones killed by lightning, went rampant.

The main problem lied with the method used to identify the real witches that have struck by lightning. The bone throwing method by the traditional healers which only identifies the alleged perpetrator by a family praise name (Noko, Mokgalaka, Kgomo, etc) is not acceptable in the court of law.

The Government's (South African Government) intervention in this matter (accusing and killing people who were alleged to be witches) saved the situation, to the advantage of the real perpetrators due to the lack of enough evidence on the accusations. Victims can only forgive but cannot forget as their post-trauma memories remain indelible in their minds.

CHAPTER 3

THE TECHNIQUES OF PRESENTING STREAM OF CONSCIOUSNESS IN SOTHO NOVELS, PARTICULARLY NORTHERN SOTHO NOVELS

3.1. INTRODUCTION

The aim of this chapter is to critically discuss the basic techniques and devices of presenting stream of consciousness in novels; to investigate the extent to which the Northern Sotho novelists in particular, have considered the requirements of the basic techniques and devices in the presentation of stream of consciousness in their works.

The following basic techniques and rhetorical devices will be investigated; as they are the most frequently used in stream of consciousness novels:

Direct interior monologue, indirect interior monologue and omniscient description, and rhetorical devices such as metaphor and symbolism.

This investigation will be confined to the following stream of consciousness novels of Rafapa: *Mogwane o a lla*, *Bowelakalana*, *Bohwa bja Madimabe*; Bopape's *Lenong la Gauta*; Ramaila's *Tsakata*; Lebethe's *Mosele* and Mogale's *O ipolaile*.

3.2. INTERIOR MONOLOGUE

Dujardin as quoted by Humphrey (1959:24) referred to this technique as:

The speech of a character in a scene, having for its object to introduce us directly into the interior life of that character without author intervention through explanations or commentary.

It is through this technique that the character (monologuee) is afforded an opportunity to express the most intimate thought that lies nearest the unconscious. Interior monologue can be seen as the technique used in fiction for representing the psychic content and processes of the character, partly or entirely unuttered, just as these processes exist at various levels of conscious control, in their inchoate stage before they are formulated for deliberate speech.

3.2.1 Direct interior monologue

Humphrey (1959:25) refers to direct interior monologue as:

That type of interior monologue which is represented with negligible interference of the author with no auditor assumed.

The monologuee presents the consciousness directly to the reader with a complete or near complete disappearance of the author from the passage. Apart from being

characterized by the disappearance of the author from the passage, direct interior monologue uses the first person pronoun. Its tense is as the mind of the monologuee dictates: past, imperfect, perfect and present. The flow of the monologuee's consciousness is also marked by the elements of incoherence and fluidity, resulting from the interruption of one idea by another, which is frequent.

In *Bowelakalana* of Rafapa, the main character by the name of Mpitiki, found himself in a situation where he was apparently burning with unbearable desire to know his family. This thirteen year old hero was surprisingly not sure of his surname. He nevertheless, refused to accept the fact that he was a hospital child. He strongly believed that he had a home, parents and relatives but did not know where it was (his home) and who they were (parents and relatives). These feelings and ideas surfaced when Mpitiki was engaged in a direct interior monologue:

Ga gešo ke kae? Mma le papa ba sa phela? Na ge ba sa phela ke go reng ke sa ba tsebe? Afa ke na le borakgadi, malome, mogatšamalome, bomotswala le baratho le dikgaetšedi? Mo ke gokae, ka baka la eng? Ruri le ge ke na le batho mo, gabotsebotse ke nnošinoši mo lefaseng le le legologolo mo motho a sa tsebego gore ka mathoko le gotše go fihla kae, ka godimo, ka fase gona ... (1987:1)

(Where is my home? Are my parents still alive? If they are, why don't I know them? Do I really have aunts, uncle, cousins, brothers and sisters? Where am I, and why? Surely I am alone, despite the people around me, I am actually all by myself in this huge endless world without sides, the top and bottom ...)

In the above monologue, the character (Mpitiki) is not speaking to the reader or even for the latter and other characters' benefit. The use of the first person pronoun 'ke' (I) in the above sentences occurs in a scene without auditor(s). The discourse is limited to a direct internalized monologue by the speaking subject.

According to Gidal (1986:11), this type of monologue incorporates contradictions which interrogate the very act of relating, of speaking as a unified subject. In the above passage, Mpitiki contradicts himself by stating that he is alone at Phedišang Hospital, line 7, whilst at the same time he is acknowledging that fact that there are people around him.

An element of incoherence and fluidity that characterize direct interior monologue is evident in Mpitiki's discourse where he is having one idea interrupted by another which is more frequent. Mpitiki strongly believes that there is a home for him where his parents live. The question: *Na ge ba sa phela ke go reng ke sa ba tsebe?* (If they are still alive, why don't I know them?), clearly indicates the continual interruption of a feeling that his parents are still alive by the suspicion that they might be dead. He did not know them at the age of thirteen. They might have died when he was still young. Hence their failure to keep the promise that goes with parenting which according to Kaplan (1995:89)'s assertion is:

every parent becomes a parent in the belief that he has the power to keep the promise of protecting his child and that every child believes it.

The idea of the possibility of being an orphan is also interrupted and overruled by the fact that he must be having relatives to turn to. Therefore, staying at the hospital for the rest of his life is not going to happen.

The completely out of the scene narrator, might have deliberately omitted and overlooked, in Mpitiki's discourse, an important requirement of direct interior monologue, namely, illogicality in terms of grammar and tense due to the inchoate stage of the level of consciousness, for the sake of the reader.

Mpitiki's feeling that his mother or aunt is still alive somewhere in the world out there, and his desire to meet and be reunited with her, was continuously flowing through his mind. This feeling is reiterated ten pages later when he took a decision to go and search for her, despite the fact that she was completely unknown to him or them (parents).

Ge nka be ke se nabo ke be ke tla ba le Sefane bjang?
(1987:10)

(If I had no parents, how could I have had a surname?)

The repetition of a feeling that he has parents creates a sense of ambivalence (continual fluctuation between one thing and its opposite) on the part of the speaking subject. The sentence: '*Ke na le bona*'(I have them) is implicit in the sentence: '*Ge*

nka be ke se nabo ' (If I was not having them). Nobody ever talked to him about his parents at the hospital or told him that his surname is Legodi. He learned it from the nurses when they at times addressed him as Mpitiki Legodi. To him, it was mathematically intelligible that the existence of a surname implied the presence of parents.

In *Bohwa bja Madimabe* of Rafapa, doctor Ngake was faced with a seemingly insurmountable task of curing a mentally disordered patient in the person of Molahlegi Lebelo. The conditions of doctor Ngake's patient demanded a deeper investigation into the background history of the Lebelo family that might have caused Molahlegi's mental disorders.

Doctor Ngake was quick to notice that Majagohle junior, Molahlegi's husband, was reluctant to disclose the past series of events that occurred in his family. It was as though he was asked to open the healing wounds.

Doctor Ngake's mind wandered back to the events of the day just before he fell asleep:

Go gopolelwa megato ya gago bjaka kgomo ge e otlabjang
... nako ye nngwe go bose ... fela e sego ge o gopola ka
batho ba go etša boMalose morwa Jakopo. ... Pele nka
swarwa ke boroko ke ile ka gopolelwa sefahlego sa Lebelo
ka moo se bego se šuletšwe ka gona ge re kgaogana ... Ka
nyama. Ka gopolelwa mantšu a gagwe ge a re: "Le ge ba re
borare ba lle masohlo ... ga ba re ka mokg'o!" (1983:11)

(Remembering one's steps like a re-chewing cow... is sometimes nice ... but not when you remember a person like Malose son of Jacob ... Before falling asleep I started to remember Lebelo's face before we separated ... I was despaired. I remembered his words when he said: "Even though they say fathers have eaten sour grapes ...they definitely don't mean this!")

Malose son of Jakopo was nothing less than a terrifying sight. Doctor Ngake was the only person who saw him as an adult. He was at the Lebelo family graveyard and claimed to work there as a security men. None of the Lebelo family members knew about Malose's employment let alone his whereabouts. Lebelo (Ngake's host) did not want to associate himself with anything that had to do with Malose.

The use of the first person pronoun, 'ke' and 'ka' (I) in lines 4 and 6 respectively, indicate that the speaking subject was engaged in interior monologue with nobody around.

The monologuee was struck afresh by the poignancy of a stream of thoughts in his psychic content about his encounters with Malose and the reluctance of Lebelo to be engaged in a discussion about Malose.

Go tseba mang – mohlomongwe bolwetši bja mampobe wo bo amana le diphiri tša lapa le. Eya? Go ka ba bjale? ... ge e ka ba go bjalo, ... ke tla tlamega go tseba diphiri tšeo. Le morena Lebelo ke tla tlamega go mo lemoša taba yeo. (1983:12)

(Who knows – perhaps the sickness of the lady is related to the secrets of this family. Is it? Can it be like that ... I must know those secrets. And I shall have to make Mr Lebelo aware of this matter.)

Ngake is alone in his bedroom in Lebelo's house as already pointed out. There is no sign of the presence of the novelist in the foregoing scenario. The information that the reader is getting about the series of events in this regard is not a secondhand one. It is information from the horse's mouth as it were. It can be taken as reliable and therefore more convincing, - courtesy of the use of direct interior monologue.

In Bopape's *Lenong la Gauta*, Nnono Molaba was hired as a private detective by Mr Maleka of Mankweng to investigate the murder of Mmatšhego (Maleka's wife). Nnono found himself in a situation of approach avoidance conflict when he was reassessing the pros and cons of accepting the assignment given to him by Maleka – finding out and exposing Mmatšhego's murderer for the law to take its course. He knew that the police were aware of his investigations in the murder case because they (the police) warned him to stop to interfere in their job. Nnono said to himself repeatedly:

Nnono Molaba, o itshenyetša nako. O swanetše go ba o gafa. Ruri o swanetše go ba o hlakane hlogo. O dirang mo ...? Ge o ka be o le ofising ya gago, o ka be o dira se sengwenyana... O parame mo o itirile lešilo ka dilo tšeo o ka se tsogego o di kgonne. O ka ba letseka wena ge o itebeletše? O gopola gore o selwana mang ...? Emelela o lebe modirong wa gago o tlogele go hlwa o itirile lešilo mo". (1982:42)

(Nnono Molaba, you are wasting your time. You must be mad. Surely you must be mentally derailed. What are you doing here ...? If you were in your office, you could be doing something ... You are seated here making a fool of yourself over things that you will never get right. What do you think you are ...? Stand up; go back to your work and stop making a fool of yourself here".)

In order to determine whether the passage above is presented in direct interior monologue, the following question must be asked: what role does the author (Bopape) play in the passage? As it is represented, he plays none. It is in the first person because the character represented is talking to himself. There is no auditor in the scene. The monologue is distinct from soliloquy because it is not presented formally for the information of the reader.

In most instances the Northern Sotho novelists seem to have a tendency of ignoring the use of firstly, a tense that is willy-nilly, past, imperfect, present or conditional as the character's mind dictates, and secondly, the emphasis on the use of elements of incoherence and fluidity: complete absence of punctuation, pronoun references and the frequent interruption of one idea by another.

Nnono, as the speaking subject, is alone with no auditor(s) around. The author in this passage, chooses to use punctuations probably for the benefit of the reader. The approach avoidance conflict that he (Nnono) found himself in, must have caused a jumbled stream of ideas, feelings and intentions through his mind at prespeech and speech levels.

The repetition of the idea that Nnono must be insane, lines 1 and 2 in the above passage, is indicative of the confusion in which Nnono was. He could not think properly. '*O swanetše go ba o gafa*'. '*Ruri o swanetše go ba o hlakane hlogo*'. (You must be mad. Surely you must be mentally derailed.)

He thought of himself as being incapable and nothing. He wondered why he has accepted the assignment of tracking down the murderer, whilst the qualified personnel (the police) for the duty was already busy with the investigations.

3.2.2 **Indirect interior monologue and omniscient description**

Indirect interior monologue is according to Humphrey (1959:29) that type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it. This type of interior monologue differs from direct interior monologue in that in indirect interior monologue the author intervenes between the character's psyche and the reader.

A natural combination between the two techniques, direct and indirect interior monologue usually occurs when in the latter, the author may see it fit to drop out of the scene for a length of time, after he has introduced the reader to the character's mind.

Mpitiki was obsessively homesick at Phedišang Hospital in Rafapa's *Bowelakalana*. His main problem was that he did not know where his home was. He was moved from his hospital inmates to doctor Matšato's house. The doctor's house was still no home to Mpitiki because his mother and relatives were not there. He would sometimes find himself taking a bird's view of the area around the hospital from a tree-top. Delving deep into Mpitiki's psyche, the all-knowing novelist brought the following ideas and feelings to light:

Ge a le kua malekelekeng pelo ya gagwe e be e šutša ka phišego ya tokologotokologo ya go mo kgontšha ... le go tseba mmagwe le tatagwe ... a ekwa nka lentšu la mosadi le mmitša ... le re: "Thorwana ya ka wee, Mpitiki, ke mono gae ntlentle, ntate ka bosese le bofefo ..." (1987:5)

(Whilst high in the tree there, his heart was burning with desire for freedom. Freedom that enabled him ... and also to know his mother and father, ... he felt as though there was a woman's voice calling him ... saying: "Mpitiki, my little seed, I'm out here, come to me steadily and with ease.)

In this passage, the omniscient author skillfully presents the inner thoughts of Mpitiki by reaching downward to the unspoken levels where images represent emotions and sensations. As Mpitiki was sitted in the tree, his heart burning with desire for freedom, an image of a pot burning with porridge, ready to be served, was formed. In the sentence : ...*pelo ya gagwe e be e šutša*... (...his heart burning ...), the word *pelo* (heart) signifies something beyond itself, which is not stated (a pot). One only infers the meaning and associations. Associations such as this are called symbolism. On this issue Peck & Coyle (1984:71) state :

that the difference between an image and a symbol is that what an image is associated with is stated, but with a symbol we have to infer the meaning and associations.

In Northern Sotho, ... *šutša*... can only be associated with a pot at a stage of porridge preparation when the porridge is almost ready to be served. Mpitiki's desire to be released from hospital, thereby allowed an opportunity to meet his parents climaxed and he had to run away from hospital.

The author uses the third-person pronoun 'a'(he) in his presentation of Mpitiki's consciousness. As the omniscient narrator is making a wider use of descriptive and expository methods to present indirect interior monologue, the possibility of greater coherence and of greater surface unity through selection materials is enhanced. Fluidity and a sense of realism in the depiction of the state of consciousness can also be maintained.

Another image that was formed in Mpitiki's mind, as reflected in the passage, is the one where Mpitiki found himself addressed by passion in the form of a mother who called him '*Thorwana ya ka*' (my little seed). The little seed that is still covered by the soil, is yet to know sunlight that will make it grow into a big tree. As her 'little seed', Mpitiki had to come out of the seed coat and the soil cover (hospital) steadily and reach out for sunlight (passion enshrined in her mother) that was awaiting him.

The word '*thorwana*' is metaphorically used. The woman's voice referred to in the passage called Mpitiki, *thorwana*. Metaphor is one of the devices of representing the flow of ideas in the character's psyche by the on-the-scene guide (omniscient narrator). *Thorwana* in this passage has the connotation of the signified being one. This filled Mpitiki with the suspicion that he might be the only child of his mother. Mpitiki responded to the call by the woman's voice by running away from Phedišang Hospital in search of his mother. He joined Ditsebe and company who were on their way to the Diamond fields in the Orange Free State.

Ditedu brutally assaulted Mpitiki after a milk and butter-stealing incident. This occurred a few days after Magoši's fatal mauling by a tiger. It was an unspeakably traumatizing experience for Mpitiki and Mogofe. The former liked Ditsebe because Ditsebe was kind to him. After his assault by Ditedu, Mpitiki started to confuse the latter with Ditsebe.(a white farmer who had hired them).

Shaw (1972:359) asserts that in this technique (indirect interior monologue), ideas and sensations are revealed without regard for logical sequence, distinctions between various levels of reality (sleep, waking, etc) or syntax.

Thinking about Ditedu was quiet agonizing for Mpitiki. At the prespeech levels of Mpitiki's consciousness, the author interprets the following flow of thoughts and conditions:

Ge a gopola tšatši lela o phela a dutše ka letswalo. Pelo ya gagwe ya boi e fela e mo tšhošetša pele ka go fela e lora gore Ditsebe tšatši le lengwe o tlo mmolaya nnya! Ka diatla. Ka hlogong ya gagwe go nape go gome seswantšho sa nkwe le Magoši ...(1987:29)

(He was always afraid when he remembered that day. His cowardly heart was increasingly frightening him by occasionally dreaming that Ditsebe will strangle him one day. Then an image of a tiger and Magoši would develop in his mind...)

It was Ditedu who severely bruised Mpitiki and not Ditsebe. The latter was actually very angry with Ditedu for what he did to the boy. Mpitiki imaged himself torn to pieces by Ditedu in the same way Magoši was by a tiger.

In the process of trying to avoid his death in the hands of Ditedu, Mpitiki found himself in Rre Hau's house.(a family in the Barolong tribe).

Wagner (1975:72) says:

A child learns to regard himself as a person because others accept him. As he feels included, he develops a sense of belongingness. Feelings of belongingness erase the dreaded feeling of separation and aloneness even when he may be apart from his family ...

Mpitiki was separated from his parents and relatives by a sickness that kept him at Phedišang Hospital for thirteen years. He was longing for inclusion and acceptance into a family that could make him develop a sense of belongingness. Rre Hau's

attitude towards Mpitiki left much to be desired, despite that fact that he has welcomed him (Mpitiki) in his house. The all-knowing author spotted and disclosed the following speech in Mpitiki's consciousness.

Ke go reng ge monna yo a ka re mola a mo amogetše
lapeng la gagwe ka tsela ye a buša a mo fetola lekgoba?
Gape le bana ba gagwe o be a ba laile gore ba se itlwaetše
yena kudu. Afa eya? Ke ka lebaka la eng, o a ipotšiša.
(1987:38)

(What is it up to, that this man makes him a slave after welcoming him so well in his family and he has also warned his children not to associate too much with him. Should it be like this? Why, he asks himself.)

Mpitiki became very sceptical about the authenticity of the warm welcome that he received from Rre Hau. He thought it was perhaps a trap meant to make an end of him. He still found himself in an answerlessness state after asking himself these questions:

Na Rre Hau o tlo se tsoge bošego a tla a mpheletša ka
lerumo? E ka ba lapa le le motse wo ke wa bathobatho goba ke
wa makgema? Botsebotse ke nnete goba ke toro dilo tše ka
moka? Afa ga se ke tšewe ke sauwe? (1987:40)

(Will Rre Hau not wake up at night and come to make an end of me with a spear? Is this family and village belonging to real people or cannibals? Is all this actually a reality or just a dream? Am I not wandering after losing my cardinals?)

Mpitiki found Rre Hau's house devoid of the qualities of a home to him. The treatment he got from Rre Hau reminded him of the conditions he grew under at Phedišang Hospital. He became increasingly afraid of Rre Hau. Sue et al., (1990:144) says that cognitive manifestations of anxiety may vary from mild worry to panic. Severe attacks can bring a conviction of impending doom (the end of the world or death), a preoccupation with unknown dangers, or fears of losing control over bodily functions.

Mpitiki did not want to die before reaching his home and seeing his parents and relatives. He therefore wanted to avoid as far as possible all the life threatening situations.

The character Tsakata, in Ramaila's *Tsakata* was smuggling liquor that was meant for white consumption only, into the townships (black residential areas). He had his own ways of evading police arrests for unlawful activities. He was hiding his liquor bottles in a deserted mine near one white residential area. A domestic worker from the white residential area noticed his (Tsakata) movements to and from the mines and went to the hiding place to steal the hidden goods.

Tsakata could not sleep at night. He was trying to figure out what was going on at the mines. The author, as the on-the-scene guide, plunges the reader directly into Tsakata's thought stream with some descriptions, as he (Tsakata) rambles on:

E šetše e le ka masa bjale, fela o leka go robala eupša boroko bo a gana. O tlhobaetšwa ke dilo tše tharo. ... sebatladi sela sa Brakpan se se mo utswetšang meholana ya gagwe. O makala gore na ke mang ka gobane maabane ka la Mokibelo o ile a sepela ka tlhoko e kgolo. ... Le gona o be a epetše ka sekoting se šele go sela sa ka mehla. Nywako ya makgowa yona e gona fela e kgojana.Taba ya bobedi ye e tlhobaetšago Tsakata ke ya basadi ba bantši ba a tšereng ditšhelete tša bona mo bekeng ye. Ga a tsebe gore o tla reng goba a ba neelang, ... Sa boraro ... se se mo tlhokišang boroko ke ona mafokisi le mapodisa ale. ...O ile a be a kwa a swanetše go leboga ge sebatladi ... se mo utsweditše. Ka pelong a re: “Go tloga bjale tselana yela e tla wela kgwatlhana go nna morwa Monare. Monna ga a bone gabedi, ke ba bone lehono,ba mphafošitše”. (1953:29)

(It is dawn already, he tries to sleep but can't. Three things cause him a sleepless night – the hiding pair of eyes that steal his valuables. He wonders whom it can be, because he moved with great care yesterday on Saturday... Apart from that, he put and covered his bottles by soil in a different hole at the mines. Whites' houses are there but are a little bit far. ... The second matter that causes Tsakata sleepless nights, is the issue of the women he took money from during the week. He does not know what to say or give to them ... The third thing was that of the detectives and the police ... He felt indebted to the thief that stole from him. He said in his heart: From now on, that little path will not hear of me again, I son of Monare. A man is not beaten twice the same way. I have seen them, I am awakened and fully alert”)

The passage is presented from the focal point of the omniscient author. The omniscience is confined to Tsakata's actions and thoughts. The method used is the conventional third person description – indirect interior monologue... *o leka go rabala* ... (... he tries to sleep...) *O makala gore ke mang*. (He wonders who can it be....)

This is the omniscient description of Tsakata's flow of consciousness except for the

last few lines which break into direct interior monologue. In his heart he said: '*Go tloga bjale tselana ... Ke ba bone lehono ba mphafošitše*' (From now on, that little path... I have seen them today, I am awakened and fully alert.)

The incredibly beautiful Mosele in Lebethe's *Mosele*, appeared as a marriage candidate in the eyes of all the boys who set their eyes on her. They all wanted to marry her; but Mosele had different ideas. She was completely focused on her manipulation path. Her beauty, intelligence, and a near impeccable voice enabled her.

Moss (one of Mosele's boyfriends) walked out on her after suspecting her for unfaithfulness. Mosele was not worried. She knew and was confident that he will come back to her. She believed that she had her hooks on him –courtesy of her beauty. Immediately after Moss's departure, Mosele looked herself in the mirror, and the omniscient author disclosed her feelings as follows:

Mogopolo wa gagwe wa siana, e seng le Moss mme le pelo ya gagwe, mosetsana. "Fa ke tota ke ipolela boammaarure Moss ga ke mo rate, ke rata kgetsi ya gagwe. Ke a itse o tla boa. Ke ntšwanyana ya me jaaka botlhe fela. Ga ba nkitse. Ke tla ba rutela ba bantši. A itatlhela mo bolaong. A gakologelwa gore fa a sa le a nna mosetsanyana botshelo jwa gagwe bo ntse bo tsamaya ka mokgwa o o ratiwang ke ena. A ikutlwa a kgotsofetše. (1972:12)

(Her mind rushed, not after Moss, but with her own heart, the girl. If I am to tell the truth, I don't love Moss, but his pocket. I know he will come back. Just like the rest of them, he is my puppy. They don't know me. I will teach them a lesson that

will be for many others. She threw herself on the bed. She recalled that ever since she became 'the girl' things fell into place for her just as she wanted them to. She felt satisfied.)

In this passage, it is amicably indicated that the third person (indirect interior monologue), the first person (direct interior monologue), and the omniscience of the narrator can be jumbled together in the presentation of stream of consciousness.

The first and the last sentences in the passage, contain third person pronouns. They (sentences) indicate the presence of the author guiding the reader through the feelings of the speaking subject in the scene. *Mogopolo wa gagwe wa šiana...* and *A gopologelwa gore fa a sa le a nna mosetsanyana ... A ikutlwa a kgotsofetše.*

It is alleged that there are some facially beautiful girls with beautiful bodies in terms of shape that are more often than not tempted to prostitute these attributes of feminine beauty. With unemployment rife in the country, some of the beautiful girls like Mosele at times take the wrong option of using their bodies for livelihood. This type of behaviour might be emanating from childhood stages where some of the beautiful and clever children are usually given presents in the form of money and in kind (toys and sweets) by the members of the public and relatives. This behavioral pattern sometimes resurfaces as the child grows into adulthood. Mosele, as her name suggests was exceptionally beautiful. Her beauty afforded her the opportunity to associate with guys of strong financial muscle.

Mosele's behaviour to members of the opposite sex caused her a lot of painful memories that she had to live with for the rest of her life. She did not listen to her mother when the latter was trying to talk her out of her tendency of messing around with boys. She knew that her waywardness left her mother with no option but to commit suicide. The death of her mother caused her mental derailment. She also gave birth to a son whom she did not know who the father was. - A stream of ideas that could not be erased.

3.3 CONCLUSION

Direct interior monologue affords the reader an opportunity to remain with the central character in the narrative whilst the author has drop out of the scene for a length of time after introducing the reader to the mind of the character. The monologuee in this type of interior monologue is given a chance of communicating his psychic identity directly to the reader. It is during this period of the narrative where the monologuee at times manifests, elements of incoherence. That is, references and meanings becoming vague and unexplained.

The monologue is also marked by the complete absence of punctuation, pronoun references, tense being past, imperfect, present and future.

Lesibana's monologue in Rafapa's *Mogwane o a lla*, reflects some of these qualities of direct interior monologue. After killing his family members with an axe, Lesibana uttered the following words:

Mošaa ... morabaraba ... moruba ...mošaa... Aga-a-a, ke leboga. Ijoo! Sefatanaga .. e- hlogo... ee, seo ke sešebo sa bosana ...(1981: 13 &14)

(Little boy ... hole-stones game ... hole-stones game... Yes-s-s, thank you. Oh! Motorcar ... is – head ... yes, that is a delicious relish.)

The above passage reflects a better representation of a stream of thoughts in a damaged brain. The interior monologue is a direct one. The speaking subject has no intention of benefiting the audience.

Most series of events in the lives of most characters in the stream of consciousness novels in Northern Sotho, are presented in the form of the third person narrator where the omniscient author is always there to guide the reader through the character's psyche. *Lenong la Gauta* (although the author, appears regularly as one of the characters) and *O ipolaile* of Bopape and Mogale respectively, are good examples in this regard (third person narrator).

It has been indicated in this chapter that the Northern Sotho Novelists made very little use of direct interior monologue in their presentation of the psychic content of their characters. Most of them confined themselves to the use of indirect interior monologue and/or omniscient description.

CHAPTER 4

BRAIN DAMAGE SYNDROME AND PARANORMAL COMMUNICATION

4.1 INTRODUCTION

This chapter highlights a series of events that ensue brain damage which seems to influence stream of consciousness in the life(s) of the affected individual(s).

Brain damage causes can be divided into three categories, namely, those occurring: in the prenatal period; during birth and in the postnatal period. The yet-to-be born baby may also be subjected to a number of dangers that may cause brain damage. The dangers are among others: certain infections in the mother, drug abuse, assaults on pregnant women, severe head-falls during or after birth and other accidents where the expectant mothers are involved.

Baker and England (1993:4) allege that every year in every country in the world, thousands of children are born brain-damaged. They say that in many cases this is the result of a problem during birth; in others, the child is genetically impaired, or is damaged soon after birth by a virus. Others suffer vaccine damage or are injured in car accidents or drowning. Moreover, a growing number of children and adults suffer brain damage as a result of strokes.

The depiction of brain damage syndrome and paranormal communication that affect the psychic content will be limited to Northern Sotho novels and a Setswana novel in this chapter.

4.2 DEFINITIONS

4.2.1 Brain damage

According to Hornby (2000:129) brain damage implies a permanent damage to the brain caused by illness or an accident. This view is supported by Baker & England (1993:4) when they say:

Dead brain cells cannot be brought back to life, but children and adults with injured or damaged brains can be treated with a wide variety of therapies, in the course of which they may develop or regain functional activities.

Brain cells are very sensitive to the lack or shortage of oxygen. It is a known fact that reduced blood flow through the umbilical cord due to compression or twisting of the cord at birth, or the clotting of blood caused by a violent impact on the main blood vessels that supply the brain with oxygenated blood, may cause instant death to some of the brain cells.

A typical brain damage case manifests some or many of the following features of mental disorder: impulsiveness, aggression, untidiness, distractability, difficulties in speech, restlessness, disappearance, paranoia, schizophrenia, and so on.

4.2.2 Paranormal

Paranormal implies that which cannot be explained by science or reason and that seems to involve mysterious forces (Hornby, 2000:846). It is also alleged that many scientists do not believe in the paranormal. That is why Gooch (1981:35) says:

... the first point which the orthodox scientist needs to get out of the way is the idea that modern science somehow grew out of religion, mysticism and the belief in the paranormal.

Apparently, some scientists often argue that religion and mythology were man's early and fumbling first attempts to explain his universe. Gooch (1981:45) sees the paranormal as the mind with a mind of its own, which is breaking the laws of space and time.

People with paranormal abilities, it is believed, often inform relatives and friends about future events like, the winning horses in the future races, deaths, births, visitations, and so on. Strong speculations have it that there are presently in this country, South Africa. Some Malawian and Mozambican hawkers who give their goods to their customers on credit are believed to possess paranormal abilities and

amazingly never bother to know the names and physical addresses of the customers. The latter, it is alleged, are also not asked by their creditors to come and make their payments at the end of the month.

The Malawian creditor knows paranormally where his/her customers live and will simply knock at their doors to collect the money, so it is assumed. Some customers are instructed to throw their payments in a river and will then receive confirmation in a short period of time by telephone that the money has been received in Malawi.

According to Reyner (1975:10), science has established that the behaviour of the physical world is governed by well-defined laws which are basically of an elegant simplicity. These gave rise to intricate patterns of structure and performance. He continued to say that there are many phenomena which do not conform to these established patterns, such as telepathy, dowsing, spiritual healing and similar activities, for which conventional knowledge does not provide an adequate understanding, and which are therefore regarded as supernatural.

One person who was incredibly telepathic was Jesus. He always surprised His followers by telling them exactly what they were thinking and about future events. Jesus said to Peter:

Verily I say unto thee, That this night, before the cock crows, thou shall deny me thrice. (Matthew 26:34)

Unlike all other people who displayed paranormal abilities, Jesus was able to influence future events paranormally. He was in the same breath, always mindful of God's plan and would thus not do anything that could make it (God's plan) miscarry.

4.3 BRAIN DAMAGE SYNDROME

As alluded to earlier on, physical injury to brain cells that can result in the death of some of the brain cells, is a terrible thing to occur in the life of an individual. It more often than not, drastically changes the life pattern of a person to something different from what nature intended him to be.

4.3.1 Aggression

Lesibana Tibang, (Ntlheke's brother) in *Mogwane o a lla* of Rafapa, was very lucky to survive a murder attempt when his Zulu speaking co-worker, Jabulani, pushed him into an iron and steel industry machine, with the intention of having him crushed to pieces. He was taken to hospital with very serious head injuries. Damaged brain cells caused him mental derailment. After successful treatment by doctors, and at his release from hospital, Lesibana was strongly warned never to use drugs and other stupefying substances in his life. Doctors told him that drugs and other intoxicating drinks would damage his vulnerable brain permanently.

Lesibana did not heed doctor Van der Hooft's warnings. He developed acute mental derailment. He became very aggressive and killed all the members of his family but Ntlheke with an axe. The messenger who brought Ntlheke the heart-breaking genocide news said to him (Ntlheke):

Mogolwago o letše a tsogetšwe ke bolwetši bjola, bile o gagaitše lapa lohle ka gale bja selepe.(1981:14)

(Your elder brother was attacked by that disease last night, and he has killed the whole family with an axe.)

On arrival at home, Ntlheke found the tied up Lesibana busy talking alone. His (Lesibana) speech was confused and unintelligible. Ntlheke tried to find out from his brother what the problem was. Lesibana's reply was:

Mošaa, morabaraba ... moruba ... Mošaa ... aga-a-a, ke a leboga ... Ijoo! Sefatanaga – e-ehlogo ... ee, seo ke sešebo sa bosana. (1981:15)

(Little boy, hole-stone game ... hole-stone game ... little boy ... yes-s, thank you ... Oh! Motorcar – is –head - yes that is a delicious relish.)

In the above passage, Lesibana's stream of thoughts contains flashback memories of the events that led to the attack that nearly took his life, when he was an employee at the iron and steel industry in Pretoria.

He quarreled bitterly with Jabulani (his Zulu work and platemate) over Jabulani's tendency of predominantly eating meat from the plate they shared. Jabulani's reluctance in the buying of meat when it was his turn to buy, worsened the situation. Hatred between the two ensued.

In Lesibana's hallucinations, line 2, *sefatanaga* (motorcar) is reminiscent of the iron and steel industry machine into which Jabulani has deliberately pushed him. The line 3's ...*sešebo sa bosana*, (delicious relish) can be link to the food he used to enjoy with Jabulani.

Nora's husband (Sefatla), in *Bohwa bja Madimabe* of Rafapa, was smoking dagga heavily. Sebolaiši told doctor Ngake that Sefatla was not just smoking dagga, but was almost eating it.

Na o re e sa le go le kgoga e šetše e dio ba go le ja? E šetše e
le lona motsoko wa gagwe. (1983:85)

(Do you say it is smoking, it is just eating it. It has become
his cigarette already.)

Doctor Ngake started to fancy the extent of brain damage that the substance might have already caused in Sefatla's brain. Dr Ngake said:

Ka kgopolong ke be ke šetše ke thoma go bona tshenyego ya
bjoko bja Sefatla ka baka la more wo. (1983:86)

(In my mind, I could see the damage on Sefafatla's brain caused by that substance).

Under normal circumstances, the process of the development of the superego (part of the mind that makes you aware of right and wrong and makes you feel guilty if you do wrong), in man commences remarkably early in his/her life. This process (development of the superego) enables man to repudiate direct aggressive gratification and sublimate (putting its power to social use) his aggression. Brain damage can cause a miscarriage in the development of the superego.

Gunn (1973:108) asserts that:

If a man develops a degenerative disorders of his brain that especially damages the cerebral cortex, such as one of the dementia, then he, too, may become disinhibited, excessively irritable and prone to aggressive words or even assaultive behaviour under minor provocation.

Sefafatla was unable to repudiate his aggressive gratification when he adamantly insisted that Nora should accept the badly decomposed carcass of a sheep that he brought home on a wheelbarrow, for consumption. He was excessively irritated and became assaultive. Nora explained the cause of her quarrel with her husband as follows:

Ge ke leka go mo lemoša gore selo seo ga se nama ya go ka lewa ke batho, a gana go kwa. A napa a thoma gore o a mpetha. (1983:85)

(When I tried to make him aware of the fact that the meat was no longer suitable for human consumption, he couldn't listen. He then tried to beat me.)

It is probably because of the brain damage that Sefafatla ultimately killed his wife Nora with an axe and then hanged himself. Sefafatla apparently became angry with himself for having killed his wife. He therefore immediately turned his anger and aggression towards himself.

A feeling of anger and hatred to other people or self may result in a threatening or violent behaviour. According to Rochlin (1973:23) aggression in man has been explained biologically as the eruption of instinctual forces, emotionally as some compelling need to engage in violence, and philosophically as a component in man's nature expressive of an imperative to master his universe if not his future.

4.3.2 Suicide and aggressiveness

Suicide is the act of deliberately killing oneself. Lester et al., (1971:52) states that many research workers consider suicide as a form of aggression. If killing or hurting another person is aggression, it is assumably making sense to say that killing oneself deliberately is also a kind of aggression.

More often than not, the individual redirects the aggression that he/her feels towards the outside world, towards him/herself due to the strong feelings of resentment and anger he has toward the lost object of his love.

Mosele's mother in Lebethe's *Mosele*, redirected the strong feelings of resentment and anger at the prospects of never seeing her beautiful Mosele again, toward herself and committed suicide. MmaMosele's last words to her husband were as follows:

Ke tswa go batla Mosele. Ke mo tlhokile. Pelo ya me e bothoko tota. Ngwanake o itshwere ka magobe e le nnete. O intshwarele fa ke ... go go bitsa rraagwe. Ke go bona gore tsela ... a thubega ba selelo. (1972:26)

("I went to look for Mosele. I couldn't find her. My heart is so painful. My child conducts herself very bad indeed. Pardon me when I ... call you her father. I realize that the way..." she burst into tears.)

In the above passage, Mosele's mother was trying to inform her husband that she had taken a decision to killed herself by saying:

Ke bona gore tsela ya me e bulegile (I realize that my way is done and open)

Mosele's boyfriend (Pule) managed to trace and find Mosele and showed her a newspaper that contained a suicide report titled: "MOSADI O IPOLAYA KA SOTA".(Woman kills herself by soda). Next to it (title), was a photograph of Mosele's mother. Mosele was looking at the face of a mother on the photograph, who was unremittingly troubled by the thought of indefinitely losing control over her daughter.

From where she stood, with a newspaper in her hand, Mosele knew very well that she was the cause of her mother's death.

Another good example in this case is when Lebelo was very furious with himself for doubting his wife when she suspected that her rapist (who accompanied stranger) could have been Malose son of Jacob. He (Lebelo) realized after seeing the newly born baby, that his wife (Molahlegi) was right. Malose was the father. Lebelo took out his gun and shot himself dead.

Dr Ngake's report on the situation at the scene of Lebelo's suicide was as follows:

Ka mo hwetša a se sa le gona. E be e le mogologolo, setopo sa gagwe se ... ikgatile molala. Sethunya se be se wetše hleng ga gagwe. Ge ke mo hlahloba gabotse ka lemoga gore o na le letšhoba la kolo ya sethunya morathong wa nko.

(I found him dead. He was an ancestor, his neck was twisted under his body. The gun was lying next to his body. When I examined him closely I realized that he was having a bullet wound between his eyes.)

From the above passage, it is evident that suicide is a terrible deed that may only occur after one has experienced unimaginable psychological trauma.

4.3.3 Impulsivity

It is believed that people who had probably thought about suicide at some time in the past, had not been thinking about it immediately before their act (committing suicide). The impulse just came over them and they yielded to it at once.

Lester et al., (1971:43) buttresses this point when he says:

The inability to resist sudden whims could lead to suicidal behaviour, just as it could lead to many other rash acts.

A sudden wish in a person to have something in an unusual manner has more often than not resulted in terrible and sometimes fatal accidents.

Mosele became schizophrenic upon hearing the news of her mother's death. This is in line with Gunn (1973:112)'s explanation when he asserts that a schizophrenic person sometimes harbours a number of paranoid delusions, believing that he is being persecuted... and may hear voices that talk about him or give him instructions. He therefore often acts impulsively.

It is therefore not surprising to observe that the schizophrenic Mosele boarded a taxi to an unknown destination without the consent of the driver. She impulsively decided to alight the moving taxi without asking the driver to stop:

E rile ba feta fa kagong nngwe ... Mosetsana a bula setswalo mmotorokara o ntse o tsamaya.(1972:40)

(When they were going past a certain building ... the girl opened the door of the motorcar whilst in motion.)

Most schizophrenic persons are also very restless and fidgety. They give an impression of never being relaxed, and are thus extremely overactive. They twist restlessly about; get up abruptly and heedlessly. This type of behaviour made Molahlegi a very difficult patient to work with. Her husband pleaded with her to cooperate with doctor Ngake who was investigating the course of her sickness. Molahlegi was too distractable to be attentive to her husband's talk. She stood up and went away whilst her husband was still talking to her.

Oo. Go lokile. ... Ge a bolela bjalo ke ge a emelela. A tšwa ka mojako wa phapoša, a tlogela monna wa batho kgakanegong ... Gape ke makga a mmalwa ba tlamega go tšama ba mo tsoma le polase gomme ba fihle ba mo gomiše. (1983:29)

(Oh! Its alright. She would stand up whilst speaking like that. Walked out on him, leaving the poor man confused ... And on several occasions, they had to look for her in the farm to take her back home.)

The above passage proves beyond doubt that Molahlegi's behaviour reflected schizophrenic characteristics.

4.4 PARANORMAL ABILITIES

As pointed out already, one may be justified in assuming that certain individuals seem to possess certain intuitive powers that enable them to foresee the not yet existing future. The person apparently receives information about future events in a way that by passes normal sensory channels. Gooch (1981:153) has the following to say on this phenomenon:

The paranormal abilities displayed by numerous human beings and animals, stretch normal sensory models and explanations of the universe beyond the breaking point.

In *Bowelakalana*, it took Moipati a period of thirteen years after the death of her younger sister Mmaahwile, to have the inner voice operative in her. She knew paranormally that Mpitiki (Mmaahwile's son) has healed completely and that he was crying and dying for reunion with his mother or relatives. Moipati was unfortunately unable to inform Mpitiki paranormally not to leave the hospital premises, as she was coming to take him home.

On arrival at Phedišang Hospital, Moipati was broken-hearted to learn that she has missed the boy (Mpitiki) by less than twenty four hours. Dr. Matšato's garden boy said to Moipati:

... ga a gona. O timeletše maabane mosegare, mong waka.
(1987:15)

(He is not here. He disappeared at midday yesterday, My Lord.)

While still in hospital, Mpitiki knew paranormally that there was a woman out there who was prepared to accept him as her son. The feeling of a mother who was crying out to him to come home built up into a flooded river through his consciousness. He impulsively ran away from hospital to an unknown destination:

... pelong ya gagwe o be a šutša ka phišego ya ... le go tseba mmagwe le tatagwe ... a ekwa nka lentšu la mosadi le mmitša le re: ... ke mono gae, ntate ... (1987:5)

(... his heart was burning with the desire ... and to know his mother and father ... he felt as though a woman's voice was calling him ... saying ... I'm out here, come to me ...)

Tsakata in Ramaila's *Tsakata*, was one of the elected members of the Advisory Board of Bantuville in Gauteng. People loved him because of his effectiveness and efficiency in the Board. Other members of the Board became jealous and planned his assassination.

Gooch (1981:145) purports that, subjectively, paranormal information is presented to us in all kinds of strange ways.

The first assassination plan failed - courtesy of the paranormal information that Tsakata had:

Ga go tsebje gore Tsakata o sebetšwe ke mang, eupša motlhang woo ge go phatlalalwa, o ile a no taboga ka pela a tloga kua go rokametšeng, a tlhakatlhakana le botši, a tšwa. (1953:124)

(It is not known how Tsakata got tipped, but on that day when people were dispersing, he jumped at once, moved from the stage, got into the crowd and went out.)

The plan of his enemies was to have Tsakata killed after the meeting. Tsakata used to remain in the hall after meetings to close the doors and windows and switch off the lights. His strange decision of having the job done by the police on that day, frustrated the plans of his foes.

The second and final attempt also failed. The assassin, Zebulon Tlaleng, had to be stopped from killing the wrong man at the stage during the meeting because Tsakata did not take his seat where he used to. He awkwardly occupied a middle seat and not the one at the extreme end as his custom was:

Tsakata yo ka metlha a dulang ka thoko, a tlogela madulo a gagwe ... a ya a dula go šele ka gare. (1953:125)

(Tsakata who always took his seat on the side, moved away from his usual seat and occupied a different one in the middle)

Tsakata also timed his unnoticed tip-toeing perfectly to the hiding place of the assassin to ear and eye- witness the cancellation of the plan to kill him. Nobody ever told him about this evil plans. He nevertheless, reacted with incredible precision in the evasion of the traps. This really stretches human understanding to a breaking point.

4.5 CONCLUSION

When one speaks of a brain-injured person, one speaks of a human being who was intended by nature to have a good brain, at the instant of conception. Injury to the brain cells prior to, during or after birth may end up with some of the cells being damaged. The damage usually causes mental disorders that are characterized by aggression, impulsivity, paranoia, schizophrenia, and so on.

Injured brain can be completely and permanently healed if properly treated by doctors in good time. Injured brain remains vulnerable to prolonged periods of concentration, especially on problems and of drug taking and other intoxicants. Lesibana's once injured and therefore vulnerable brain was permanently damaged by dagga. Prolonged periods of concentration on the problem of searching for his parents and home almost wore Mpitiki's once injured brain out. To Sara and Job at Mašišing, Mpitiki looked like a mentally derailed person.

The paranormal sense in stream of consciousness play an important role in the unearthing of feelings and ideas as well as the intensions of the character at their unspoken levels.

The inner voice that seems to be giving certain individuals information on future events, operates in a way that is beyond human understanding. It enables one to know about something good that is still to come or impending dangers.

The protagonist with paranormal abilities, emerges head and shoulder above his foes. His enemies are always found wondering what happened. He evades danger with great ease. Tsakata of Ramaila and Mpitiki of Rafapa are examples of such characters.

CHAPTER 5

5.1 CONCLUSION

The aim of this study was to critically examine the presentation of stream of consciousness in the Northern Sotho novels. This has been realized through an in depth investigation of the techniques of presenting stream of consciousness in novels.

Chapter one reflects the introduction of the study, where a novel which is taken to be a stream of consciousness novel has been defined. Other concepts defined in this are stream of consciousness, monologue and dialogue, psychoanalysis, characterization and plot.

The techniques of presenting stream of consciousness such as interior monologue and omniscient description were pointed out as important literary devices used to disclose the ideas, feelings and intentions as they flow through the minds of the characters for the benefit of the readers.

The problem of the Northern Sotho novelists of not dispensing with proper grammar rules, logic, neat and orderly sentences and predictable pauses, was also stated in this chapter under the background to the problem.

The summaries of the seven narratives under scrutiny in this study are made in this chapter for the purposes of introducing the readers to the series of events that cause the stream of ideas through the character's minds.

The textual, primary and secondary research methods have been used for the collection of data in this study.

Literature review in this chapter shows that very little has been written on Northern Sotho stream of consciousness novels. It only reflects Meso (1999) who wrote on Rafapa's *Bowelakalana* as a stream of consciousness novel.

Chapter two explores the impact of witchcraft and abuse on stream of consciousness.

It has been discovered that witchcraft is the use of magic powers, especially evil ones, that predates Christianity in South Africa and the world at large. It is believed that this craft is practiced by the witches to among other things, cast spells on human beings. Witches are also believed among the Northern Sotho speaking people, to be having the ability to harness nature's powers and use it to destroy human beings and their properties.

It was also pointed out in this chapter that many people in the African cultures, especially Northern Sotho culture, seem to have developed the tendency of always

suspecting witch-involvement whenever something bad or strange befalls a member of the community - sickness, accident, striking of lightning, being attacked and bitten by a donkey, deaths, and so on.

In an attempt to wipe out witchcraft and the panic that went with it, witch-hunting was started in many affected villages in the Limpopo Province. This led to the killing of many innocent people who were unfairly identified as witches. Those who have survived the attacks of the witch-hunters are either left disabled or with haunting memories of fear.

This chapter also reflects the harm that abuse does on the victim's mind. Mention was made of substance abuse in Rafapa's *Mogwane o a Ila*, which involved the smoking of dagga by Lesibana whose brain was very vulnerable because of the injury he had sustained to his head. Dagga caused Lesibana a permanent brain damage. He killed all the members of his family with an axe.

Majagohle senior was abusing alcohol. It is pointed out in this chapter that Majagohle and his family members seemed to agree in their belief that alcohol is a temporary disinhibitor. It has been indicated in paragraph (2.6.1) of this chapter that Scully (1990:122) proved this perception (disinhibition by alcohol) wrong experimentally. Majagohle senior who was under the influence of alcohol, killed Jacob and badly

injured his (Jacob) wife with an axe. As though that was not enough, he went on to rape Jacob's pregnant and injured wife.

The feelings and memories that this incident has caused in the minds of the people, his family in particular, were indelible. That is, they were always sensitive to it, despite the fact that they hardly talked about it.

Tsakata was subjected to psychological abuse when he was yelled at as *Vaaljas* (the name he was hearing for the first time) by the detectives and the police (paragraph 2.6.2). Tsakata felt humiliated, dehumanized and harassed. It was mentioned in this chapter that it was probably episodes of this nature that caused racial hatred among the South Africans.

Paragraph 2.5.2. deals with some of the causes of sexual abuse and thus conforms to the questions asked in the introduction chapter of this study: What causes the flow of ideas, feelings and intentions through the minds of characters? What causes men to rape their children and young girls? It is alleged that some men take full advantage of the vulnerability of their family members to them as breadwinners and handy male figures the families cannot afford to lose. They (men) know that they enjoy the protection of all (in the family) – the victim included.

Chapter three is about the techniques of presenting stream of consciousness and how these techniques have been used by the Northern Sotho novelists: Rafapa, Ramaila, Bopape, Mogale, and Setswana novelist, Lebethe.

Interior monologue discloses the feelings, ideas and intentions of the characters as they fall upon their minds in random, free, unstructured and even inchoate form.

In paragraph 3.2.1 (page 69), the character Mpitiki is engaged in a direct interior monologue, with a complete disappearance of the author from the passage. The speaking subject (Mpitiki) is presenting the psychic content directly to the reader. First person pronoun is used in the narration:

Ga gešo ke kae? ... Afa ke na le borakgadi,...

(Where is my home?... Do I really have aunts,...)

In the passage referred to above and in many other passages in the Northern Sotho narratives, the novelists do not dispense with proper grammar rules as pointed out earlier on apparently for the benefit of the readers.

In his direct interior monologue, Dr Ngake said (page 73 last paragraph):

... ke tla tlamega go tseba diphiri tšeo. Le morena Lebelo
ke tla tlamega go mo lemoša taba yeo.

(... I'll have to know those secrets. And I shall have to make Mr Lebelo aware of this matter)

Although the passage is in the first person narrator –direct interior monologue, proper grammar rules have been observed in the passage. The author did not fully adhere to the requirements of this type of interior monologue.

In the same paragraph 3.2.1 (page 74), Bopape also observed proper grammar rules in his presentation of Nnono Molaba's stream of consciousness by direct interior monologue.

Indirect interior monologue is dealt with in paragraph 3.2.2. of this chapter. It has been indicated in this chapter that indirect interior monologue allows the presence of the author in the scene as a guide and that use is made of the third person point of view.

It was also mentioned in the above-named paragraph, page 76, that a natural combination usually occurs between the two types of interior monologue when the author decides to drop out of the scene for some time after he has introduced the reader to the character's mind.

In Ramaila's *Tsakata*, Tsakata was more than worried about the person who was stealing his liquor bottles. This made him spent a sleepless night trying to figure out

who the thief could be. (Paragraph 3.2.2. Page 83). The passage uses a combination of both the third person and first person narration.

As indicated in the first paragraph of the chapter one of this study, Mogale's *O ipolaile* is a novel that takes as its subject, the flow of stream of consciousness of one of its characters, Kutumpa. The novelist, as an omniscient narrator has stayed with Kutumpa throughout the narrative and thus limited his perception of the action of the novel to his (Kutumpa) mind. The author did not use interior monologue, but the first person point of view to present the chief character's consciousness. It is only the all-knowing narrator who has access to the psychic content of the character.

Chapter four explores the causes of brain damage and its effects on consciousness as well as the paranormal abilities displayed by some of the characters in stream of consciousness novels.

It was pointed out that brain damage is caused by among other things severe injuries to the head and excessive taking of drugs and certain intoxicants. This usually ends up in a variety of mental disorders as indicated in this chapter: – schizophrenia, paranoia, mild and severe mental derailment etc.

A mentally derailed person can be very aggressive and impulsive. He can kill indiscriminately - Lesibana in *Mogwane o a Ila* of Rafapa paragraph 4.3.1. The

individual may even redirect the aggression towards himself and end up committing suicide. Paragraph 4.3.2 of this chapter reflects this type of aggression.

Paranormal senses in paragraph 4.4 helped Moipati in *Bowelakalana* to know paranormally after a period of thirteen years that Mpitiki was ready to come home. She went to the hospital to take him home.

It was also shown in this paragraph how Tsakata managed to evade the plans to kill him, paranormally (paragraph 4.4 :103 & 104)

The Northern Sotho stream of consciousness novelists have not succeeded to fully satisfy the requirements of direct interior monologue in their use of this technique to present the characters' consciousness in their narratives. The latter lack the tenses that are as the minds of the monologues dictate: past, imperfect, present and perfect.

The authors of stream of consciousness in Northern Sotho are however using indirect interior monologue successfully. They are always there for the reader to guide him/her through the characters' consciousness as the all-knowing, on the scene guides.

5.2 RECOMMENDATIONS

- Mentally derailed people must always be promptly and carefully treated, lest they destroy life and property through their impulsiveness.

- Authors should try to reflect life as it is, and not only confine themselves to writing about normal life.
- There are still more aspects on the presentation of stream of consciousness in novels that were not covered in this study. A recommendation is herewith made that those aspects be researched on. They are: Free association, soliloquy and imagery.
- It is further recommended that the study of this nature be made in other African languages.

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