AN ANALYSIS OF PARALLELISM IN THE EPIC ‘DIKGANG TSE PEDI’ BY G.C. MOTLHASEEDI.

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>v</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vi</td>
</tr>
<tr>
<td>SAMEVATTING</td>
<td>vii</td>
</tr>
<tr>
<td><strong>CHAPTER ONE</strong></td>
<td></td>
</tr>
<tr>
<td>1.1 CONTEXUALISATION AND PROBLEM STATEMENT</td>
<td>1</td>
</tr>
<tr>
<td>1.2 AIMS</td>
<td>3</td>
</tr>
<tr>
<td>1.3 THESIS STATEMENT</td>
<td>3</td>
</tr>
<tr>
<td>1.4 METHOD</td>
<td>3</td>
</tr>
<tr>
<td>1.5 CHAPTER OUTLINE</td>
<td>4</td>
</tr>
<tr>
<td>1.6 THE AUTHOR</td>
<td>4</td>
</tr>
<tr>
<td><strong>CHAPTER TWO</strong></td>
<td></td>
</tr>
<tr>
<td>2. DEFINITION OF PARALLELISM</td>
<td>5</td>
</tr>
<tr>
<td>2.1 DEFINITION OF PARALLELISM</td>
<td>5</td>
</tr>
<tr>
<td>2.1.1 CLASSIFICATION BY PRETORIUS</td>
<td>8</td>
</tr>
<tr>
<td>2.1.1.1 Parallelism by means of initial linking</td>
<td>8</td>
</tr>
<tr>
<td>2.1.1.2 Parallelism by means of final linking</td>
<td>9</td>
</tr>
<tr>
<td>2.1.1.3 Horizontal-line repetition pattern</td>
<td>9</td>
</tr>
</tbody>
</table>
CHAPTER THREE

3. THE USE OF PARALLELISM AS A DEVICE .......................... 21
3.1 TYPES OF PARALLELISM ........................................... 22
3.1.1 PARALLELISM AT INITIAL LINKING .......................... 22
3.1.2 FINAL LINKING .................................................... 25
3.1.2.1 FINAL LINKING BY SAME WORD .......................... 25
3.1.2.2 FINAL LINKING WORDS WITH SAME MEANING .......... 27
3.1.3 HORIZONTAL-LINE REPETITION ............................... 27
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1.3.1</td>
<td>HORIZONTAL REPETITION WITH SAME WORDS</td>
<td>27</td>
</tr>
<tr>
<td>3.1.3.2</td>
<td>HORIZONTAL REPETITION WITH DIFFERENT WORDS</td>
<td>29</td>
</tr>
<tr>
<td>3.1.4</td>
<td>OBLIQUE-LINE REPETITION PATTERN</td>
<td>30</td>
</tr>
<tr>
<td>3.1.5</td>
<td>CROSS-LINE REPETITION</td>
<td>32</td>
</tr>
<tr>
<td>3.1.6</td>
<td>PHRASES WHICH OPPOSE ONE ANOTHER</td>
<td>34</td>
</tr>
<tr>
<td>3.1.7</td>
<td>TECHNIQUES</td>
<td>35</td>
</tr>
<tr>
<td>3.1.7.1</td>
<td>SOUND</td>
<td>35</td>
</tr>
<tr>
<td>3.1.8</td>
<td>SUMMARY</td>
<td>36</td>
</tr>
</tbody>
</table>

**CHAPTER FOUR**

| 4.1     | DESCRIPTION OF THE POEM                                   | 37   |
| 4.2     | INTERPRETATION OF THE POEM                                | 43   |

**CHAPTER FIVE**

| 5.      | SUMMARY                                                   | 44   |
| 6.      | REFERENCES                                                | 46   |
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ABSTRACT

This mini-dissertation analyses the phenomenon of parallelism in the epic “Dikgang tse pedi” with specific reference to “Kgang ke oe Bakwena”. The first part of the dissertation deals with theoretical issues and attempts to arrive at a working definition of parallelism, based on the viewpoints of different researchers. The central theoretical focus of this study will be based on Kunene’s (1971) and Pretorius’s (1988) viewpoints regarding the differentiation between different types of parallelism. Other devices that contribute to the creation of parallelism are also briefly dealt with in order to identify their interrelation with parallelism. Various types of parallelism and relevant examples of different authors are discussed.

The second part of the dissertation consists of an analysis of the poem “Kgang ke eo Bakwena” using Kunene’s and Pretorius’ tenets regarding parallelism as the theoretical matrix. The conclusion of this study indicates that the viewpoints of Pretorius and Kunene can be successfully applied in the analysis of parallelism in poetry.
SAMEVATTING

In hierdie skripsie word die gebruik van parallelisme in die epos “Dikgang tse pedi” ontleed en daar word spesifiek verwys na “Kgang ke eo Bakwena”. In die eerste gedeelte van die skripsie word die poëtiese tegniek van parallelisme toereties ondersoek deur te kyk na verschillende toeretiese beskrywings en uiteensettings. Daar word gepoog om ‘n werksdefinisie van parallelisme te formuleer deur die standpunte van verschillende navorsers te integreer. Daar word in die studie hoofsaaklik uitgegaan van die bydraes van Kunene (1971) en Pretorius (1988) wat grondliggende werk gedoen het ten opsigte van die beskrywing en klassifikasie van verschillende soorte parallelisme. Ander poëtiese tegnieke wat ‘n invloed het op die gebruik en betekenis van parallelisme word ook kortliks bespreek en die verhouding tussen die tegnieke word aangetoon. Die bespreking word deurgaans toegelig met voorbeelde.

Die tweede deel van die skripsie bestaan uit ‘n ontleeding van die gedig “Kgang ke eo Bakwena”. Die gebruik van parallelisme word geanaliseer deur die soort parallelisme te identifiseer, die betekenis daarvan te bespreek en die verband met ander poëtiese tegnieke aan te toon. Die gedeelte van die epos wat ondersoek is, word ook in die geheel geplaas in ‘n uitvoeriger weergawe van die verhaal verloop van die epos. Die gevolgtrekking word gemaak dat Kunene en Pretorius se klassifikassie van vorme van parallelisme suksesvol gebruik kan word om die patrones en betekenis van parallelisme in gedigte te ontleed.
CHAPTER ONE

1. CONTEXTUALISATION AND PROBLEM STATEMENT

Parallelism is a literary device that has captured the interest of linguists, literary scholars and theorists over a long period of time. Broadly speaking parallelism can be defined as a device used by the poet to create a pattern of poetic form. Proschan (1989:624) is of the opinion that: “Parallelism is a technique of poetic structuring in which repetition and variation are combined”. Pretorius (1989:18) on the other hand regards parallelism as “the description of linguistic similarities found between certain successive poetic lines”.

Parallelism is not merely repetition because of the element of variation which is inherent in this poetic technique. Rhythmic parallelism for instance, is not a perfect repetition of a rhythmic pattern, because although the rhythm is repeated the actual sounds are not. This simply means that parallelism, rhythm and repetition are inseparable, like rhythm, words and thoughts (Reeves, 1975:20).

Lastly it is important to keep in mind that parallelism is a phenomenon which can manifest itself in any aspect of poetic language. That means that parallelism can be found in metaphorical language which uses symbols and compares abstract things, in syntactical structures, in rhythm and metre as well as in sound structures (Grabe, 1984:56). The same argument applies to all forms of parallelism.

Kunene (1971:61) divides parallelism into three types, namely:

1. The repetition of words and phrases;
2. the restatement of ideas by synonyms and indirect references; and
3. the repetition of syntactical slots.
Pretorius (1989:10) on the other hand divides parallelism into five categories namely:

1. Parallelism by means of initial linking;
2. Parallelism by means of final linking;
3. Horizontal-line repetition linking;
4. Oblique-line repetition pattern; and
5. Cross-line repetition pattern.

While it is true that many theorists have studied parallelism, it should be noted that much of the research however was based on “Biblical poetry” or extracts from the Bible; e.g. Kugel (1981), Nel (1989) and others. In African languages, especially in Setswana, no detailed study of parallelism has been done. The only study that touches upon parallelism in African languages is that by Groenewald (1988), who based his argument on a study of metrical structure only. He briefly mentions the function of attachment that can be recognised by the metaphorical or metonymical relationship between the metrical units, but does not elaborate on this important aspect. Despite the value of his pioneering study, it has to be stated that he however failed to take into account other important phenomena such as sound and rhythm, which also contribute in the creation of parallelism.

In view of the above-mentioned argument, the following questions can be posed:

1. Which theoretical concepts can be used to describe parallelism in general and how is parallelism used in traditional and modern Tswana poetry?
2. How is parallelism used in “Dikgang tse pedi” with specific reference to “Kgang ke eo Bakwena”?
3. Can the different forms of parallelism in “Kgang ke eo Bakwena” be categorised by using Pretorius’s and Kunene’s division?
4. Does the use of parallelism in “Kgang ke eo Bakwena” differ from the traditional way in which parallelism was used in Setswana poetry?
5. What is the function of this device in the epic “Dikgang ke eo Bakwena” and how can it be interpreted?
1.2 AIMS

The aims of this study are:

(1) To provide a theoretical background on parallelism, and its use in poetry in general and in Tswana poetry in particular.

(2) To determine the pattern of parallelism in traditional and modern Setswana poetry.

(3) To determine how parallelism is used in “Kgang ke eo Bakwena”.

(4) To use Pretorius’s and Kunene’s proposed methods of classification in order to describe the forms of parallelism in the above-mentioned poem.

(5) To determine whether parallelism in “Kgang ke eo Bakwena” is used in the same manner as in traditional Setswana poetry.

1.3 THESIS STATEMENT

Parallelism is one of the basic devices used by the poet (Motlhasedi) in the epic “Kgang ke eo Bakwena”. In most instances Motlhasedi uses the same patterns and practices of parallelism. An understanding of the use of parallelism is essential in an analysis and interpretation of the Setswana epic “Kgang ke eo Bakwena” by G.C. Motlhasedi.

1.4 METHOD

A description of parallelism as it is now, and as it was used in traditional Tswana literature, will be given after a thorough overview of related literature. Parallelism in the epic “Kgang ke eo Bakwena” will then be analysed. Examples of parallelism in the poem will be identified, discussed and classified according to the different types to which they belong. The similarities and differences between the traditional use of parallelism and Motlhasedi’s way of using parallelism as a poetic device will be indicated and the implications of these differences and similarities will be given.
1.5 CHAPTER OUTLINE

1. The first chapter will introduce a summary of the text, the problem statement, central questions and aims of the study.

2. The second chapter focuses mainly on the theoretical views of various researchers on parallelism. A definition of parallelism and classification of different forms of parallelism will also be given.

3. The third chapter deals primarily with the analysis of parallelism in “Kgang ke eo Bakwena”.

4. The fourth chapter will focus the description and interpretation of the poem.

5. Finally, concluding remarks will be given.

1.6 THE AUTHOR

Motlhasedi was born in 1928 in the area of Selebi-Phikwe in Botswana. He attended primary schools in Botswana and South Africa and proceeded with his matric and teacher’s course at Pax College in Pietersburg. He furthered his study for a degree course at University College of Plus XII that was a satellite of Unisa during the years 1961 to 1964. He obtained his diplomatic certificate at the University of Columbia in America, after which he held senior posts in several departments in the government of Botswana. He toured and stayed in countries like Zambia and England. He is the only person who has written an epic for the Setswana language namely, “Moepatshipi ga a bone”, and “Dikgang tse pedi” (Mothoagae, 1990:72).
CHAPTER TWO

2. DEFINITION OF PARALLELISM AND CLASSIFICATION OF DIFFERENT FORMS OF PARALLELISM

2.1 DEFINITION OF PARALLELISM

Various researchers differ in their definition and description of parallelism. There are those who argue that parallelism is inherent in language structures while others use the term specifically for poetical devices such as rhythm, repetition, metaphorica language, metre as well as sound structure. For example Pretorius (1989:18) describes parallelism in poetry as:- “The technique of poetic structuring in which repetition and variation are combined”. This view is elaborated on and endorsed by (Proschan, 1989:624), who explains parallelism as “A technique of poetic structuring in which repetition and variation are combined”. In addition to the said views, Lotman describes parallelism and other devices as “Parallelism, repetition and opposition each is continually modifying one another” (Eagleton, 1983:102).

Taken together this simply means that parallelism consists of a repetition of words, sounds or phrases in successive lines that show a similarity or similarities. The last two views stress the fact that it doesn’t mean that for parallelism to exist there should only be a repetition of words, groups or phrases. In some cases repetition can be complemented and extended by variation. For example, words that are different but still have the same meaning can be used in parallel constructions. Scott (1979:209) stresses this when he describes parallelism as: - “The similarity of construction meaning or phrases side by side”.

Parallelism can also be formed in a single sentence or sentences with similar or different constructions, for example, when sentences are of similar length and the structure or words are similar. Lesele (1991:19) gives a clear example of similarity in structure in the poem “Tlapa le ikadile” (The stretched out stone) with these lines:
“Ba re ba le epa ka dinala,
They tried to dig it with their nails,
Ba bo ba le leba ka matlho,
They ended up staring at it with their eyes”.

The first line has a pronoun or subject “Ba” (they) followed by the verbal root “epa” (dig). The second line also has the subject concord “Ba” (they), and the verbal root “Leba” (stare). The structure of the said lines is the same since the structures of the verbs are parallel to each other in both lines. Culler (1986:75) stresses this idea when he says that: - “From a structural parallelism Jacobson deduces the equivalence of individual constituents”.

Halsey (1985:34) is also in agreement with the above point of view, but goes on to add that: - “Parallelism is the symmetrical arrangement of related words, phrases or clauses”. In other cases, the result can be of semantic similarity even if words in a sentence or sentences are structured or used differently. Raditladi (1975:47) described this type by examining its use in the poem, “Robala ngwanaka” (sleep my child): -

“Didimala mothonyana wa me,
Keep quiet my beloved one,
Kgaotsa tlhe ngwananyana wa me,
Stop crying my little one,
Se lele tlhe selonyana sa me,
Do not cry my little thing”.

The underlined words “Didimala, kgaotsa and se lele” (Keep quiet, stop crying and do not cry) have the semantic meaning of comforting a crying baby even though they are written differently. Grabe (1985:15) is in agreement with the above opinion that there should be syntactic agreement as well as semantic equivalence in sentence construction before it can be called parallelism. This simply means that the grammatical structure of a poem should not be considered in isolation, thus allowing it to override all other considerations. It must
be borne in mind that the task of linguistic analysis in poetry is not to inform the reader or listener what the sentences mean but to give the reader or listener a chance to give these sentences meanings that are relevant to a specific language. Culler (1986:74) emphasizes this when he argues that “the poetic effects constitute data that should be explained”.

Mlubi (1990:39) also regards parallelism as the most important poetic device in African poetry. He maintains that it is through parallelism that the language in African poetry is defamiliarised. Through defamiliarisation and other devices parallelism in poetry can be created. The text achieves its poetic quality. For example, the defamiliarisation of language is clearly illustrated in the poem, “Matshepisong a ga Kgosi Toto I” (Condolences of Kgosi Toto I Kitchin (1977:37). The first verse, first line of the poem says:

“E namaletse kwa e gone tlhware ya Maanwane,
It is stretched out it is the Maanwane python”.

Generally in sentence structuring, a sentence should have a subject, verb and object. In the above example, the subject “Tlhware ya Maanwane” (The Maanwane python) appears at the end of the sentence as an object instead of beginning the sentence. The verb “E namaletse” (it is stretched out) appears at the beginning of the sentence instead of appearing in the middle of the sentence. “Kwa e gone” (where it is) is the descriptive word appearing in the middle of the sentence instead of appearing at the end of the sentence. This rule is acceptable in poetry, though it might not be the case in grammatical structure.

On the other hand Bjorklund (1992:129) is in agreement with Hopkins in his description of how parallelism can be formed. He points out that: - “Parallelism in expression tends to be beget or passes into parallelism of thought”. This simply suggests that the function of grammatical analysis of poetry might be to explain how ideas are generated in the reader’s mind that would not have been the case if other combinations, grammatical or phonological elements or types had been used. In other words, instead of attempting to use linguistic analysis as a technique for discovering patterns in a text, one might start by analysing data of poetic language and attempt to formulate hypotheses that would account for these effects.
2.1.1 CLASSIFICATION OF PARALLELISM

Pretorius (1989:18) classifies parallelism and indicates five categories, namely:

1. Parallelism by means of initial linking;
2. parallelism by means of final linking;
3. horizontal line-repetition pattern;
4. oblique-line repetition pattern; and
5. cross-line repetition pattern.

2.1.1.1. Parallelism by means of initial linking.

In this type of parallelism, words or the phrases that appear at the beginning of a line also appear at the beginning of the next line. This can be in the form of words that are the same, or words with same meaning.

In the schematic representation it would appear as follows:

Line 1 a..........b..........c..........d..........e..........f  (Similarity of a, b, &c of both lines.)
Line 2 a..........b..........c..........g..........h..........i

Raditladi (1975:4) gives a perfect example of this type of parallelism in the poem “Robala ngwanaka” (Sleep my child):

“Didimala tlhe, ngwanyana wa me,
Keep quiet , my baby,
Kgaotsa mothonyana wa me,
Stop crying my beloved one,
Se lele tlhe selonyana sa me,
Do not cry my little thing.”

The words “didimala and kgaotsa and se lele” have the same semantic value, as that of
comforting a crying baby so that he should stop crying. Scott (1979:286) describes this type of parallelism as synonymous parallelism which entails a couplet in which each line expresses the same idea in different terms.

2.1.2. Parallelism by means of final linking

In this case, words at the end of separate lines show signs of correspondence. A schematic representation is as follows:

Line (1) a....b....c....d....e....f (There is similarity of d, e, & f in both lines.)
Line (2) g....h....i....d....e....f

Raditladi (1975:4) illustrates this type of parallelism in the poem “Robala ngwanaka” (Sleep my child):

“Didimala tlhe ngwananyana wa me,
Keep quiet my little one,
Didimala mothonyana wa me,
Stop crying my little thing”.

The underlined words “wa me” (my) occupy the same position in both lines, that is, at the end of the sentence, thereby forming final linking parallelism.

2.1.3 Horizontal-line repetition pattern

This type of parallelism can be seen when similar words appear in the same line. However, this should not be seen too narrowly to refer only to repeated words. Kunene (1971:80) explains this point by stating that: “Horizontal line repetition is achieved by the repetition of identical words and words with semantic meaning in the same line”.

9
A schematic representation of this type is as follows:

```
  a........b........c........d........b........c........d........e
```

(There is similarity of b, c and d on the same line.)

Lesele (1991:19) illustrates this type of parallelism by examining the following lines of the poem “Tlapa le ikadile” (The stretched out stone):

“Molaetsa o tlile, o tlile maloba,
The message has arrived, has arrived some time ago”.

The verb “o tlile” (has arrived) is repeated on the same line and appears as “be be” in the schematic representation.

2.1.1.4 Oblique-line repetition pattern

This is formed when the word that ends the first line is repeated at the beginning of the second line, and can be presented as follows:

```
Line (1)  a........b........c........d  (Similarity with d in both lines)
Line (2)  d........e........f........g
```

Kitchin (1977:16) uses the fifteenth verse of the poem “Bareki” (buyers), to illustrate this type of parallelism:

“Phefo e tswa borwa e tsididi-tsididi,
The wind from the South is very, very cold,
E tsididi e tlhaba mo marapong,
It is cold it penetrates the bones”.

2.1.1.5 Cross-line repetition pattern

This type of parallelism is established when words in the first line occupy a different position in the next line.
Kitchin (1977:109) uses the poem “Nkwe tilodi ya magaga” (The tiger) to show this type of parallelism in the fifth verse:-

“Go re o tshabela metsing ke tsapa je legolo,
To run to water is just a waste of energy,
Metsi o sapajaaka a tsaletswe go one,
In water it swims as if born there”.

The nouns “metsing, metsi” (water) use the same stem but appear in different positions in the lines. Lesele (1989:97) and Kunene (1971:68) use different methods to differentiate between these two types of parallelism. They distinguish parallelism that has to do with the words or phrases from semantic parallelism; and describe the two types as follows:

1. Parallelism of similar words in a line that succeed the first one; and
2. Parallelism of meaning, that is, phrases or words that are not similar in length and construction but have the same meaning. Kunene adds a third type of parallelism which he calls
3. the repetition of semantic units.

Scott (1979:286) emphasizes this opinion concerning the second type of parallelism by stating that: - “Synonymous parallelism entails a couplet in which each line expresses the same idea in different terms”.

It is evident that Pretorius’ classification of parallelism as outlined above concentrates mainly on the grammatical structure and the positioning of words or phrases in a line or lines, whereas Lesele, Kunene and Scott stress that in addition to structure, words or phrases express the same idea in different terms, which constitutes the semantic aspect of parallelism. This is clearly illustrated above by the poem “Robala ngwanaka” (Sleep my child) (Raditladi 1975:4).
2.2 THE REPETITION OF WORDS AND PHRASES

Kugel (1981:20) is of the opinion that “when words or phrases are repeated, when there is correspondence between two parts through syntax morphology and meaning, the style is called parallelism”. He further explains that “parallelism is formed when saying the same thing twice”. This simply means that the whole sentence is made up of two phrases. The first phrase of the sentence can be called A while the second phrase of the sentence is called B. What is being said in phrase A is repeated in phrase B. Repetition can be created with the same words appearing on both phrases or different words in phrase B with the same meaning of phrase A. It should be noted that meaning of both phrases cannot be explained in isolation since the message in phrase B is a continuation of what is being said in phrase A so as to strengthen the meaning. Fowler (1971:210) on the other hand describes parallelism as basically consisting of the repetition of grammatical structures of the same type. Repetition can be accompanied by a linking feature and the use of related words, or can occur as expansion or additional meaning.

Kitchin (1977:108) gives an example of repetition of the same words in the poem “Nkwe tilodi ya magaga” (The tiger), verse one line four, in which the tiger is called:

“Ka ke kapesa-barena, batana sa bogosi,”
I clothe the chiefs, royal animal”.

The above sentence is made up of two phrases “Ka ke kapesa-barena”, (clothe the Chiefs) or phrase A, and “batana sa bogosi”, (royal animal) is a phrase B. “Barena”, (chiefs) and “bogosi”, (chieftainship) mean one thing that is chieftainship. The author personified “Nkwe” (The tiger) by using “Ke” (I) for first person. The mentioning of (The tiger) is a direct reference because chiefs as a symbol of status wear its skin. (Indirect reference will be discussed later in this chapter under paragraph 4.3.4.)

Kugel (1981:54) distinguishes between different types of parallelism basing his argument on rhythm as follows:

- Comparisons of words that describe things that are different, for example, day and night.
- Repetition of ideas with similar words.
From Kugel’s categories of parallelism, three types were discussed under Pretorius’s and Kunene’s categories of parallelism 2.1, namely repetition of ideas with similar words, incomplete phrase A completed by phrase B and phrase A which is in opposition to phrase B.

2.3 TECHNIQUES USED TO CREATE PARALLELISM AND WHY THEY ARE IMPORTANT

The aim of this study is not to discuss the techniques but merely an attempt to ascertain the role these devices play in the creation of parallelism. This is due to the fact that rhythm, sound, metaphorical language and metre depends on each other for clarity and meaning. The definition of each device will be given, while the actual analysis and interrelation of techniques will be discussed in Chapter 3.

The close relationship between grammatical structure and meaning is an essential aspect of parallelism that should always be kept in mind. The techniques used to create parallelism have already been discussed in 2.1 as being rhythm, sound, metaphorical language, and metre. These will now be dealt with only according to their role in the formation of parallelism.

2.3.1 Rhythm

According to Reeves (1975:247) the word rhythm is derived from the Greek word meaning, “flow”. Scott (1979:247) explains rhythm as: “The measured flow of words and phrases in verse or prose. The rhythm achieved by the ordinary arrangement of stressed and unstressed syllables produce something more or less mechanical”. Leech (1986:104) on the other hand states that: “underlying any talk of a rhythm is the regular periodic beat”.

13
Rhythm can have many functions. When using rhythm in poetry, the whole verse can be repeated, thereby causing a rhythmic pattern that shows the flow of the poet’s feelings when he recites. Rhythm also indicates the mood in which the events described in the poem occur. For example, a quick rhythm can create an effect of hot-temperedness and anger; whilst a slower rhythm can create an atmosphere of sadness (Pretorius and Swart 1988:38). When the poet’s feelings are revealed through rhythm, it enables the reader and the poet to have an emotional bond that may be a mutual bond or rejection. An example of rhythm is evident in the poem “Fanka bona tiro” (If I can get a job).

“Boswa bo leswe bo jesa leswe,
Inheritance is dirty and lets you dirt,
Baswa ba leswe go tshepa boswa,
Youth is dirty to depend on inheritance”. (Motlhake 1979:7)

For words “Boswa”, (inheritance) and “Baswa”, (youth) in Setswana the rhythm is the same. The words “leswe” (dirty) on both lines are parallel to one another because of the position they occupy. In general, the second line is the continuation of the idea expressed in the first line. These lines reveal the poet’s artistic skill in the use of language.

2.3.2 Metre

Metre is found when the poet uses syllables with regular stressed patterns. Some of the syllables used in the poem are stressed while others are not. There is similarity between rhythm and metre because they both show the way syllables are stressed in sentences. Metre deals with equal number of syllables in a sentence whereas rhythm is determined by the way syllables are stressed when words are spoken. The poet uses signs such as (V) to show lightness while the (/) sign is used to stress. Metre is clear when the pattern of the poem is the same and the length of syllables is equal i.e. in the poem “Mosupatsela” (The scouts) by Raditladi (1984:5).
"Rona bas' mane ba masupatsela, 12 syllables
We the boy scouts,
Re mophato tota ga re dule fela,
We are a real unity which does not stay without doing something."
(Radittladi 1984:5)

2.3.3 Sound

The use of sound in poetry is much more complex than in prose. Sound is used to distinguish poetry from prose. The patterns of sound in a poem may be used to create an atmosphere, to imitate, to stress and to contribute to meaning due to its suggestive features (Pretorius 1989:22). In brief, sound effects can be used to strengthen the essential structure of the poem. Obviously there are many different sound patterns. However, I propose to refer only to the most common ones, as they are more prominent in the poem discussed in this dissertation.

2.3.3.1 Alliteration

This is a poetic device in which consonants are repeated, especially at the beginning of successive words yielding impressive sound effects (Pretorius 1928:24). Cuddon (1991:25) defines alliteration as "A figure of speech in which consonants especially at the beginning of words or stressed syllables are repeated".

Lekgetho (1977:58) illustrates the use of this device in the poem “Matebesi” in the following lines:

"Mo gagolaka oo gagola motho,
Tear him tear the person,
o mo etse tau o mo gagole fela,
Be like a lion, just tear him,
Ga o bolo go nna o gagola motho,
It has been tearing people".
The repetition of the “g” sound gives a sense of the kind of man Matebesi was on the battlefield. He was attacking his enemies like a lion. The “g” sound imitates the lion’s teeth tearing the flesh of its prey.

2.3.3.2 Assonance

This device may be defined as a repetition of similar or closely similar vowel sounds, usually close together. For example, there can be similar vowels that form words in a single sentence and these can give the poem a certain sound. Raditladi (1984:5) uses this device in his poem “Mosupatsela, Scouts” in the second stanza, lines four to five:

“We like to see them being in love, being friends,
Ronā basimane ba lefatshe leno,
We the boys of this land”.

In the above lines, the sound “a” is repeated more often to express pleasure that prevails and it is also the motto of the Boy Scouts in Africa.

2.3.3.3 Onomatopoeia

This is the formation of words and how they are used to imitate sound. It is a figure of speech in which the sound reflects the meaning in the poem (Pretcrius 1989:25).

Kitchin (1977:115) identifies this device in the poem “Lerato lwa mawelana” (The love of twins): -

“My mother’s child born on the same day,
Part of my heart and soul,
Re tsenye mmogo go aga Mme mabogo,
We entered together to strengthen our mother’s hands”.

The nouns “ngwana” (child), “mme” (mother), “ntlhanngwe”, (part) and “mmogo” (together) tend to have long vowels and sound peaceful giving a sense of deep feelings of love. From the above example it can be argued that sound is not meaningful in itself, because when it is taken out of context it loses a specific meaning. Therefore, it is usually said that sound is semantically enriching that it multiplies meaning, though in most cases it cannot create meaning on its own. However, onomatopoeic sounds are the exception, and cannot form their own separate category, as they are not ordinary words. This simply means that no device can be studied in isolation.

2.4 METAPHOR

Metaphor is generally defined as an implied comparison. There are numerous forms of metaphor. However, the idea of association is always prominent in these definitions. Eagleton (1983:99) stresses this fact when he states that: “In metaphor, one sign is substituted for another that is somehow similar to”. All forms of imagery personification, metaphor, simile, hyperbole etc. can be seen as metaphoric language. In metaphoric language there is always some form of semantic incongruity, because words or signs are substituted for one another, and the substituted words do not fit according to realistic rules and meaning. In most cases there is some form of semantic association between the basic idea and the metaphoric word substituted for it. There are also different grammatical structures in which metaphors can be used. A clear example of metaphor is found in stanza 12 line 2 of the poem “Lorato lwa ga Samson” (Samson’s love) Kitchin (1977:127): -

“Lorato lwa bolotsana ke legala je lehibidu, Wicked love is like a red coal”.

17
Pretorius (1989:32-33) points out that an association has been established between the subject “Lorato lwa bolotsana” (wicked love), and the complement “legala je lehibidu”, (red coal) by the copula “ke” (is). The subject, the copula and complement are known as a copulative word group. The idea contained in the line is that, “wicked love is dangerous to handle just as a red coal is.

The above line may also be analysed by using different terminology. The general flow of thought about the subject of the metaphor is called the tenor, and the image that is compared with the subject is a vehicle. In the above example, the schematic pattern when using the terminology and vehicle, tenor will be as follows:

<table>
<thead>
<tr>
<th>Lorato (Love)</th>
<th>⇒</th>
<th>Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>lwa bolotsana (wicked)</td>
<td>⇒</td>
<td>Qualificative</td>
</tr>
<tr>
<td>ke legala (coal)</td>
<td>⇒</td>
<td>Vehicle</td>
</tr>
<tr>
<td>je lehibidu (red)</td>
<td>⇒</td>
<td>Qualificative</td>
</tr>
</tbody>
</table>

The relationship between tenor and vehicle is quite difficult to deduce in traditional poetry. Knowing only the literal meaning of the tenor and the vehicle does not necessarily lead to a meaningful interpretation. In other words, words are used to indicate something different from the literal meaning; for example, a person can be compared or be associated with an animal in order to show his strength. Poets to give an elaborated or extensive meaning to what they are saying, and also shows the poet’s ability to compare things that are incomparable use metaphor.
2.5 WHAT IS THE FUNCTION OF PARALLELISM AND HOW IT CAN BE INTERPRETED?

Parallelism is an important poetic device used by the author or poet to show or emphasize an idea that is important or continuous. It also causes rhythmic conditions in the poem. Pretorius (1989:19) stresses this by stating that: “Parallelism may contribute to the restatement of central ideas (for the sake of emphasis and rhythm) accompanied by a gradual release of new information which causes an epic flow or introduces striking descriptions”.

It should be noted that all the devices depend on each other to give the text clarity and meaning. For example, words consist of sounds and these sounds give words rhythm that can be slow or fast. We can have words that are similar or dissimilar, but, if these words have semantic meaning and are arranged in sentences which follow one another, then they are parallel to one another. It should be noted that sentences can contain a parallel structure, but can also be parallel in relation to other sentences. Similar phrases or clauses follow on from another group of words, emphasizing this other group of words thus giving the poem a certain shape. Burns (1983:1499) supports this notion when he says that: “Parallel structure, balance and antithesis in sentences all have the similar effects of imposing a strict shape and order of language”. Through rhythm different feelings can be revealed, so as to give the poem meaning.

5. SUMMARY

From the above explanations it is clear that all the devices depend on each other. That is, in order for parallelism to be created we need sounds that in turn form words. When these words appears in sentences they can be parallel to one another. Words can be parallel to one another through association in sentence or sentences. In chapter 2 the definitions of parallelism as formulated by different theorists are presented. The five important types of parallelism as described by Pretorius (1989:8), namely, initial linking parallelism, final linking parallelism,
horizontal-line repetition pattern, oblique-line repetition pattern and cross-line repetition pattern are described and illustrated by examples.

These five categories will now be used when analysing parallelism in the epic “Kgang ke eo Bakwena”.

20
CHAPTER THREE

3. PARALLELISM AS A DEVICE BY MOTLHASEDI IN “KGANG KE EO BAKWENA”

This chapter will start by translating Setswana names of characters into English. This is necessary as there is a link between names and events as they appear in the poem.

- “Mattheadira” (Saliva of enemies) is regarded as an enemy by Wantlha and Wabobedi. This is as a result of wrong and inappropriate advice given by “Mattheadira” (Saliva of enemies) to Wantlha.
- “Kebapaletse” (I have defeated them) overrules the decision made by villagers to nominate Wabobedi as the heir to the throne.
- “Wantlha” (The first one) is born as the first twin. He is the first choice of his uncles and he ultimately gets appointed to rule the Bakwena tribe.
- “Wabobedi” (The second one) is born as the second twin. He was the second choice of his uncles.
- “Serialong” (Don’t say that) is talkative and is always reprimanded during the deliberation of the Bakwena tribe.
- “Rababoni” (The man who sees through them or the one who looks after them) looks after the welfare of the twins because he was the great chief of the Bakwena tribe. When Wabobedi visits him, he reassures him that the matter will be resolved and this ultimately happened.
- “Morotologa” (The one who turns around) reminds the congregation during the discussions about the irresponsible behaviour of drinking and impregnating single and married women of “Wantlha” (The first one).
- “Keitumetse” (I am happy) brings happiness in Wantlha’s life and ends up being a changed person.
- “Montlegape” (Beauty again) is regarded as a role model by Keitumetse. Most people look down upon her husband before the marriage but she manages to change her husband. Keitumetse too is prepared to do what Montlegape did with her life.
Furthermore parallelism in “Kgang ke eo Bakwena” will be analysed by using Pretorius’s view point as set out in chapter 2. The aim of this analysis is to find out whether Motlhasedi has managed to use this device satisfactorily.

3.1 TYPES OF PARALLELISM

3.1.1 Parallelism through initial linking

The poet in three successive lines repeats the following words:

“Ke tla bitsa Matheadira, ke bitse le Kebapaeletse,
I will call Matheadira, and I’ll also call Kebapaeletse,
Ke tla bitsa Lehututu, ke bitse le Phuduhudu,
I will call Lehututu, and I’ll also call Phuduhudu,
Ke tla bitsa bagaeno, bone ba tla ranolola,
I will call your family, they will resolve”. (Motlhasedi, 1974:4)

The words, “ke tla bitsa” (I will call) while repeated, take the same position in both lines. This stresses the need to arrange the meeting between the elders of the family in order to resolve the dispute of chieftainship between the twins, Wantlha, who is the first son and Wabobedi who is the second son. The matter is difficult because of the fact that Wabobedi’s seventh finger was cut during the labour process. This, according to the Kswana custom, is an important sign to show who was the elder son between the two. The elder son is to be the one to inherit chieftainship from his father. Wabobedi stresses this when he says: -

“Ke atlaretse bogosi ka ba ka fiwa le letshwao,
Chieftainship was bestowed on me and I was given a sign,
E bile gape ka tshwanelo Wantlha ke motlhanka, o tshwanetse go thaga pele, go mpulela ditsela,
It is appropriate for Wantlha to be a servant, as he must be born first to clear the
way for me.
Kgosia fa e ya loeto motlhanka o eta pele,
When the chief undertakes a journey, a servant leads the way,
O eta a tlosa dikgopi, a ba a ntsha dibeela,
He goes putting aside misfortunes, and take out hinders,
O eta a itaya monyo mo matlhareng le bojannyeng,
He goes removing mist from leaves and grasses”. (Motlhasedi, 1979:4)

In the above extract, it is clear that Wabobedi is certain that Wantlha was born first.
This was to happen in order that he (Wabobedi) should be given what was rightfully his,
the chieftainship.

Furthermore in the forty sixth and forty seventh lines the author uses two types of
parallelism, i.e., initial linking and final linking when he states:

“Ke buile le rrangwane, a le supa le penne,
I have talked to my uncle, he refused,
Ka bua le Kebapaletse, a le supa le penne,
I talked to Kebapaletsete he refused”. (Motlhasedi, 1974:4)

The words “Ke buile” (I have talked), which are in past participle and “Ka bua” (I
talked) which are also in the past participle, give us an idea that the process of talking
happened some time ago. The two sentences stress the occasions on which consultation
was conducted. Wabobedi is stressing the fact that he took all the necessary steps to
voice his concern. During this process, none of his uncles wanted to listen to his
complaint. As a last resort, he visited the great chief, Rababoni, to tell him what
happened. The words “a le supa le penne” (refused), show that his uncles were not in
agreement that Wabobedi was the successor to the throne of the Bakwena tribe.
In the forty-ninth and fiftieth lines of the second chapter again parallelism by initial linking is used:

“Ke tla go tlhaba jaaka mmutlwa, ke go raga ka setlhako,
I will pierce you like a thorn, and kick you,
Ke tla go kumula moriri, ke o gase jaaka sefako,
I will pull out your hair, I will throw it like hail”. (Motlhasedi, 1979:8)

Both these lines show feelings of annoyance. Serialong, the twins’ sister, is furious about what Galeduelwe has said at the tribal ward. While the parents are trying to solve the problem of which of the two twins Wantlha or Wabobedi, is to be crowned as chief Serialong is shouting in front of older people and hence she is called to order by Galeduelwe. The verb “Ke tla” (I will) shows a person who is determined to fight. In both lines the verb “Ke tla” (I will) appears at the beginning of the sentence, thus creating initial linking parallelism.

Matheadira, the twins’ uncle, is annoyed when the two girls interfer in the discussion of the elders. In the fortieth and forty- first lines he stresses his view:

“Puo eno ga se ya lona, lo ditsuane tsa dikgaka,
This discussion is not yours, you are like guinefowl chicks,
Puo eno ya Bakwena, ga e batle motho seleme,
This discussion belongs to the Bakwena, it does not need a person who think she can say a lot”. (Motlhasedi, 1979:7).

The words “Puo eno” (This discussion), show that the two girls are just interfering with what the elders are deliberating on. Matheadira is disgusted by the manner in which the girls are behaving and as the chairman of the meeting, he insists on his authority when he calls the two girls to order. To show the girls’ position, he compares them to “ditsuane” (guine fowl chicks). By this comparison the author tries to show that they are small in matters that concern their elders.
3.1.2 Parallelism through final linking

3.1.2.1 Final linking by means of the same words

This type of parallelism can be differentiated as similar words taking the same position in both sentences. The following lines demonstrate this type of parallelism:

"Kana o mang ngwana \textit{wa me}?"  
Who are you my child?  
Ke lewelana mong \textit{wa me},  
I am a twin my master". (Mothasedi, 1979:1)

The words "\textit{wa me}" (my) take the same position in both lines, that is at the end of a sentence to show final linking. These words show that the people, who are exchanging words, respect each other and that they are related. Rrababoni is the great chief of the Kwena tribe. He agreed that when the twins’ father died, their uncle, Matheadira, should act as a chief on their behalf, because they were still too young to rule the tribe. Wabobedi believes that since Matheadira does not want to listen to him, his only hope is with Rrababoni. He visits him and tells him everything about how he consulted his uncles who refused to listen to him. He only wants his rightful inheritance as an heir to the throne. The Setswana "\textit{wa me}", unlike (my) shows a perfect example of final linking because of the position it occupies in the sentence. In this way we see the danger of translation from one language to the other language. When translation is done meaning is retained, while poetic technique is not. Therefore the impact and emphasis is lost. In addition, in lines hundred and nine and hundred and ten of the second chapter, the poet states:

"Mmaagwe basimanyana o tla apeswa \textit{ke mang}?"  
Who will clothe the mother of the boys?  
Fa dipula di phaila molemi e ka \textit{mma mang}?  
If the rains are raining who will be the farmer? (Mothasedi, 1979:10).
In the poem “Kgang ke eo Bakwena” the interrogative “mang” meaning, (who) appears in different positions, it shows a perfect final linking. In English it can be regarded as cross parallelism because of the position the word “who” which takes different positions. This stresses the idea that the syntactical structures of different languages can defamiliarise languages. This is highlighted by Mlubi (1990:39) when he states that: -

“The techniques that characterises the African poetry, for example, repetition, parallelism and linking can defamiliarise the language that is used in poetry” in specific language.

Note, for example, the following examples in lines twenty-three and twenty four states:-

“Pele ga bana ba gola gore mongwe wa bone,
Before the children grow up one of them,
A tle a neelwe puso, a nne kgosana ya bone,
Should be given chieftainship so that he can become their little King so as to rule them”. (Motlhasedi, 1979:6).

The possessive pronoun “bone” (them) appears in the same position, at the end of the sentence. This stresses the fact that only one of the twins is to be selected or appointed as successor to the throne of their late father.

The poet then suggests that people should disperse as it was already late and to come early in the morning to continue with deliberations of the previous day. The poet is showing Matheadira’s viewpoint in this when saying: -

“Phatlalalang bagaetsho ka moso a re rakaneŋ,
Disperse my people, let us meet tomorrow,
Fa letsatsi le ntsha nko, ke gone re rakaneŋ,
When the sun rises, we all meet”. (Motlhasedi, 1979:11)

The word, “rakaneng” (meet) appears on the same position in both lines, thus suggesting the necessity of meeting again in order to resolve the pending matter of chieftainship.
3.1.2.2 Final linking by using words with same meaning

It has already been stated that different words with the same meaning can be used in sentences. In lines seventy-five and seventy-six (Motlhasedi, 1979:9) emphasizes Morotologa’s message. She is the mother of the twins, and the person who informs the crowd about what she thinks about Wantlha. According to her, he is useless because he has lost the signs of a normal person. These sentences give us the clear picture of what type of a person he (Wantlha) is: -

"Fa lo mmona a le fano, ga a tlhole a le motho,
When you see him here, he is no more a person,
Fa a ka bona makgarebe o latlhegelwa ke botho,
If he sees ladies, he looses his own humanity".

The words “Ga a tlhole a le motho” (no more a person) and “o latlhegelwa ke botho” (looses his own humanity) have the same meaning, i.e., a person who behaves in an abnormal manner, as he has changed. The words, while written differently, have the same semantic meaning, and occupy the same position in both sentences, that is they appear at the end of both sentences, thus forming the final linking parallelism.

3.1.3 Horizontal-line repetition parallelism

This type of parallelism has already been discussed in chapter two 2.1.1.3. It appears in sentences as thoughts with the same meaning which appear in the same sentences. In other cases it can be the same words that appear several times in the same lines.

3.1.3.1 Horizontal parallelism by means of same words

Consider, for example, the following passage in line sixty-seven in which, Serialong, the twin’s sister states that:
"Ke ene rrarona, ke ene rramotse ono,
He is our father, he is the father of this village". (Motlhasedi, 1979:7).

The words "ke ene" (he is) stress Serialong’s standpoint that it is not necessary to choose or debate over the issue of the chief for Bakwena tribe. To her the chief is Wabobedi who has all the signs of a born chief. The words "rrarona" (our father) and "rrramotse" (the father to the nation or village) have the same meaning, i.e. meaning, that Wabobedi is a chief. In the twenty-eighth line, the author uses prolepsis, as he explains what happened before Matheadira ruled temporarily until the twins were old enough to be given a chance to rule. This is done through these words:

"Gore yo mongwe a tlhophiwe, mongwe a le mongwe fela,
In order for one to be chosen, the one and the only one". (Motlhasedi, 1979:6).

"Mongwe" (one) is repeated three times in one line. This shows that two people cannot occupy one position at the same time. Either Wabobedi or Wantlha should be appointed as heir to the throne.

Another example of horizontal parallelism can be seen in line seventy-one, in which Serialong argues with Galeduelwe at the chief’s ward:

"Ee, bontle ke montle, ke dirilwe ke Modimo,
Yes, for beauty I am beautiful, I have been created by God". (Motlhasedi, 1979:7).

The words “bontle, montle” (beautiful) appear in the same line. Galeduelwe points out that Serialong’s reason of being so rude amongst the elders of the village is contrary to the behaviour of the person who thinks she is beautiful. Serialong on the other hand agrees that she is beautiful, and thinks that beauty is associated with things that are good.
3.1.3.2 Horizontal parallelism by means of different words

It has already been indicated that even if words appear to be different, what is important is what they mean. In chapter two, the fiftieth line, Matheadira after informing the tribe about the purpose of the meeting which he says is to solve who is to be crowned as a chief, indicates that for him the twins (Wantlha and Wabobedi) are equal. He warns them not to leave any stone unturned as this could lead them to regret their decision. This is evident when he says:

“Re se ka ra e phurumela, re se ka ra e welawela,
We should not dash into it, we should not attend to it haphazardly.”
(Motlhasedi, 1979:7).

He warns them not to go quickly over the details, but to go steadily. They should give themselves enough time to look at all the aspects concerning this case. This is true because the Setswana proverb to this effect is:

“Lepotlapotla le ja pholo ya tona fa modikologa o ja pholwana.
Haphazard way of doing things can eat a big ox while doing things for a longer time can eat a small ox.”
This simply means that to do things in a hurry much is lost while less is lost in being steady.

Furthermore, Wantlha justifies that he is the rightful heir to the throne in chapter one, line twenty. This is clear from the discussion he held with Rababoni in which he says:

“Ka dipuo tsa bagolo, ka mafoko a batsofe.
According to speeches of the elders, with words of those who are old.”
(Motlhasedi, 1979:1)
We have two phrases which stress the same thought: “Ka dipuo” (speeches) and “Ka mafoko” (words), suggest the same thing, that is something that is being said. “Bagolo” (elders) and “batsofe” (those who are old) refer to older citizens within the society. He is quoting them because of experience they have in matters that are regarded as difficult. This is based in custom that the words of old people must be respected.

3.1.4 Oblique-line repetition pattern

It has already been stated in chapter 2 (2.1.1.4) that this device appears when the last word or phrase in the first line begins the second line. This device is used in the passage where Wabobedi explains what happened during the labour process of the twins, Wantlha and Wabobedi. He, Wabobedi explains that his hand appeared first and that the midwives cut his finger as a symbol that he was to inherit his father’s chieftainship. When his finger had already been cut, it went back into his mother’s womb. It was then that Wantlha was born, he was actually Wabobedi as the seventh finger of twins was cut.

“Mme fa ke ntse ke utlwa, seatla sa boela morago.
As I was told, I learned that the hand went back,
Seatla sa bo se gonyela mme ga diragala sengwe,
The hand went back and something happened.” (Motlhasedi, 1979:1).

The phrases “Seatla sa boela morago” (the hand went back) and “seatla sa bo se gonyela” (the hand went back) have the same meaning. At the tribal ward, Morotologa (the twin’s mother) opens the discussion by saying something about which of the twins was the actual heir to the chief’s throne. She seemed to be a real mother, as she firstly wanted to tell the tribe about her sons’ personalities. However, she only spoke about Wantlha’s inhumanity, and did not mention anything about Wabobedi’s inhumanity or weaknesses:-
“Fa re le fano re bua fa, dikgomo di fedile.
As we are speaking here, cattle are finished,
Di feditwe ke Wantlha, ke kgadile o padile,
They have been finished by damages paid for Wantlha’s irresponsible deeds, I have tried to warn him, without success.” (Motlhasedi, 1979:8)

The words “dikgomo di fedile” (cattle are finished) and “di feditwe ke Wantlha” (they have been used to pay for damages caused by Wantlha) tell the reader that there were no more cattle left in the family. This was caused by Wantlha’s irresponsible behaviour of impregnating many women, some that were single and even married ones.

Wantlha speaks alone. He is concerned about the way the tribe hates him. The worst part of it is that he think that his uncles Matheadira and Kebapalese loves him because he has been drinking with them. He finds that they were misleading him, because as adults they could have warned him about the consequences of his drinking. It is clear to him that in this trial, they have turned against him. He is sure that God will not leave him alone in this mess and feel that if he could get a wife, like, Keitumetse for example, he could repent. At the tribal ward he sees Serialong’s manner as the reason that forced his uncles to turn against him. This is evident in the passage revealing Wantlha’s thoughts:

“O lootsa bomalome gore ba nkitse bogosi,
She instigates my uncles to deny me my chieftainship,
Ba re bogosi ga se jwa me ntswa ke le ngwana wa kgosi,
They say chieftainship is not mine even though I am a chief’s son.” (Motlhasedi, 1979:23)

The word “chieftainship” appears at the end of the line and also begins the second line; thus forming an oblique parallelism.
3.1.5 Cross-line repetition parallelism

This has been explained as the pattern in sentences where words do not occupy the same position. For example, the position of the same words in the sentences is not the same as the position of the similar word that appears in the second sentence. In the fifth paragraph, Puduhudu at the tribal ward gives his opinions with regard to which of the twins is a chief:

“Nna ke le Phuduhudu ka re kgosi ke Wantlha,
Me, Phuduhudu I say that the chief is Wantlha,
Fa e sa le go tswa lotsong kgosi ke ngwana wa ntlha,
It is traditionally know that the chief is the first son,
Le fa a nwa bojwala, dikgosi tsothle di a bo nwa,
Even if he drinks liquor, all the chiefs drink it,
Fa a na le bana mo motseng, le ba dikgosi ba a bonwa,
If he has children in the village, those of other chiefs are also seen.” (Mothasedi, 1979:26)

The word “Kgos, dikgos”, (chief) occupies the seventh position in the first line, and in the second line, the same word occupies the eighth position. In the third line, the word “dikgos” (chiefs) occupies the sixth position and in the fourth line it occupies the tenth position. The above-mentioned lines are a clear illustration of cross parallelism that is created when the same words occupy different positions in successive lines. The aim of the poet here is to stress the bad things done by chiefs for example, drinking excessively, having illegitimate children with single and married mothers. By comparing Wantlha with other chiefs, he cautions the tribe not to be amazed by his deeds but to follow their tradition. That is, the first son should be the only heir to his father’s throne.

At this meeting, which discussed the rightful heir to the Bakwena chieftainship, argument arose amongst men. They started accusing each other of being foreigners and
therefore not entitled to determine chieftainship of the Bakwena tribe. Rababoni, the great chief, calls them to order with these words:

“Rona fano re batla kgosi, gore kamoso e re buse,
We are here to look for a chief, who will rule us in the future,
Maunatlala ke Mokwena le ene o batla kgosi,
Maunatlala as the member of the Bakwena tribe is also here to determine who our chief is.” (Motlhasedi, 1979:12)

It should be emphasized that the aim of the meeting was to determine who between the two twins was to be crowned as “Kgosi” (chief) but not to tell each other their secrets. This appears as the most important point that was discussed. The word “Kgosi” (chief) occupies different positions in two lines. In the first line it appears in the middle of the sentence while in the second line it appears at the end of the line. This is different when the lines are translated from Setswana to English. In English, the word “Kgos”, (chief) appears at the end of both lines. By so doing, it gives it a shape of a final linking parallelism.

Furthermore at the tribal ward, a snake falls from the tree during the deliberations. The same snake bites Lehututu, Motlhaleng and Phuduhuhu. The traditional witch doctors present, points out that it is the result of witchcraft. Mosweunyana is the only one who points out that it is only an ordinary or “normal snake”. It was disturbed by noise and tried to get away. These different viewpoints show their different beliefs that oppose one another, pointed out by these words:

“Mosweunyana a le esi, a re noga e ke ya Modimo,
Mosweunyana alone, said it was God’s snake,
Ga se noga ya ditirwa, e ne e utlwa modumo,
It was not a snake of witchcraft, it only heard noise”. (Motlhasedi, 1979:13)

The word “noga” (snake) occupies different positions in both lines thus ending up creating cross repetition parallelism. In the first line it appears towards the end of the sentence whereas in the second line the word appears at the beginning of the line.
The above analysis of parallelism in “Kgang ke eo Bakwena” by Motlhasedi adheres to the types of parallelism as discussed in chapter 2 above (refer to the schematic representation 2.1.1 to 2.1.1.5) stated by Pretorius and Kunene. His efforts of using this device should be applauded.

3.1.6 Phrases which oppose one another

Mothlasedi (1979:19) describes Keitumetse’s beauty by using objects that are different from each other, for example, “letsatsi le tlhaba” (rising sun) and “ngwedi”, (moonlight). The poet’s aim is to give the readers an elaborated explanation of Keitumetse’s beauty; he shows this by stating that, it is not necessary to look for her during the night with the aid of the lamp. She is compared with the “ngwedi” (moonlight) and “dinakangwedi” (stars). During the day she is compared with “O tshwana le letsatsi, o phatsima jaaka lona” (the rays of the rising sun).

“O tshwana le letsatsi le tlhaba, o phatsima jaaka lone,
She is shining like a rising sun,
O mmona a le kgakala, a lakasela jaaka ngwedi,
You see her from afar, shining like a moon,
Matlho a phatsima, a tshwana le dinakangwedi,
Her eyes are shining like stars”.

The poet uses the moon, stars and the sun as if they belong together. In reality, they differ completely.

Wabobedi also swears that according to Tswana custom he is the heir to his father’s throne with these words: -

“Le ka tlhaba bophirima, la phirima bothaba,
Sun can rise in the West, and set in the East”. (Mothlasedi, 1979:1)
This idea is clearly an oppositional one because it is not possible for the “tlhaba kwa bophirima” (sun to rise in the West) and “la phirima kwa botlhaba” (to set in the East).

3.1.7 Techniques used to create parallelism

3.1.7.1 Sound

This has already been explained in paragraph 2.3.3 of chapter two. In “Kgang ke eo Bakwena” this phenomenon appears as words of a poem which start with same sound, e.g. it can be consonants or vowels. It can be illustrated with the examples from Motlhasedi’s poem “Kgang ke eo Bakwena”.

“Le fa kgosi e kgadile banna ba nna ba kgobotlana.
(Repetition of sound “kg” “b” and “nn”)- these sounds “kg” show anger.
Basimanyana ba bantsi ba ne ba la la ba lela,
Most of the boys were crying at night.
Ba ne ba la la ba khubame ba rapela Ramasedi,
They were kneeling praying the All Mighty.

(Repetition of sound of “b” “a” “l”)- is clear in these two sentences. It shows that the speaker is referring to love.

Ba kopa se le sengwe, gore ka moso ga le tlhaba ba nne lesego, ba bone Serialong, A feta fa gaufi...
(They were asking for one thing, that tomorrow when the sunrise they should be fortunate, to see Serialong passing near …)

(Repetition of sound “s” “f” “a” “b”) These consonants and vowels also show politeness and love. (Motlhasedi, 1979:5)

The sound of “b” in (b) shows initial parallelism whereas the repetition of the sound “kg” in (a) shows horizontal parallelism.
3.1.8 Summary

In this epic “Kgang ke eo Bakwena” Motlhasedi (1979) manages to use all kinds of parallelism as stated by Pretorius. He also manages to use other devices such as metaphor, rhythm and sound. These above-mentioned devices help in the creation of parallelism. It is through these devices that the theme of the epic can easily be identified.
CHAPTER FOUR

DESCRIPTION AND INTERPRETATION OF THE POEM.

4.1 DESCRIPTION OF THE POEM.

The epic starts with Wabobedi, the second twin, who visits the Great chief Rababoni. His main complaint is that his uncles Kebapaletse and Matheadira deny him his rightful position of being crown the chief of Bakwena tribe. He points out that he has the sign, as a symbol that shows that he is the rightful heir to the throne. That is, his seventh finger was cut during labour. Instead of being born first the hand withdrew and Wantlha, was born first. The first stanza of the epic “Kgang ke eo Bakwena” the sentences are not similar in length. The author uses repetition final parallelism, cross repetition parallelism and figures of speech like metaphor. This shows that when similar phrases or clauses follow one another, they stress each other thus giving the poem a certain shape.

The poet stresses in the first stanza of the poem, that Wabobedi wants Rababoni to convene a meeting where all members of his family will be present. In order to give him what is rightfully his, Rababoni reassures him that he will call such a meeting. On the way back home Wabobedi is deep in thoughts. He is confident that he is the heir to the throne because of the sign. He points out that it was proper for Wantlha to be born first so as to show him the way, because he is his slave. In the passage describing this point of the story, the poet uses initial linking and other devices which includes rhythm, sound, metaphoric language and metre. The lines are almost similar in length, as they are comprised of eight to nine words each.

The third stanza of chapter one is a continuation of Wabobedi’s thoughts on culture. He sees his uncles as enemies, and he shows his hatred by comparing them to a “bera”
(bear). To him “birds of the same feather flock together”. His uncles, Matheadira and Kebapaletse are the same in everything, for example, their decision making and their drinking habits. Through Wabobedi’s comparison one can see parallel sign between deeds and behaviour of the above-mentioned characters, that is their identical approach in decision making and excessive drinking habits.

In the fourth stanza the poet refers to Rradikgosi’s family who is the twins’ father. His wife is Morotologa and their daughter is Serialong. The beauty of the two women are alike. The poet uses association and proverbs, associating her beauty with “stars”, “the moon” and “the rising sun”. Through association we can see the parallel structure.

In chapter two, the first stanza, the Bakwena tribe is attending a meeting at the tribal ward. The poet start by explaining what happened before Rradikgosi died. Due to the fact that the twins were still too young to rule, their uncle Matheadira was appointed to rule on their behalf until they were old enough to rule Moakaphiri’s clan. The Bakwena tribe were divided into smaller groups. The epic “Kgang ke eo Bakwena” (Bakwena here is the story) is a group of Maokaphiri’s clan, that is one of the group of Bakwena tribe. The great chief of entire tribe of Bakwena is Rrababoni. Only two types of parallelism and one figure of speech are used in this stanza, that is, final linking, horizontal parallelism and simile.

In the second stanza, Matheadira informs the tribe that the purpose of the meeting is to find out who is the heir to the throne between the twins. While he is still deliberating on this, Serialong, the twins’ sister points out that there is nothing to discuss because the born chief is Wabobedi. At this point Galeduelwe commands Serialong to keep quiet, as the discussion of who is to be a chief is an adult matter. We find initial parallelism in the eighth and ninth stanza. Morotologa, the twins’ mother, asks permission to explain the differences and similarities in personality between the twins. She points out that she has no cattle left as a result of Wantlha who likes women and liquor. He impregnated both single and married ladies. She exaggerates by saying that in the village when the baby is born, his or her father is no one else but Wantlha. If beer is strained, the first
person to know is him (Wantlha). Nothing is said about Wabobedi’s behaviour. Podipedi seconds Morotologa. The poet here uses initial parallelism and figures of speech such as simile, metaphor and hyperbole. The lines are more or less similar in length; that is, each sentence comprises of eight and nine words.

Kgosikwena opposes what the above speakers said. He mentions three incidents where Wantlha proved to be a born leader. Firstly, it was during a tornado, and during floods and when elephants at war attacked men. The first person to appeal for assistance was (Wabobedi). He further points out that Matheadira and Kebapaletse ran away. The use of sound is very important here. Kebapaletse uses a “b” sound that reveals anger. The use of this sound creates a final linking and cross parallelism. Kokolohutwe seconds Kgosikwena’s statement that Wantlha is a chief through his deeds. Maunatlala reminds Papalagae to keep quiet, as the discussion did not involve him because he is not a Mokwena by birth. Rrababoni called them to order.

The poet further associates the emotions that were high at the tribal ward, with the hotness of the sun. The crowd disperses, and stands in groups gossiping and drinking at the shebeen during recess. Taunyane remembers Keitumetse’s beauty and compares her with “phala” (antelope), because of her brownish colour. He also describes her as a talented singer and dancer. During this discussion the poet comments by saying that he too knows her very well, and that he is attracted to her too, irrespective of age difference. The meeting reconvenes in the afternoon to continue with their discussions. The poet uses parallels; “Morafe wa phuthega” (the tribe assembled) “Wa tla ka makatlanamane” (they came in multitudes) means one thing (Motlhasedi, 1979:17). When opening the second session of the meeting at the tribal ward Matheadira advises the congregation to listen to him, to open their ears. This too is an example of horizontal parallelism where different words are used. Motlhasedi points out that the members of the tribe see only Wantlha’s weak points and nothing is said about Wabobedi’s personality. From the poet’s argument, maybe the twins are the same as the branches of the same tree. The poet uses cross repetition, final linking and also comparison.
Serialong is the first person to point out that Wantlha is not a leader, but that Wabobedi is the chief she bases her argument on his attitude towards women. A cross repetition with the word “womaniser” and “he is controlled by sex” is found. Furthermore he points that Galeduelwe’s deliberations are due to the fact that she wants to be married to Wantlha. The same thoughts occur when she says, “I will pierce you like a thorn and kick you”. The elders called Serialong and Galeduelwe to order even if she is not guilty. Initial linking parallelism appears in the above example. Matheadira agrees with the tribe that the midwives should be called so as to give their own version. This is due to the fact that they had a divided decision on who is to be appointed as a chief of the Bakwena tribe and that the sun had already set.

In chapter four, the poet gives a description of the Thamaga village. He describes the men of Thamaga as “heroes, hard working and experienced farmers”. These sentences show similar thoughts. This is the village where Keitumetse was born. She is associated with stars, the rising sun and the moon, as a result of her beauty. The moon, sun and stars are opposite yet the author couples them so as to explain Keitumetse’s beauty. She wants marriage and her parents prayed that she should not be tempted. She knows that Wantlha is an alcoholic but she is prepared to marry him so as to help him repent. To her, the Batswana are hypocrites because they like to see lovers fighting. She is prepared to love, respect and not imitate her husband as she is educated or advised by her mother. Montlegape’s (Keitumetse’s friend) husband is an example that people can change, she is a role model to Keitumetse. The poet uses cross parallelism. She thinks that when she visits Mokwena she would ask Montlegape (Keitumetse’s friend) to accompany her to church so that the people can listen to her while singing, which will be a proof of her maturity. She will wear white shoes, a white dress and be ferried by white horses at her wedding. To her, white is associated with perfect. It is through association that parallelism is created.

At the Mokwena village Wantlha is also sad. He is surprised by the way people hate him. His uncles say that he drinks beer, even if he drinks it with them. To him the secret is open because his uncles have changed. To him they are hypocrites. He
compares them with snakes. Here the poet uses final linking parallelism. He promises that when God give him Keitumetse he will stop drinking and leave all his bad deeds. He will call his uncles to look for a wife for him. He will love Keitumetse only. Wantlha’s thoughts are parallel to that of Keitumetse. It is the first night he wakes up at his home. This is emphasised by his mother and his sister’s amusement when they see him.

In chapter five we find that everybody has risen early in the morning, and that all have assembled at the tribal ward to proceed with the twins’ case. The women are wearing blankets, in order to protect them against the cold. Matheadira requests the congregation to speak openly as the twins are their children too. Mma Sefako and Bogadi are the midwives who helped Morotologa when she delivered her twins. Mma Sefako points out that Wabobedi was the first of the twins because of a sign of being cut the seventh finger. Here we find a cross repetition parallelism with the words “one of them” which appear in two successive lines.

Matheadira interrupts Mma Sefako and tells the congregation that Wantlha is a born leader. Oblique parallelism appears when he says; “Le podi ga a na podi”, (Even a goat, he doesn’t have one). The word “goat” is a repeated in the ninety-ninth line of the same stanza “le dijo ke a ja le lona ke a lo jesa”, (Even food I’m able to feed myself and feed you too). The word “jesa” (feed) is repeated in the same line, thus creating an oblique parallelism. These words are directed to Wabobedi who was regarded as being useless.

In the next stanza the initial linking is foregrounded when Lehututu cautions Matheadira that he cannot disperse the people. As uncles they have decided that Wantlha is a chief basing their argument on traditional cultural practices, i.e., the first child is the chief. Cross parallelism appears when he points out that all “dikgosi” (chiefs) drink beer even the children of “dikgosi” (chiefs) are seen in the village. By this he points out that there is nothing unusual about Wantlha’s deeds. Morotologa by this time interrupts Phuduhududu by telling him what happened before, that she reported everything to them,
i.e. what Wantlha was doing. Matheadira by then, suggests the name of a lady called Tomeletso, in order to mislead his son (Wantlha) in marrying her.

The final decision arrived by the twins' uncle Matheadira, Phuduhudu and Lehututu is that Wantlha is a born chief as it was known in the whole Botswana. The majority of the people are not satisfied about this decision. Morotologa queries the decision by telling them about the hare and the tortoise when they want to know whom of them can obtain position one. They are determined to assist Wabobedi to be crowned as a chief. Here the poet uses association to show Morotologa and Serialong's inability to convince the crowd that Wabobedi is the rightful heir to the throne. Inability is associated with the slowness of the tortoise when walking. Structurally in this chapter the poet uses the types of parallelism indicated in chapter 2 subsection 2.1.1.1 to 2.2 and 2.4, that is initial linking, horizontal, oblique and cross repetition. Association and figures of speech are also used.

In chapter five the poet points out that only a few women and more men in the section of the Maokaphiri, Galeduelwe and other two wanted Wabobedi to be their chief. This led to the division of the tribe between those who support Wantlha and those who support Wabobedi. Wabobedi too is determined to appeal against the decision made. Wantlha, on the other hand when hearing what is being said about him, associates his sadness with blood. He goes to his uncles to ask them to negotiate for a wife. Matheadira reassures him that they will do that, but reminds him that after marriage the husband and wife are left alone to lead their own life.

The poet focuses attention on initial linking parallelism and similar ideas to form final linking. A man should love his wife, inform her of his whereabouts, and show her, her mistakes. Matheadira pleads with Wantlha to promise him that he will look after Keitumetse after the wedding. After the marriage, Wantlha becomes a changed person, and stops drinking and doing bad deeds.

At last there is a state of equilibrium because all parties are happy. Morotologa, the
twins’ mother is pleased with Wantlha’s change. Keitumetse too is pleased. Wabobedi too can even smile with his brother. He accepts that it is appropriate for Wantlha to be crowned as chief. He tells his uncles that he does not want the chieftainship.

4.2 INTERPRETATION OF THE POEM.

It can be argued that in Batswana culture chieftainship and custom, i.e., the first twin whose finger is cut, is the heir to the throne. A husband and wife like Wantlha and Keitumetse are customarily also inseparable. These can be regarded as parallel structures that oppose one another but ultimately give the story meaning. It is evident that even if the custom says that when the twins are born in the royal family, the heir to the throne is that one whose finger is cut. In reality the heir is the twin who is born first not the one who drew back into his mother’s womb after his seventh finger had been cut.
CHAPTER FIVE

5. SUMMARY

The focus of the study was to analyse parallelism in “Dikgang tse pedi” with special reference to “Kgang ke eo Bakwena”. Parallelism in African literature such as prose and poetry need to be more researched. Sources consulted indicate that Kugel (1981), Christensen (1985) and Nel (1989) carried out the first study of parallelism, when they studied how the device has been used in the Bible.

It is clear from sources that researchers differ in defining and describing parallelism. However, they agree that in order for parallelism to be created, imagery, metre and rhythm are needed. This means that these devices depend on each other.

The manner in which Motlhasedi used parallelism in his epic “Kgang ke eo Bakwena” seems not to differ whatsoever from the manner in which this device has been used in traditional and modern Setswana poetry. He shows the skills of a modern poet by using other devices such as imagery, rhythm and lines of equal length. He complies with the qualities of a modern poet as outlined by Mogapi (1990:51) when he said: -

“Mmoki wa segompieno ene ke morutegi, yo gantsi a ithutileng poko ya dipuo disele, bogolo jang sekgowa.” (Modern poet is educated, in many cases he learned poetry from other languages especially English).

Furthermore, he manages to use other devices in such a way as to give parallel view. Grammatically too he is able to use sentence structures that are parallel to each other. Imagery is used in abundance because the epic includes other categories such as simile, hyperbole, personification and others. The repetition of words and similar ideas is one of the most important aspects of traditional poetry. In this epic the author does well in using repetition which at the end gives parallel ideas.
Culler (1975:71) suggests that in phonetics and grammatical parallelism one must attempt to set the two items in semantic relationship and take them as either equivalent or in opposition. The title of our text is “Dikgang tse pedi” (Two tales), the story of the twins born on the same day who are equal in status and who both fight for chieftainship. The elder one is Wantlha, the younger one is Wabobedi. The distinguishing feature of both of them is that of being born first and that of having the seventh finger cut. There is opposition to this because the finger of the son, who was born first, was not cut in terms of the Bakwena custom. This opposition is the aspect that shows that sentences are parallel to each other because they give the text meaning.

In the epic “Dikgang tse pedi” the poet (Motlhasedi) uses poetry to communicate events. He has plot, characters, narration, place, time and events. Lines in the epic are arranged in two pairs so as to be together and they also equal the number of words used in single sentences. In some instances, lines are made of two phrases that contain one idea. All the above help in the creation of parallelism.
6. REFERENCES


