

**FOREGROUNDING IN ISIXHOSA MODERN POETRY WITH
SPECIAL REFERENCE TO QANGULE'S POETRY IN
INTSHUNTSHE**

by

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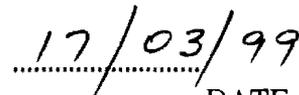
DECLARATION

Student number: 801-899-5

I declare that

FOREGROUNDING IN ISIXHOSA MODERN POETRY WITH SPECIAL REFERENCE TO QANGULE'S POETRY IN INTSHUNTSHE is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.


.....
SIGNATURE
(MR. M.M.M.DUKA)


.....
DATE

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SUMMARY

This study is premised on the assumption that foregrounding is the dominant feature of poetry. Such an assumption informs this study to the extent that it examines the role of foregrounding in isiXhosa modern poetry.

Foregrounding, as an unusual or deviant usage of language, manifests itself as: metaphorical language, foregrounded sound, syntactic foregrounding and the variation of rhythmico-metrical structure. These are called foregrounding techniques. However, this study deals only with the first three foregrounding techniques.

Qangule's poetry furnishes this study with examples that are used to illustrate that foregrounding plays a significant role in isiXhosa modern poetry. The foregrounding techniques depict, illustrate, dramatize and suggest the meaning of a poem. They also have the ability to do that in a collaborative manner. Such a claim is evidenced by the comprehensive analysis and interpretation of the poem **Ukubonga** (To praise).

KEY WORDS

Foregrounding, deviant, violation, metaphorical language, foregrounded sound, syntactic foregrounding.

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CHAPTER ONE

GENERAL INTRODUCTION

1.1. Aim of this Study

This study aims at illustrating that foregrounding, i.e. use of language in an unfamiliar or deviant way plays a very significant role in the interpretation of isiXhosa modern poetry. The premise of this aim is that foregrounding is the dominant feature of poetry. Easthope (1983:16) concurring with the view that foregrounding is dominant in poetry, asserts that:

..the function of poetic language consists in the maximum foregrounding of the utterance.

Easthope claims that poetry, up to a very high extent, tends to use or does use linguistic structures which undermine the accepted ways of using language as the case is in everyday speech. This violation of accepted linguistic norms is, according to Biermann and de Jong (1992:68), manifesting itself in poetry in the following forms: metaphorical language, foregrounded sound, syntax deviance, and variation of rhythmico-metrical structure. These are called foregrounding techniques.

1.2. Objectives

This study addresses itself to the task of illustrating the role of foregrounding in isiXhosa modern poetry in the following two ways:

Firstly, each of the foregrounding techniques, i.e the rhythmico-metrical structure excluded, is attended to in its own separate chapter. Evidence is cited from poems in **Intshuntshe** to show the existence of a particular foregrounding technique as well as its respective functional value(s).

Secondly, chapter five is used for showing that the three foregrounding techniques, i.e. metaphorical language, foregrounded sound and syntax deviance are able to co-determine the meaning of a poem. The poem **Ukubonga** (To praise) is comprehensively analysed in terms of foregrounding to illustrate that foregrounding techniques co-determine the meaning or message of a poem. After all, foregrounding techniques do co-determine the unified meaning of a poem (Biermann and de Jong 1992:68).

1.3. Definition and Explanation of the Concept “Foregrounding”

While in 1.1 foregrounding is maintained to exist in poetry as: metaphorical language, phonic structure, syntax deviance and the variation of the rhythmicometrical structure, it still needs to be defined and scientifically clarified. Such an endeavour contributes to a better understanding of the concept.

Jan Mukarovsky (Carusi 1989:65) says:

..foregrounding arises from the fact that a given component in some way more or less conspicuously deviates from current usage.

This notion of foregrounding is that of a deviation from a linguistic norm. An aspect of language may be used in an unusual or abnormal way. For instance Milubi (1991:36) claims that the word “flower” may be used in a poem outside its dictionary or literal meaning to mean a beautiful girl. This usage is non-literal or figurative, thus an instance of foregrounding at a metaphorical level.

Nkabinde (1988:153) asserts that in Nguni languages the basic sentence structure is subject + verb + object. But in Nguni poetry in general, isiXhosa modern poetry in particular, a poet may deviate from this subject + verb + object norm to imply a particular message. Such a deviation from an anticipated sentence structure norm is an instance of syntactic foregrounding. In such a case the message is suggested

by means of a linguistic structure lying outside the expected grammatical parameters of isiXhosa. So far the concept foregrounding has been briefly discussed as a deviation from a linguistic norm or as a violation of a linguistic norm. But this is not the only known sense of foregrounding. Culler (1975:56) mentions the other sense of foregrounding when he says:

Foregrounding may be accomplished in various ways , including the use of deviant or ungrammatical constructions, but for Jakobson the principal technique is the use of highly patterned language.

Culler suggests that the other sense of foregrounding is a highly patterned language. Such a language manifests itself in isiXhosa modern poetry as excessive repetition of similar syntactic structures i.e. coupling and parallelism, and sound i.e. end-rhyme, alliteration, etc. Thus this study deals primarily with foregrounding as deviation from or violation of a norm and also as the exploitation of the formation of repetitive patterns.

The following brief critical review in 1.4 motivates why this study examines foregrounding in isiXhosa modern poetry in Qangule's poetry in **Intshuntshe**.

1.4 **Critical Review**

Mtuzze (1985:17) implicitly referring to Qangule's use of foregrounding techniques comments as follows:

Vital unity among the various elements and 'aesthetically valuable qualities structurally present in the poem' (to use Wellek and Warren's expression) can be detected in Qangule's poetry.

The 'aesthetically valuable qualities' Mtuzze refers to as present in Qangule's poetry are due to various foregrounding techniques i.e. metaphorisation, syntax deviation

and phonic structure. These foregrounding techniques are of aesthetic value because, for instance, a foregrounded sound may generate a melodious sound or a metaphorical language may dramatize sublimity about a natural landscape. Sublimity and melody are amongst the aesthetic qualities a poem may possess (Scott 1952:212). The presence of these qualities enhances the aesthetic value of a poem and also shows the important role played by the foregrounding techniques in poetry. They may bring about such aesthetic qualities.

The various elements in Qangule's poetry Mtuze refers to are thoughts (ideas), feeling, attitude and intention of the poet. These constitute the total meaning of the poem (Scott 1952:23). This study hopes to illustrate that the foregrounding techniques work together in unifying these elements and also in fusing them with aesthetic qualities to dramatize and suggest the unified message of a poem.

Wainright (1987: 274-284) picks out instances of imagery and metaphoric language in some poems in **Intshuntshe**. He also comments as follows:

Z.S.Qangule, a present day Xhosa poet wrote a sonnet replete with both metaphor and conventional wisdom.

Wainright suggests that Qangule employs metaphorical language which evokes mental pictures in the reader. Such a use of language enriches the meaning of a poem (Norman 1975:189-190). This then implies that Qangule uses a metaphorical language as foregrounding technique to convey the meaning of a poem artistically rather than shallow explicit statements.

Furthermore Wainright (ibid) claims that Qangule is a modern poet. This means that he believes Qangule writes isiXhosa modern poetry. He is also an isiXhosa modern poet that experiments with western poetry forms i.e. sonnets, stanza, etc.

Gérard (1984:294-295) commenting on isiXhosa modern literature maintains that:

The most promising writer who emerged in the 1970's was Zithobile Sunshine Qangule (1934-1982), the intellectual content of his collection of poetry **Intshuntshe** (1970, a spear) and..... held out a promise of renewal that was unfortunately thwarted by his untimely death.

The word 'renewal' suggests that Qangule uses the foregrounding techniques imaginatively to co-determine the meaning of a poem. Such a use of foregrounding techniques has no equal amongst Qangule's contemporaries. Such a claim, though untested by this study, suggests that Qangule's poetry is richer with foregrounding techniques than the poetry of his contemporaries.

In conclusion, this brief critical review suggests that Qangule employs foregrounding techniques to enhance the aesthetic value of his poetry. It also suggests that the various foregrounding techniques are able to co-produce the meaning of a poem. Thus then Qangule's poetry is a suitable choice to achieve the aim of this study.

1.5. Theoretical Approaches

1.5.1. Objectivity

Lesoro (1989:22) defines objective theory as the one:

....which examines by means of structuralism which concerns itself with determining the how of the text, as opposed to the what of it. In other words, the objective theory uses structural analysis as its analytic vehicle.

Lesoro claims implicitly that the objective theory finds out how the poem communicates its meaning. This study, by identifying a foregrounding technique and

its attending communicative functional value in a poem, attempts to find out how the poem concerned communicates its meaning objectively.

1.5.2. Structuralism

Swanepoel (1990:16) comments on structuralism as follows:

The concept structure refers to the total relation between the elements of text. Structuralism therefore is the theory and method of investigating these relations with special interest in the relationship between the parts of the whole, and then, between the part and the whole.

Each foregrounding technique as a structural element of a poem has a particular meaning associated with it. The foregrounding techniques interact with one another within a poem at a meaning level. This study uses structuralism to examine the relationship between the meanings of the various foregrounding techniques in the poem **Ukubonga (To Praise)** (p1). It examines how this interrelationship at the semantic level contributes to the meaning of the poem as a whole, whilst at the same time observing how a particular foregrounding technique is related semantically to the meaning of the poem as a whole.

1.5.3. Foregrounding Theories

1.5.3.1. Metaphorical Language Theories

In chapter two of this study the creation of a figurative or metaphorical language is first explained in terms of Jakobson's Poetic Function Principle.

Metaphorical language is taken as a foregrounded language, usually used in poetry, in an unusual way that it makes the reader to think it over and meditate over its nature (Levin 1965:225). There are theories that help in the understanding of the nature i.e. form of the metaphorical language. These are the interaction, substitution and comparison theories.

Furthermore, the theories of Black (1962), Richards (1965), and Reinhart (1976), to name but a few, are shown to help in identifying and describing the metaphorical language in poetry.

1.5.3.2. Syntactic Foregrounding Theory

In chapter three, syntactic foregrounding is dealt with in detail. Biermann and de Jong (1992:28) maintain that syntactic foregrounding manifests itself in poetry as:

1. violation of grammatical rules underlining a sentence-construction;
2. the exploitation of diverse forms of syntactic repetition; and
3. the foregrounded relationship between the syntactic units and typographic demarcations.

The Jakobson's axial principle of equivalence helps in explaining the formation and functioning of repetitive syntactic structures. This study hopes to show that the information value of syntactic foregrounding in isiXhosa modern poetry is related to its ability to function by establishing relationships, continuation, accentuation, etc.

1.5.3.3. Sound Foregrounding Theory

The sound foregrounding theory is discussed on the basis of a sound foregrounded as an extra patterning which manifests itself as onomatopoeia, alliteration, assonance, diffused repetition, and rhyme. The aspect "rhyme" is, however, not dealt with in this study.

The information value of the foregrounded sound in poetry is associated with the following three primary functions: accentuation, establishment of relationship and continuation (Biermann and de Jong 1992:41-42).

1.6. Scope

This study examines foregrounding in isiXhosa modern poetry. Examples are quoted from Qangule's poetry. The critical review in 1.4 motivates why Qangule's poetry is used to that effect.

In an attempt to achieve its aim, this study illustrates the existence of various foregrounding techniques in Qangule's poetry. These illustrations also take into account the informative value of a particular foregrounding technique within the context of a poem from which the illustrative evidence is taken.

Furthermore, to make this study on foregrounding in isiXhosa modern poetry logical, it has been divided into six chapters as follows:

Chapter one is the general introduction that gives a broad overview of this study.

Chapter two deals with the metaphorical language as a form of foregrounding.

Chapter three provides a theoretical framework on syntactic foregrounding.

Chapter four tackles the sound or phonic structure as a foregrounding technique. The aspect of rhyme is not attended to in the discussion.

Chapter five illustrates the role of foregrounding in interpreting the poem **Ukubonga (To Praise)** (p1). The metaphorical language, the foregrounded sound and syntax deviance are shown to be able to co-determine the meaning of this poem.

Chapter six is a general conclusion. It looks at merits and demerits of this study. It also brings out suggestions with respect to foregrounding in relation to its role in the evaluation of isiXhosa modern poetry.

1.7. **Résumé**

Chapter one is of significance in this study because it provides a broad outline of this study. It is also where the central concept of foregrounding is defined and explained to facilitate further discussions.

Rhythm as a foregrounding technique needs a separate study. The notion of rhythmico-metrical structure suggests rhythm as in European poetry, especially English, where rhythm is determined by the regular succession of stressed and unstressed syllables. This study hopes that modern isiXhosa poets would experiment with rhythm based on regular tonal variations. IsiXhosa is a tonal language. Therefore, the tonal scansion of such a rhythm would be compatible with the isiXhosa structure. In such a situation critics would be expected to take heed of Saule's (1996:81) admonition that:

...Xhosa literature as having the elementary right to have its own rules and standards, its own traditions and norms,

is not forced and bound to produce rhythm in the same way as in English. It (isiXhosa literature) can evolve its own norms and rules for scanning tonal rhythm.

Rhyme, as experimented with by most of the isiXhosa modern poets, is too artificial. Qangule (1979:249) citing Cossie (1973:103) expressing similar sentiments about rhyme in isiXhosa modern poetry asserts that:

Rhyme becomes crude, metre monotonous and rhythm cumbersome, so our poets still have to discover or invent poetry particular to the Xhosa.

The rhyme relevant to isiXhosa modern poetry would be the one considering similar tones at the last syllables in the last words of successive verse lines. The rhyme just based on similar sounds of stressed syllables at the end of the verse lines restricts the

natural flow of thoughts in isiXhosa poetry. Modern isiXhosa poets are, therefore, urged, if their poetry sees rhyme contextually as essential, to “invent” rhyme that is relevant to isiXhosa.

CHAPTER TWO

METAPHORICAL LANGUAGE

2.1. Introduction

The previous chapter provides a broad layout of this study. In 1.5.3.1 theories related to the metaphorical language are mentioned. In this chapter these theories are discussed with evidence taken from various poems in **Intshuntshe**. Among these theories is the Jakobson's poetic communication theory underlined by the poetic function principle. This principle is used by Jakobson to show how foregrounded language or poetic language is constructed to convey a poetic message (Carusi *et al* 1990:51-52).

Metaphorical language is a language largely underpinned by the violation of semantic rules (Biermann *et al* 1995:5). It violates the semantic rules of ordinary language as to communicate a message. After all, poetry is a form of communication (Richards 1987:11). In 2.2. there is an explanation on the construction of metaphorical language. This is done on the basis of Jakobson's poetic function principle with ordinary language as a background using Saussure's theory.

2.2. Jakobson's poetic communication theory

2.2.1. Saussure's Theory

Jefferson and Robey (1991:50) referring to Saussure's theory about utterance in everyday language say:

In linguistic communication terms have to be arranged in sequences. The term syntagmatic was attached by Saussure to the sequential or

combinatory relationships that a given language system permits..... In Saussure's theory we identify and attach meaning of an individual word in a sequence by placing it mentally against the background of other words, not present in the sequence, which are both similar and different to it.

Jefferson and Robey (*ibid*) could be understood with reference to Saussure's theory. The phrase "language system" means that the language operates as a system or structure. This is the central aspect of Saussure's theory. The language as a system determines by itself which elements are part of it and how they combine with each other. If that is not the case it stops to be a system (Carusi *et al* 1990:14). Each language system has codes which determine the existence of elements and their nature in the system itself. According to Carusi *et al* (1990:40) the following are the codes determining any linguistic system:

- The lexicon (the types of words and sounds and sound sequences characteristic of the language);
- Syntax (the type of sentence structure characteristic of the language) and
- Semantics (or the way in which elements do provide meaning).

The presence of codes in a language i.e. isiXhosa suggests that the speaker of isiXhosa should be acquainted with the syntactic and semantic rules of this language to make an intelligible linguistic communication. This intelligible communication, determined by codes is explained on the basis of axis of selection and the axis of combination.

According to Saussure's theory, the language as a system has its own 'vocabulary' i.e. lexicon. The speaker of a particular language draws from this lexicon the words he or she uses for communication. He or she does this on the basis of paradigm and

the syntagm. The latter, according to Jefferson and Robey (1991:50) is responsible for arranging the words in a sequence.

To illustrate the co-functioning of the paradigm and syntagm an isiXhosa utterance is used. For instance an isiXhosa speaker, in expressing the view that he or she is sorrowful, selects each word from its own group which is part of the isiXhosa vocabulary. The speaker may say in isiXhosa *intliziyo yam ibuhlungu* (my heart is painful). To make such an utterance he or she has to draw mentally words for his or her utterance from the following possible groups existing in isiXhosa vocabulary or lexicon:

Illustration

	Paradigm I	Paradigm II	Paradigm III
	Nouns	Possessives	Relatives
	<i>-mehlo</i> (eye)	<i>-ethu</i> (ours)	<i>-dumbile</i> (swollen)
	<i>-ngalo</i> (arm)	<i>-alo</i> (their)	<i>-mnandi</i> (fine)
	<i>-ntliziyo</i> (heart)	<i>-am</i> (mine)	<i>-hlungu</i> (painful)
Syntagm	<i>Intliziyo</i>	<i>yam</i>	<i>ibuhlungu</i>

(axis of combination)

The paradigm, i.e. axis of selection, has vertically, on the basis of linguistically informed decision of the speaker, chosen the suitable word from each group to which the word belongs. This is done by excluding or eliminating other words in each group. Hence they are absent in the utterance *intliziyo yam ibuhlungu*. The

axis of combination has horizontally combined the vertically selected lexical terms considering the syntactic and semantic rules of isiXhosa. This utterance has its construction obeying the syntactic as well as semantic rules of isiXhosa. It is a literal utterance that causes no problem of understanding to an isiXhosa speaker.

The discussion based on Saussure's theory shows that in ordinary isiXhosa conversation the paradigmatic and syntagmatic processes co-operate within the framework of codes to produce an intelligible utterance.

Jakobson, however, reformulates Saussure's communication theory so that he provides a linguistic communication theory to explain how poetry communicates a message in a foregrounded language, i.e. metaphorical language.

2.2.2 Jakobson's Poetic Function Principle

Jakobson's poetic function principle is a result of reformulating Saussure's communication theory. This principle is defined, according to Jefferson and Robey (1991:56) citing Seboek (1971) as :

The poetic function principle projects the principle of equivalence from the axis of selection into the axis of combination. The equivalence is promoted to the constitutive device of sequence.

The word 'equivalence' refers to a degree of synonymy or similarity existing between words or lexical terms belonging to the same group. For instance in 2.2.1. illustration, the first group has equivalent words because they all refer to human bodily organs. In that sense they are semantically equivalent. In the second group the lexical terms are semantically equivalent because they all relate to the human attribute of being a possessor. In paradigm III the lexical items are equivalent because they relate to the tactile sensory aspect of man. The equivalence of words

in poetry has semantic implications in the interpretation of a poem. This claim is illustrated in the further discussions of this study.

It has been explained what Jakobson meant by the concept 'equivalence'. The following will explain the principle of equivalence projected upon the syntagm. This kind of projection suggests that the axis of selection operates upon the axis of combination in poetry in an unusual way from that in ordinary language as illustrated in the application of Saussure's communication theory. This could be illustrated by an example from **Advocate D. Kutumela** (p54) which reads as follows:

1. *Amehlo makadade ezinyembezi,*

2. *Iintliziyo zigxampuze egazini.*

(1. Eyes must swim in tears,

2. Hearts must stir up in blood.)

The two verse-lines convey a message that the nation should grieve because, within the context of the poem, a respected son of the soil has passed away. In line 1, the first word is drawn by the axis of selection from a group of words related to human bodily organs. The other words of the same group, though not present in the utterance, have been excluded mentally because the poet is not able to use them to communicate his view of a grieving nation in terms of weeping. The second lexical item, i.e. *makadade* (must swim) is drawn from a group of words not compatible with the action of the eyes. The eyes can secrete tears but not swim in their tears. The axis of selection has chosen a lexical item, i.e. *makadade* (must swim) which, when combined by the syntagm with the first one, i.e. *amehlo* (eyes) results in the violation of semantic rules but obeying the syntactic order, i.e. subject + verb. Thus the paradigm has acted upon the syntagm outside the expected semantic rules of the isiXhosa resulting in a language that is illogical and absurd. Such a foregrounded language, characterised by illogical postulations at the literal level, yet, at the same

time, communicating a message, is said to be metaphorical or figurative (Biermann *et al* 1995:29-30).

The next line, i.e. line 2 consists of three words. Each word occupies the same vertical position with respect to its counterpart in line 1. Jakobson calls such positions equivalent positions. The first word in line 2 belongs to the same group of words related to human bodily organs. The word *iintliziyo* (hearts) is equivalent to the word *amehlo* (eyes) because both words are related to human expressiveness of his or her sorrow. The paradigm has selected the word *iintliziyo* for the position it occupies on the basis of such semantic equivalence. In the second equivalent position in line 2 there is the word *zigxampuze* (must stir up). This verb is related to causing motion within a vast amount of liquid. It is semantically equivalent to *makadade* (must swim) which also relates to a movement of an object, i.e. human being, in a large amount of liquid like water. The axis of selection has placed the term *zigxampuze* in the second position in line 2 on the basis that this lexical item is semantically equivalent to its positional counterpart *makadade*.

But when the syntagm combines the words *iintliziyo* (hearts) and *zigxampuze* (must stir up) the semantic rules are violated. The heart is not able to stir up any liquid substance, except pumping blood to the various parts of the body, thus, because of such an incongruous combination of lexical elements, though communicating meaning, line 2 constitutes a foregrounded or metaphorical expression brought about by poetic function whereby the axis of selection is activated upon the axis of combination in a manner not usually found in everyday isiXhosa utterance.

In the third positions of lines 1 and 2 respectively there are equivalent words i.e. *ezinyembezini* (in tears) line 1, and *egazini* (in blood) line 2. Both lexical items are semantically equivalent because they relate to a spatial dimension in respect of liquid substances found in human bodies. The locative *ezinyembezini* (in tears) is built on the nominal stem *-nyembezi* (tear), a liquid substance secreted by the eyes. The

locative *egazini* (in blood) is built on the nominal stem *-gazi* (blood) which is a red liquid running in the veins and arteries of the human body.

However, both these equivalent words, i.e. *ezinyembazini* and *egazini*, are combined with the rest of the words in each respective line by the syntagm to emphasise the extreme state of sorrow of the nation in a foregrounded language. Thus the poetic function principle has been dealt with to explain the construction of foregrounded language, i.e. metaphorical language, in isiXhosa modern poetry in Qangule's poetry. But Jakobson's poetic function principle does not provide guidelines towards the identification and description of the metaphorical expression as a foregrounded language. In 2.3. the discussion provides guidelines of identifying and describing a metaphorical expression.

2.3. The Identification and Description of a Metaphorical Language

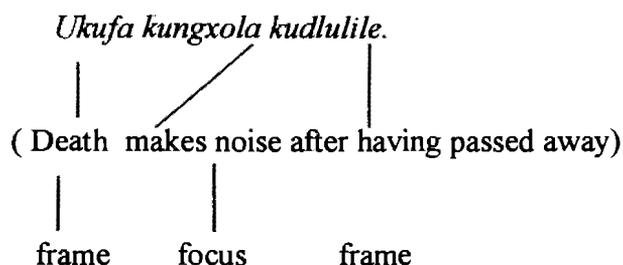
2.3.1. Black's (1962) Theory

Gräbe (1985:3) offers a discussion context for identifying and describing a metaphorical language or expression when she maintains that :

The current terminology used in interaction views of metaphor may be illustrated with reference to Reinhart's (1976) recent clarification of the terms 'tenor' and 'vehicle' (Richards, 1936) and 'focus' and 'frame' (Black, 1962).....In her recent formalization of these terms Reinhart (1976:391) not only distinguished between the set focus, frame and tenor, vehicle, but also captures the similarity between Black's principal subsidiary subject and Richards's tenor, vehicle.....

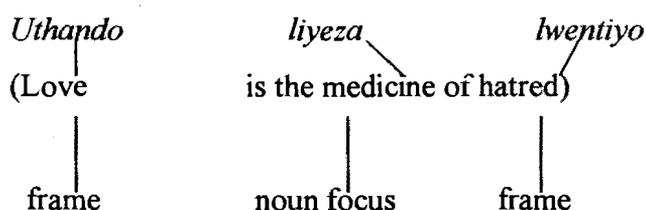
Gräbe's (ibid) assertion informs this study to discuss first Black's (1962) and Richards's (1936) theories respectively, and then observe how Reinhart (1976) formalises and clarifies the concepts related to Black's (1962) and Richards's (1936) theories about the metaphorical language.

Gräbe (1984:5) maintains that Black (1962) believes that a metaphorical construction consists of a focus and a frame. The focus is the figurative or non-literal part and the rest which is non-figurative is the frame. This could be illustrated by a line from **Okungaqatshelwayo** (The unknown) (p3) which reads as follows:



The words *ukufa* (death) and *kudlulile* (after having passed away) are literal terms. They are therefore in the frame. Death is a natural phenomenon whereby a living object ceases to possess life. It is an abstract phenomenon not capable of making noise. A concrete object like wind or rain or person is capable of making noise. Thus the word *kungxola* (makes noise) is not compatible with the word death. There is a violation of semantic rules. The word *kungxola* (makes noise) has been used outside its dictionary or literal meaning. It is a figurative word meaning that the negative effect of death is really experienced by a person after a close one has died, thus the word *kungxola* is the focus.

The focus *kungxola* modifying the noun *ukufa* (death) is a verb, i.e. a verbal focus. But the whole construction in which there is this verbal focus is called a metaphorical expression. However, a focus may be a nominal i.e. noun. The following example from **Amanqaku** (Remarks) (p2) supports this claim:



The word *uthando* (love) has been used in its literal sense whereby it refers to a particular form of deep compassion. It is thus a frame. In the identification copulative *liyeza* (is the medicine) there is a noun *-iyeza* (medicine) i.e. *li + iyeza > liyeza*. Thus the noun *-iyeza* in *liyeza* is the noun focus. The noun *iyeza* (medicine) refers to a concrete substance used to cure an ailment. It is illogical to say *uthando* (love) which is [-concrete] is *iyeza* (medicine) which is [+concrete].

This then suggests that the nominal *-iyeza* (medicine) in the copulative *liyeza* (it is a medicine) is used outside its literal meaning. It is thus a noun focus, giving the line a metaphorical status whereby the foregrounded or metaphorical expression means that love is able to conquer hatred. The word *intiyo* (hatred) in the metaphorical expression is used literally. The frame, i.e. *-intiyo*, is in the possessive construction *lwentiyi* i.e. *lwa + intiyo > lwentiyi*.

Furthermore, the copulative formative *li-* in *liyeza* (is a medicine) serves to point out what *uthando* (love) is. This pointer, i.e. copula *li-*, links the frame, i.e. *uthando* and the noun focus, i.e. *-iyeza*. The copula *li-* is attached to the nominal *-iyeza* because isiXhosa is an agglutinative language. However since the frame, i.e. *uthando*, has a semantic feature [-concrete] which is opposite to the semantic feature [+concrete] of the focus, i.e. *-iyeza*, there is a tension between the focus and the frame. Biermann *et al* (1995:5) assert that a tension between a focus and a frame is indicative of the violation of a semantic rule which is characteristic of metaphorical language which is a foregrounding technique. Thus such an assertion legitimises the view that the line from **Amanqaku** (Remarks) (p2) is an instance of a metaphorical language which is a foregrounding technique. This particular foregrounding instance expresses Qangule's abstract thoughts in concrete terms. Mooij (1976:155) agrees that a metaphorical expression is able to dramatize in concrete terms an otherwise abstract thinking.

Black's terms 'frame' and 'focus' have thus been useful for this study to describe and identify the metaphorical expression. On top of that, these two terms help in explaining the information value of the metaphorical expression as a foregrounding technique.

However, according to Gräbe (1984:9), Black suggests other new terms both for the frame linked to the noun focus by a pointer and for the noun focus. In the case of isiXhosa that pointer may be a copulative formative. Gräbe (ibid) commenting on the existence of these 'new' terms says:

.....die herkenning en figuurlike funksie van die fokus is afhanklik van 'n kontrasterende raamwerke, terselfdertyd stel die fokus onderwerp die hoofonderwerp uit die letterlike raamwerk egter 'n nuwe lig.

(....., the recognition and the figurative function of the focus are independent of the contrasted frames, at the same time the focus subject puts the main subject out of the literal frame in a new light).

To examine Gräbe's (1984:9) contentions, the following line from **Amanqaku** is revisited:

Uthando liyeza lwentiyo,
(Love is the medicine of hatred).

The isiXhosa deep structures of the line is:

<i>Uthando</i>	<i>li(iyeza)</i>	<i>lwa(intiyo)</i>
frame	noun focus	frame
main subject	focus subject	

It could be observed that the first frame, i.e. *uthando* (love), is called the main subject. The noun focus, i.e. *iyeza*, is the focus -subject. This means there are two subjects in the metaphorical expression of the line above.

When Gräbe (ibid) says the focus-subject puts the main subject out of the literal frame in a new light, she means that the focus subject influences the main subject such that a new dimension of perceiving the main subject is actualised. For instance love is literally known to be an opposite of hatred. Qangule, however, by saying that love is a medicine of hatred, removes the concept love from its literal plane of shallow semanticisation and brings insight and foresight into the positive use of love as a tool to destroy hatred. The focus subject foregrounds the main subject. Thus the concepts 'main-subject' and 'focus-subject' help in the understanding of the metaphorical expression itself.

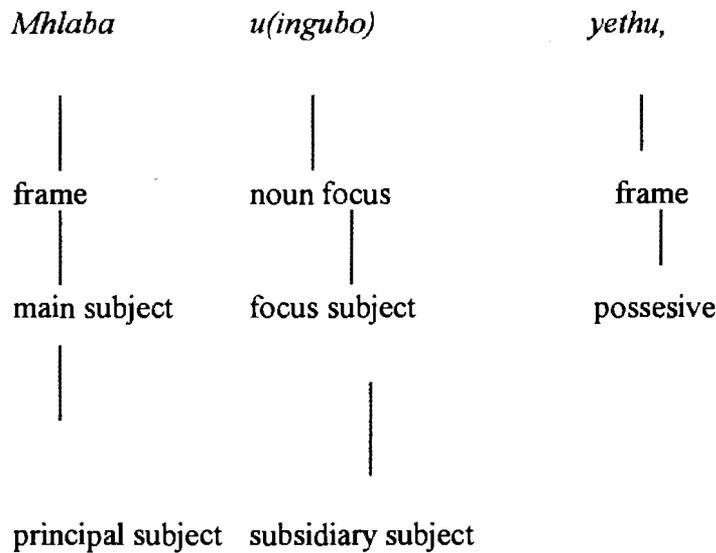
However, Mooij (1976:61) commenting on the existence of two subjects within a metaphorical expression, says:

Nonetheless, it would seem to me that his (Black's) own theory (stressing the assumption that a metaphor contains two distinct subjects, and that it works by applying to one of these subjects i.e. principal one a system of associated implication characteristic of the other i.e. subsidiary subjects).

To expatiate on Mooij (ibid) the following verse line from **Amangcwaba** (Graves) (p41) is used:

Mhlaba uyingubo yethu,
(Earth you are a blanket of ours)

The deep structure of this line in isiXhosa is:



The *-y-* in the copulative *uyingubo* serves to separate the two vowels *u-* and *-i-* shown in the deep structure *u(ingubo)*.

The frame which in Gräbe (1984:9) is called a main subject and the noun focus called a focus subject, Mooij (ibid) maintains that Black calls them principal subject and subsidiary subject respectively.

Mooij (1976:61) suggests that Black's theory implies that the subsidiary subject has semantic implications for the principal subject. This claim may be supported by referring to the line *umhlaba uyingubo yethu* from **Amangcwaba** (Graves) (p41).

The subsidiary subject in this line is *-ingubo* (blanket). The semantic feature upheld in the line is that the object blanket is [+wraps the body of a sleeping person]. On the other hand *mhlaba* (the earth) within the context of the poem has the semantic feature [+ cover the dead in the graves]. Both the earth and the blanket share the semantic feature [+covering human bodies]. They are therefore semantically equivalent hence the earth is referred to as a blanket. The person wrapped in a

blanket in sleep, after some time, is expected to rise. Thus then with respect to the earth as the blanket of the dead, there is also an expectation that those dead will one day come to life. Thus, then, the semantic relationship suggested by Black's theory between the principal subject and the subsidiary subject should be explored by the reader to decode the foregrounded information.

In conclusion, Black's theory is shown in the discussion to be useful in identifying and describing a metaphorical expression. Its flaw is to overstate the nature of metaphorical expression by saying it has "distinct subjects". There are metaphorical expressions in which the subsidiary subject is hidden or omitted. Thus, then, it could be deduced that Black is thinking of a simple or surface metaphorical expression only in which both subjects co-exist explicitly.

2.3.2. **Richards's Tenor-Vehicle Theory**

Richards (1965:96-97) does not see the terms principal subject and subsidiary subject technical enough to describe the nature, i.e. form of a metaphorical expression, hence he sees a need for technical terms corresponding to the "two ideas" i.e. principal subject and subsidiary subject. Naming these "two ideas" technically Richards (ibid) maintains that:

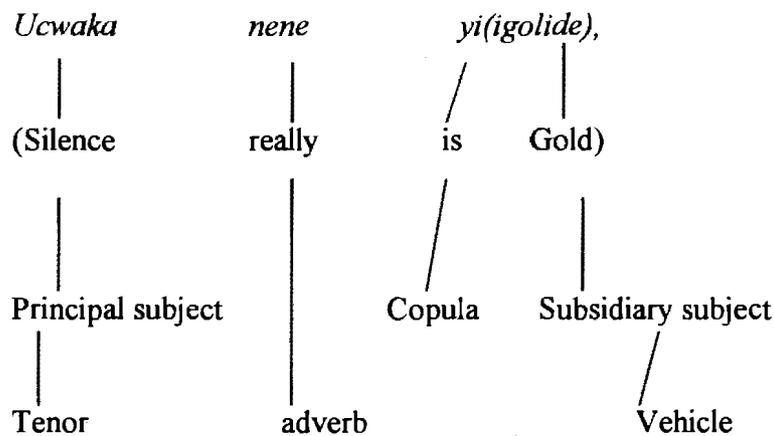
-the tenor, as I am calling it, the underlying
idea or principal subject which the vehicle or
figure means.

Richards (ibid) defines the tenor in terms of the principal subject. The tenor is the principal subject or the underlying or main idea within a metaphorical expression. The vehicle is the subsidiary subject which serves to describe the nature of the tenor. These two new terms may be illustrated with an example from the poem **Isixhobo Esiyinxaki** (A problem tool) (p26) which reads as follows:

Ucwaka nene yigolide

(Silence is golden)

Qangule has adopted an English proverbial expression, i.e. “Silence is golden”, and translated it metaphorically into isiXhosa, i.e. *ucwaka nene yigolide*. In its deep structure, the English proverb is: silence is gold. Hence, to show tenor – vehicle relationship, the line is as follows:



The tenor is the word *ucwaka* (silence). It is an abstract noun. The vehicle is the nominal *-igolide* (gold) referring to a precious metal which is [+concrete]. The literal association of the tenor and vehicle creates a language that expresses that which is illogical and impossible. This forces the reader to perceive the association between the tenor i.e. *ucwaka* (silence) and the vehicle *-igolide* (gold) at a figurative level. It is at this level of foregrounded or figurative association between the tenor and the vehicle that a meaningful communication is enhanced, i.e. silence is good when one has nothing to say rather than talk, but saying nothing.

Such an interpretation of the metaphorical expression, i.e. *ucwaka nene yigolide*, is achieved through the interaction of the tenor and the vehicle. The interaction brings forth a new meaning, different from the literal meanings of both, the tenor and the vehicle. Thus the concepts tenor and vehicle help the reader in decoding the

metaphorical expression or foregrounded information within the context of the poem whereby one must use his or her tongue carefully. The metaphorical expression has been used as a foregrounding technique to communicate a didactical message.

However, it should further be noted that in the metaphorical expression, i.e. *ucwaka nene yigolide* (silence is really gold), the tenor and the vehicle appear simultaneously. Miller (1971:128) calls such a metaphorical construction a surface metaphorical expression.

In conclusion, Richards's view of a metaphorical expression is that of tenor-vehicle relationship whereby both the tenor and the vehicle are visible at the same time. There are examples of foregrounded language where either the tenor or vehicle is omitted and the reader within the context of the poem has to reconstruct the missing tenor or vehicle. Richards's theory does not accommodate such a problem.

2.3.3. Reinhart's (1976) Theory

It must first be observed that Richards (1965:93) takes the simplest metaphorical expression to consist of a tenor and vehicle at the same time and the interaction of the tenor and the vehicle provides the resultant meaning of the figurative expression. This assertion is illustrated by an example from **Advocate Kutumela** (p53) which is as follows:

Igumasholo kuye ngumzondo.

(The drone to him is a mimosa beetle.)

The nominal, i.e. *igumasholo* (the drone), in the frame is the principal subject. The noun focus, linked to the principal subject by the copula formative *ngu-*, is the subsidiary subject.

Examining both Richards's and Black's descriptions, it could be observed that the tenor corresponds to the principal subject and the vehicle to the subsidiary subject. This is precisely what Gräbe (1985:3) maintains when she says:

Reinhart (1976:391).....captures the similarity between Black's principal, subsidiary subjects and Richards's tenor and vehicle...

However, Reinhart (1976), though seeing the similarity between Richards's and Black's descriptions of a metaphorical expression, he views the simplest metaphorical expression differently from the two, i.e. Black and Richards. Agreeing to this Gräbe (1985:4) asserts that Reinhart (1976) has the following assumptions:

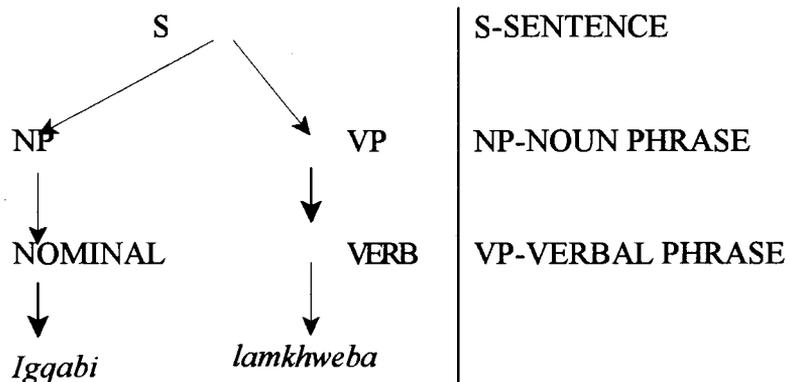
To capture the qualifying function of focal words with respect to nominal in the frame, the NP in the frame may subsequently be distinguished as an argument modified by a focus expression and presented as F-(a). A metaphorical expression will then contain at least one argument and one focus expression.

Reinhart is modifying the views of Black and Richards about the simplest metaphorical expression. It has been indicated that Black's view of a simple metaphorical expression, whereby it consists of two subjects, has a flaw because a metaphorical expression may be constituted of a subject and a focus. On the other hand Richards's simplest metaphorical expression consists at the same time of the tenor and a vehicle yet a metaphorical expression may omit either a tenor or vehicle. Thus Reinhart is coming up with a definition of a simple metaphorical expression that seems to address the flaw in Black's and Richards's theories. Reinhart claims that the simplest metaphorical expression consists of an argument and a focus, i.e.

focus expression. Such a claim may be illustrated with an example from **Igqabi** (Leaf) (p11) which is as follows:

Igqabi lamkhweba,
 (The leaf called him to itself)

This line may be grammatically analysed as follows:



According to Gräbe (1985:8) by implication, Reinhart would say the nominal, i.e. *igqabi* (leaf) is a NP in the frame. This nominal in the frame is called an argument. The verb *lamkhweba* (it called him to itself) is a focus-expression qualifying the argument. This is illustrated as follows:



The *igqabi* (leaf) is [-human] and the verb *lamkhweba* (called him to itself) is [+human action]. Thus the verb *lamkhweba* (called him to itself) forces the nominal *igqabi* (leaf) to assume a human attribute of calling, within the context of the poem, the lonely young man to itself. Literally this is logically impossible and absurd. Hence the verb is a focus expression, and the whole line a metaphorical expression containing foregrounded information. The focus expression *lamkhweba* is loaded with a personification content. Personification is the endowment of a non-human object with human characteristics (Ntuli 1984:171 citing Kreuzer 1955:10).

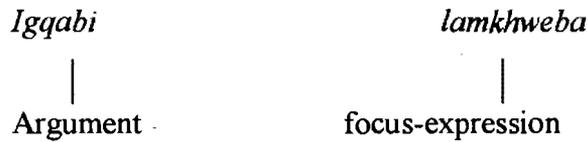
If the focus expression is loaded with a personification content, then this suggests that the nominal *igqabi* (leaf) represents a type of a person. Within the context of the poem, the nominal *igqabi* (leaf) represents a beautiful girl. The poet has personally used the leaf to symbolise an attractive girl whose beauty is irresistible to a young man.

The focus expression *lamkhweba* (called him to itself) thus suggests a metaphorical relationship between *igqabi* (leaf) and the beautiful girl. Reinhart's theory of a metaphorical expression is not able to deal with such a relationship between the two nominals, i.e. *igqabi* (leaf), and the attractive female. Gräbe (1985:6) puts this problem confronting Reinhart's theory as follows:

..an isolated metaphorical expression may be defined as a local unit that contains at least one argument and one focus expression and thus focus expression could be a focal word, phrase or sentence. Such a redefinition of the terms, 'focus' and 'frame' still does not account for the tenor and vehicle.

Gräbe is suggesting that it is useful to a certain extent, when referring to an isolated foregrounded verse line, to say the simplest metaphorical expression consists of an argument and a focus expression, but this creates difficulties of interpreting the verse line within the context of the poem without considering the tenor-vehicle

relationship. To expatiate on this, another reference to the line *Igqabi lamkhweba* of **Igqabi** (Leaf) (p11) is made. This line is as follows:



Reinhart's description does not inform the reader about the beautiful girl the argument *igqabi* (leaf) represents within the context of the poem. The reader gets out of this predicament by using the tenor-vehicle relationship. In the isolated unit the nominal *igqabi* (the leaf) in the frame is the tenor whilst the implied vehicle suggested by the focus *lamkhweba* is the person. When the metaphorical expression is interpreted within the context of the whole poem, i.e. globally the nominal or argument *igqabi* (the leaf) is the vehicle while its attending tenor is the beautiful girl. This then suggests that Reinhart's description of a simple metaphorical expression is not a sufficient tool for the reader to use to decode foregrounded information. It must be used in conjunction with the tenor-vehicle terminology.

In conclusion, it has been observed that a linguistic communication may be identified as a form of foregrounded language on the following grounds: 1) violation of semantic rules, 2) incompatibility and 3) loaded with a figurative content, i.e. personification or symbolism.

Furthermore to understand the status of an argument, it must be examined at both the local as well as at global levels. Also, it should be noted that the tenor-vehicle relationship will play a large role when examining the metaphorical language of Qangule's poetry as a foregrounding technique.

2.4. Metaphor theories

2.4.1. Metaphorical Expression

The phrase “metaphorical expression” has been used in this study until now, loosely, to refer to any of the four forms of the metaphorical or figurative language. These four forms are metaphor, simile, personification and symbolism (Lenake 1984:10). They are dealt with in 2.5. in specific terms. The concept “metaphor theories” is taken by this study to refer to theories applicable to any of the four forms of the metaphorical language. Mooij (1976:60) suggests that each form has a theory suitable for it when dealing with it. These theories are the interaction, comparison and substitution views.

2.4.2. Substitution Theory

In 2.2.2. the following verse line from Advocate D.Kutumela (p54):

Iintliziyo zigxampuze egazini,

(Hearts must stir up in blood,)

is used to show how the Jakobson’s Poetic Function Principle is employed to explain a construction of a foregrounded linguistic communication.

To interpret this foregrounded language the reader may use substitution. Black (1962:31) formulates the substitution view as follows:

This account treats the metaphorical expression (let us call it “M”) as a substitute for some other literal expression (‘L’ say) which would have expressed the same meaning had it been used instead...

Applying the contextual implications of this extract, the metaphorical expression “M” i.e. *iintliziyo zigxampuze egazini* (hearts must stir up in the blood) has been used by the poet instead of the literal expression “L” i.e. *iintliziyo zibe buhlungu kakhulu* (hearts must be painful too much).

The metaphorical expression “M” has been used, instead of its literal counterpart. The meaning of “M” as foregrounded linguistic communication is the meaning of “L.” The poet chooses the foregrounded language because it dramatizes the message by evoking blood images that suggest death and sorrow, i.e. a sad tone. The literal expression is dull and unconvincing. It does not match the deep sorrow experienced by the nation at the loss of one of its greatest sons. Thus, the metaphorical language substituted for ordinary language serves to enrich the expressiveness of the poem. The poet does not just substitute “M” for “L” for the sake of substitution.

So far, it is shown how the poet employs substitution in writing a metaphorical language which is a foregrounding technique. Gräbe (1984:136) commenting on the use of this foregrounded linguistic communication instead of the literal one says:

.....The metaphorical use of an expression consists of the use of that expression in other than its proper or normal sense, in some context that allows the improper or abnormal sense to be detected and appropriately transformed

To substantiate this extract, the following two lines from **U-Profesa D. Ziervogel** (p55) are used as supportive evidence:

1. *Ndakha ndahlafun' isiLungu,*
 2. *Ndaphoxeka akuhlafun' isiXhosa.*
- (1. I once chewed a European language,
2. I was disappointed when he chewed isiXhosa.)

Languages are not chewed, but spoken. Food is chewed. The abnormality in the two lines is the chewing of an abstract entity like a language, i.e. English or IsiXhosa. Having “detected” such an abnormality of the foregrounded language, the reader has to find out the meaning hidden below that impropriety and abnormality.

Black (1962:32) suggests the following procedure to decode the foregrounded information:

The author substitutes M for L, it is the reader's task to invert the substitution, by using the literal meaning of M as a clue to the intended literal meaning of L....

The clue in understanding lines 1 and 2 in **U-Profesa D. Ziervogel** (p55) is to know that a language cannot be chewed but spoken. So the reader substitutes:

1. *Ndakha ndahlafun' isiLungu,*
(1. I once chewed a European language) with
Ndakha ndatheth' isiLungu.
(I once spoke a European language) and
2. *Ndaphoxeka akuhlafun' isiXhosa,*
(2. I was disappointed when he chewed isiXhosa) with
Ndaphoxeka akutheth' isiXhosa
(I was disappointed when he spoke isiXhosa).

In the literal linguistic communication, there is no violation of semantic rules and no incompatibility of words. The metaphorical information is decoded by substituting *ndathetha* (I spoke) in place of *ndahlafun (a)* (I chewed).

In conclusion, the substitution theory shows how a poet employs the metaphorical language as a foregrounding technique which enhances the aesthetic value of the poem. On the reader's side, he or she has to decode the metaphorical information of a foregrounded linguistic communication by substitution of "L" in place of "M".

2.4.3. Interaction Theory

Richards (1965:93) suggests that the interaction theory is appropriate to deal with metaphorical expressions underlined by tenor-vehicle relationship, when he says:

In the simplest formulation when we used a metaphor we have two thoughts of different things active together and supported by a single word or phrase, whose meaning is the resultant of their interaction.

The 'two thoughts' Richards (ibid) refers to are the tenor and the vehicle. He maintains that it is the interaction of those two entities that bears the meaning of the metaphorical expression. Agreeing with this view, Miller (1971:27) asserts that :

The metaphor maintains the individual meanings of both 'words' at the same time that it combines them to form a new meaning In its equation of disparate meanings metaphor achieves a justification which is transformed into superimposition of one term upon the other. The effect is of neither one nor the other nor yet a simple combination of the two, but a third meaning which can be expressed in no other way.

Miller (ibid), just like Richards (1965:93), sees the interaction view being a process of interacting the tenor and the vehicle to bring out a meaning of the metaphorical expression. Yet, at the same time, each entity retains its own semantic features. This may be illustrated by considering the following line from **Indlamanzi** (A Drunkard) (p44):

Izimvo zakhe yintlabathi,
(Views of his are the sand)

The deep structure of the verse-line in isiXhosa is:

<i>Izimvo</i>	<i>zakhe</i>	<i>yi(intlabathi)</i>
tenor		vehicle

The copula *yi-* in the copulative *yintlabathi* (are the sand) promotes active co-operation between the tenor, i.e. *izimvo* (ideas), and the vehicle, i.e. *intlabathi* (sand). The retained semantic features of each are as follows:

<i>Izimvo</i> (Ideas)		<i>Intlabathi</i> (sand)
+ abstract		+concrete
+mental		-mental
+numerical		+grains
		+ numericity

The characteristics of *intlabathi* (the sand) that cannot be transferred to the tenor, i.e. *izimvo* (ideas), are: (+ concrete), not in the mind, i.e. (- mental); and [+ grains] i.e. consists of grains. These semantic features are suppressed by the metaphorical language. The transferred characteristic of the vehicle to the tenor is that of numericity. This helps to evoke an image of plentitude in the reader's mind to conceptualise the plentitude of ideas the drunkard purports to have. Thus to say *izimvo* (the ideas) are *intlabathi* (sand) is to imply that the drunkard, within the context of the poem perceives himself as knowing a lot. Such an image of plentitude serves to create a satirical tone, i.e. mocking tone.

In conclusion, it could be observed that the interaction theory uses the literal semantic associations of the tenor and the vehicle to provide the meaning of the metaphorical expression which serves as a foregrounding technique.

2.4.4. Comparison Theory

Mooij (1976:5) says a metaphorical expression that involves comparison does so to communicate a particular message. On the other hand, Richards(1965:18), trying to explain how a metaphorical comparison communicates a message, says:

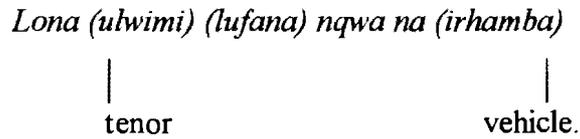
...the comparison... ..by imagining the principal subject to be that very thing which it only resembles, an opportunity is furnished to describe it (i.e. principal subject) in terms taken strictly or literally with respect to its imagined nature.

Richards suggests that the principal subject or tenor in a comparison is taken to resemble in one way or another the subsidiary subject or vehicle. The vehicle projects its nature or part of its nature upon the tenor. The reader thus needs to examine the literal way in which the tenor is said to resemble the vehicle. The following example from **Isixhobo Esiyingxaki** (A problem tool) (p26) helps to illustrate this claim:

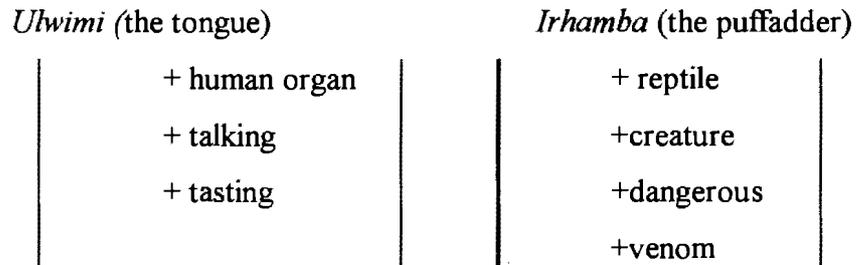
Lona (ulwimi) nqwa nerhamba,
(It (the tongue) is like a puffadder,)

The bracketed word is the reconstructed tenor within the context of the poem. The word *nqwa* (is like) is a comparison formative that links the tenor, i.e. *ulwimi* (the tongue) with the vehicle, i.e. *irhamba* (puffadder). The nominal *irhamba* is embedded in the associative descriptive *nerhamba*, i.e. *na+ irhamba > nerhamba*.

The deep structure of *lona nqwa nerhamba* (p26) is:



The comparison formative *nqwa* (is like) compares the tenor to the vehicle at a semantic level. The reader has to deduce from the context of the poem the semantic feature of the vehicle that specifies the comparison. The following is the semantic analysis of the tenor, i.e. *ulwimi*, and the vehicle, i.e. *irhamba*,



From the semantic analysis above, the semantic feature of the tongue [+talking] enables the tenor, i.e. tongue, to be compared to the vehicle, i.e. puffadder, because one's talking can be dangerous, i.e. hurt someone by talking evil of him or her. This semantic feature of the tenor compares with semantic feature of the puffadder, i.e. [+ dangerous]. The snake with its 'tongue' emits a poisonous venom that kills its human victim. Thus the metaphorical expression means that the human tongue may be used negatively by talking evil of others thereby destroying them. When decoding this foregrounded comparison, the reader has to find out by himself the point of comparison within the semantic plane. This is therefore an example of implicit comparison. Furthermore, it should be highlighted that the argument, i.e. *ulwimi* (tongue), is the tenor in the isolated foregrounded linguistic communication as well as globally, i.e. within the poem as a whole.

However, not all foregrounded comparisons are implicit. There are explicit ones besides the implicit ones. The following line is an example of an explicit foregrounded comparison from **Uthando lwethu** (Our love) (p5):

(Uthando lwethu) Lwaqina okwameva obusika,
(Our Love) hardened as winter-thorns).

The reconstructed tenor, within the context of the poem, is the argument in the frame *uthando* (love). In the descriptive *okwameva* (as thorns) there is a nominal *ameva* (thorns). This nominal is a vehicle i.e. *okwa+ameva* > *okwameva*.

The lexical unit *okwa-* (as or like) is the comparison formative, that links the tenor *uthando* (love) and the vehicle *ameva* (thorns). This comparison formative is attached to the vehicle because isiXhosa is an agglutinative language.

The point of comparison between the tenor and the vehicle is specified on the semantic plane as *lwaqina* (hardened). The thorns of trees harden in winter to avoid a great loss of water so that the plant is able to survive. The love of the couple, within the context of the poem, gets stronger in the face of adversities to keep it alive. Thus the explicit specification of the semantic feature of comparison between the tenor and vehicle makes it easier for the reader to get the meaning of a foregrounded comparison.

The phrase “foregrounded comparison” is used purposefully to suggest that there is a literal comparison, i.e. John is as tall as his father. A literal comparison is not a concern of this study because it does not form part of a foregrounded language which is the concern of this study with respect to isiXhosa modern poetry in Qangule’s poetry.

In conclusion, it may be deduced that the comparison theory has enabled this study to show that a foregrounded comparison as a metaphorical language exists in isiXhosa modern poetry. Such a comparison is employed as a foregrounding technique to convey a message. This metaphorical comparison may be implicit or explicit. The comparison theory is suitable to deal with a foregrounded linguistic communication that involves a comparison. Such a comparison has an informative value and enhances the aesthetic value of the poem.

2.5. Forms of Metaphorical Language

2.5.1. Classification of the metaphorical language

The various forms of foregrounded language dealt with in previous sections of this chapter may be classified into various categories. Few are used to support this claim. More examples are used to discuss each category in detail.

The said categorisation is done as follows:

Metaphorical expression	Category
<i>Ucwaka nene yigolide</i> (Silence is golden)	Metaphor
Isixhobo Esiyingxaki (p26) <i>Igqabi lamkhweba,</i> (The leaf called him to itself)	Personification
Igqabi (p11) <i>Igqabi</i> (leaf)	Symbol
Igqabi (p11) <i>Lona (ulwimi) nqwa nerhamba</i> (It (the tongue) is like a puffadder)	Simile
Isixhobo Esiyingxaki (p26)	

The classification of these metaphorical expressions containing foregrounded information into: metaphor, personification, simile, and symbolism; begs the question as to how such a categorisation is arrived at. Nonetheless, the definition and explanation of each of these metaphorical forms attend to such a question.

2.5.2. Metaphor

2.5.2.1. Definition

Cohen (1973:52) defines the metaphor as:

..... a direct or indirect substitution of one element for another. The substitution leads you to the process of association.

A direct substitution is when a poet substitutes the literal expression “L” with the metaphorical expression “M”. In the construction of the following line in **U-Profesa D. Ziervogel** (p55):

Ndakha ndahlafun' isiLungu,
(I once chewed a European language)

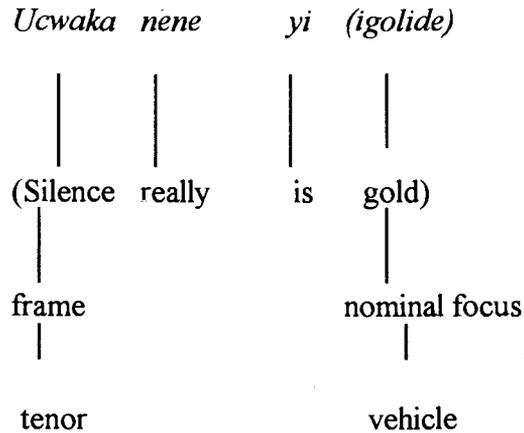
the poet has substituted the literal word *ndathetha* (I spoke) with *ndahlafun(a)* (I chewed). The figurative meaning of *ndahlafuna* (I chewed) is associated with the literal expression *ndathetha* (I spoke). The metaphorical expression *ndakha ndahlafun' isiLungu* is thus a metaphor on the basis that it functions according to the definition of Cohen (ibid), i.e. direct substitution.

The substitution is indirect when the supposed substituted lexical term co-exists with the one that is supposed to have substituted it. This can be illustrated with this example from **Isixhobo Esiyingxaki** (The problem tool) (p26):

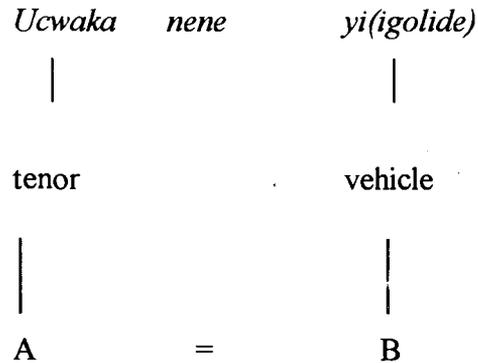
Ucwaka nene yigolide.

(Silence is golden)

The deep structure of the line in isiXhosa is:



In this metaphorical expression the copula *yi-* in *yigolide* (it is gold) creates an element of equality between the tenor and the vehicle. This is illustrated as follows:



The equality between the tenor and the vehicle suggests that a semantic feature of B may be used to describe the nature of A. In that sense, B semantically and indirectly substitutes A. This is an indirect substitution whereby the semantic feature of the vehicle [+preciousness] is allotted to the tenor, i.e. silence.

Semantically gold substitutes silence. This substitution is done by semantic association. The semantic feature [+ precious] is associated with silence.

When Cohen (ibid) says “substitution leads you to the process of association”, he suggests that the substitution view alone does not provide a sufficient interpretation of the metaphor, but it is the interaction of the tenor and the vehicle between their literal associations that allows a broader and a deeper interpretation. This may be illustrated as follows:

Tenor		vehicle
<i>Ucwaka</i> (silence)		<i>igolide</i> (gold)
+abstract		+ concrete
+closing of the mouth		+ metal
		+ previous

The semantic feature of gold [+ precious] is transferred to the tenor, i.e. silence. This creates a semantic substitution of silence by gold which leads to further interaction between tenor and vehicle whereby a new meaning is given, i.e. it is better to keep silent when you have nothing to say. Cohen (1973:52) thus suggests by implication that a metaphor may be interpreted by using both the substitution and the interaction theories.

2.5.2.2. Copular Metaphors

It could be observed that in 2.5.2. the metaphor *ucwaka nene yigolide* in **Isixhobo Esiyingxaki** (p26) is a simple or surface copular metaphor. It is a simple metaphor because it consists of the tenor and vehicle at the same time. It is a copular metaphor because in it there is a copulative structure, i.e. *yigolide* (it is gold) that helps to build the foregrounded language.

Qangule (1972:23) commenting on the ability of the copulative structures to construct a foregrounded language, i.e. metaphorical language says:

Copulative statements help to build personification, metaphor, and other figures of speech.

At this stage, the study is interested in copulatives as builders of metaphors. The following line from **Imbongi** (p2) consists of a copular metaphor:

Zingxangxasi iingcamango zenu,
(Waterfalls your ideas).

The deep structure of this line is *iingcamango zenu zi(iingxangxasi)* (your ideas are waterfalls).

Three things become evident from this deep structure:

- 1) The tenor is *iingcamango* (ideas) and the vehicle *iingxangxasi* (waterfalls);
- 2) The *zi-* in *ziingxangxasi* (are waterfalls) is the copula which in isiXhosa is attached to the vehicle in a metaphorical expression; and
- 3) Whether the order of the words is changed or not the tenor is *iingcamango* (ideas) and the vehicle is *iingxangxasi*.

Thus then in the metaphorical expression, the tenor-vehicle relationship can be shown as follows:

<i>Zi(iingxangxasi)</i>		<i>iingcamango zenu</i>
vehicle		tenor
B	=	A

At a literal level, *iingxangxasi* (waterfalls) are associated with water. In the continued absence of water, life is threatened. Ultimately, without water, life ceases (Mpalala 1995:13). Thus, within the context of the poem, the *imbongi's* words inspire the listeners. The words awaken their sleeping minds. They bring life to the minds of listeners. It is in that sense that ideas of *imbongi* are waterfalls. To inspire is a way of bringing new life to a person.

The foregrounded copular expressions dealt with are in the form A=B. They serve to dramatize the status or nature of the tenor. For instance, the importance of the words of the *imbongi* is suggested through a water image. Imagistic writing enhances the aesthetic value of a poem.

2.5.2.3. Genitive Construction

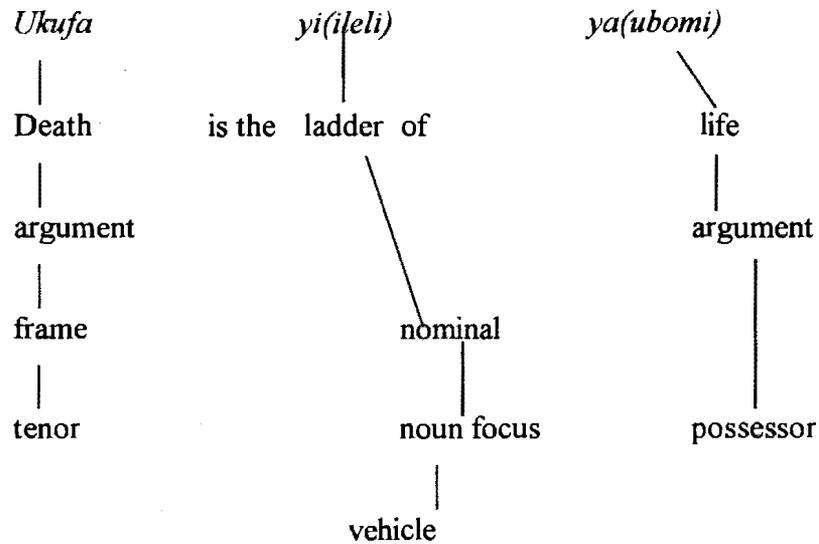
Brooke-Rose (1965:146) defines a genitive construction as:

a grammatical form of substantives or other declinable parts of speech chiefly used to denote that the person or thing signified by the word is related to another as source, possessor, or the like.

Within a genitive construction there are words that denote the quality of ownership. The phrase denoting ownership may be based in the stems of descriptives, pronouns, possessives etc. It is thus possible that a genitive construction consists of these grammatical units. The following extract from *Amanqaku* (Remarks) (p2) illustrates this claim:

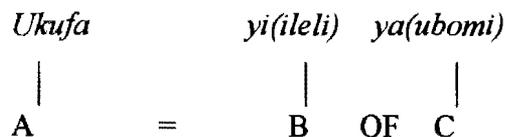
Ukufa yileli yobomi,
(Death is the ladder of life,)

To enable that the various components of this foregrounded linguistic communication should be properly observed, a deep structure of it is constructed as follows:



The *yi-* in *yileli* (is a ladder) is the copula. The *yo-* of *yobomi* is formed through vowel coalescence resulting in the possessive formative $ya+u > yo$. The nominal possessor *-ubomi* (life) is in the genitive construction *yobomi* (of life) i.e. $ya + ubomi > yobomi$.

The argument *ukufa* (death) is the tenor. The nature of *ukufa* is described in terms of the vehicle *ileli* (ladder) which is in the identification copulative *yileli* (is a ladder). The genitive construction can be illustrated in the form, i.e. A=B of C (Biermann and de Jong [1992:15]). This may be illustrated as follows:



A the tenor, i.e. *ukufa* (death) is the proper term. B, i.e. *ileli* (ladder) is the vehicle. C, i.e. *ubomi* (life) is the possessor. This results in a stronger metaphorical relationship between B and C. The vehicle *ileli* (ladder) is metaphoric. It influences the non-metaphoric noun A, i.e. tenor. Agreeing implicitly to this Brooke-Rose (1965:147) says:

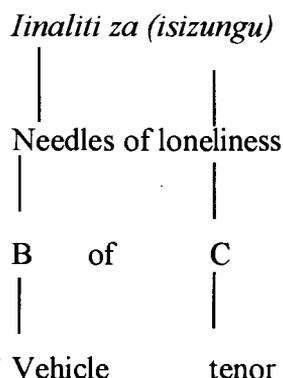
..and the non metaphoric noun is indirectly changed into something else by metaphoric noun just as verb metaphor changes a noun into something else.

Brooke-Rose (ibid) claims that the non-metaphoric noun, i.e. tenor is influenced by the metaphoric noun, i.e. vehicle. This results in a foregrounded meaning. With respect to the example from **Amanqaku** (p2), the vehicle *-ileli* (ladder) through interaction with the explicit nominal tenor, i.e. *ukufa* (death) enables a new meaning attached to death. Death now can be seen as a gateway to eternal life, i.e. new life. Qangule uses the image of covering distance embedded in the vehicle, i.e. *-ileli* (ladder) to suggest that death is the means of moving from earthly life to the spiritual, heavenly life of peace.

Brooke-Rose (1965:148) suggests that there is another form of genitive construction in the form B of C. This is a two-term formula. The following line **Igqabi** (The leaf) (p11) illustrates the existence of such a metaphor in isiXhosa modern poetry:

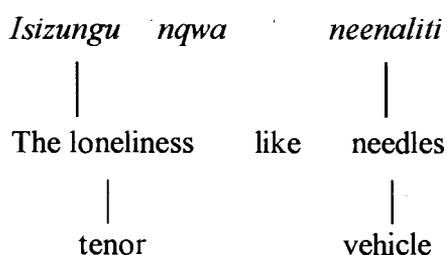
Iinaliti zesizungu
(Needles of loneliness)

The isiXhosa deep-structure of the line is:



To understand the underlying tenor-vehicle connection in the two-term genitive construction the form B of C should be viewed as a type of comparison. The *isizungu* (loneliness) is taken to resemble needles. Needles on human flesh cause pains. These pains are felt when one is pricked with sharp pointed needles.

The loneliness causes mental pain as it creates stress in the mind. The loneliness is then compared to the needles in terms of its ability to cause pain just as needles do on the human flesh. The loneliness resembles the needles in that respect. Thus this line from **Igqabi** (The leaf) (p11) is written as :



It then becomes clear that the vehicle is *iinaliti* (needles) and the tenor is *isizungu* (loneliness) in the possessive construction *zesizungu*, i.e. *za + isizungu > zesizungu*.

Within the context of the poem it could be understood that the young man was experiencing unbearable loneliness. Such an interpretation of the line

Qangule uses a metaphor as a foregrounding device to dramatize such a sorrowful situation.

In this discussion it has been shown that the isiXhosa modern poetry in Qangule's poetry does employ a foregrounded language as a complex metaphor with genitive constructions. These metaphors are highly informative and require a reader to think deeply in interpreting them. They are useful examples of foregrounding techniques for transmitting a message in an interesting way. The other type of a metaphor existing as a foregrounding device, is the verbal metaphor.

2.5.2.4. Verbal Metaphor

Brooke-Rose (1965:107) says the following about a verbal metaphor:

The whole point of the verb metaphor
is that it only changes a noun implicitly.

The verbal metaphor Brooke-Rose talks about, corresponds to what is called a verbal focus. This can be illustrated by the following line from **Igqabi** (The leaf) (p 11):

Igqabi lamkhweba,
(The leaf called him to itself).

In 2.3.3. the verb *lamkhweba* (called him to itself) is what Reinhart (1976) would call a focus-expression. It describes the action of the *igqabi* (leaf) in an unfamiliar way. Though the term *igqabi* within the context of the poem has symbolic connotations, the verbal focus modifying it attributes a human action to it. This, to the reader, suggests that line 1 is highly foregrounded and has therefore a deeper meaning to be uncovered. This perception is a result of the influence of the verb *lamkhweba* (called him to itself) upon the argument *igqabi* (leaf) which it modifies. It gives a foregrounded nature to the modified argument. Another separate example

that is able to illustrate the function of the verbal metaphor, is provided by the following line from **Okuhle** (The good) (p18):

Iwadlakaza amanani njengesiNgesi.

(He tore into pieces numbers as he does with English.)

Numbers and a spoken language like English are abstract concepts. One can tear apart or into pieces a concrete object like a paper. The verb *iwadlakaza* (he tore into pieces) is not compatible with numbers and language. It has thus been used figuratively, i.e. in a foregrounded manner. Hence it is a verbal focus.

The verbal focus *iwadlakaza* (he tore into pieces) within the context of the poem suggests that the boy was very brilliant at school and thus had experienced little difficulty with numerical subjects and the English language. Such an interpretation shows that the verbal metaphor, i.e. verbal focus as a foregrounded language has a hidden meaning. To understand the hidden meaning of the verbal focus, it must be associated with the literal meaning of the noun which the verbal focus modifies.

The interaction of these literal meanings gives a clue to the figurative meaning of the metaphorical language. However, not only are there a verbal metaphor, and a noun metaphor, there are also adjectival and adverbial metaphors. The latter are not dealt with in detail in this study. It will suffice to mention their existence.

2.5.2.5. Complex and compound metaphors

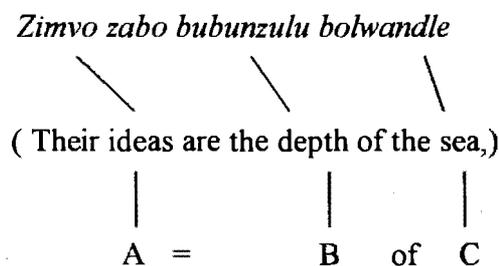
In 2.5.2.3. a complex metaphor underlined by genitive construction is mentioned. The phrase, complex metaphor, is used here in a narrow sense whereby it is a metaphorical copular construction to which a genitive construction is added. At one stage it is referred to as simple metaphor to which an additional modifying lexical

term is attached. A comprehensive scientific definition of the complex metaphor is therefore needed.

Miller (1971:97) defining a complex metaphor and a compound one says:

metaphors could be made complex by incorporating additional meaning or compound by combining with succeeding metaphors.

This means a complex metaphor could be any type of metaphor, genitive metaphor included, to which additional meaning is incorporated. The following line from **Umanyano** (Unity) (p4) illustrates what a complex metaphor is:



This foregrounded line consists of a copular construction, i.e. *bubunzulu* (are the depth) and the possessive construction *bolwandle* (of the sea). The genitive construction is the extra meaning incorporated to the meaning embedded in the copular metaphor. The copular metaphor *zimvo zabo bubunzulu* (their ideas are depth) suggests that the couple talked about in the poem are people of high intellect. The added possessive construction, i.e. *bolwandle* (of the sea) suggests that these people are visionaries. The deep sea image suggested by the addition of the genitive *bolwandle*, encourages the reader to see the couple endowed with the thinking of a genius or a visionary.

Miller (1971:97) defines simultaneously the complex metaphor and the compound one. This he does so that the reader comprehends easily the difference(s) between

the two. To him the compound metaphor is the combination of metaphors occurring in successive verse lines. This means a complex metaphor may be a part of a compound metaphor.

The following stanza from the poem **Isixhobo Esiyingxaki** (p26) provides an example of a compound metaphor:

1. *Umlomo yintunja yobushushu,*
2. *Ulwimi yibhulorho yovakalelo,*
3. *Umlomo lucango lwengqondo,*
4. *Ulwimi yinkanunu yomphefumlo.*

- (1. The mouth is the opening of hotness,
2. The tongue is the bridge of feeling,
3. The mouth is the door of the mind.,
4. The tongue is a canon of the soul.)

Each line consists of a three-term formula, i.e. A= B of C. Thus each line is a complex metaphor. But each line does not correspond to a grammatical sentence. These lines, each constituted as A= B of C, make a complete sentence which corresponds to the stanza. Thus, the stanza is a compound metaphor. This suggests that the stanza is dealing with a single issue. This stanza from **Isixhobo Esiyingxaki** (p26) suggests that the human organ, the tongue, is related to rising human emotions. Thus a compound metaphor suggests a foregrounded single message to be decoded.

In this discussion on metaphor, it is shown that it appears in various ways as a foregrounding technique. It appears as a verbal metaphor, noun metaphor, adverbial metaphor and adjectival metaphor. The last two do not receive their deserved attention due to constraints of space imposed by the nature of this study. If this

study dealt only with the metaphor as a foregrounding technique, they would have been attended to.

The study also shows there are complex and compound metaphors. These are foregrounding tools to the disposal of isiXhosa modern poets to convey a poetic message. The following form of metaphorical language as a foregrounding device to deal with is the simile.

2.5.3. Simile

In 2.5.2.1. a formula related to a simple or surface metaphor is said to be A=B. This formula has variants which may be as follows: (i) where A is missing for the reader to reconstruct it within the context of the poem, it is said the tenor is submerged; (ii) where A is in the poem and B is discovered later in the poem, it is said the vehicle has been suspended; (iii) where A is like B in respect of a particular feature; and (iv) other variants of A = B.

The variant (iii) whereby A is like B is related to a simile. In other words a simile involves a comparison of a tenor and a vehicle. Ntuli (1984:51), agreeing to this, defines the simile as follows:

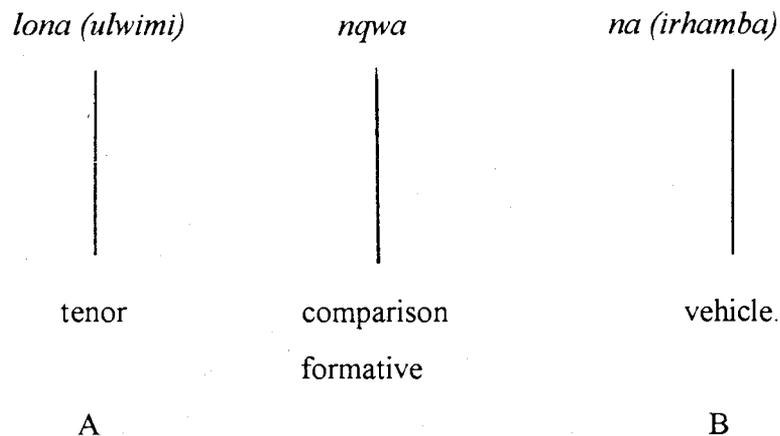
The poet usually compares two things from otherwise dissimilar fields because those things share a common feature.

The “two things” are what Richards (1965:18) calls the principal subject and the subsidiary subjects. He says the principal subject or tenor is imagined to resemble the subsidiary subject or vehicle. In other words, it could be said that in a simile, A, i.e. tenor is different from B, i.e. vehicle but they both share a common feature, i.e. A is like B in respect of that particular feature.

Examples used in explaining the comparison theory in 2.4.4. are to show simile as A is like B in respect of a particular feature. The first example is the following line from *Isixhobo Esiyingxaki* (A problem tool) (p26):

Lona nqwa nerhamba,
(It is like a puffadder).

The submerged tenor, i.e. *ulwimi* (tongue) when recovered and the line is re-written in its deep structure, reads as follows:



In this simile, the reader has to discover for himself or herself in what respect A is like B . This is an implicit simile.

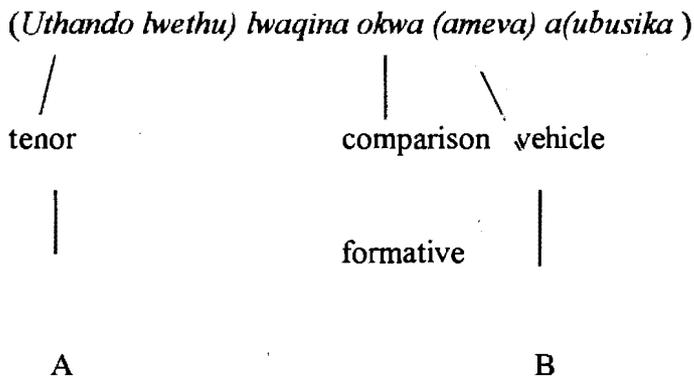
In the language of Ntuli (1984:51), the tenor, i.e. *ulwimi* (tongue) and the vehicle, i.e. *irhamba* (puffadder) in this simile used as a foregrounded comparison, are objects “from dissimilar fields”. The tongue is the human organ found in the mouth. It is mainly used for talking and mixing food with the mouth saliva. The puffadder is a dangerous snake whose venom kills a person. This explanation shows that the tenor, i.e. the tongue, and the vehicle, i.e. puffadder, are really different objects. The common feature between these unidentical objects is that the human tongue may destroy other persons by talking evil of them. The snake destroys or kills a

person by biting him or her, leaving behind a poisonous venom in his or her circulatory system that may result in the death of the victim. Just like this, evil talking of another person may kill him or her mentally or spiritually. The simile shows that a tongue, though helpful, may be negatively used. The common feature between the tongue and the snake is that both have the potential to harm. Thus this simile dramatizes foregroundedly using the snake venom-image, the danger of using the tongue negatively.

The other simile dealt with, using the comparison theory, is:

(Uthando lwethu) lwaqina okwameva obusika),
 (Our love hardened like winter-thorns.)

With the submerged tenor, i.e *uthando* (love) rediscovered the line is written in its isiXhosa deep structure as:



The verb *lwaqina* (hardened) explicitly states the common feature between A and B. A is like B in becoming hard. Love becomes hard in the sense that it can become stronger to survive hard times. The winter season foregrounds the hard times. The hardness of winter-thorn may be felt. The poet uses the tactile image to concretise the abstract thinking whereby love becomes stronger.

The third simile that follows has not been dealt with under the comparison theory, but it is potentially explicable in terms of this theory. This simile from **Indoda Endiyithandayo** (The man I admire) (p4) reads as follows:

Izole njengezulu ehlotyeni,
(Calm as the sky in summer,)

The submerged tenor reconstructed and the line written in its deep structure, reads as follows:

<i>(Indoda) izole</i>	<i>njenga</i>	<i>(izulu) ehlotyeni.</i>
tenor	comparison	vehicle
	formative	

In this simile there is a direct or explicit comparison between the tenor, i.e. *indoda* (man) and the vehicle, i.e. *izulu* (sky). IsiXhosa is an agglutinative language, hence the comparison formative *njenga-* is attached to the vehicle *izulu* i.e. *njenga + izulu > njengezulu*.

The word *izole* (calm) specifies the feature of comparison between *indoda* (the man) and *izulu ehlotyeni* (the sky in summer). A clear sky is dignified. A calm and cool-headed man is dignified. The clear sky images dramatizes the calm and dignified man whom the poet admires. To the poet, such an attribute is a virtue necessary for a man. Thus examining the semantic interaction between the tenor, i.e. *indoda* (man) and the vehicle, i.e. *izulu* (sky) helps in decoding the foregrounded information.

When Pretorius and Swart (1985:41) comment on a simile saying:

Hence (simile) an explicit comparison is made between action, usually connected by a comparative conjunction.

they are thinking of an explicit simile only. In an explicit simile the feature of resemblance is explicitly stated as in *uthando lwethu lwaqina okwameva*. The feature of likeness in this simile is hardness. Love is said to resemble the winter-thorn by its ability to become hard, i.e. stronger. Not all similes are explicit. There are also implicit similes as *lona (ulwimi) nqwa nenyoka*. In this simile the feature of resemblance between the tenor i.e. *ulwimi* and the vehicle, i.e. *inyoka*, is not outrightly stated. It is left to the reader to find out the feature of likeness.

Furthermore, the comparative conjunction Pretorius and Swart talk about, does exist in isiXhosa, but it is preferably called a comparison formative. In the three examples of similes discussed, it is proved that there are the following comparative formatives: *nqwa*, *okwa-*, and *njenga-*. To add to these, there are: *ngokwa -*, *ngokungathi yi -*, *ufana na-*, etc. All these comparison formatives correspond to “as” or “like” or “resembles” in English. IsiXhosa is therefore comparatively rich in comparison formatives. It has therefore a broad linguistic area to exploit in producing similes as a foregrounded language. In the discussion, it is also shown that the simile in isiXhosa modern poetry is an informative foregrounding technique that enriches the expressiveness of a poem. It has the ability to portray beautifully what could be expressed in a cold and unattractive ordinary language.

2.5.4. Symbolism

2.5.4.1. Definition and Explanation

It has been proved that a simile is a variety of $A = B$, which is A is like B in a certain respect (Brooke - Rose 1965:128).

Symbolism is also another variant of $A = B$, thereby A signifies B (Brooke - Rose 1965:126). Implicitly agreeing to this, Briggs and Monaco (1990:52) define a symbol as:

..... an image that has meanings asserted of it.
We just say that dove means peace, it is a special connotation for the word, except in a few cases, all symbols are conventional.

Briggs and Monaco suggest that there are many instances where it is known what A signifies, i.e. what is the content of A in terms of B. According to them it is conventional that a dove signifies peace, i.e. dove as A signifies peace which is B. The relation between A and B is arbitrary (Satyo 1994:2). This implies an arbitrary explicit substitution of A by B, i.e. dove A arbitrarily substituted the concept peace B. When the reader interprets a symbol, B arbitrarily substitutes A, so symbolism is a form of arbitrary substitution. It is an arbitrarily foregrounded relation.

The exceptional cases of symbolism that are not conventional, are related to traditional or cultural and personal or private symbols. Traditional and personal symbols do exist (Satyo 1995:132).

This study shows that in Qangule's poetry there are conventional, traditional and personal symbols.

2.5.4.2. Conventional symbols

Briggs and Monaco (1990:53) view conventional symbols as symbols that the reader is expected to be acquainted with. This study deals with a few conventional symbols found in **Intshuntshe**. They are used as foregrounding tools to convey a message.

The first to examine are conventional symbols of light, darkness, and the sun in the following lines from **Esikolweni** (At school) (p16):

1. *Liphumile ilanga lehlobo,*
 2. *Bavukile abantwana besikolo.*
- (1. Risen is the sun of summer,
2. Awake are the children of the school.)

The first line is filled with symbolic connotations. It contains foregrounded information. The word *liphumile* (risen) suggests a transition from darkness to light. This transition triggers symbolic connotations associated with darkness and light. Mpalala (1995:24) commenting on symbolism of darkness, says:

Darkness is a symbol of misfortune, gloom, evil, ignorance and other bad things, and among others death is included.

On the other hand, Mpalala (1995:24) says about light and sun symbols :

The sun and the star are symbols of hope and new life. They thereby are dispellers of darkness. The rising sun symbolises birth.

Within the context of the poem **Esikolweni** (p16) line 1 the darkness symbol embedded in *liphumile* (risen) is associated with ignorance. The light symbol signifies a new life of intellectual birth. The school-going children are from a state of ignorance to that of intellectual birth which holds a bright future for them in store. This shows that the verb *liphumile* (risen) is used foregroundedly.

However, a conventional symbol of darkness may be used in a poem to suggest that an evil event is looming. This effect of the symbol as a foregrounding technique is detected in these lines from **Okwenzekayo** (What happened) (p13):

1. *Kuchongwe ixesha lasebusuku,*
2. *Ayala amadoda aqongqotha*

- (1. It was appointed the night time,
2. Men said wise words to exhaustion)

The poet uses the darkness symbol, i.e. *-ebusuku* (at night) in line 1. This foregrounding is used to suggest looming trouble or to create a feeling of uneasiness, i.e. sombre tone. Qangule (1974:56) agreeing to such claims asserts that:

It [darkness] contributes towards creating an atmosphere of sombre dreariness, of looming trouble and foreboding. (my addition)

One looming trouble suggested symbolically comes to pass later in the poem. It is indicated that the lady who was to marry that evening, was murdered the following day.

The other interesting conventional symbol is the grave symbol in **Amangcwaba** (Graves) (p46) with lines running as follows:

1. *Sukukrasha ngcwaba siyabuza,*
2. *Isondele imini enkulu,*
3. *Yokugrajuzwa kweentumbu*
4. *Zomhlaba.*

- (1. Do not show pride, grave, we ask,
2. Near is the great day,
3. The tearing apart of intestines
4. Of the earth.)

Cirlot (1971:344) views a grave as a female symbol of some kind. The grave symbol in this stanza associates the earth with feminine features. The grave is taken as a female womb in which the dead are transformed into spiritual babes. The

resurrection day is referred to as *imini enkulu* (a great day) in line 2 at which the womb of the earth, i.e. grave is cut open and those dead will come out as new born spiritual 'babies'. Thus the grave symbol contains foregrounded information that needs decoding.

Another conventional symbol that Qangule uses as a foregrounding technique, is the sea symbol. This symbol is dominant in the following stanza of **Ndlela Ntle** (Farewell) (p15):

1. *Vuthuzani mimoya gqumani ziwandle,*
 2. *Minyanya yakowethu nyakazelani ewandle,*
 3. *Singalahleki isitya segolide kwelo twandle,*
 4. *Kaloku tu cum abanagolide phesheya lee.*
- (1 Blow winds roar seas,
2. Ancestors of ours swarm in the sea,
3. The golden dish should not be lost in that sea,
4. Because absolutely quiet out there they have no gold
beyond there.)

Cirlot (1971:281) maintains that the sea is symbolically:

the transitional and mediating agent
.....between life and death.

In **Ndlela Ntle** (p15) the argument *ziwandle* (seas) line 1 is symbolically associated with life and death, i.e. the sea has powers of life and death. Line 2 suggests that the seas have these powers in their possession because the sea is the abode of ancestors who have the power to spare or take one's life. The poet is therefore appealing to the ancestors to guide Ndileka to cross the transitional stage of life safely to the correct destination where there is eternal heavenly life. That is to the final destiny of all whose lives on earth are spiritually as pure as gold, i.e. gold

symbolises spiritual purity. The negative line 4, emphatically expresses the positive, i.e. those leading a pure life are needed in heaven because it is their home. Qangule uses artistically the sea symbol as a foregrounding device.

There is a need to examine animal symbols in Qangule's poetry. This need is based on the notion that isiXhosa poetry uses a lot of animal symbols. Agreeing with this view Mpalala (1995:43) says:

.....Xhosa poetry uses them [animal symbols]
more frequently than any other type of symbols. (my addition)

The animal symbols used to examine their informative value as foregrounding techniques are: the cow as a symbol and the ox as a symbol. These symbols are in the poem **Inkabi kaBawo** (My father's Ox) (p38).

In **Inkabi kaBawo** in the following stanza the animal symbol is used. The stanza is as follows:

1. *Ndabona inkomo igejuza umlambo,*
 2. *Wathi umntu ithole lisendleleni.*
 3. *Abaleka ngoko alusa kwaMlambo,*
 4. *Aqubula ithunga aleqa edlelweni.*
- (1. I saw the cow gadding about the river,
2. One said the calf is on the way.
3. They ran immediately to herd cattle for Mlambo,
4. They took a milk pail and ran to the pasture).

Qangule in the same poem uses the ox as symbol as well as the cow as symbol. Kunene (1971:111) says this about a cow symbol:

The cow is the symbol of life and prosperity
because it yields milk which sustains life.

The cow symbol in line 1 is used to suggest that the poet is talking about a prosperous country. The unspecified people in the stanza are workers who are producing wealth for the capitalist, i.e. *kwaMlambo*. In the title of the poem, there is an ox symbol. Mda (1979:14) comments on this symbol as follows:

Inkomo seems to be the strongest beast of the burden. It is harrassed by men to perform all types of menial and heavy tasks. Like other animals of its kind, it toils for the benefit of others and itself gets little or no reward. The ox occurs in the Xhosa poetry,..as a symbol of physical strength and of the exploited.

Mda claims that in isiXhosa poetry, the ox symbolises the exploited. In the poem **Inkabi kaBawo** the ox symbol suggests that in this prosperous country the workers are exploited. It is the African worker who is oppressed and exploited by the white coloniser. The white coloniser has also taken away the land from its rightful owners.

Sometimes a conventional symbol may be mistaken for a cultural symbol, i.e. a symbol that may mean different things to different cultural groups. For instance, Satyo (1995:13) provides what he labels as a list of Xhosa cultural symbols, but this list consists of conventional. This list is as follows:

Symbols	Referent
<i>Ukhozi</i> (eagle)	<i>Impumelelo</i> (success)
<i>Indwe</i> (crane)	<i>Ubukhosi</i> (royalty)
<i>Ingonyama</i> (lion)	<i>Amandla</i> (strength)
<i>Ubumnyama</i> (darkness)	<i>Ububi</i> (evil)
<i>Ubumhlophe</i> (whiteness)	<i>Ubunyulu</i> (purity)

In Christian, as well as in African cultures, the symbols *ukhozi*, *ingonyama*, *ubumnyama* and *ubumhlophe* mean success, strength, evil and purity respectively. These are therefore not cultural symbols but conventional symbols. They respectively mean the same thing in various cultures. The crane is used by the

amaXhosa to symbolise kinship or royalty but the crane as a bird in general, it still maintains the conventional symbol for success and prosperity.

It should also be noted that a symbol could have positive as well as negative connotations (Mpalala 1995:22). The lion as symbol, for instance, has both the negative as well as positive sides. Satyo (ibid) mentions only the positive side of the lion symbol. Negatively it symbolises greed, arrogance, tyranny, self-centredness and insensitivity.

In the poem **Ingonyama** (The lion) (p50) the lion as a symbol is used negatively. The following stanza illustrates this claim:

1. *Ingonyama yayimile ijongile,*
 2. *Igongqongqo lerhamncwa lixhaphile,*
 3. *Ngamagazi eegusha namatakane,*
 4. *Ngamathambo ezilo namaxhwane.*
- (1. The lion stood and stared,
2 The dragon of beast smeared lips,
3. With blood of sheep and lambs,
4. With bones of wild animals and lambs.)

The negative lion symbolism should be understood in relation to the symbols existing in the stanza. There are sheep and lamb symbols.

(Mda 1979:14) says :

..... the sheep is the symbol of those whose potential is exploited without any reward and without any demand of it on their part.

The sheep in the poem is the symbol of the exploited. The lion symbolises the greedy, intransigent, and insensitive apartheid regime. In its existence it has to suck out the energies of the exploited indigenous people who are defenceless against its

military machinery. The lamb symbol points to the defenceless and unprotected in terms of rights by the apartheid constitution. Qangule uses a symbolic language that contains foregrounded information, because an explicit exposure of the evil apartheid system during 1970's would have landed him in jail or such a poem would not have been published.

Furthermore, there are many other symbols within the African society. Among these is a bird symbol. It may be used to represent freedom (Kanjana 1996:28). Qangule has used a bird in **Kwintunguzi Yehlathi** (In the darkness of the forest) (p53) to symbolise freedom. He writes as follows:

1. *Akwaba bendiyintaka,*
 2. *Ndibon' onke amathafa.*
- (1. I wish I were a bird,
2. So that I can see all the plains).

The bird as a symbol is used to express the wish for freedom in a South Africa under the totalitarian rule of apartheid which constitutionally denies the African majority of its basic human rights.

In **Ndlela ntle** (Farewell) (p15) the bird symbol has been used suggestively. The line with this symbol runs as follows:

Bhabha undindizele Nomndi kweli thuthu,
(Fly and flop wings Nomndi in this ash).

The word *bhabha* (fly) evokes a visual image of a flying bird. The bird as a symbol is then suggested. It has been used to convey the idea that the deceased girl Ndileka is now free from the earthly life fraught with problems. The earthly mortal life is represented by the symbol *thuthu* (ash). Cooper (1987:16) refers to ash as a conventional symbol for mortality or transitory life. Thus Qangule in the same line

has used ash to emphasise the freedom from earthly life to heaven where there is ever abundant happiness.

The other bird symbol to be found is that of the bat. This symbol has the same symbolic significance across the spectrum, albeit with varieties of meanings in various cultures. Cooper (1987:18) supports the latter view as follows as he mentions various cultural significations of the bat as symbol:

Africa: Ambivalent as perspicacity, but also darkness and obscurity. Buddhism, darkened understanding. Christian, Satan is depicted with bat's wings.

Qangule has used the bat symbol to suggest an ambivalent character in the line from **Inkonjane** (The swallow) (p28):

Kweyam intliziyo unguDhudaka
(In my heart you are a Bat.)

This line using the bat as a symbol refers to the character of the swallow as filled with obscurity and duplicity.

In conclusion, it could be said that this study has examined only a few conventional symbols. It has shown that these symbols as foregrounding techniques are important tools that contribute towards interpreting a poem.

2.5.4.3. Symbols with traditional connotations

Traditional symbols are symbols some of whose certain meanings are known to a specific cultural group of people (Heese & Lawton 1992:82).

The group may be a Christian society. For instance, a cross is a Christian traditional symbol for salvation. To a Hindu it may not mean that. The same applies to traditional amaXhosa people. To most Africans and some other cultures, the shedding of blood of a sacrificial animal for instance symbolises appeasement to God. To the amaXhosa in particular an added meaning which has to do with the ancestors is attached to the shedding of blood symbol. Thus, the reader should interpret the traditional symbol within the context of the poem with particular reference to the amaXhosa society.

The howling of a dog has a symbolic significance to the amaXhosa and perhaps other African societies, that of bad luck. This belief is known to be applicable particularly to the traditional amaXhosa people. Qangule in **Kusendalweni** (It is in nature)(p6) juxtaposes the bad against the good in the following manner:

1 *Umkhulungwane owenziwa zizinja,*

2 *Woyiswa yingoma yaloo mlanjana.*

1 The strange howling of dogs,

2 Was defeated by the song of that rivulet).

The *umkhulungwane* in line 1 is a strange sound produced by dogs. Kanjana (1996:29) says that type of sound within the amaXhosa culture symbolises 'bad luck'. Qangule has also used it to suggest evil. The evil is nevertheless defeated by the good (line 2).

Pipe-smoking is used by Qangule as a symbol with cultural connotations, i.e. *yompakuza ngemilebe izitshaye* (he will puff with lips smoking). This symbol is in the poem **Indoda Yaselalini** (p43). A pipe among the amaXhosa is a symbol of status. A man smokes a pipe to signify that he is in a position to be entrusted with a responsibility to solve the problems of society. Qangule uses this symbol in that context.

Needless to say that these symbols have been used successfully as foregrounding tools to convey messages.

2.5.4.4. **Private or Personal Symbols**

Briggs and Monaco (1990:53) commenting on private or personal symbols maintain that:

In addition to conventional symbols, with which readers are supposed to be familiar, some poets sometimes use symbols of their own devising
- PRIVATE SYMBOLS.

What Briggs and Monaco suggest is that a poet is able to use particular words, neither employed as conventional nor as traditional symbols, to symbolise something within a context of a particular poem or poems. This implies that a personal symbol may be used as a foregrounding tool.

Qangule, as a poet, employs certain words as his personal symbols. For instance it is common knowledge that in isiXhosa poetry, the conventional symbol for a beautiful girl, is a flower (Mpalala 1995:29). But, Qangule deviates from this common practice and uses a leaf to symbolise feminine beauty and attraction in the poem **Igqabi** (The leaf) (p11- p12). If the reader is not able to interpret this poem within this symbolic context, it is possible that his or her interpretation may not make sense.

However, it is usually proper to speak of a poet's symbol by examining how often he uses a particular symbol in a specific manner. Qangule uses the seed symbol to signify a future or hope of the people or nation. It is not easy to understand what this symbol represents. The context of the poem, however, helps in validating the interpretation.

In **Esikolweni** (At school) (p14) Qangule symbolises the school-going child as a future in the following way:

1 *Kaloku yimbewu yehlobo,*

2 *Angeze kudlalwe ngayo.*

(1 Of course it is a high quality seed,

2. That should not be played with.)

The *imbewu* (the seed) in line 1 is the school-going child who is the hope or future of the nation. This child must be given the best education to ensure a bright future for the nation. Children are the building bricks of a nation. Improperly educated child will constitute an under-educated nation that will live in poverty.

The seed as a symbol also appears in the poem **Usana** (The baby) (p40). The verse-line with this symbol reads as follows:

1. *Mbewu yekhaya uyabukwa,*

2. *Sithombo somzi uyoyikwa.*

(1. Seed of the home you are appreciated,

2. Young plant of the house-stead you are feared)

The seed as a symbol suggests that something important is in store. In the child, as the future or hope, there are powers and gifts lying latent inside the baby. There is a latent possibility that the baby may be a great leader of the nation thereby bringing fame to his family. It may be a respected leader (line 2). The seed as a symbol also signifies the future lineage of the family.

The two examples examined, show how private symbols may be used as a foregrounding tool to suggest an idea or ideas. Sometimes the idea suggested may not easily be understood. Concurring with this view, Cooper (1987:8) says:

A symbol may also have both an esoteric and exoteric meaning,...

Cooper asserts that a symbol may make it difficult for the reader to understand the poem's meaning. On the other hand its meaning may be clear, that is, easy to follow because of the symbol used.

2.5.5. Personification

Ntuli (1984:70) citing Kreuzer (1955:100) defines personification as:

..... a special form of comparison. It is defined as a representation of an inanimate object or abstract idea as endowed with personal attributes.

The notion that personification is a special form of comparison, suggests that it may be understood within the comparison theory. The comparison is between two arguments, i.e. tenor and vehicle. The word "special" suggests that this comparison is based on a particular aspect. It is the feature of acquiring human attributes, i.e. endowed with personal attributes. Thus then personification is also a variant of A = B. In this variant, A is B in respect of a human attributes transferred from the implied vehicle B which is a person, while tenor A is a non-person.

This transference of human attributes from the implied vehicle B, i.e. person to the tenor A, i.e. non person occurs in a number of ways. Firstly, it does occur when a non person animate object assumes actions normally done by a person. In this poem from **Ingqungquthela** (The conference) (p37) animals talk and point fingers at each other as follows:

1. *Iqaqa lagxek'ozindlovu nozingonyama,*
2. *Kwathiwa malithule aliziv' ukunuka,*
3. *Imfene yajong'inja yayityityimbisela,*
4. *Watsal' amehlo umvundla untyontyela.*

- (1. The polecat criticised elephants and lions,
2. It was instructed to keep quiet it does not smell itself,
3. The baboon looked at the dog and pointed a finger,
4. Eyes stretched the hare whistled continuously).

In the poem, the animals do not change their physical outside appearances. They are only able to carry out actions normally done by a person. This personification is to suggest that the poem contains foregrounded information below its deceptive simplicity. The poet uses personification as a foregrounding technique to warn the exploited workers to put aside their naive differences and be united to free themselves from the capitalist bourgeoisie exploitation.

Secondly, the poet talks to an abstract concept or thing as if it hears and understands the message. This method of personifying is called apostrophe (Ntuli 1984:17).

The poet in **Ingoma** (The song) (p24) has been addressing the song telling it about its significance in society. He closes the poem by saying:

1. *Ifuthe lakho linamandla;*
2. *Nokuba abakiva bayamamela,*
3. *Naxa ubancuva abeva,*
4. *Nokuba ufile bayancoma.*

- (1. Your influence is powerful;
2. Even when they do not understand they listen,
3. Even when you fool them they are not aware,
4. Even when you are dead they praise).

Apostrophe is used as a foregrounding device that portrays the man's vice of pretending to be what he is not. The poem says that man, even if he does not understand the music involved in a song, pretends to understand. Personification has been used imaginatively to illustrate and dramatize one of man's weaknesses, i.e. false pretence.

The third way of personifying is to portray a non-person object as if it has human organs, i.e. head, hands, eyes, legs, etc. In the poem **Umlambo** (The River) (p19) trees are said to be having hands. This is expressed as follows:

1. *Imithi yayime macala,*

2. *Ibambene ngezandla phezulu,*

(1. Trees stood on each side,

2. Holding each other's hands upwards).

This personification of trees should be understood within the context of the poem. In this poem the river symbolises Christ and the water symbolises the revitalising spiritual power of Christ. Those people who live close to Christ, are infused with spiritual power in such a way that they show love to each other. That is the message suggested in personifying the trees standing on the banks of the flowing river. Qangule uses the personification of nature as a foregrounding device of conveying an abstract and spiritual message.

Fourthly, in poetry, an abstract or a concrete inanimate object may assume human emotions or feelings. In the poem **Amangcwaba** (Graves) (p46) the graves are depicted as sad, melancholic and downhearted in the following line:

Akhedamile amangcwaba akathethi,

(Downhearted are the graves and silent)

The graves are taken to be emotionally disturbed. They are sad. They have acquired an emotional state associated with human beings. This personification has an element of irony in it. Irony as the opposite meaning of what is said (Heese and Lawton 1994:142). Death brings sadness to people when they lose loved ones through it, but the graves cannot be sad. Thus the personification of the graves at an emotional level is a foregrounding technique. The poet uses it to suggest that death leaves grieved hearts behind.

Personification as a foregrounding technique when used properly and skillfully, as Qangule does, expresses thoughts in a brilliant and convincing way.

2.6. **Résumé**

This study has illustrated that figurative or metaphorical language such as metaphor, simile, symbolism and personification evokes images that enhance, inter alia, the aesthetic value of poetry. The foregrounded information in these forms of metaphorical language may be determined, consciously or unconsciously, in terms of interaction, substitution and comparison. Furthermore, poetry chooses figurative or metaphorical language to the ordinary one because the former enhances a deeper and more insightful message than the latter. Agreeing to this, Black (1962:46) puts it as follows:

Suppose we try to state the content of an interaction metaphor in 'plain language'. Up to a point, we may succeed in stating a number of relevant relations between the two subjects. But the set of literal statements so obtained will not have the same power to inform and enlighten as the original.

In a nutshell, Black is trying to explain why poetry prefers metaphorical language to the ordinary language which he calls the "plain language". Metaphorical language provides a proper emphasis. It has a magnetic power to hold the interest of the reader. It reveals the cognitive content of a poem imaginatively. These reasons

show that metaphorical language in a poem is a significant foregrounding technique. In Qangule's poetry such a significant value of the metaphorical language is evidenced in a number of ways. Firstly, his symbolism generally creates political, spiritual, aesthetic and social values in an absorbing fashion. But his symbolism can be esoteric too.

Secondly, sometimes his metaphorical language forces the reader to suspend the ordinary word-meaning association to such an extent that he or she may abandon further reading of a poem. The metaphorical expressiveness of his poetry, however, gives the illusive feeling that one is listening to an illustrative language of an *imbongi*. It is at this point that reader's interest is generally kept alive.

However, it could also be observed that Qangule senses the limits of expressing his ideas in a metaphorical language. It is in sensing such a linguistic short-coming that he employs syntactic foregrounding in his poetry. The syntactic foregrounding helps the metaphorical language in expressing some ideas.

The following chapter investigates the extent to which the syntactic foregrounding helps Qangule to convey a poetic message.

CHAPTER THREE

SYNTACTIC FOREGROUNDING

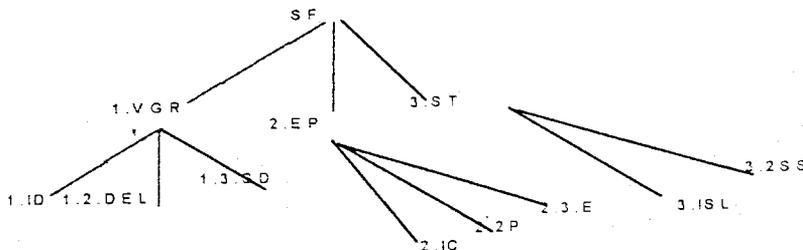
3.1. Introduction

In 2.6. it is intimated that metaphorical language in poetry conveys a message. Syntactic foregrounding is also able to do so, though to a lesser degree. This chapter then provides the theory on syntactic foregrounding. This is done so that this theory helps in understanding, analysing and interpreting a poem on the basis of syntactic foregrounding. Gräbe (1992:2) claims that syntactic foregrounding in poetry exists as the following forms:

(a) die oortreding van bepaalde reëls wat in standaard taalgebruik geld vir die konstutuering van grammatikale sinne, (b) die eksplorasie van vorme van herhaling, wat lei tot patroonvorming en (c) die verhouding tussen sintaktiese eenhede en tipografiese afbakenings.

(a) the violation of specific rules that are valid in standard language for the construction of grammatical sentences, (b) the exploitation of forms of repetitions that lead to pattern formation and (c) the relationship between syntactic units and typographical demarcations.)

Gräbe (ibid) implicitly claims that these three main forms of syntactic foregrounding can be further split into various sub-categories. She illustrates this sub-categorisation as follows:



Explanation of Abbreviations

	SF	-	Syntactic foregrounding
1.	VGR	-	Violation of grammatical rules
1.1.	D	-	Displacement
1.2.	DEL	-	Deletion
1.3.	SD	-	Selectional deviance
2.	EP	-	Extra patterning
2.1.	C	-	Coupling
2.2.	P	-	Parallelism
2.3.	E	-	Elaboration
3.	ST	-	Syntactic units and typographic delimitations
3.1.	SL	-	Sentence and line
3.2.	SS	-	Sentence and stanza

Gräbe (1992:2)

The diagrammatical sketch above shows the arrangement and relationships of the various forms of syntactic foregrounding clearly. It also helps the reader's mind to remember them easily. Examples to illustrate the existence of these various forms of syntactic foregrounding in isiXhosa modern poetry are drawn from Qangule's poetry. The functional value of each example of syntactic foregrounding is considered within the context of the poem from which the example is extracted. The first form of syntactic foregrounding to deal with, is the violation of specific rules in grammatical sentences.

3.2. Violation of specific rules of a grammatical sentence

3.2.1. Definition and Explanation

Before examining the various forms of syntactic deviation, there is a need to define and explain the concept “syntax”. This helps in understanding what is involved in syntactic foregrounding.

Crystal (1994:341) defines syntax as:

.. the rules governing the way words are combined to form sentences in a language.

On the other hand, Bussman (1966:473) defines syntax as a:

.... system of rules which describes how all well formed sentences of a language can be derived from basic elements.

Combining the two definitions, it may be said that syntax is a system of fixed rules that determine the combination and arrangement of words to produce a meaningful utterance in a particular language.

However, this system of fixed rules contributes towards forming a normal syntactic order of words in a particular language. But this normal syntactic order is usually disrupted or likely to be disrupted in poetry (Lehong 1995:30; Roberts 1991:29). It is this disruption by poetry of the normal syntactic order that informs this study on syntactic deviance or violation of syntactic rules.

The examination of the violation of syntactic rules in isiXhosa modern poetry implies first the establishing of what the standard syntactic rule underlying an isiXhosa sentence-construction is. Nkabinde (1988:153), adopting and adapting Chomsky's TG-model, i.e. S NP VP to suit the syntactic analysis of Nguni languages somehow, claims that the basic Nguni grammatical sentence structure is constituted as S_i VO.

i.e. S_i → subject
 V → verb
 O → object

NB. The subject is named S_i to differentiate it from the S for sentence, i.e.

S → NPVP.
 i.e. S → sentence
 NP → Noun phrase
 VP → Verbal phrase

To create deviant sentence-structures in isiXhosa poetry from the norm S_i VO, the 1 syntactical arrangements are possible: SOV, VOS, OVS, VSO, etc. Such syntactic deviant arrangements constitute what is called transformation or displacement which is a form of syntactic foregrounding (Mulaudzi *et al* 1992:26-28).

3.2.2. Transformation or Displacement

Fowler (1975:30) explains transformation as follows:

Poets orchestrate a complex variety of transformations which have the effect of moving crucially semantic materials from their canonical positions to the left of their syntactic positions or from their canonical positions to the centre of the or to the end or right of their syntactic positions.

Gräbe (1992:3) defines displacement as :

...die rangskiking van die fundamentele konstituente van 'n sin in ongewone opeenvolgingsmet ander woorde, die skryfster beweer dat 'n afwyking van die normale woordorde lei tot nuwe betekenisassosiasies tussen die verskuifde konstituente van die betrokke ongrammatikale sin.

(...the arrangement of the fundamental constituents of a sentence into an unusual sequence...in other words the authoress maintains that the shifting of normal word order leads to new meaning-associations between the shifted constituents of the affected ungrammatical sentence.)

Both transformation and displacement, are concepts related to the shifting of the lexical components of a grammatical sentence. The syntactic units shifted from their basic grammatical positions acquire new positions, subsequently an action that has semantic implications and therefore offers interpretation possibilities in decoding foregrounded information.

This study then views transformation and displacement as synonymous. It considers transformation or displacement manifesting itself in African poetry, isiXhosa poetry, in particular, as: object preposing, subject postposing, verb postposing, verb preposing, preposing of qualifiers and preposing of copulatives.

3.2.2.1. **Subject Postposing**

In this type of transformation or displacement the subject is placed after its basic position. This means it is shifted to the right from its basic fundamental position in a sentence, i.e. SVO → VSO or VOS.

Example: Inkonjane (The swallow) (p29)

B C D A
Sukuqhaqhazela ufinge iintshiyi Sipho,
(Do not gnash and frown Sipho,)

The normal syntactic order of this line is ABCD.

The foregrounded syntactic order is BCDA.

A, i.e. Sipho the subject, has been shifted from its basic position to the extreme right. This is to suggest Sipho's relative inactivity in fear of coldness. The new close association of D and A suggests that Sipho's pride blinds him to realise he is held in captivity by the winter. His pride becomes his real oppressor. The association of D and A finally serves in satirising Sipho as stupid compared to the wise swallow that is the master of his own freedom, i.e. it flies from the cold place to warmer areas. Sipho's pride has kept him unfree.

Basically the transformation in the example is as follows: SVO → VOS.

The poet has used this subject postposing to foreground human weakness, i.e. stupid pride.

3.2.2.2. Object preposing

The object is removed from its fundamental position and placed behind this original position. Hence, object preposing is referred to as an object shift from the syntactic position to the left or beginning.

The following example from **Okuhle** (The appreciable) (p18) shows object preposing:

C D A B
Qondo le-B.A. walixway' emhlana,

(B.A. degree he puts it on his back,)

The normal syntactic order of this line is:

A B C D
i.e. *Walixway' emhlana (i)qondo le-B.A.*,
(He puts on his back the B.A. degree).

The foregrounded syntactic order is CDAB.

The object is the genitive construction CD. It is shifted from the extreme right to the beginning of the sentence structure. The poet emphasises the significance of educational achievement in the life of the boy who struggled being from a poor family.

3.2.2.3. Verb preposing

The verb is shifted from its syntactic position and placed behind this basic position. It is thus shifted from its syntactic position to the left. This line from **Uhambo lwakhe** (His journey) (p49) shows verb preposing:

B A
Sadada isinkempe
(Swam the dagger)

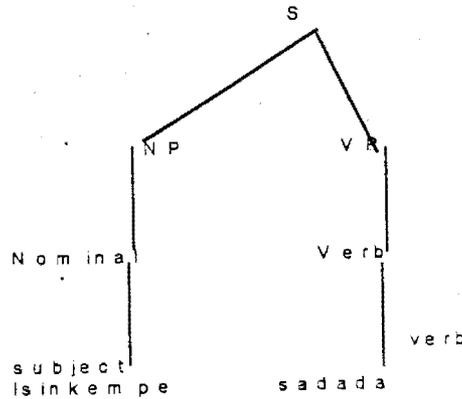
The normal syntactic order of this basic sentence structure is AB, i.e. Subject + Verb. The foregrounded syntactic sequence is BA, ie. verb + Subject.

The verb has been shifted from its usual position after the subject. It now precedes the subject that it modifies. The poet wishes to highlight the brutality of the action of murdering Christ on the cross. It was sinister. The killers were merciless.

This sentence structure also deviates from Chomsky's word order structure, i.e.

S → NPVP.

When analysed according to Chowsky's TG-rule, it appears as follows:



This is the normal syntactic order, but the poet has reversed this order to present foregrounded information, i.e. Christ's death on the cross was evil because he committed no crime that justified his death. The sinners "slaughtered" the Sinless.

3.2.2.4. Verb Postposing

The verb is shifted and placed after its syntactic position. It is uprooted from its fundamental position to the right, i.e. SVO → SOV or OSV. The following line from **Umhambi** (The traveller) (p33) shows the verb postposing:

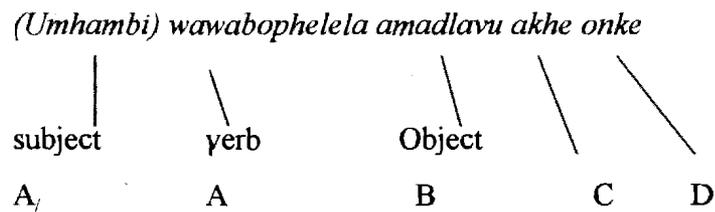
B C D A

Amadlavu akhe onke wawabophelela.

(All his worn out garments he tied them together.)

The normal syntactic order of this line would be ABCD.

The subject has been substituted by deletion. The subject being reconstructed, the line reads as:



The poem has deviated from the normal syntactic order, i.e. ABCD.

The foregrounded syntactic order is BCDA. The new association between D and A suggests the necessity of the presence of determination in a person who undertakes a journey of some kind through life. The poem is an allegory of the determined men attaining success in life even though odds against them and some people are discouraging.

3.2.2.5. Preposing of Qualifiers

The word qualifier is used as a collective term to embrace the following: quantitatives, adjectives, possessives, relatives and enumeratives. However, due to space limitation, this study deals with preposing of quantitatives and enumeratives only.

Usually these qualifiers come after a noun or a pronoun. In their foregrounded form these qualifiers usually precede the noun or pronoun they qualify.

3.2.2.5.1. Preposing of a Quantitative

The quantitative based on the stem *-onke* (all) may precede the noun that it qualifies. The following lines from **Igqabi** (The leaf) (p 11) help to demonstrate the preposing of a quantitative:

1. *Wasondela walibuka*

2. *Ekwazama nokugxeka*
3. *Nangona lamehlula*
4. *Ngobuhle obahlula*
5. *Sonke isihlahla*
6. *Kweso sihlahla.*

- (1. He came near and appreciated
2. Trying even to criticise
3. Even though defeated
4. By the beauty that outclasses
5. The whole small tree
6. In that small tree.)

In line 5 there is a quantitative *sonke* (the whole). In the normal usual syntactic order the line would be:

A B
Isihlahla sonke
 (The small tree as a whole)

In the extract this normal syntactic order of AB is foregrounded as BA. Thus in the foregrounded syntactic structure, the quantitative precedes the noun phrase *isihlahla* (small tree) which it qualifies. The poet does this to suggest that this is an exceptional small tree and thus the line contains foregrounded information that needs decoding. Within the context of the poem, line 5 suggests an attractive girl. This is so because the small tree in the poem is associated with a feminine character.

3.2.2.5.2. Preposing of an enumerative

Enumeratives are words with stems like *-phi?*, *-mbi*, etc.

The enumeratives usually come after the nominals or nouns they qualify in isiXhosa. In poetry, they may precede these nouns to convey a foregrounded information that needs to be decoded. The following line from **Amangcwaba** (Graves) (p46) illustrates the preposing of the enumerative:

C A B
Ziphi iingqondo zezilumko?
(Where are the minds of wise men?)

In an expected normal syntactic order, the line reads as follows:

A B C
Iingqondo zezilumko ziphi?

The normal syntactic word order ABC constitutes a flat and dull language. It literally asks where the minds of the wise are.

But, the foregrounded syntactic word order CAB, where the enumerative *ziphi* precedes the noun that it qualifies i.e. *iingqondo*, is forceful, rhetoric and suggesting the stupid insensitivity of death that takes away the wisest men who ever lived. These men died whilst society needed their unqualified services.

3.2.2.6. Preposing of copulatives

Copulatives in isiXhosa are usually derived from nouns, pronouns, adjectives, relatives, descriptives and conjunctives. However, this study limits itself to the copulatives derived from the stems of nouns, adjectives and relatives. This is due to spatial constraints imposed upon this study.

3.2.2.6.1. A copulative derived from a noun

The following line from the poem **Ibhastile Lam** (My Marble) (p9) illustrates the preposing of a copulative derived from a noun:

Yayilibhongo ibhastile sisakhula,
(It was pride a marble when we were young).

The word *yayilibhongo* is a copulative built on the noun-stem *-bhongo* (pride). It preposes the noun, *ibhastile* (marble). It modifies this noun. This preposing of the copulative serves to emphasize the specialness of the marble in the poem.

3.2.2.6.2. A copulative derived from an adjective

An copulative usually comes after the noun or nominal that it modifies. Poets exploit its ability to prepose a noun to present a foregrounded information. In the following example from **Okwenzekayo** (What happened) (p13) a copulative is used to show preposing:

1. *Kuchongwe ixesha lasebusuku,*
2. *Ayala amadoda aqongqotha.*
3. *Shu! yantle intombi ngolo suku,*
(1. It was appointed the night-time,
2. Men said wise words to exhaustion,
3 Gosh ! beautiful was the girl that day.)

Line 3 contains foregrounded information. One of the causes of the presence of the existence of the foregrounded information is the preposing of the copulative *yantle* (beautiful). This is a copulative derived from an adjective stem *-hle*.

The normal syntactic word order of line 3 is expected to be:

A B C D E

Shu ! intombi yantle ngolo suku,
(Gosh! the girl was beautiful that day)

The foregrounded syntactic word order of line 3 is A C B D E.

A	C	B	D	E
<i>i.e. Shu!</i>	<i>Yantle</i>	<i>intombi</i>	<i>ngolo</i>	<i>suku,</i>

The copulative C is shifted from its usual position to precede B. This results in a new semantic association between A and C. A new meaning association ensues. The interjective *shu* is used to express fear indirectly or surprise. The poet is suggesting a sympathy for the bridegroom to marry a beautiful woman whose behaviour is questionable.

3.2.2.6.3. A copulative derived from a relative

A copulative usually comes after the noun or nominal that it modifies. In poetry, it may be placed before that modified noun. Usually in that position it serves as foregrounding device to convey a message. In the following example from **Indoda Yaselalini** (A rural village man) (p3) a copulative is used to illustrate preposing:

C	A	B
<i>Zibazile iindlebe zakhe,</i>		
<i>(Sharp are his ears)</i>		

The expected normal syntactic word order is ABC.

i.e. A	B	C
<i>Iindlebe</i>	<i>zakhe</i>	<i>zibazile</i>
<i>(His ears are sharp)</i>		

The foregrounded order is CAB. The preposing of the copulative relative i.e. *zibazile* emphasises the virtue suggested by it. It is virtuous for a man to be a good intelligent listener.

In conclusion, the few examples extracted from Qangule's poetry illustrates that displacement or transformation in isiXhosa modern poetry, as a form of syntactic foregrounding suggests a foregrounded information to be decoded. Thus, then transformation or displacement provides some hints towards interpreting a poem. But, before an instance of displacement is to be examined, the normal grammatical construction of it should be taken note of.

3.2.3. Deletion or Ellipsis

3.2.3.1. Definition

Cohen (1973:184) defines ellipsis as:

The omission of words or synthetical elements either natural or deliberate. In literature, emphasis is achieved through this technique when the reader can easily supply the missing elements.

In isiXhosa modern poetry the missing synthetical element may be a morpheme or syllable in a word or a word or words in a line. These may be purposefully left out with the hope that the reader is able to rediscover them. Such an omission accentuates foregrounded information. This then suggests that ellipsis in poetry has semantic implications. The other concept used to refer to the omission of lexical elements in poetry or literature is deletion. Gräbe (1992:4) making an assertion on deletion says:

Soos dit by verskuiwing die geval is, kan ook die delesie van verwagte elemente uit 'n bepaalde sinskonstruksie nuwe verhoudings en gevolglik ook nuwe betekenisassosiasies

tussen die oorblywende konstituente in 'n sin bewerkstellig.

(Just as in displacement, the deletion of the expected elements from a particular sentence construction can also form new relationships resulting in new meaning – associations among the remaining constituents.)

Gräbe claims that the omission of a word or words in a sentence-construction leads to new meaning-associations amongst the remaining components. This then implies that deletion may result in foregrounded information.

However, the concept of deletion is also used in this study to refer to the omission of morphemes, syllables and words. As a result of this, it is treated as synonymous to Cohen's ellipsis.

This study considers deletion in isiXhosa poetry manifesting itself, *inter alia*, as omission of some nouns, main verbs, prefixes of class-nouns, preprefixes of class-nouns, copulas, pronouns, other phrases, etc. Illustrations of these forms of syntactic foregrounding are drawn from various poems in **Intshuntshe**.

3.2.3.2. Deletion of preprefixes in class-nouns

In isiXhosa, nouns belong to certain classes. Each class has its own pre-prefix and a prefix. For instance, the noun *izinja* belongs to class 10. The part *-nja* is the stem, and *izin-* is the true prefix. The true prefix can be further broken down i.e. preprefix + prefix > true prefix. The true prefix *izin-* can be split into *i-* i.e. a preprefix and *-zin-* i.e. a prefix.

In isiXhosa poetry, it does happen, for a number of reasons, that a noun loses the preprefix. The following line from **Umanyano** (Unity) (p4) illustrates the deletion of a preprefix in a class-noun:

Zimvo zabo bubunzulu bolwandle,
(Ideas of them are the depth of the sea).

The argument *zimvo* (ideas) is a class 10 noun. The true prefix of this class is *izin-*. In the argument *zimvo* the preprefix *i-* has been deleted. This deletion serves to emphasize that the nominal *zimvo* is central in the interpretation of the line, because it enhances the theme of the poem.

3.2.3.3. Deletion of the copula

The copula is a copulative formative. It links the copulative with the thing it describes. Poets may leave out copulas in isiXhosa poetry. The poem **Intombi Yekhazi** (A girl for lobola) (p12) shows the deletion of a copula as follows:

1. *Tumata emlomo ungqukuva,*
2. *Buhle bevatala kunxano.*
3. *Sagqange samehlo ukuqabula,*
4. *Mhlantla wamazinyo ezinxonxo.*

- (1. Tomato with a round mouth,
2. Beauty of watermelon for thirst.
3. Fire - balls of eyes when open,
Gap of the teeth with dimples.)

This stanza with reconstructed copulas reads as follows:

1. *(Yi) Tumata emlomo ungqukuva,*
2. *(Bu) Buhle bevatala kunxano.*
3. *(Si) Sangqange samehlo ukuqabula,*
4. *(Ngu)Mhlantla wamazinyo ezinxonxo.*

On reading the two versions of the stanza, it is noted that the deletion of the copulas leads to a tone of excitement or of appreciation. The local tenor of each local vehicle in the respective line is the *intombi yekhazi* (a girl for lobola). For instance, in line 1, the nominal *tumata* (tomato) is the vehicle to the tenor *intombi yekhazi*. The deletion of the copula *yi* - in (yi) *tumata* (is a tomato) enlives the image of beauty suggested by the local vehicle *tumata* (tomato). Thus the deletion enlives the foregrounding of the foregrounded word.

Furthermore, the deletion of the copula in each of the copulatives in the respective lines suggests semantic equivalence between the copulatives. This semantic equivalence of these copulatives is associated with the similar syntactic feature of losing copulas. The semantic equivalence of these copulatives underlined by copula deletion suggests unity of thought. Thus deletion of these copulas enhances better prospects in interpreting the foregrounded information of the poem.

3.2.3.4. Deletion of a noun or noun phrase

In isiXhosa poetry a noun or noun phrase may be deleted with the understanding that the reader is able to recover it, guided by the context of the poem. The poem **Ndandifuna Ulonwabo** (I wanted happiness) (p10) shows noun deletion as follows:

Obunjalo abusokuze bulanywe ehlabathini,
(Such will never be seen on earth)

The deleted noun is *ubuhle* (beauty). Reconstructed the line reads as:

(Ubuhle)Obunjalo abusokuze bulanywe ehlabathini,
(Such (beauty) will never be seen on earth).

The deletion of this noun, i.e. *ubuhle* (beauty) manipulates the reader to be part of the creation of poetry as he or she is expected to recover it. The deletion also

suggests that nature influences the thinking of the poet. He uses nature to think deeply. Thus this deletion suggests that as a form of syntactic foregrounding, it helps decoding hidden information.

Sometimes a noun which is a subject in the sentence structure, may be pronominalised by the subject concord through deletion, but the reader cannot immediately reconstruct it in specific terms. This may be illustrated by the poem **Okwenzekayo** (What happened) (p13) as follows:

1. *Bahleli bathe bhazalala,*
 2. *Umyeni nomtshakazi bayasondele.*
- (1. They sit spread out,
2. The bridegroom and the bride approaching).

The subject concord in line 1 is *ba-*. It pronominalises by the deletion of the subject, which is a crowd of people. But this crowd cannot be reconstructed in specific terms. This serves to encourage the reader to carry on reading in order to establish who are sitting, awaiting the bride and the bridegroom. Thus then the deletion of the noun as a syntactic foregrounding example sharpens the reader's interest.

Furthermore, it is realised that the omission of the noun phrase leads to the formation of a condensed line. Condensation is one of the properties of poetic language.

3.2.3.5. Deletion of a phrase at the end of a line

The deletion of a word or phrase at the end of a line may foreground the penultimate word. The poem **Okwenzekayo** (What happened) (p13) shows this type of deletion as follows:

1. *Zangongoza zona iintliziyo,*
 2. *Zakubona loo ntokazi siyaziyo.*
- (1. Throbbing were the hearts,
2. When they saw the lady whom we knew).

At the end of line 2 there is a verbal relative *siyaziyo* (whom we knew). A phrase describing the sense of knowing the lady is deleted. This foregrounds the relative *siyaziyo* (whom we knew), as a result within the context of the poem, the reader has to decode the foregrounded information in *siyaziyo* (whom we knew). The deletion of the phrase, suggests that the crowd knows the lady as one of questionable character. Her evil manners defy verbal description.

3.2.3.6. Deletion of a main verb

In isiXhosa poetry a line may communicate a message with the main verb missing. The following line from **Intombi Yekhazi** (A girl for lobola) (p12) shows the deletion of the main verb as follows:

Ntamo kaNtsundukazi umfaneleko.
(Neck of the Dark-brown in suitability).

The line consists of a nominal, i.e. *ntamo* (neck), a possessive construction, i.e. *kaNtsundukazi* (of the Dark-brown) and a noun, i.e. *umfaneleko* (suitability). The nominal *ntamo* is a copulative that has lost the copula *yi-*. This copulative helps in building a lively metaphoric language. Such a claim can be proved when the deleted main verb is recovered. The following line shows the deleted main verb:

Intamo ifana neyentsundukazi ngomfaneleko.
(The neck resembles that of a dark-brown heifer in suiting her).

The recovered main verb i.e. *ifana* (resembles) gives the line a metaphorical status in a dull way. The line with a deleted main verb provides insightful information. The following discussion proves this claim:

In isiXhosa a dark-brown heifer is called *intsundukazi*. The preprefix of this noun *intsundukazi* is the initial *i-*. Then immediately after the preprefix *i-* is a small letter *-n-*. But in a foregrounded language of the poem the *-n-* is a capital letter. The capital letter *-N-* in *kaNtsundukazi* (Dark-brown) personifies the heifer. This personification creates a semantic association between the heifer, a cow, and the girl, a person. She is so beautiful and well-shaped, as suggested by her neck that resembles that of a heifer, that she deserves to be married and lobolaed with cows.

Thus, a line in isiXhosa poetry may omit a main verb to attract the attention of the reader to itself in order to decode the foregrounded information in it.

This discussion on deletion in isiXhosa modern poetry does not pretend to have exhausted the topic. But, from what has transpired in the discussion, the following observations are outlined:

- i) The deletion of a copula or a prefix or a preprefix foregrounds the very word directly affected by deletion or the word with a deleted copula or prefix or preprefix hints at the possibility of foregrounded information in the line in which it exists;
- ii) Deletion leads to a condensed or compressed language,
- iii) Deletion leads to new meaning-associations for the remaining lexical elements in the line; and
- iv) When the last word or phrase has been deleted or omitted, the penultimate word or phrase is foregrounded, i.e. contains metaphorical information that needs to be decoded.

3.2.4. Selectional Deviance

Gräbe(1992:6) commenting on selectional deviance says:

Behalwe verskuiwing en delesie van bepaalde leksikale items en/of sinskonstituente is seleksie van 'n foutiewe vorm van 'n bepaalde woordklas of ook van die woordklas self 'n ander manier om sintaktiese vooropstelling te bewerkstelling deur middel van 'n oortreding van grammatikale reëls.

(Besides the displacement and deletion of certain lexical items and/or of the sentence constituents, is the selection of the incorrect form of a particular word category or also from the category itself another way of constructing a syntactic foregrounding through the action of the violation of grammatical rules).

Gräbe suggests that selectional deviance may be constituted by selecting an inappropriate form for a particular word category. Line 3 of the poem **Inkonjane** (The swallow) (p28) shows selectional deviance as follows:

1. *Unethamsanqa kunjalonje,*
2. *Akuthukwa nakanye kubonanje.*
3. *Kweyam intliziyò unguDhudaka,*
4. *Ubonakala ngoko lakubaneka.*

- (1. You are fortunate in reality,
2. You are not scolded at all in reality.
3. In my heart you are Bat,
4. It becomes clear when lighting flashes).

The noun *udludaka* (bat) is in class 1a. It is a name of a small creature which is biologically categorised as a mammal. But it has bird and mammal features. It is a symbol of double standards.

In line 3 the name of the bat starts with the capital letter within the line. Normally the name of an animal does not start with a capital letter within a line. This capitalisation places this creature in a category of names of people. Thus the capitalisation of the name of a non-human creature within a verse–line amounts to selecting an incorrect form of word category. This serves to foreground the human weakness of duplicity.

Gräbe also suggests that selectional deviance may also be achieved by allowing the word category itself to violate grammatical rules. The following extract from **Okwenzekayo** (p13) shows such selectional deviance:

1. *Zangongoza zona iintliziyo,*
 2. *Zakubona loo ntokazi siyaziyo.*
- (1. Throbbing were the hearts,
2. When they saw the lady whom we knew).

The lines 1-2 constitute a couplet which corresponds to a single sentence. The subject of this sentence is *iintliziyo* (hearts). The subject concord in *zangongoza* (throbbing) and *zakubona* (when they saw) is *z(i)-*. This suggests that the subject in the two lines is *iintliziyo* (hearts). This creates an expectation to get the subject concord *z (i)-* also in the relative *siyaziyo* (whom we knew). Thus the relative should be *ziyaziyo* (whom they knew). The subject concord being the first *zi-* linking the relative with the subject, i.e. *iintliziyo* (hearts). Instead of this to happen the verbal relative *siyaziyo* has the first person plural concord, i.e. *si-*. This creates a violation of grammatical rules within the syntactic context of the couplet. This violation is used to suggest that these people know a lot about this bride. It also

serves to encourage the reader to focus on this foregrounded relative so that the poem may be interpreted correctly.

The discussion on violation of grammatical rules shows that displacement, deletion and selectional deviance are significant syntactic foregrounding devices that may contribute towards analysing and interpreting a poem because they have a high potential to suggest foregrounded information.

3.3. Extra Patterning

3.3.1. Patterned syntactic structures

Deletion, displacement and selectional deviance are forms of syntactic foregrounding that violate or deviate from the established syntactic rule. On the other hand, syntactic foregrounding as extra patterning is brought about by a process whereby the paradigm and the syntagm co-operate with one another to produce unusually repetitive syntactic structures in poetry. Thus syntactic foregrounding occurs as deviation or patterned syntactic structures. Concurring implicitly with the last view, Culler (1975:56) says:

Foregrounding may be accomplished in various ways, including the use of deviant ungrammatical constructions, but for Jakobson the principal technique is the use of highly patterned language.

Deletion, displacement, selectional deviance are forms of syntactic foregrounding produced by employing 'deviant ungrammatical constructions'. But extra syntactic patterning, though a form of syntactic foregrounding, occurs as an unusually 'highly patterned language'. The latter form of syntactic foregrounding generally manifests itself in isiXhosa poetry as coupling, parallelism, and elaboration.

3.3.2. Coupling

Gräbe (1984:234) views coupling as that form of syntactic foregrounding underlined by semantic equivalence and full syntactic agreement.

This notion of coupling is explicable by using Jakobson's poetic function principle. The following extract, from *Amangcwaba* (The Graves) (p46), helps to explain the concept of coupling, using the poetic function principle:

1. *Akhedamile amangcwaba akathethi,*
2. *Azinzile amangcwaba akashukumi,*
3. *Athinzile amagcwaba akathembisi,*

- (1. Downhearted the graves are speechless,
2. Firm the graves are motionless,
3. Reserved the graves are hopeless,)

Each of the three lines consists of: a verb + same noun + negative verb. Such a similar syntactic arrangement of the three lines is called full syntactic agreement. Such an agreement is a result of the co-operation of the paradigm and the syntagm at the syntactic level. The paradigm places words in each equivalent position. The words so placed are all syntactically equivalent.

Futhermore, the axis of selection has placed lexical items of equivalent meaning in each corresponding position. In position I the words *akhedamile* (down-hearted) line 1, *azinzile* (firm) line 2, and *athinzile* (reserved) line 3 all describe a state of inactivity. They are therefore equivalent. The second equivalent position is occupied by the same noun *amangcwaba* (graves) carrying the same meaning. In the third position are the words: *akathethi* (speechless) line 1, *akashukumi* (motionless) line 2, and *akathembisi* (hopeless) line 3. These words are verbs that

describe actions in negative terms. They are similar in that respect, thus then semantically equivalent. The three lines are therefore underlined by semantic equivalence also, besides the full syntactic agreement. These three lines constitute what is called a coupling. The reader in this coupling experiences a highly repetitive language. This highly “patterned language” according to (Culler 1975:56) is an instance of foregrounding.

The coupling in **Amangcwaba** (Graves) (p4) creates a sombre tone. The lines forming the coupling emphasise lifelessness. Thus the coupling creates unity of thought. Also, the coupling is a hierarchical structure suggesting to be dealing with a single idea. Thus coupling as a form of syntactic foregrounding has an informative value.

At the beginning of 3.3.2. coupling is explained in terms of its primary features i.e. semantic equivalence and full syntactic agreement. Defining coupling scientifically, Reinhart (1976:89) says it is:

..the mapping of a semantic or phonetic equivalence into syntactic equivalence, in other words, coupling occurs when phrases are equivalent at more than one level.

The definition does not only limit equivalence to the semantic plane alone. It sees equivalence also at the syntactic plane. This may be explained with the assistance of the following lines in the poem **U-Profesa A.C.Jordan** (p50):

1. *Ithe iMelika namhla ivelelwe,*
 2. *Yathi iAfrika ngoku ingoziwe,*
- (1. America said this day woe has befallen,
2. Africa said now misfortune has befallen).

The syntactic equivalence for the lines may be demonstrated as follows:

Verb	Noun	adverb of time	verb
1. <i>Ithe</i>	<i>iMelika</i>	<i>namhla</i>	<i>iveletwe</i>
2. <i>Yathi</i>	<i>iAfrika</i>	<i>ngoku</i>	<i>ingoziwe</i>

The two lines have four equivalent positions. In each position the respective lexical items of the two lines are syntactically equivalent, i.e. verb + noun + adverb + verb. Thus the lines are in full syntactic equivalence.

On the other hand, the semantic equivalence may be diagrammatically illustrated as follows:

Verb	noun semantically	Adverb referring	Verb
Meaning to say something	referring to a continent	to present time	indicating a sorrowful happening
1. <i>Ithe</i>	<i>iMelika</i>	<i>namhla</i>	<i>iveletwe</i>
2. <i>Yathi</i>	<i>iAfrika</i>	<i>ngoku</i>	<i>Ingoziwe</i>

Examining the two diagrams, it becomes clear that lexical items semantically equivalent in the second diagram are syntactically equivalent in the first diagram. In other words, the semantic equivalence is mapped upon the syntactic equivalence. It is not the syntactic equivalence mapped upon the semantic equivalence, because the axis of selection first chooses semantically equivalent lexical items to be placed also in the syntactically equivalent positions. The axis of combination brings together in each line these lexical items for poetic communication.

However, it could be said that coupling has been explained on the basis of its basic features, i.e. semantic equivalence and full syntactic agreement. It has also been shown to be a form of syntactic foregrounding that is useful in interpreting a poem. A scientific definition of coupling was also made. An extract from **Intshuntshe** is

used to explain the definition, according to which coupling maps semantic equivalence upon syntactic equivalence.

3.3.3. **Parallelism**

3.3.3.1. **Definition**

Olantunji (1984:26) defines parallelism as:

...a juxtaposition of sentences having similar structures, matching at least two lexical items in each structure..

The nominal word 'juxtaposition' is derived from the verb juxtapose. The dictionary meaning of this verb is, according to Fowler and Fowler (1990:643) to:

place (things)side by side.

In terms of poetry, these things placed side by side are the verse lines. Furthermore, Olantunji, when referring to "similar structures matching at least two lexical items in each structure" is thinking of partial syntactic agreement. His definition of parallelism is silent on semantic equivalence, because parallelism is a form of syntactic foregrounding underlined by both semantic equivalence and partial syntactic agreement.

To enhance a better understanding of parallelism a comparison between it and coupling is needed.

3.3.3.2. **The Comparison**

To show this difference, it would be wise to revisit coupling by means of an illustration. The following two lines from the poem **Advocate D.Kutumela** (p53) constitute coupling:

1. *Isiqwayi sokufa siyagqithisa,*
2. *Iintolo zobomi ziyatshutshisa.*

- (1. The stick of death is surpassing,
2. The arrows of life are persecuting.)

The two lines are in complete syntactic agreement, i.e. noun + possessive construction + verb.

In order to understand the role played by equivalence in the two lines properly, there is a need to refer first to Jakobson (1960:358) when he comments about the selection of words into equivalent positions as determined:

...on the basis of equivalence, similarity and dissimilarity, synonymity and antonymity while the combination, the build up of the sequence is based on contiguity.

It becomes evident that words are not placed into equivalent positions on the basis of equivalence and similarity only, but also on the basis of dissimilarity, synonymity and antonymity. In lines 1-2 **Intshuntshe** (p53) the lexical items are placed by the paradigm in the equivalent positions on the basis of equivalence and antonymity. The two lines, as already indicated are also underlined by syntactic agreement. They therefore form a coupling.

The coupling in 3.3.3.2. is now contrasted with parallelism in **Owasishiyayo** (Who left us) (p47) which reads:

1. *Woko kulele ezimbanjeni zomhlaba,*
 2. *Woko kwalala xa ilanga liphumayo.*
- (1. Of that lies in the ribs of the earth,
2. Of that laid when the sun rises)

The syntactic arrangement in line 1 is as follows: possessive + verb + locative + possessive construction. Whilst in line 2 it is as follows: possessive + verb + conjunction + noun + verbal relative. The syntactic agreement in the two lines is just in the first two equivalent positions. This is partial syntactic agreement.

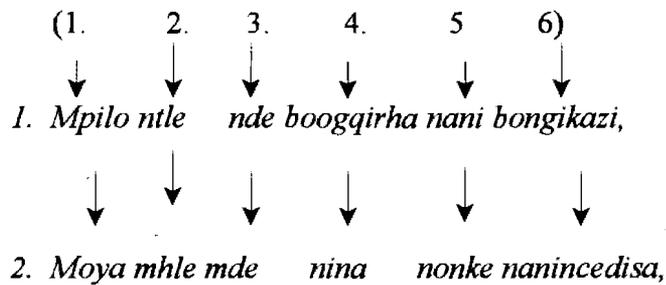
When it comes to semantic equivalence, the first two positions of the lines are occupied on the basis of similarity, whilst in the rest of each line, semantic equivalence is based on the phrases. The phrase *ezimbanjeni zomhlaba* (in the ribs of the earth) line 1 refers to the grave where the dead lies, thus it is related to death, whilst the phrase *xa ilanga liphumayo* (when the sun rises) line 2 refers to life. The rising sun symbolises life. These two phrases are thus placed on the basis of antonymity, i.e. they are semantically equivalent on the basis of antonymity. Thus then line 1 and line 2 constitute parallelism because they exhibit partial syntactic agreement and semantic equivalence. Parallelism and coupling therefore differ in the degree of syntactic equivalence only, thus coupling is a form of parallelism. The parallelism of lines 1 and 2 foregrounds the view that there is life after death.

3.3.3.3. **Antithetical parallelism**

In 3.3.3.2, it is noted that parallelism displayed constitutes contrasting ideas. Line 1 emphasises death whilst line 2 emphasises life. Such an instance of parallelism is called Antithetical parallelism. The central thought expressed by this particular antithetical parallelism is that there is life after death. Life and death should be accepted as two sides of the same coin.

3.3.3.4. **Synthetical parallelism**

Sometimes successive lines in parallelism may be connected by a similar thought. This is illustrated by the following extract from **Wayegula** (When he was sick) (p45):



- (1. Long live you doctors and nurses,
 2. Long and healthy spirit to those who helped)

The numbers 1,2,3,4,5, and 6 just represent the respective equivalent positions. In positions 1,2,3,4, and 5 there is a noun, adjective, adjective, substantive and a qualifier respectively. In these positions, there is syntactic equivalence respectively. In position 6 there is no syntactic equivalence. In line 1 position 6 is occupied by a noun. In line 2 position 6 is occupied by a verbal predicate.

Thus these two lines have partial syntactic equivalence or agreement . Words in position 1 refer to abstract concepts, i.e. health and spirit. In that respect, they are equivalent. Words in positions 2 and 3 are similar in meaning respectively, i.e. *-ntle* (good) and *-de* (long) respectively. Words in position 4 and 5 are equivalent because they refer to people. Words in position 6 are also equivalent because they refer to people who help in keeping the patient in a healthy state. Thus the paradigm has placed the words in equivalent positions either on the basis of similarity or equivalence. There is thus semantic equivalence and partial syntactic agreement in these lines, therefore they constitute parallelism. The two lines have a similar thought of expressing gratitude. There are no contrasting ideas. This is synthetic parallelism. It serves to create a parallelism of thought.

In conclusion, it could be noted that there is no fundamental difference between coupling and parallelism. Instead, coupling is a higher form of parallelism. Both

coupling and parallelism are foregrounded syntactic repetitive structures that help in interpreting a poem. Furthermore, parallelism may exist as antithesis or synthesis, i.e. antithetic parallelism or synthetic parallelism. The same could be said of coupling.

3.3.4. **Elaboration**

3.3.4.1. **Definition**

The third form of extra patterning in syntactic foregrounding is elaboration. Elaboration is defined by Baker (1967:19-20) as:

A certain kind of abnormality resulting when an unusual number of elements are joined to form a single sentence. This elaboration has been assigned a somewhat arbitrary value: sentences containing a minimum of five finite verbs, or one verb in an independent clause and three or more verbs in distinct subordinate clauses, and sentences with five compounded fundamental elements or at least four modifying elements of identical grammatical function have been catalogued as elaborate structures.

Baker (ibid) characterises elaboration as an unusual combination of a number of lexical elements, i.e. verbs or subordinate clauses or some other fundamental elements. This then suggests that elaboration is viewed as a form of syntactic foregrounding whereby language is used in an unusual way to form a sentence. There is an unusual repetition of a particular syntactic form to construct a single sentence. This type of elaboration is a deviation.

3.3.4.2. **Elaboration as an unusual combination of finite verbs.**

A minimum of five finite verbs is decided upon arbitrarily that it may be joined to form a sentence. It is possible in isiXhosa modern poetry to have, in a single sentence, five or more finite verbs.

Each of the following lines from **U-Profesa D.Ziervogel** (p56) consists a finite verbs:

1. *Madoda mthuleleni iminqwazi,*
2. *Ligorha le ndoda ndiyincamile,*
3. *Naku izulazula kwaXhosa,*
4. *Naku indalasa kwaXhosa,*
- 5 *Naku iphila kwaXhosa.*

- (1. Men take off your hats for him,
2. This man is brave I give up,
3. Here he is strutting in Xhosaland,
4. Here he is moving about in Xhosaland,
- 5 Here he is living in Xhosaland.)

Each line of the extract is a full thought. It is therefore a sentence. A syntactical expression which gives a complete thought is a sentence (Crystal 1994:33). Each of the five sentences is a simple sentence because it contains one finite verb only. Agreeing to this notion of a simple sentence, Bussman (1966:427) says:

..simple sentence may contain only one finite verb..

Lines 1-5 have the following respective finite verbs: *mthuleleni*, *ndiyincamile*, *izulazula*, *indalasa* and *iphila*. Each line is therefore, according to Bussman (ibid), a simple sentence.

At the end of each line i.e. 1,2,3, and 4, there is a comma. This serves to show that these simple sentences are part of a compound sentence which ends with line 5. A compound sentence is defined by (Bussman 1966:427-428) as the one containing:

at least two finite verbs, with clauses
being joined through co-ordination,.

The commas in lines 1-5 serve as co-ordinating structures that combine the five simple sentences, i.e. lines 1-5 into a compound sentence which deals with one central thought, i.e. academic excellence of Professor Ziervogel.

The words *nthuleleni* (take off) line 1, *ndiyincamile* (I give up) line 2, *izulazula* (moving about) line 3, *indalasa* (strutting) line 4 and *iphila* (living) line 5 are all finite verbs. They are five in all. Lines 1-5 constitute a single sentence, therefore lines 1-5 constitute an elaboration. The elaboration as a syntactic foregrounding dramatizes the academic excellence with which Professor Ziervogel, though a white man, handles the Department of African Languages at the University of South Africa. He is a linguist that is perceived by Qangule to be an expert, even in isiXhosa.

Another interesting issue to observe is that lines 3-5 constitute a coupling. This coupling unites these lines in thought and further emphasises the academic excellence exhibited by Professor Ziervogel. This suggests that elaboration in isiXhosa poetry is able within itself to incorporate another form of syntactic foregrounding to further foreground the language.

3.3.4.3. Elaboration constituted of subordinate clauses

Grammatically speaking, it means if there is a mentioning of subordinate clauses, that presupposes the existence of a main clause. In isiXhosa modern poetry it is possible to have a single sentence consisting of a main clause with three or more subordinate clauses of distinct verbs. This may be illustrated by the following example from **U-Profesa A.C.Jordan** (p51):

1. Ndithi imkile inqeberhu yakwaXhosa,

2. *Kuthiwa kumnyama kwizwe labangekhoyo,*
- 3 *Kudingwa izikuthali ezidume ngomonde,*
4. *Kucehwa amadoda agqumza ngeentonga,*
5. *Amachule acheba acubungule nomsonto,*
6. *Izinto eziphaka oko zikuphekileyo,*
- 3 7. *Izinto ezisela isiselo senyaniso.*

- (1. I say gone is the fellow of Xhosaland,
2. It is said it is dark in the world of the departed,
3. There is a need of the diligent well-known of patience,
4. It is requested of men able to hit with sticks,
5. Experts who shear and nibble off a thread,
6. Things that dish out what they have cooked,
7. Things that drink a drink of truth).

The poet is indirectly comforting the grieving nation over the death of Professor A.C.Jordan, a literary giant in isiXhosa literature. In line 1 the poet euphemistically says Jordan is gone (*imkile*) foregrounding that he has passed away. In successive lines, i.e. lines 2-7 he is justifying his death so that the nation is consoled and comforted.

This means that line 1 is the main clause and the rest are subordinate clauses. The main clause or independent clause has the main verb, i.e. *imkile*(gone). The 1 distinct subordinate clauses, i.e. lines 2-7 have more than three verbs in all, i.e. *kudingwa* (there is a need) line 2, *kucehwa* (it is requested) line 4, *acheba* (share) line 5, *acubungule* (nibble off) line 5, etc. Lines 1-7 make up a single sentence. The comma at the end of each line, connects these seven simple sentences in the absence of conjunctions, into a single compound sentence. Thus it is a single sentence consisting of a main clause, i.e. line 1 and more than three subordinate clauses. Thus

lines 1-7 constitute an elaboration. This elaboration deals with comforting the nation. It presents this as foregrounded information.

However, it is further noted that in the elaboration, there is also deletion. This is evidenced by reconstructing line 1:

Ndithi imkile inqeberhu yakwaXhosa (iye kwizwe labangekhoyo,)
(I say gone is the fellow of Xhosa (to the world of the departed.)

The poet has purposefully deleted the phrase *iye kwizwe labangekhoyo* (to the world of the departed) because the euphemism *imkile* (gone) suggests this world of the departed and thus indirectly the deletion emphasises the death of Professor A.C.Jordan and the fact that the nation must accept it as something that cannot be undone.

In lines 1-7, a co-operation of forms of syntactic foregrounding is observed, i.e. elaboration co-operating with deletion. But Fairley (1975:123) declares that syntactic deviance is an important tool that generates cohesion within a poem. Hence, in lines 1-7 elaboration and deletion by co-operating with one another contribute towards creating unity within the poem. A poem may be unified when deviant syntactic devices co-operate (Fairley 1975:146-147).

The elaboration in **Intshuntshe** (p51) lines 1-7 is an interesting poetic feature. It is also rich in coupling and parallelism. Lines 3 and 4 form a coupled structure. Lines 5, 6 and 7 form a parallel structure. Coupling and parallelism are both characterised by a recursive feature. Baker (1967:18-20), defining an elaboration with extra patterns, i.e. coupling and parallelism as a deflection, maintains that:

...a quantitative change in character, in that an extraordinary number of word groups with the same character function together in one sentence and

often though not necessarily in the same location.

The phrase “extraordinary number of word groups with the same character” refers to syntactic structures like coupling and parallelism forming part of an elaborate sentence structure. An elaboration with these extra patterning structures is an abnormality as a deflection, and is not ungrammatical (Gräbe 1992:18). Basically, elaboration in poetry thus exists as a deviation or deflection. Elaboration underlined by a recursive feature, is a deflection. However, in isiXhosa poetry, parallelism or coupling plays a very large role. It could be noted that in 3.3.4.2. where there is an unusual number of finite verbs in a sentence, there is also coupling. Thus the elaboration in 3.3.4.2 lines 1-5 exists as both a deviation and a deflection.

Also in 3.3.4.3. the elaboration in **U-Profesa A.C.Jordan** (p51) lines 1-7, because it has an independent clause and a number of sub-ordinate clauses, is a deviation. On the other hand, it is rich in extra pattern formations, i.e. coupling and parallelism. Thus this makes it also an elaboration which is a deflection.

This discussion is then in a dilemma to decide on the extent to which the elaborations in 3.3.4.2. and 3.3.4.3. are a deviation or a deflection. Trying to address this dilemma, there is a need to revisit the definition of an elaboration as an abnormality in the sense of a deflection. This definition according to Baker (1967:18-20), stipulates that the whole sentence should be constituted of extra patterns as follows:

..... in that an extraordinary number of word
groups with the same character function together
in one sentence.

The phrase “extraordinary number of word groups” refers to verse-lines constituted of parallel structures. These parallel structures usually deal with the same thought in a compound sentence within a poem. In that sense they therefore play a common

role which is referred to as “the same character function.” Such parallel structures within the same sentence with a common role, constitute a deflection.

If that is the case, then these elaborations are more deviant than deflecting because not all of the lines of the sentences in 3.3.4.2. and 3.3.4.3. form a parallelism or coupling.

In conclusion, it could be said that an elaboration, as a form of syntactic foregrounding, when constituted of an unusual combination of syntactic units, i.e. infinite verbs, etc. is a deviation, but when it is formed by recursive structures, i.e. coupling or parallelism, it is a deflection. Elaboration in either form usually suggests a presence of foregrounded information.

3.3.4.4. Elaboration as deflection

This discussion has shown that the elaborations in 3.3.4.2. and 3.3.4.3. are largely deviations. There is then a need to show that in isiXhosa modern poetry there is an instance of elaboration where deflection is dominant. The following example from the poem **Amangcwaba** (Graves) (p46) illustrates elaboration as deflection:

1. *Mhlaba uyingubo yethu,*
2. *Mhlaba ukukutya kwethu,*
3. *Mhlaba sikukudla kwakho,*
4. *Mhlaba uyimfihlo yethu.*

- (1 Earth you are a blanket of ours,
- 2 Earth you are food of ours,
3. Earth we are food of yours,
4. Earth you are a secret of ours).

The four lines make a coupling. The coupling forms a single sentence. Each line is a simple sentence. At the end of each of the first three sentences, there is a comma. These commas join together all the four sentences into one compound sentence. The full stop at the end of the fourth simple sentence signifies that the reader has come to the end of the compound sentence which is constituted of coupling, i.e. a recursive feature. It is therefore a deflection. Each line of this deflection suggests a relationship between earth and a human being. Figuratively speaking, the elaboration as deflection emphasises a foregrounded relationship between man and earth, i.e. man child, earth the mother.

In conclusion, it is noted that an elaboration does exist in isiXhosa modern poetry. There are also two types of elaborations, i.e. elaboration as deviation or deflection. An elaboration may not be completely a deviation or deflection. It serves to suggest the presence of foregrounded information in a stanza.

In isiXhosa poetry parallelism or coupling is dominant. This sometimes leads to an unavoidable existence of extra-patterns in an elaboration. Thus elaboration as deflection that foregrounds does exist in isiXhosa modern poetry. More studies on elaboration in isiXhosa modern poetry are needed. Finally, elaboration as a form of syntactic foregrounding enriches the expressiveness of poetry.

3.4. Syntactic units and Typographic Demarcations

3.4.1. Line, sentence and stanza

In 3.2. and 3.3. it is shown with illustrations from **Intshuntshe** that syntactic foregrounding does occur in isiXhosa modern poetry as a violation of grammatical rules and extra patterning respectively. These forms of syntactic foregrounding are shown to be of aesthetic value. They enrich the expressiveness of isiXhosa modern poetry.

But it is also indicated in 3.1. that syntactic foregrounding manifests itself as the foregrounded relationship between syntactic units and typographical demarcations. In 3.4. this foregrounded relationship is studied on the basis of examining the relationships between a sentence and a line and between a sentence and a stanza. A sentence is one of the syntactic units, whilst line and stanza are typographical units (Gräbe 1992:21-22).

3.4.2. Sentence and Line

Lebedeva (1974:36) asserts the importance of a line in poetry as follows:

Through all of the possible modifications of its external versified structure, poetic speech remains faithful to one condition, which is in itself the basis of any poetic creation:...THE VERSE-LINE,.....

Lebedeva sees a line as a basic typographical unit in poetry. A line is an outside feature of poetry that is not yet threatened by change. It is conventional to write modern poetry in lines that form a stanza. The line is a typographical feature that physically distinguishes poetry from other literary genres, e.g. novel. Poetry also organises rhythm through the lines. A line gives written poetry its unique outside appearance.

The line also has something to do with the language of poetry. Lord (1975:6) asserts that line forces poetry to have a highly ordered language. This study takes this to mean the lines of a poem are expected to be condensed or saturated and foregrounded. This implies that a line in poetry encourages words to be highly concentrated of meaning. This may be observed even in a well-known story narrated through poetry.

The following story from **Uhambo lwakhe** (His journey) (p48) illustrates the influence of line on ordinary language:

1. *UPilato wakhumsha,*
2. *Wathi akanatyala.*
3. *Izandla wazihlamba,*
4. *Wamenza ixhwane.*

- (1. Pilate speaking in an unknown language,
2. He pronounced His innocence,
3. Hands he washed,
4. He made Him a lamb.)

The reader at a first glance, seeing the story in such lines concludes that he or she is to read poetry. The events are portrayed in a condensed imaginative language different from that used in ordinary narration. The lines have a compressed language to achieve a poetic rather than a prosaic effect. This forces the reader to look at the connotative or objective meaning of the lines.

Furthermore, with respect to the extract from **Uhambo Lwakhe**, the stanza consists of two unrhyming couplets each of which corresponds to a sentence. Thus then each line does not correspond to a sentence. Geggus (1961:88-91) claims that the non-correspondence of a line and sentence has semantic implications on the interpretation of the poem. He calls such an implication “multiplicity of presentation” or a “double syntax”. This study chooses to use the concept “multiplicity of presentation” to “double syntax”. The former gives a sense of presenting meaning in many ways. Such a sense is suitable for this study. Otherwise the concept “double syntax” is suitable for referring to the syntactic structures responsible for giving the multiplicity of presentation, but not the presentation itself as the product of interaction between these structures.

Now that the concept of multiplicity of presentation has been explained, let us examine how it functions in the poem **Uhambo Lwakhe** (His journey) (p48). The

verb *wakhumsha* (speaking in unknown language) line 1 may suggest that Pilate declared his verdict in an unknown language unintelligible to the complainants who would have been the Jews. However, when the reader takes line 2 of the first couplet, it becomes clear that Pilate pronounced Christ not guilty, contrary to their expectations. This is what is embedded in line 1. The notion of conducting the case in an unintelligible language falls away. This then suggests that a multiplicity of interpretation occurs by further reading of the poem, when the line does not correspond to a sentence. The line may change its meaning when the reader interpretes the line within the context of the larger syntactic unit. This means then the first meaning of line 1 was just for the time being. The couplet, which is the larger syntactic unit of line 1, brings out an enriched meaning which is more relevant than the first one. The second meaning is relevant to the interpretation of the foregrounded information, whilst the first one is rather misleading.

The idea of multiplicity of interpretation is relevant in the interpretation of the foregrounded information. Thus multiplicity of interpretation is the effect of non-coincidence of a line and a sentence.

The coincidence of the line and sentence is the next thing to consider. Gräbe (1992:22) commenting on this coincidence says:

Wanneer die versreëleinde en die sinseenheid wel
saamval, funksioneer die versreel dikwels releverend.

(When the end of the verse-line and the sentence unit
coincide, the verse-line functions usually relevantly).

Gräbe (ibid) suggests that when the line and the sentence coincide the line is usually foregrounded. In other words, the relationship between the syntactic units and typographical units, is inter alia, foregrounded when the line corresponds to a sentence. To contextualise such a claim an examination of lines 1-2 in the poem **Imbovane** (The ant) (p32) is made. The lines are as follows:

19. *Yafohleka kwityholo lengca, bhukulu, bhaxa.*

20. *Andivanga sililo nakukhalaza kuloo daxa.*

(19. It broke into a grass - turf, tripped and fell heavily.

20. I heard no cry and complaint from the heavy fall).

Each line neatly corresponds to a sentence. The ideophones *bhukulu* (line 1), *bhaxa* (line 1) and *daxa* (line 2) signify a heavy fall that is not compatible with a small insect like an ant. These ideophones evoke a visual image of a huge man falling heavily on the ground. This suggests that the two lines, i.e. 1 and 2, contain foregrounded information. The two lines metaphorically dramatize, and suggest the toiling and struggling essential for a person to succeed in life.

Another example of a line coinciding with a sentence is in the poem **Busuku Buthile** (A certain night) (p41). The first two lines of this poem read as follows:

1. *“Siyakokoza, siyakokoza, nilele na?”*

2. *Latsho izwi ezinzulwini zobusuku.*

(1. “ We knock, we knock, are you asleep?”

2. Said the word in the middle of the night.)

Each of the lines coincides to a sentence. In the first line, there is a suggestion of disrespect for those who are asleep. In the second line the symbol of darkness in *ezinzulwini zobusuku* suggests that something evil is looming. Thus the two lines contain foregrounded information.

The two extracts from Qangule’s poetry that have lines corresponding to sentences, illustrate that when this correspondence occurs, the lines in isiXhosa modern poetry may be foregrounded.

3.4.3. Sentence and Stanza

Gräbe (1992:23) commenting on the sentence stanza relationship says:

Versreëls word in sommige gedigte opgeneem in die groter eenheid van die strofe. Die verhouding tussen andersyds'n sintaktiese snit en andersyds'n tipografiese afbakening soos die strofe het dieselfde funksies as dié tussen sin en versreël, waar die sinseenheid en die tipografiese afbakening mekaar nie dek nie, kan meer as een mededeling gemaak word, waar die sintaktiese eenheid en die tipografiese afbakening mekaar wel dek, kan die afsondering van bepaalde informasie in 'n strofe betekenisvol wees.

(Verse-lines in some poems are included in the bigger unit of a stanza. The relationship between, on the one hand, a syntactic unit and on the other hand, a typographical demarcation like a stanza serves the same function as that between the sentence and the verse-line, where the sentence unit and the typographical demarcation do not coincide, more than one communication can be made, where the syntactic unit and the typographical demarcation coincide, the isolation of a specific information in the stanza may be meaningful).

What Gräbe intimates, is that the non-coincidence of a sentence and stanza results in a multiplicity of presentation, while the coincidence of the stanza and sentence results in a specific foregrounded information that can be meaningfully interpreted.

The first to be examined is the non-coincidence between a sentence and a stanza. The following stanzas from **Isixhobo Esiyingxaki** (A problem tool) (p27) exhibit this non-coincidence of a stanza and a sentence:

1. *Tu awuthethi;*
2. *Sakusela amanzi ukho,*
3. *Sakunikwa isiselo ukho,*
4. *Sakurhabula sele ukho,*

5. *Ndikupha igama unguNdikho*
6. *Unzima awuva matyathanga,*
7. *Bakuvala umlomo uyagungquza.*
8. *Iyeza lakho linye kukusikwa,*
9. *Ngxaki akungelungi wakufa.*

- (1. Absolutely you do not discriminate;
2. When we drink water you are there,
3. When we are given drink you are there,
4. When sipping you are already there,
5. I call you by name you are Ndikho
6. You are difficult you do not mind chains,
7. When they close mouth you move alone inside.
8. Your medicine is only to cut you off,
9. The problem things will not go right when you die.)

From line 1 to line 5 there is no line that ends with a full stop. Though each line is a complete thought, because of the absence of a full stop at its end, it cannot be syntactically called a sentence. If stanza 1 ended with a full stop, it would have corresponded to a sentence. Agreeing with this view, Geggus (1961:36) says:

' n Sin is vir ons doel wat tussen die
hoofletter en die punt gegee word.

(A sentence is for our purpose something
which is between a capital letter and a
full stop).

Geggus views the presence of a full stop as a guide to the identification of a sentence. However, it could also be mentioned that poets sometimes ignore the use of punctuation marks such as commas and full stops. With these in mind, it could

be deduced that stanza 1 does not correspond to a sentence because its last line does not end with a full stop.

As at the end of line 5, there is no full stop, syntactically speaking, lines 1-7 constitute a single compound sentence which ends with a full stop at the end of line 7. This sentence does not coincide with any of these two stanzas. The implication of this is that though lines 6 and 7 syntactically belong to stanza 1, structurally they belong to stanza II. When line 5 is interpreted without considering lines 6 and 7, it suggests that the tongue is called *uNdikho* just simply because it is able to be everywhere i.e. wherever one is taking a liquid it is there. The name *Ndikho* literally means "I am here".

On further reading up to line 7 the word *Ndikho* is found to be used in a negative tone. The tongue is called *Ndikho* because it is troublesome and daring. Thus a new meaning of line 5 emerges when this line is interpreted within the larger syntactic unit to which it belongs. This is the multiplicity of interpretation, which has a place in the interpretation of isiXhosa modern poetry. It improves the interpretation of a poem

The next thing to consider is the foregrounded relationship between a syntactic unit and a typographical unit which exhibits itself as a coincidence between a sentence and a stanza. The following stanza from **Uvuyo Lweliso** (The joy of the eye) (p24) is used to illustrate such a coincidence:

1. *Mna liso ndinethamsanqa,*
2. *Nangona ndibona bucala,*
3. *Ndisondele kwingqondo,*
4. *Yona indithuma rhoqo.*

(1. I the eye I am fortunate,

2. Though I see from one direction ,
3. I am close to the mind,
4. It sends me out for errands regularly).

The four lines, i.e. 1-4, make a compound sentence which corresponds to the stanza. This suggests that the stanza contains foregrounded information. This is evidenced by the personification of the eye whereby it assumes the human attribute of speaking. The personification as foregrounded language implies that the stanza should not be read literally. The foregrounded stanza suggests that a human introspection is essential for socialisation in society.

It thus becomes clear from the discussion that “multiplicity of interpretation” has a positive contribution in the interpretation of the isiXhosa modern poetry. Furthermore, the foregrounded sentence stanza relationship has interpretation leads that may be concretised by decoding the metaphorical language in the foregrounded stanza.

3.5. **Résumé**

This study does not pretend to have dealt exhaustively with all the forms of syntactic foregrounding that could possibly exist in isiXhosa modern poetry. Modern isiXhosa poets may come up with some more. A modern isiXhosa poet may use compound words as tools of foregrounding. Verse-lines may be constructed with compound words. This would be determined by the context of the poem.

The other tool of syntactic foregrounding that needs experimentation in isiXhosa modern poetry, is the deviation from capitalisation of the first letter of the name of a person or town. Instead of a capital letter, the name starts with a small letter. This violation of conventional ways of capitalisation of such names may be used to emphasise something about a person or town. In most probabilities, it would be to emphasise something sinister about the person or the town concerned.

Lastly, it is important to mention that the frequent recurrence of certain syntactic foregrounding devices in the various poems of a certain poet gives a clue about the style of the poet concerned. Levin (1977:16), emphasising this claim on style, asserts that:

Stylistic analysis in terms of frequency distributions and transitional probabilities would seem to yield information primarily about an individual style.

Levin intimates that the author's style may be determined on the basis of frequent occurrence of some linguistic elements in his work. Using this assertion as a yardstick, it could thus be said that, in terms of syntactic foregrounding, Qangule's style is underlined by frequent application of displacement, coupling, parallelism, deletion, and elaboration. All these instances of syntactic foregrounding help in conveying the meaning of a poem. In that sense they have a functional value in Qangule's poetry.

CHAPTER FOUR

SOUND FOREGROUNDING OR PHONIC STRUCTURE

4.1. Introduction

In chapter two the metaphorical language was dealt with. It was shown to be a foregrounded communicative structure that functions as a deviation from or a violation of ordinary speech language. In chapter three it was demonstrated that syntactic foregrounding as a foregrounded structure operates as an extra patterning or a deviation from or a violation of a standard syntactic norm.

In this chapter, it will be illustrated that a foregrounded sound in isiXhosa modern poetry, operates as an extra patterning. Agreeing to the presence of foregrounded sound in poetry, Webster (1990:43) maintains that:

Poetry in general foregrounds sound or the phonetic aspect of language in ways that are not common to the other genres.

Webster intimates that the foregrounded sound is of unusually higher concentration in poetry than in novels, drama, short stories, etc. One could also mention that the foregrounded sound as an extra patterning is more unusually used in poetry than in ordinary language. For instance, the ordinary isiXhosa is not frequently expressing itself in end rhymes, alliterative lines, etc. The isiXhosa modern poetry has an affinity to the use of such foregrounded sounds.

This study then examines the foregrounded sound in isiXhosa modern poetry on the basis of the following forms of sound repetitions: onomatopoeia, alliteration, assonance and diffused sound repetition. Rhyme, though also a type of a foregrounded sound, is not dealt with in this study. This study believes that rhyme

needs an independent study of its own or a study that treats rhyme and rhythm together. Rhyme and rhythm are very closely related to one another. Rhyme contributes towards the creation of the rhythm of a poem.

4.2. Some sound-meaning assumptions

Before examining the use of various forms of foregrounded sound in Qangule's poetry, there is a need to look at, at least, two sound-meaning assumptions briefly.

Firstly, it is the content of the poem that determines the type of relation between the sound and meaning. Hymes (1960:114) puts this assertion as follows:

.. the use of words in a particular poem may bring certain meanings and sounds into prominence, so that it may then be sensed as appropriate for the two strands of prominence to come together.

Hymes is helping to explain that a prominent sound, usually through its repetitive appearance in a poem, does not in itself give a meaning. The word or words with the repetitive sound may be contextually placed in such a way that the meaning of the word or words is linked to the repetitive sound.

Secondly, it is also advisable to note that a given literary source may associate a specific sound in a particular language with a certain meaning. A critic must not simply assume that in every instance of poetry a particular sound is really associated with the said meaning. The critic must examine critically the connection between the said sound and its supposed meaning.

The assumptions mentioned are taken note of by this study when examining the role of alliteration, assonance, onomatopoeia and diffused repetition in isiXhosa modern poetry.

4.3. Alliteration

4.3.1. Definition and explanation

Abrahams (1981:7) defines alliteration as:

..the reflection of speech sounds in a sequence of nearby words, the term is usually applied only to consonants, and especially when the recurrent sound occurs in a conspicuous position at the beginning of a word or a stressed syllable within a word.

Abrahams emphasises alliteration as a repetition of the same consonant at the beginning of words or a repetition of the same consonant of a stressed syllable within a word. Alliteration as a repetition of a consonant of a stressed syllable within a word is not relevant in isiXhosa poetry because isiXhosa is a tonal language, but the repetition of the same consonant at the beginning of adjacent words is a possibility to be examined in isiXhosa poetry. The following example from **Xa Wayegula** (When he was sick) (p45) shows the repetition of the same consonant at the beginning of the words:

1. *Iintliziyo ebezishwabene zivukile,*
2. *Zakubona utotoba uzabalaza.*
3. *Iintliziyo ebezikhedamile zivuyile,*
4. *Zakubona ungxabalaza ugqadaza.*

- (1. The hearts that have shrunk have risen,
2. When they saw you walking weakly and struggling.
3. The hearts that were sad are happy,
4. To see you striding and moving about.)

The words *zivukile* line 1, *zakubona* line 2, *zivuyile* line 3 and *zakubona* line 4 all start with the consonant /z/. In each case, /z/ is not part of the stem of the word. In

isiXhosa a repetition of the /z/ may be related to the meaning of a poem if that alliterative consonant is part of the stem of the word. Since the repeated initial /z/ is not part of the stem of any word, this repetition has no semantic implications. The rumbling effect of the repeated /z/ (Dhlomo 1938:114) has no contextual bearing. This type of alliteration is just ornamental.

However, in isiXhosa an alliterative consonant may not necessarily be at the beginning of words. It could be anywhere in the stems of the words. Thus Abrahams's definition of alliteration is not adequate for isiXhosa. Nonetheless Khuba (1985:124) defines alliteration as:

..the deliberate repetition of the same consonant... in the proverb.

The important part of this definition is “..the deliberate repetition of the same consonant..” The consonant purposefully repeated, in isiXhosa poetry, may be in the same word or words in the same line or words in neighbouring lines. When the alliteration is purposeful or deliberate the poet employs it artistically for semantic reasons.

4.3.2. Alliteration in the same word

The following example from **Indlamanzi** (The drunkard) (p44) illustrates the repetition of the same consonant sound in the same word:

Wona udududeke ungevani.

(It moves shakingly without coherence.)

In the word *udududeke* (moves shakingly), there is a repetition of the same consonant sound /d/ in the stem of the word, i.e. *-dududeka*. The repeated consonant is an apico-alveolar plosive with delayed breathy voicing. It emphasises that the drunkard is shaking spasmodically and nervously.

4.3.3. Alliteration in words of the same line

The following line from **Okungaqatshelwayo** (The unknown) (p3) shows alliteration in words of the same line:

Ingxolo yingxelo yokugxwala
(Noise is the report of bellowing)

The alliterating /gx/ is part of the stem of each word in the line. This is a delayed breathy voice apicolamino-alveolar lateral click. It is a harsh and heavy sound. The words *ingxolo* (noise) and *ukugxwala* (bellowing) are semantically both related to an unpleasant sound. The metaphorical expression means that an unpleasant experience would be known when the person feeling the pain vocalises his personal experience. The harsh and heavy /gx/ emphasises the unpleasant tone suggested by the word *ingxolo* and *ukugxwala* respectively.

From the examples studied, it is realised that alliteration may be used by the poet ornamentally. But a skillful poet uses alliteration artistically when it is used as a foregrounding tool that helps in conveying the meaning of the poem.

4.4. Assonance

Pretorius and Swart (1985:33) maintain that assonance is a repetition of a particular vowel reappearing in one or more lines within a poem.

Assonance is also expected to be of functional value in poetry just like alliteration. Kunene (1961 : Appendix 19) asserts that assonance has a functional value in poetry, when he says:

There is a definite correlation between vowel sounds and meaning..

Kunene suggests that assonance has a semantic value in poetry. One should mention that the semantic value of a repeated vowel is not automatic. The context of a poem determines the semantic value of a vowel. This vowel must be part of the stem of a word or words. The following line from **Uthandeka** (p8) is used to discuss the semantic value of the assonance of /o/:

UseGo-o-li, useGo-o-li, uThandeka,

(She is at Go-o-li, at Go-oli, Thandeka,)

This line is characterised by the repetition of the vowel sound /o/ in *useGo-o-li*. *IGoli* is a Xhosa word for Johannesburg. The male speaker in the poem is lamenting for his lover who deserted him by going to Johannesburg. He hopes that one day she will return. Contextually the assonance of /o/ has no bearing. Its value is purely ornamental, though it is in the stem of the word.

The next example illustrates the occurrence of assonance throughout the neighbouring lines in a stanza from **Uhambo Lwakhe** (His journey) (p49). This stanza reads as follows:

1. *Isibhinqa seJerusalem*
2. *Sabhonga sabhanga*
3. *Sibhuqwa lubhodamo*
4. *Lombhodlo wogximfizo.*

- (1. The womenfolk of Jerusalem
2. Wailed to exhaustion
3. Disturbed by the confusion
4. Of the belch from heavy blows)

In the stems of the words *sabhonga* (wailed) line 2, *lubhodamo* (confusion) line 3 and *lombhodlo* line 4 there is alliterative /bh/ and the assonance /o/. The simultaneous occurrence of these two types of repetition is dealt with in 4.5. The concern at the moment is the assonance /o/. Its significance is tied to the meaning of the words in which it occurs, i.e. *sabhonga* (wailed) line 2, *lubhodamo* (confusion) line 3 and *lombhodlo* (the belch) line 4. Each of the three words semantically refers to an unpleasant situation of some kind. The assonance of /o/ serves to emphasise that unpleasantness depicted by the words imaginatively. These words have brought into prominence the unpleasantness of Christ's crucifixion. The repetition of /o/ has brought this unpleasantness into prominence. Two types of prominences have merged at the semantic plane to foreground the meaning of the poem. It is the prominence of unpleasantness semantically suggested by the three words and the prominence of the sound of the vowel /o/ brought about by its repetition. This merging happens in a way described by Hymes (1960:114) as follows:

..two strands of prominence to come together.

Hymes then suggests that a prominent sound alone has no bearing to the meaning of a poem. The critic should examine its relationship with the words in which it occurs. It is such an examination that gives a clue to the interpretive possibilities offered by a repeated sound.

4.4.1. Alliteration with assonance

In isiXhosa poetry it does happen that alliteration and assonance occur simultaneously in neighbouring lines of the same poem. In the extract from **Uhambo Lwakhe** (p49) in 4.4. the assonance /o/ is detected in *sabhonga* line 1, *lubhodamo* line 3 and *lombhodlo* line 4. The assonance occurs at the same time with the alliterative /bh/. This alliterative bilabial plosive /bh/ co-operates with the assonance

/o/ to emphasise the unpleasant tone evoked by the words in which these two repeated sounds occur. These sounds therefore foreground the meaning of the words in which they occur. Otherwise the sounds in isolation are meaningless.

The alliteration and assonance may occur in the same line. This line from **Advocate D.Kutumela** (p53) shows alliteration and assonance in the same line as follows:

Isicwicwicwi esicula isiNgesi

(A smart fellow who sings English)

The word *isicwicwicwi* is used metaphorically to describe Kutumela as a clever thinker who spoke English fluently. The alliterative /c/ and /w/ in collaboration with the assonance /i/ in the stems of the respective words help in suggesting that Kutumela spoke English fluently and he used the language skillfully and creatively.

4.5. Diffused Repetition

The word 'diffuse' as according to Fowler and Fowler (1990:325) means

To spread out or refers to something
as a not concentrated in one place.

The previous sound repetitions dealt with were comparatively speaking concentrated in a particular area, i.e. word or line or stanza. A diffused repetition is characterised by the presence of a particular sound relatively throughout the poem. Such a spreading out of a sound creates a broad semantical linkage within a poem. Biermann and de Jong (1992:43) commenting on this linkage say:

Sometimes an accentuated word in a metaphorical construction is repeated diffusely throughout large parts of a poem.

The sound diffusely repeated in a poem is expected to be foregrounded when it originates from a metaphorical construction. To illustrate this claim an examination of the following stanzas from **Imbovane** (p32-p33) is made:

1. *Yafohleka kwityholo lengca, bhukulu, daxa.*
2. *Andivanga sililo nakukhalaza kuloo daxa.*
3. *Yadede, yama, yajoja, yaphoseleka.*
4. *Yandlovuza, yabhentsuza, yawuhlasela.*

5. *Kwagqitha isigcawu ndabamba amazinyo,*
6. *Ozintethe babhabha ngaphezulu basithela,*
7. *Namasongololo arhoqoza abhijela asithela,*
8. *Yona imbovane yangcambaza inombono.*
9. *Ndakubona ikhaba lidlula ngezantya,*
10. *Ndaphelelwa lithemba ndathi manga.*
11. *Ndabhadula, ndabhadula, ndabhadula,*
12. *Ngqondo ithe ibuya, cwaka isimanga.*

- (1. It broke into a grass-turf, tripped and fell heavily.
2. I did not hear a cry and complaint from falling.
3. It went back, took position, smelt, threw itself.
4. It worked vigorously, moved up its back, attacked.
5. A spider passed by I caught teeth,
6. Locusts flew past and disappeared,
7. The millipedes moving slowly coiled and vanished,
8. But the ant moved slowly with a vision.

9. When I saw youth passing by at a fast pace,
10. I lost hope and said it is untrue,
11. I roamed, roamed, roamed,

12. My consciousness returned, silent the mystery.)

The consonant sound /bh/ is diffusely repeated. This is a bilabial plosive with delayed breathy voice. This sound repeats itself in the following words: *bhukulu* (fell heavily) line 1, *yabhentsuza* (moved up its back) line 4, *babhabha* (flew) Line 6, and *ndabhadula, ndabhadula, ndabhadula* (I roamed, roamed, roamed) line 11.

The operation of the diffused repetition of /bh/ may be examined from line 11 backwards. In line 11 there is a repetition of heavy sounds /bh/ and /d/. This suggests that the line is foregrounded. The verb *ndabhadula* (I roamed) line 11 metaphorically refers to the imaginative thinking of the poet. The /bh/ from the metaphorical expression in line 11 is spread over the poem. The existence of this repeated consonant /bh/ in *bhukulu* line 1, *yabhentsuza* line 4 and *babhabha* line 6 suggests that the lines with these words should not be literally interpreted. They are carrying foregrounded information. In line 1 the poet is thinking about those with determination in such a way that even if odds are against them, they would work hard for success. After a failure, they try again with all their efforts, i.e. line 3. But there are those in life who survive by chance, always running away from taking the initiative and responsibility about their future, i.e. line 9. All these thoughts come to the poet's mind but he uses nature to reflect on them through his imagination.

The diffused phonic repetition as a form of sound foregrounding is useful in emphasising the foregrounded nature of a word, thus giving hints about the possible interpretation of a poem. But the word "sometimes" (Biermann and de Jong, *ibid*), implicitly cautions that diffused repetition cannot always be of interpretive value.

Another form of sound foregrounding that is useful in poetry, if properly utilized, is the onomatopoeia. In 4.6. this is dealt with.

4.6. Onomatopoeia

4.6.1. Definition and explanation

Gräbe (1984:304) defining onomatopoeia asserts that:

By klanknabootsing gaan dit om 'n duidelik herkenbare imitasie van 'n bepaalde geluid deur middel van spraakklank,...

(With onomatopoeia there is a clearly recognisable imitation of a particular sound through the medium of a speech sound,....)

Gräbe is emphasising that with respect to an onomatopoeic word, what imitates the sound of an object in the external world is not the word itself, but rather the way the word is pronounced in obedience to the phonic rules of the language in which the word exists as an acceptable lexical item. For instance in isiXhosa using a word that imitates a sound produced by a lot of coins, the onomatopoeic word *khenkcekhenkceza* is in most probability the one to be chosen but an English onomatopoeic word for the same sound is jingling. These are totally different words in two different languages but imitating the same sound. This then shows that, it does not necessarily imply that an onomatopoeic word in a particular language can automatically transfer its onomatopoeic features to another language usage.

Nonetheless, in isiXhosa modern poetry there are onomatopoeic words. There are those that imitate the sound only and those imitating at the same time both the movement of the object producing the sound as well as the sound it produces.

4.6.2. Words imitating sound only

The use of onomatopoeic words as a foregrounded sound form is a device common in indigenous isiXhosa poetry. The isiXhosa modern poetry has the advantage of

using both the traditional poetry techniques as well as those adopted from Western poetry, e.g. end rhyme. An onomatopoeic word that imitates a particular sound may be semantically linked with other words in the poem through its consonantal sound or assonantal sound or both. The following lines from **Kusendalweni** (It is in nature) (p6) supports this claim:

1. *Isibhakabhaka phaya sasilubisi,*
2. *Nabo babephuphuma bubusi.*
3. *Babecwicwitheka bemana bethikreka,*
4. *Ndoyiswa ndavula, ndakrukruktheke.*

- (1. The sky there was milk.
2. They were overflowing with honey.
3. They were laughing happily sometimes in spasms,
4. I was defeated I opened, and laughed inwardly.)

In this poem events are unfolding in the mind of the poet as if in a vision. He sees two happy and young lovers in a journey through life. The bright night and the joyous mood of the lovers create a happy tone in the beginning of the poem.

The onomatopoeic word *bethikreka* line 3 imitates a laughter that comes in spasms. The word *ndakrukruktheke* line 4 imitates a sound produced when someone laughs inwardly. The voiceless ejective doso velar affricate /kr/ in *bethikreka* line 3 is repeated in *ndakrukruktheke* line 4. This repeated consonant semantically brings together these two onomatopoeic words. These two words acquire new meanings. The two young lovers do not take life seriously, according to them leading a good life is to be in romance. The narrator, who laughs inwardly, is sceptical about the attitude of the two lovers towards life. Thus, the onomatopoeia, as a foregrounded sound, helps in interpreting the poem.

In the following line of the same poem, the consonant /kr/ is further repeated in an onomatopoeic word:

Lalenyenza laduduma lagqekreza,

(The lightning flashed, thundered and roared,)

The onomatopoeic word with /kr/ is *lagqekreza*. This consonant links this word semantically with *bethikreka* line 3 and *bekrukrutheka* line 4. The word acquires a new meaning in the semantic plane. It metaphorises dangers that the youth would possibly come across in life. This explains why the narrator was sceptical about the free easy going life of the two young lovers. The narrator is sceptical about their attitude, because he is aware that life is full of dangers. The naïve young lovers are not aware of this.

A further interesting use of onomatopoeic words appears in this line of the same poem:

Igusha mhe ! inkomo mho! Inja hawu.

(The sheep bleats! The cow bellows! the dog barks!)

The sounds *mhe*, *mho* and *hawu* in isiXhosa imitate the sound made by the sheep, the cow and the dog respectively. In the poem their syntactic proximity foregrounds their use. They collectively symbolise the continuous flow of time. This serves to emphasise that the two young lovers are not aware of the fact a possibility exists that they will also come to the aging phase of life at which they will realise that romance is not the totality of life.

4.6.3. Words imitating both sound and movement

The other interesting onomatopoeic group of words is that one simultaneously imitating the sound produced by an object and the movement of the object producing the sound.

The following couplet in **Imbongi** (p2) has onomatopoeic words that also imitate a movement and sound at the same time:

1. *Zingxangxasi iingcamango zenu,*
 2. *Yingxubevange ukugxagxaza kwenu.*
- (1. Waterfalls are your ideas,
2. Assorted mixture your water falling).

The words *zingxangxasi* (water-falls) line 1 and *ukugxagxaza* (waterfalling) line 2 are onomatopoeic. They both imitate the sound of falling water and also imitate the movement of falling water going down from a high point. The imitation of the moving water exists as a visual impression in the reader's mind evoked by the onomatopoeic word.

The onomatopoeic word *zingxangxasi* (water falls) line 1 links semantically with *ukugxagxaza* (falling water) line 2 through the consonance /gx/ and the assonance /a/. This phonic connection between these two onomatopoeic words implies a foregrounded meaning embedded in the couplet in which they appear. This is understood within the semantic context of the quatrain in which the couplet with the onomatopoeic words exist. The quatrain is as follows:

1. *Manyange anyanga isizwe,*
2. *Bavuseleli abatyala ubuzwe.*
3. *Zingxangxasi iingcamango zenu,*

4. *Yingxubevange ukugxagxaza kwenu.*

- (1. The ancestors healing the nations.
2. Exhortors sowing patriotism.
3. Waterfalls are your ideas,
4. Assorted mixture your water falling).

The first couplet refers to the *imbongi* as a patriot that instills the spirit of patriotism into the audience. To be able to do this the *imbongi* must first be a patriot himself. Concerning this latter view, Mzamane (1981:12) asserts the following:

..let us remind ourselves that one of the essential qualities of Ubumbongi (being a praise poet) was true patriotism, not blind loyalty to the person or the chief...

Patriotism is a necessary quality that an *imbongi* must have. The word *ubuzwe* (patriotism) line 2 refers to the spirit of patriotism that the inspired *imbongi* instills into his listeners. The ideas of patriotism are metaphorised as waterfalls in line 3. This metaphor evokes a water image and an image of a sound of water falling. The water symbolises new life or rebirth or regeneration (Qangule 1972:23). Thus then the metaphor imposes upon the ideas of patriotism of the *imbongi* the ability to revive the spirit of patriotism within the nation.

Furthermore the onomatopoeic metaphor *zingxangxasi* (waterfalls) links up with *ukugxagxaza* (falling water) line 4 through the consonance /gx/ and assonance /a/. This phonic linkage foregrounds the powerful voice of the inspired *imbongi*.

The image of a huge amount of water making a noise metaphorises the powerful voice of the *imbongi*. The impression of falling helps the reader to comprehend the fact that the ideas of the *imbongi* when falling on the listener's inner ear bring out the desired effect of instilling patriotism.

Thus an onomatopoeic word through foregrounded repetition of some of its consonants and vowels, in other words of the same poem, may spread its onomatopoeic effect, resulting in accentuation of certain ideas, linking up thoughts and enlivening some images to make the poem more intelligible to the reader.

4.7. **Résumé**

This study has used the word alliteration to include the so-called consonance. In isiXhosa poetry both the alliteration and consonance involve a repetition of the same consonant. It is in English where they tend to have two separate meanings. Even there, too, it is a technical difference rather than one of substance. In English, alliteration refers, according to Roberts (1991:45), to:

.. a repetition of the stressed syllable's
opening consonant sound or sounds.

In English versification emphasis in respect of alliteration, is on the repetition of a similar consonant sound in the initial stressed syllables, but in isiXhosa, alliteration is the repetition of a similar consonant sound especially in the stem or stems of a word or words respectively. The issue of stress is out of the question. The place, i.e. initial or end of the alliterative consonant in a word stem is irrelevant.

In the case of consonance, English poetry sees it as the repetition of, according to Roberts (1991:40),

..the closing consonant sound.

This then suggests that in English the difference between alliteration and consonance is in the place of the respective similar consonantal sound. To isiXhosa poetry this is immaterial, hence this study prefers to use the term alliteration for all the similar consonantal repetitive occurrences in a word or nearby words in a poem.

Qangule sometimes uses alliteration to link onomatopoeic words in various lines of the same poem. In that way, alliteration through onomatopoeia brings to prominence the foregrounded meaning of the onomatopoeic words.

Qangule sometimes also uses alliteration and assonance for ornamental purposes. But, it would be better to use alliteration and assonance for semantic purposes. In such a case a poet renders his creative ability to better aesthetic use.

It should be noted that the notion of sound symbol may be misleading. The same repeated sound may signify different things in different contexts. This shows that the semantic implications associated with a particular sound repetition are dynamic. Such dynamism would always call for an investigation into the functional value of the foregrounded sound in every context.

CHAPTER FIVE

THE ANALYSIS AND INTERPRETATION

5.1. Introduction

Chapters 2, 3, and 4 have illustrated that in Qangule's poetry there are foregrounding techniques, inter alia, the metaphorical language, syntactic foregrounding and foregrounded sound respectively. Evidence drawn from various poems demonstrated the functional value(s) of these foregrounding techniques. In this chapter the poem **Ukubonga** (To praise) (p1) is critically evaluated on the basis of these three foregrounding techniques. In 5.3. the metaphorical language interprets the poem. In 5.4. the syntactic foregrounding is used to interpret the poem taking into consideration the analysis in 5.3. In 5.5. the interpretation of the poem on the basis of foregrounded sound is undertaken, also considering the analyses in 5.3 and 5.4. Before an analysis on the basis of each foregrounding technique is done, examples of each respective foregrounding technique are identified and described.

5.2. **Ukubonga** (To Praise)

1. *Isibongo sisithunywa sezimvo*
2. *Eziduda kwinkundla yamava*
3. *Aphiwa iinkenekene zabafo;*
4. *Ezithi azinakuzibamba.*

5. *Sisaqophe amafu ukuhloma,*
6. *Ngumzuzu izulu liduduma,*
7. *Sisithuba imvula ithululwa,*
8. *Sisiqabu ucango lakuvalwa.*

9. *Lakuzala igumbi zizopho,*

10. *Luyenyuka uphahla lobuchopho,*

11. *Lusiphuka zidandalaze iimfihlo,*

12. *Bothuke batwezatweze amehlo.*

13. *Umxabeli zizinto zendalo,*

14. *Umbaseli zizinto zentlalo,*

15. *Umkhwezeli bathi luvakalelo,*

16. *Umbondi ngamandla emvelo.*

17. *Akudlokova amaza engqondo,*

18. *Abetheka kunxweme lomqondo.*

19. *Uyenyuka umsinga wobushushu,*

20. *Utyhoboze kutsho kube ngxushu.*

(1. Poetry is the messenger of ideas

2. Dancing in the courtyard of experiences

3. Presented with fellows always in tears;

4. Who claim cannot control themselves.

5. Suddenly clouds gather around,

6. In a moment the thunder roars,

7. For a while the rain allowed to pour,

8. A brief relief when the door is closed.

9. When the room is full with gifts,

10. Up goes the roof-top of the brain,

11. Blown off revealed are the things hidden,

12. They are startled repeatedly stretch out eyes.

13. The hacker is the things of nature,
14. The kindler is the things of society,
15. The fire-maker they say is the sensibility,
16. The stirrer is the force of nature.

17. Bucking the waves of the mind,
18. They hit against the shore of consciousness.
19. Goes up the current-pressure,
20. Bursts through resulting in commotion.)

5.3. Forms of the metaphorical language

5.3.1. Examples of metaphorical language

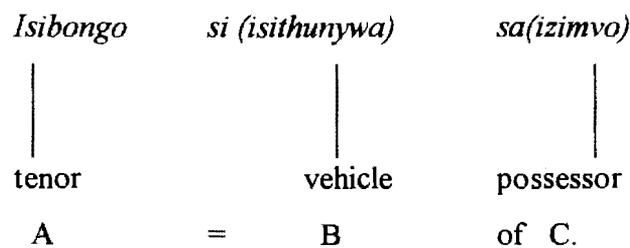
The poem opens with a complex metaphor constituted of copular structure and a genitive construction. The line reads as follows:

1. Isibongo sisithunywa sezimvo

(1. Poetry is the messenger of ideas).

The copular structure is *sisithunywa* (is the messenger) and the genitive construction is *sezimvo* (of the ideas).

Line 1 in its isiXhosa deep structure is as follows:

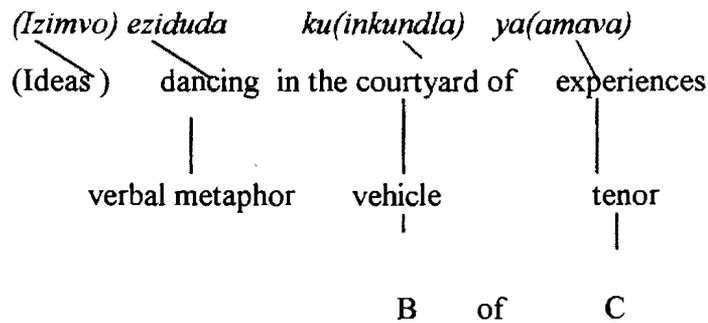


The verbal focus *eziduda* (dancing) in line 2 modifies a locally submerged tenor *izimvo* (ideas) whose implied local vehicle is the traditional dancer. Thus this verbal focus has a personifying effect upon the argument *izimvo* (ideas) in the line:

2. *Eziduda kwinkundla yamava*

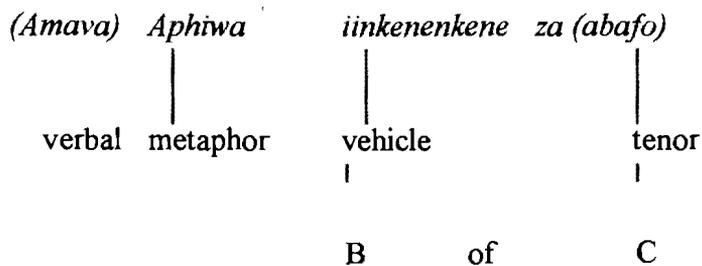
(2. Dancing in the courtyard of experience)

There is a verbal metaphor and a two-term formula genitive construction. This could be illustrated as follows in the deep structure:



This deep structure shows that line 2 is a complex metaphor which consists of a verbal metaphor and a two-term formula genitive construction.

Line 3 is also a complex metaphor. Its deep-structure is as follows:



The submerged tenor *amava* (experiences) has the implied vehicle *umntu* (a human being). The verb modifying the argument *amava* (experiences) is *aphiwa* (presented with). This verb focus gives the argument it qualifies the human attributes of accepting someone into its company. Hence it is a verbal focus personifying the

argument *amava* (experiences). In addition to this verbal metaphor in line 3, there is a two-term formula genitive construction in the form B of C. Hence line 3 is a complex metaphor.

In line 4 there is a submerged argument qualified by the verbal phrase focus *ezithi azinakuzikubamba* (Who claim cannot control themselves) With the submerged argument reconstructed the line reads:

(Iinkenekene) Ezithi azinakuzibamba

(Fellows always in tears) who claim that they cannot control themselves.)

The reconstructed submerged argument is *iinkenekene* (Fellows always in tears). Stanza I has a compound metaphor consisting of three complex metaphors, i.e. lines 1-3, and a phrasal metaphor, i.e. line 4. This compound metaphor corresponds to a single sentence, i.e. lines 1-4.

In stanza II the clouds (*amafu*) in line 5 symbolise deity. The hanging cloud symbolises God (Cooper 1987:38). Within the context of the poem the cloud symbol signifies the heavenly power, i.e. ancestors. The modifying verb *ukuhloma* (gather around) in line 5 acquires a new meaning because of the metaphorical use of the argument *amafu*. It suggests something powerful and dangerous is to come from the deity. The metaphorical context of the symbol *amafu* is further unpacked by lines 6, 7 and 8. The metaphorical effect of line 5 moves through lines 6, 7, and 8.

The phrase *izulu liduduma* (thunder roars) in line 6 metaphorises the powers responsible for the production of praise-singing. The oral poet before composing a good poem receives first the imaginative powers from the deity. These imaginative powers from the deity are like showers of blessings falling upon the

poet's mind. The argument *imvula* (rain) in line 7 is used both metaphorically and symbolically. Symbolically the act of receiving imaginative powers from the divine powers is a blessing. This is suggested by the rain symbol. Metaphorically *imvula ithululwa* (the rain allowed to pour) in line 7 refers to the coming of the imaginative powers to the poet's mind. On receiving these powers the poet becomes inspired.

Line 8 symbolically foregrounds the inspired state of the poet. It reads as follows:

Sisiqabu ucango lakuvulwa.

(A brief relief when the door is closed).

Qangule uses the door symbol to signify the inspired state of the oral poet. The door symbolises a change of mental state (Cooper 1987:54). It is during this state that spontaneous revelations about the world are made by the imaginative powers from the deity. The poet is only relieved from such a state when the imagination stops coming from the divine world. It could stop for a while and again visit the poet during the same performance.

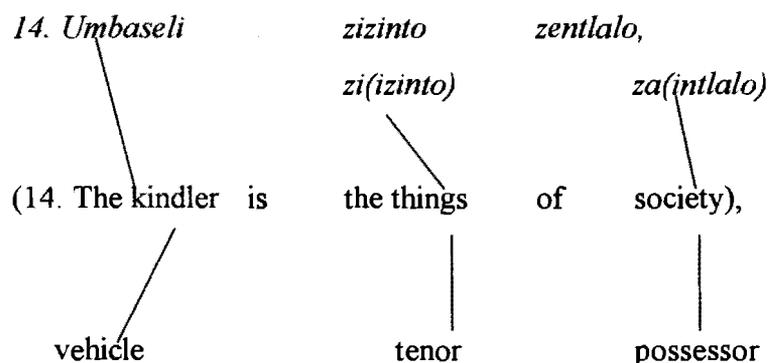
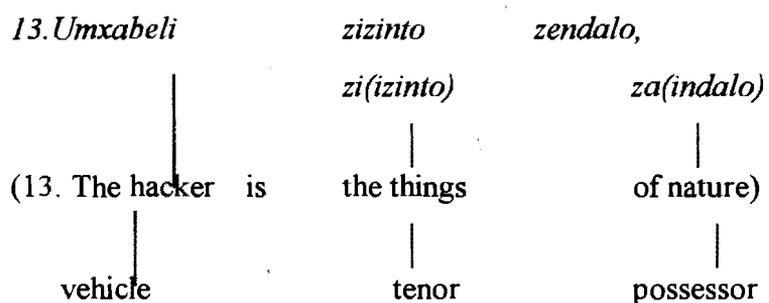
In stanza III line 9 a complex metaphor is found. In this line the argument, *igumbi* metaphorizing the mind of the poet, occurs. The revelations from the imaginative powers are metaphorically called *izipho* (gifts). The nominal metaphor, i.e. *izipho* is in *zizipho* (with gifts), i.e. *zi+izipho >zizipho*.

Line 10 refers to the inspired mind of the poet. *Uphahla* (roof top) literally is a part of a physical construction like that of a house. The *ubuchopho* (brain) a concrete entity possesses a physical roof top. But, it is common knowledge that in isiXhosa one does talk of *ubuchopho* (brain) whilst metaphorically referring to the *ingqondo* (mind). So the verb *luyenyuka* (rises up) modifying the roof top of the brain cannot be literally interpreted, because the roof top of the brain of the inspired oral poet cannot be literally pushed up by the imaginative power. The verb metaphorically suggests that the mind of the poet is filled with revelations and is highly inspired.

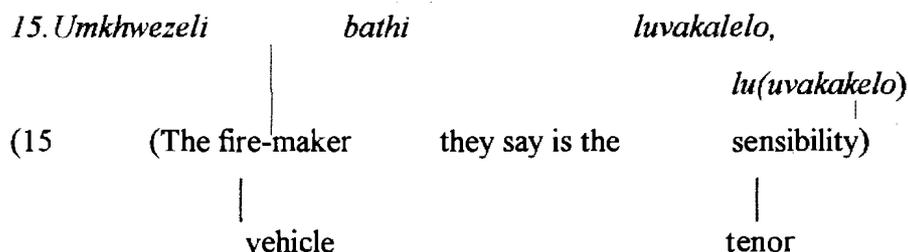
In line 11 the submerged argument *uphahla* (roof top) is modified by the verbal focus *lusiphuka* (blown off). It has been already indicated that it is literally absurd to suggest that the brain's roof top is blown off when the mind is full of revelations. Thus this verbal metaphor *lusiphuka* suggests that what is in the oral poet's mind, i.e. inspired poetry, is let out. Line 11 metaphorises that the *imbongi* does his oral performance spontaneously under intense divine inspiration.

The implied submerged argument, in line 12, qualified by the verbal focuses *bothuke* (are startled) and *batwezatweze* (repeatedly stretch out eyes) is the listeners. The two focal verbs foreground the reaction of the listeners to the inspired oral performances of the *imbongi*.

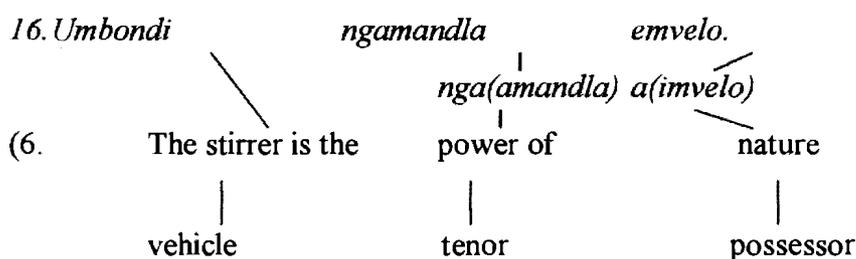
In stanza IV lines 13 and 14 each consists of a complex metaphor which consists of a copulative identification and a genitive construction. These lines could be illustrated as follows:



In line 15 there is a simple tenor-vehicle relationship at a metaphorical level. This is illustrated as follows:



In verse line 16 there is again a complex metaphor as in lines 13 and 14. The complex metaphor is as follows:



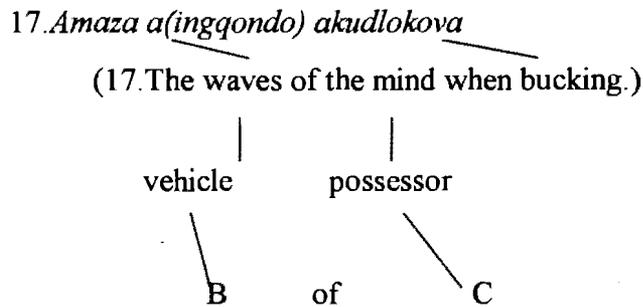
Stanza IV coincides with a single sentence made of four succeeding metaphors, i.e. lines 13,14,15,16. Thus stanza IV has a compound metaphor. The interesting aspect of each metaphor, in each line, is that it starts with a nominal which is a vehicle.

The pattern observed in stanza IV, whereby each metaphor starts with an explicit vehicle is not found in stanza V.

In stanza V line 17 there is a two-term genitive construction with a modifying verb. The line is as follows:

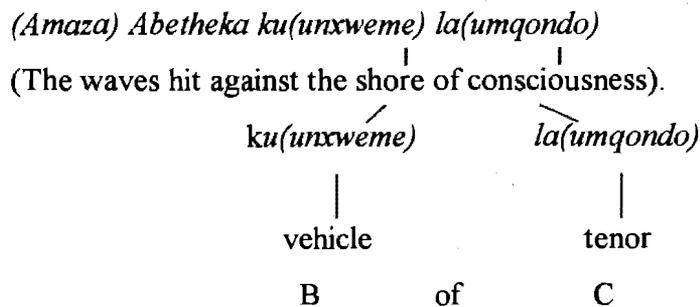
17. Akudlokova amaza engqondo,
 (17. Bucking the waves of the mind)

The deep structure of this line in isiXhosa is:



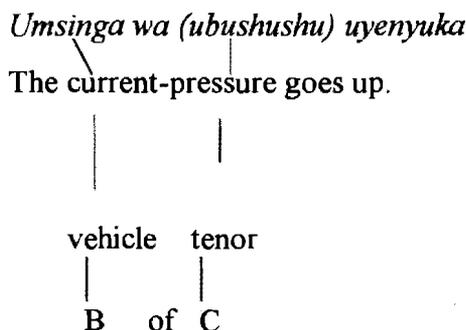
The vehicle *amaza* (waves) line 1 has a hidden tenor, i.e. imagination.

In line 18 the submerged argument modified by the verb *abetheka* (hit against) is the nominal *amaza* (waves). With the submerged argument reconstructed and the line written in its deep structure the line is as follows:



This is a complex metaphor because the genitive relationship B of C is accompanied by additional information, i.e. (*amaza*) *abetheka* (waves hit against).

Line 19 written in its deep-structure is as follows:



Line 19 is also a complex metaphor because it consists of a genitive construction with an additional information whereby the verb *uyenyuka* (goes up) modifies the argument *umsinga* (current).

The last line of the poem in stanza V with the submerged argument modified by the verb *utyhoboze* (bursts out) put in place, reads as follows:

20. (*Umsinga*) *utyhoboze kutsho kube ngxushu*).

(20. (The current) Bursts through resulting in commotion).

Line 20 has a metaphor. This line foregrounds the inner experiences of the poet under inspiration.

In the poem **Ukubonga** there are various foregrounded elements forming a metaphorical language. The elements convey a message. Such foregrounded elements can be useful for the interpretation of a poem (Gräbe 1989:2). It is on such an assumption that in 5.3.2. the metaphorical language as a foregrounding technique is used for interpreting and analysing the poem **Ukubonga** (To praise).

5.3.2. The analysis and interpretation of the poem

There is a need to explain the meaning embedded in the title of the poem **Ukubonga**. This helps to contextualise the interpretation and analysis of the poem on the basis of metaphorical language.

The word *ukubonga* is derived from the verb stem *-bonga*. MacLaren (1989:15) defines *bonga* as to:-

praise, celebrate, eulogise, extol in poetic fashion,...

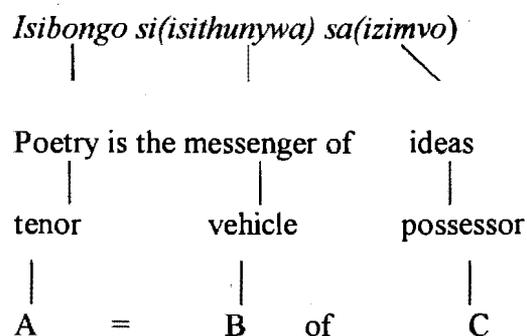
This definition of *-bonga* suggests that the word *ukubonga* is related to composing poetry, oral poetry in particular. The one composing such poetry is *imbongi* (a traditional poet). Another noun derived from *-bonga* is *isibongo*. MacLaren (ibid) asserts that *isibongo* is a:

praise, poetry.

This word *isibongo* appears in line 1 of the poem **Ukubonga**. This line is as follows:

1. *Isibongo sisithunywa sezimvo*
 (1. Poetry is the messenger of ideas.)

This line suggests that Qangule is defining oral poetry. He starts doing so with a line which has a complex metaphor. It consists of a copular metaphor and a genitive construction. This complex metaphor in its deep structure is as follows:



A messenger is someone who takes a message from one person to another. The vehicle *isithunywa* (messenger) in the copulative *sisithunywa* (is the messenger) interacts with the tenor *isibongo* (poetry). Because of this interaction the copular metaphor transfers the semantic feature [+ human action of carrying message from one person to another] from the vehicle to an abstract concept, i.e. *isibongo* (poetry) which is the tenor.

The additional information to the copular metaphor which is the genitive construction, i.e. *sezimvo* (of ideas) suggests that poetry transmits *izimvo* (ideas). It is in this sense that A=B.

Ideas are a product of the mind. Thus this complex metaphor in line 1 as a foregrounded language suggests that poetry has an intellectual content to transmit from the poet's mind to the listener.

The second line further qualifies the nature of the intellectual content transmitted by poetry. This line reads as:

2. *Eziduda kwinkundla yamava*
 (2 Dancing in the courtyard of experiences)

With the submerged argument, modified by *eziduda* (dancing), being put in place in line 2 and the line written in deep structure, it reads as follows:

2. (*Izimvo*) *Eziduda ku (inkundla) ya(amava)*
 (2 (Ideas) dancing in the courtyard of experiences)

B	of	C
vehicle		tenor

The verbal focus *eziduda* is derived from the verb stem *-duda* meaning to dance during a traditional wedding. Thus *eziduda* suggests activity, interaction of people, a wedding spirit, composition of songs, etc. It influences the argument which it modifies. Ideas are abstract entities that cannot perform human activities. Thus the logical association between *izimvo* (ideas) and *eziduda* (dancing) is a foregrounded one. The ideas as an intellectual content of a poem are part of the spirit of poetry. The dancing image associated with the ideas as transmitted by poetry, suggests that notion of spirit.

this abstract idea to be able to take into its company human beings who are always crying. This foregrounded relationship between *amava* (ideas) and men always in tears suggests that when the poet experiences the outside world, such experience may lead to him being thrown into intense emotional feelings. Drew (1968:25) agreeing on the existence of a poet's emotional experience maintains that:

[The poet] hands on to others feelings he has
lived through, and others are injected by those
feelings and also experience them. (my addition)

Drew claims that the poet shares his emotional experiences with others. The logical conclusion from this assertion is that he does this sharing through the poetry he composes. Thus then line 3 uses a foregrounding technique to inform the reader in a brilliant way that poetry also transmits an emotional content from the poet. Qangule maintains that the feelings expressed through poetry come spontaneously. This he puts in the following way:

4. (*iinkenekene*) *Ezithi azinakuzibamba*.

(4. (Fellows always in tears) who claim cannot control themselves).

The bracketed noun phrase, i.e. *iinkenekene* is the submerged local argument modified by the focal phrase *ezithi azinakuzibamba* (who claim cannot control themselves). The nominal *iinkenekene* is the local vehicle for the implied local tenor, i.e. emotional content. The local phrase *ezithi azinakubamba* (who claim cannot control themselves) foregrounds the emotional content as expressed by good oral poetry to be spontaneous. Spontaneity is another important characteristic of oral poetry. Thus stanza I has a compound metaphor dealing with the intellectual content, emotional content and spontaneity as important features or components of good oral poetry. The poem suggests their presence in oral poetry using a metaphorical language that functions as a foregrounding technique.

In stanza II, which has a compound metaphor, Qangule implicitly emphasises spontaneity in oral poetry. He also suggests that spontaneity goes hand in hand with the presence of the imaginative powers in the *imbongi*'s mind. He suggests that the origin of these imaginative powers is outside the traditional poet's mind.

In line 5 which reads as follows :

Sisaquphe amafu ukuhloma,
(Suddenly clouds gather around),

the cloud symbol represents the idea that the imaginative powers of creating poetry are outside the *imbongi*. They come from the deity. Satyo *et al* (1994:56) assert implicitly that the spontaneous power of performing poetry orally comes from the ancestors to the *imbongi*. The verbal focus *ukuhloma* (gather around) modifies these imaginative powers from the ancestors implied in the cloud symbol. The imaginative powers are powerful and creative. Watson (1988:10) on the creative imagination says:

..... the imagination enjoys a creative freedom, which it consciously seeks to exploit either for the revelation of spiritual truth, or for political changes, or purely for excitement and wonder, for the enriching of life the extraordinary, the marvellous or the sinister.

Watson suggests that the creative powers of the poet's imagination may make revelations on a wide range of issues, e.g. religion, society, nature, etc. The revelations may bring excitement, wonder and marvel to the listeners of the oral poet's performance which is poetry.

Line 6 is a metaphorical expression that foregrounds the spontaneous release of the imaginative power from the divine world to the poet i.e. *imbongi*.

Line 7 suggests the manner in which the imaginative power strikes the poet's mind. It falls like rain. The falling rain symbolises blessings. It is a blessing to be chosen by ancestors to be an *imbongi*. Rain consists of water. Water symbolises rebirth. Rebirth implies the poet receives inspiration. Thus the imaginative power is a blessing. It comes along with spontaneity and inspiration. But the primary role of the imagination as a creative power is to produce revelations in the traditional poet's inspired mind. Qangule suggests this role in a foregrounded manner in line 8 which reads as follows:

Sisiqabu ucango lakuvakwa.

(A brief relief when the door is closed).

The word *ucango* (door), line 8, symbolises the inspired mental state of the poet. At this state, the poet experiences revelations. There is a door of revelation through which the poet receives the imaginative power that formulates revelations about the world he or she experiences. The imagination power reveals secrets to the oral poet about the world. Watson (1988:10) agrees that the imagination power or creative imagination always wants to reveal truth about the world. The short-time image *sisiqabu* in line 8 suggests that revelation in the mind of the poet occurs spontaneously but spasmodically. After a very brief pause, the inspiration takes over again to allow the poet, i.e. *imbongi*, to tell the listeners what is revealed to him or her. Good poets compose beautiful poetry when intensely inspired (Wainright 1987:52). Thus inspiration is essential to the production of good quality poetry.

Stanza III has a compound metaphor which deals with the functioning of the inspired mind of the *imbongi*. Line 9 is a metaphorical expression that dramatizes the poet's mind metaphorically as a room full of gifts. The room is the metaphor for the mind. The gifts are a metaphor for revelations. Thus the complex metaphor in line 9 depicts a mind full of revelations.

In line 10 the inspired state of the poet is metaphorised as the brain whose root-top is moving up. In line 11 the inspired mind lets out the revelations.

Line 12 which reads as follows:

Bothuke batwezatweze amehlo,
(They are startled and repeatedly stretch out eyes),

portrays the reaction of the oral poet's audience. This line foregrounds metaphorically the way listeners react to good oral poetry that provides revelations. On hearing such revelations, the listeners wonder with excitement. This line therefore agrees with Watson's (1988:10) assertion that the imagination's revelations from the poet may be "for excitement and wonder".

The revelations of the *imbongi* to his audience or listeners are related to his experiences with the world. Agreeing to this, Hill (1986:212) maintains that:

External nature, the life of sense experience,
pleasure and pain are sources of song [poetry],
and often the saddest experiences and thoughts
produce the sweetest music [poetry] (my addition)

In stanza IV lines 13, 14, and 15 foreground the poet's experiences as materials synthesised to produce inspired poetry. Line 13 refers to Hill's 'External nature' as a material resource of oral poetry. Line 13 reads as follows:

Umxabeli zizinto zendalo,
(The hacker is the things of nature).

The genitive construction *zizinto zendalo* (is the things of nature) line 13 refers to external nature. The concept external nature broadly refers to people, animals, birds, seas, the sky, landscape, etc. These may be a source of poetry. The vehicle *umxabeli* (the hacker) interacts with the tenor *-izinto zendalo* (things of nature).

The result of this interaction is the meaning of this complex metaphor, i.e. line 13, that nature is material with which imagination creates poetry. The *imbongi* may compose poetry about a person, a bull, etc. He or she does this with the inspiration of the creative power of imagination.

Line 14 refers to social issues as a source of poetry. Zotwana (1993:144) agreeing that *imbongi* may deal with social issues says:

One of the responsibilities of traditional poets was to act as custodians of society's moral values. This they did by including in their praises condemnation of unbecoming individuals in the community.

Zotwana implicitly asserts that the *imbongi*'s poetry may be sourced from societal issues. The poet lives within society. He or she experiences some of the issues. The imaginative power reveals to him or to her how to react to these issues. Qangule, in line 14, referring to societal issues as material for the composition of poetry, says:

Umbaseli zizinto zentlalo.

(The kindler is the things of society).

Umbaseli is someone who makes fire. *Umbaseli* (the kindler) is the vehicle of the tenor *-izinto zentlalo* (things of society). The association of this vehicle and its tenor suggests that some burning issues in the society form part of the content of the *imbongi*'s poetry.

In line 15, Qangule provides reason as to why nature and society are the material sources of poetry. He puts the reason as follows:

Umkhwezeli bathi luvakalelo.

(The fire-maker they say is the sensibility)

This line is a simple metaphor that suggests that a poet is highly sensible to things happening around him. He is more sensible than the average man. Furthermore, it could be observed that in this simple metaphor the vehicle is *umkhwezeli* (the fire-maker) and the tenor *uvakalelo* (sensibility). The sensibility is a concept related to experiencing pleasure, pain, sadness, excitement i.e. emotional impressions and perception of the physical world i.e. impressions of nature and societal issues. The senses of the *imbongi* are sharp. They provide the *imbongi*'s mind with these impressions upon which the imagination works. The senses are like a fire-maker who provides logs to a burning fire.

In line 16 Qangule emphasises that the imagination, as a force of nature, synthesizes the impressions that are found in the *imbongi*'s mind to produce poetry. He puts it as follows:

Umbondi ngamandla emvelo.

(The stirrer is the force of nature).

Hill (1986:166), commenting on the role of the force of nature in poetry, says:

....., imagination is a power that acts upon the objects of the visible world. Once set in motion by creative sensibility, it behaves like a natural force, dominating the universe by transforming its sights and sounds. As mist converts a rolling landscape into a ghostly sea, the imagination turns the call of a cuckoo into a voice of mystery.

From Hill's statement, it becomes clear that when Qangule speaks of the *-amandla emvelo* (force of nature) line 16 he is referring to 'a natural force' which, to Hill, is the imagination that creates poetry from the poet's sense experiences. It does so because it is *umbondi* (a stirrer). To foreground imagination as a stirrer suggests that Qangule perceives it as what Richards (1983:191) calls the synthetic

power that unifies the opposites, giving freshness to the familiar and old, unifying diverse thoughts, evoking deep feelings, etc. in the creation of poetry.

In stanza V Qangule uses foregrounded language to suggest and dramatize the functioning of the imagination as a creative force of nature inside the *imbongi*'s inner being.

In line 17 the creative imagination is foregrounded as uncontrollable waves of the mind. Line 17 reads as follows:

Akudlokova amaza engqondo,
(Bucking the waves of the mind)

The verbal focus *akudlokova* (bucking) gives a visual image of a powerful horse that is unmanagable. The metaphorical line 17 transfers the semantic feature of uncontrollability to the waves. The semantic feature of an unmanagable movement of the sea-waves suggests that there is an uncontrollable power or energy creating poetry in the poet's mind or inner being. Drew (1968:18-19) concurring with the view that there is an uncontrollable power inside the poet, i.e. *imbongi*, during the composition of poetry, says:

The poets do seem to agree, in spite of their different terminology, that the origin of their art lies outside their conscious faculties. It is an energy that cannot be commanded.

This power or energy working inside the poet's inspired mind, as one beyond the control of the will of the poet, is the one foregrounded metaphorically in line 6. In line 17 it is suggested in terms of the sea-waves image. It is the power responsible for the creation of the content of poetry. The content of poetry is foregrounded in stanza I.

In line 18 it is suggested that this power inside the poet touches his consciousness. From the consciousness level of the mind, this power gathers raw material which it synthesises for the production of the content of poetry. This is an experiential material stored in the consciousness. Line 18 puts this as follows:

Abetheka kunxweme lomqondo.

(They hit against the shore of consciousness).

Its deep structure form reads as:

(Amaza) Abetheka ku (nxweme) la(umqondo).

(The waves hit against the shore of consciousness).	
vehicle	tenor

The movement of the waves, i.e. *amaza*, foregrounds the movement of the power inside the poet. The shore is the shallowest area in the sea. The consciousness is the shallow area of the mind. It is the shore of the mind, i.e. *unxweme lomqondo*. It is where the copies of previous sense experiences are left as impressions. Richards (1983:78) puts it like this:

Every stimulus which is ever received leaves behind it, so it is said, an imprint, a trace capable of being revived later and of contributing its quota to consciousness and to behaviour.

The power moves to the shore of the mind, i.e. consciousness, to revive imprints of experiences of the poet. The verbal focus *abetheka* (hits against) foregrounds the creative movement of the imaginative powers. This suggests that the revived experiences are brought into contact with other materials to be used for creating poetry.

Hill (1986:137), referring to the reviving effect of the power of imagination, says:

The Imagination modifies [revives] its materials
because it organises them into unity, and to the
total poetic effect. (my addition)

The imagination modifies or revives its materials by empowering the *imbongi*, i.e. poet, with a unique language of expressing his experiences. Hefferman (1984: 23) calls this language used by the inspired poet the language of power. This is a language of creation. Through this language the familiar external world from its impressions in the *imbongi*'s mind is also created anew.

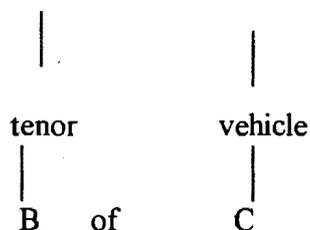
In line 19 the creative process is foregroundedly referred to as a current-pressure.

This foregrounded line reads as:

Uyenyuka umsinga wobushushu,
(Up goes the current-pressure)

This written in a certain deep structure form reads as:

Buyenyuka ubushushu bomsinga
(Up goes the pressure of the current)



In the genitive construction, i.e. B of C, the current is the local vehicle while the local tenor is the pressure, i.e. *ubushushu*. This genitive construction suggests that the imagination lets loose the creative process that moves energetically like a current in the consciousness. So the genitive construction, i.e. the pressure of the current metaphorically refers to the creative process of the imagination which synthesises

the poetic material in the consciousness. Drew (1968:23) agreeing on the presence of poetic material in the poet's consciousness asserts that:

.....His [the poet's] consciousness is stored with swarms of physical and emotional impressions and associations, which jostle and fertilize one another in the creative process. Words and memories are inextricably intertwined. (my addition)

Drew uses the word consciousness as the store of material potentially to be used to create poetry. The swarm image helps to dramatize a movement of a large quantity of poetic material. The poetic material in the poet's mind is abundant. In the poet's consciousness the material consists of emotion, physical impressions and associations that are freed from the consciousness by the imaginative power.

The verbal focus *uyenyuka* (up goes) foregrounds the powerful action of the creative process upon emotions, memories, impressions, thoughts, etc.

This action is a result of the creative process engineered by the power which operates beyond the personal control of the poet. The uncontrollability of the creative process is foregrounded by the verbal focus *utyhoboze* (bursts through) in line 20. This line reads as follows:

Utyhoboze utsho kube ngxushu.

(Bursts through resulting in commotion).

The submerged argument modified by *utyhoboze* (bursts through) is *umsinga* (current) which is the vehicle for the implied global tenor, i.e. creative process. The word *utyhoboze* (bursts through) also foregrounds a presence of a force. Drew (1968:21) refers to this inner force of a poet as a 'mysterious inner compulsion'. This inner force compels the poet to produce poetry. The word *ngxushu* (commotion) foregrounds the internal restlessness of the poet,

i.e. *imbongi*, when experiencing the creative process inside himself. Thus line 20 metaphorically foregrounds the inner creative force experienced by the poet during the process of creating oral poetry.

In conclusion, Qangule uses a metaphorical language as a foregrounding technique to dramatize what oral poetry is all about. In stanza I he uses a compound metaphor to suggest that oral poetry has content. In stanza II he uses symbolism and metaphorisation to implicitly inform the reader that spontaneous oral poetry is due to imagination which is sourced outside the *imbongi*. This serves to suggest that the content of oral poetry is organised imaginatively.

In stanza III he suggests in a foregrounded language that after the oral poet has received the imaginative power, the inspiration influences him to perform orally letting out revelations that instil wonder and excitement in the audience.

In stanza IV, using a compound metaphor constituted of four complex metaphors he dramatically outlines the material synthesized for the production of poetry by the power of the imagination.

In stanza V he foregroundedly suggests that the mind is where poetry is created. The creative force touches the impressions that reside in the consciousness. These are impressions about the physical world and also about emotions around certain issues. There are also concepts, thoughts and memories. The imaginative power acts upon these impressions and the thoughts, thereby fusing them together to produce poetry. Qangule expresses all these thoughts in a highly foregrounded language. In closing then, it could be said the metaphorical language as a foregrounding technique may be used in isiXhosa modern poetry to analyse and interpret a poem.

5.4. Forms of syntactic foregrounding

5.4.1. Examples of syntactic foregrounding

The poem opens with a foregrounded sentence-stanza relationship. Lines 1 to 4 make a single sentence. Thus the sentence coincides with the stanza. This suggests that the stanza contains foregrounded information.

Lines 2, 3, and 4 have a deletion. The deleted nouns may be reconstructed as follows:

2. (*Izimvo*) *Eziduda kwinkundla yamava*
3. (*Amava*) *Aphiwa iinkenekene zabafo;*
4. (*Iinkenekene*) *Ezithi azinakuzibamba.*

- (2. (Ideas) Dancing in the courtyard of experiences
3. (Experiences) Presented with fellows always in tears;
4. (Fellows always in tears) who claim cannot control themselves).

The deleted nouns are: *izimvo* (ideas) in line 2, *amava* (experiences) in line 3 and *iinkenekene* (fellows always in tears) in line 4. The deletion suggests that the respective lines carry foregrounded information.

Stanza II is an elaborated syntactic structure. Lines 5, 6, 7 and 8 constitute a coupling. This elaboration as deflection is characterised by a combination of lexical elements that are vertically in paradigmatic relationship to one another mapped into syntagmatic sequences in which each element in the equivalent position is a syntactic variable, i.e. copulative + noun + verb.

Stanza II is further characterised by displacement. The syntactic arrangement in lines 5, 6, 7 and 8 exhibits subject postposing. Each subject noun, i.e. *amafu* (clouds) in

line 5, *izulu* (sky) in line 6, *imvula* (rain) in line 7, and *ucango* (door) in line 8 is shifted from its fundamental position, i.e. initial position in each line, to the centre of each line, suggesting the centrality of the noun in interpreting the foregrounded information.

The collaborative occurrence of elaboration and displacement in the same stanza, i.e. stanza II results in cohesion which suggests unity of thought in this stanza.

Stanza III consists of two couplets. The first couplet is lines 9 and 10. The second couplet is lines 11 and 12. Lines 9 and 10 constitute parallelism. Furthermore, the first couplet shows the presence of displacement as verb preposing. The verb *lakuzala* (when full) line 9, and the one *luyenyuka* (up goes) line 10 have been shifted to the beginning of each respective line.

In the second couplet of stanza III, coupling and deletion occur. Lines 11 and 12 exhibit full syntactic agreement, i.e. verb + verb + noun, and each lexical item in an equivalent position shows paradigmatic relationship with its vertical counterpart, thus there is semantic equivalence. The presence of deletion in lines 11 and 12 may be shown as follows:

11. (*Uphahla*) *Lusiphuke zidandalaze iimfihlo,*

12. (*Abamameli*) *Bothuke batwezatweze amehlo.*

(11. (The roof top) Blown off out come things hidden,

12. (The listeners) Startled repeatedly stretch out eyes).

The deleted noun in line 11 is *uphahla* (roof top) and in line 12 *abamameli* (the listeners). Thus then in stanza III syntactic foregrounding manifests itself as extra patterning, i.e. parallelism and coupling and violation of grammatical rules, i.e. displacement and deletion.

In stanza IV there is correspondence between a sentence and a stanza. Lines 13, 14, 15, and 16 form a single sentence and also they form stanza IV. This correspondence suggests that stanza IV is foregrounded. Furthermore, stanza IV is made of parallel lines. Hence stanza IV is an elaborate syntactic structure as deflection. This suggests it is dealing with a single idea.

Stanza IV is strongly underpinned by displacement and deletion. This is illustrated when the stanza is written in its deep structure as follows:

13. *Zizinto zendalo ezingumxabeli,*
14. *Zizinto zentlalo ezingumbaseli,*
15. *Bathi luvakalelo elingumkhwezeli,*
16. *Ngamandla emvelo angumbondi.*

- (13. It is the things of nature that are a hacker,
14. It is the things of society that are a kindler,
15. They say it is sensibility that is a fire-maker,
16. It is the force of nature that is a stirrer.)

In the deep structure it becomes clear that the subjects are *-izinto zendalo* (things of nature) in line 13, *-izinto zentlalo* (things of society) in line 14 and *-amandla emvelo* (force of nature) in line 16. The underlined morphemes in the I nominal phrases *zizinto zendalo* in line 13, *zizinto zentlalo* in line 14, *luvakalelo* in line 15, and *ngamandla emvelo* in line 16, serve to help to emphasise that the copulative phrases are subjects.

Basically in stanza IV, the subject in each line is shifted to the right. The displacement occurs as subject postposing. The displacement and deletion cooperate with the elaboration to achieve cohesion which leads to unity of thought.

Stanza V commences with a displacement as verb preposing. The verb is placed before the subject. In line 17 the verb *akudlokova* (bucking) is placed before its subject *amaza* (waves). In line 18 there is a deletion of the subject *amaza* (waves). This subject is deleted with the understanding that the first *a-* in *abetheka* (hit against) pronominalises the subject.

In line 19 there is displacement as verb preposing. The verb *uyenyuka* (goes up) is placed before its subject *umsinga* (current).

In line 20 the nominal subject *umsinga* (current) preceding the verb *utyhoboze* (bursts through) is deleted but pronominalised by the vowel *u-* in *utyhoboze* (bursts through).

Lines 17 and 19 form an alternating coupling which serves to unite the two couplets of stanza V in thought. Lines 17 and 18 form parallelism which emphasises the single thought embedded in the first couplet.

Thus in stanza V syntactic foregrounding exists as displacement, deletion, coupling and parallelism. This abundance of syntactic foregrounding instances suggests that stanza V is highly foregrounded.

5.4.2. The analysis and interpretation of the poem

The poem starts with a stanza which corresponds to a specific sentence structure. Such a correspondence suggests that stanza I is foregrounded, i.e. it should not be interpreted literally. It has a foregrounded information to be decoded.

The first word of the poem that is in stanza I is *isibongo* (poetry) in line 1 and is derived from the verb *ukubonga* (to praise) This semantic linkage suggests that the argument *isibongo* (poetry) is the global tenor, though also a tenor in the local unit, i.e. line 1. In the following complex metaphor:

1. *Isibongo sisithunywa sezimvo*

(1. Poetry is the messenger of ideas),

the argument *isibongo* (poetry) in the frame as the local tenor is qualified by the nominal metaphor *-isithunywa-* (messenger) in the copulative *sisithunywa* (is the messenger). The nominal metaphor *-isithunywa* serves as the vehicle of the tenor *isibongo* (poetry). The interaction between the tenor *isibongo* (poetry) and the vehicle *isithunywa* suggests that oral poetry can be defined as that which is able to convey a message from the oral poet to the listener.

The genitive construction *sezimvo* (of ideas) in line 1, as an additional information to the nominal metaphor *sisithunywa* (is a messenger), serves to modify the nature of the message transmitted by poetry. The message consists of intellectual content.

The deletion of the argument *izimvo* (ideas) preceding the verb *eziduda* (dancing) in line 2, suggests that this very argument is foregrounded and is a vehicle for the intellectual content which is an omitted tenor. The intellectual content is the rational meaning of a poem (Boulton 1982:100-101). It can be detected by the arrangement of ideas or thoughts or the degree of complexity of thoughts in the poem.

The submerged argument *izimvo* (ideas) in line 2 is modified by the focal phrase *eziduda kwinkundla yamava* (dancing in the courtyard of experience). In this focal phrase the experiences are a tenor whilst the courtyard *-inkundla* in *kwinkundla* (at the courtyard) is the vehicle. Thus the experiences are the courtyard at which the ideas behave as dancers. This means that the intellectual content is sourced from the experiential interaction of the poet's mind through senses with the outside world. That intellectual content is transmitted from the poet's mind through poetry to the listener. Qangule uses the image of dancing to suggest the formulation of intellectual content.

The very transmission of knowledge, i.e. intellectual content, by the poet is the spirit of poetry (Drew 1968:19). Qangule suggests such an abstract thought using a foregrounded language that evokes a dancing image.

In line 3 the nominal subject *amava* (experiences) is deleted. This deletion suggests that line 3 is a foregrounded expression. The submerged argument *amava* (experiences) is personified as someone able to take company of fellows always in tears. This focal phrase qualifying *amava* (experiences) serves as an implied vehicle for the emotional content of poetry. Poetry does have an emotional content besides having the intellectual one (Vilakazi 1938:111). Thus line 3 metaphorises the emotional experience of the poet which he shares with listeners through poetry. In that way Qangule is using a foregrounded language that evokes weeping images to define oral poetry as emotional experience of an oral poet. In line 4 there is a deleted argument *iinkenekene* (fellows always in tears). This argument presents images of emotional uncontrollability. This foregrounded language suggests that poetry as a product of the oral poet's intellectual and emotional experiences is spontaneous. This line 4 foregrounds the spontaneity of oral poetry.

Thus it could be said that stanza I through deletion, correspondence of a sentence to a stanza and metaphorisation defines oral poetry as the oral poet's product of intellectual and emotional experiences that comes out spontaneously.

Stanza II through elaboration, displacement, and metaphorisation deals with spontaneity of oral poetry and the power behind the production of oral poetry produced by the poet, i.e. *imbongi*.

The subject postposing in lines 5, 6, 7, and 8 has placed the nouns *amafu* (clouds) in line 5, *izulu* (sky) in line 6, *imvula* (rain) in line 7 and *ucango* (door) in line 8 in the centre of each of the three-worded lines respectively. This suggests that the

nominals are used as a foregrounded language. Their foregrounded nature affects the verbs that modify them respectively.

The nominal *amafu* (clouds) in line 5 symbolises the divine origins of the spontaneous oral poetry. This origin is outside the oral poet's mind. The clouds are up there near the sky beyond where it is believed the departed live in a world called heaven. Satyo *et al* (1994:56) referring to this external source of spontaneous poetry say:

*Xa ibonga ke ithetha izinto ezithunywa
liNyange lesiHobe - Izinyanya.*

(When he (*imbongi*) does praise poetry, he says
things from the Spirit of poetry - Ancestors). (my addition)

In stanza II Qangule tries to explain dramatically how these divine powers affect the oral poet to produce spontaneous poetry. This shift of emphasis of stanza II is suggested by coupling running through this stanza, i.e. elaboration. The verb *ukuhloma* (gather around) in line 5 relates to clouds coming together loaded with heavy rain. This meaning of the verb is changed because of its association with the cloud symbol. Words change their original meanings when they enter into association with other words in poetry (Norman 1975:209).

The imagistic word *ukuhloma* (gather around) foregrounds that something powerful is forming to fall upon the oral poet from the external source of poetry. In line 6 the phrase *izulu liduduma* (thunder roars) is used metaphorically to suggest the release of the imaginative power from the external divine source. In this power the feature of spontaneity of poetry is embedded.

The coming of this imaginative power to the oral poet is a blessing. The word *imvula* (rain) in line 6 symbolises a blessing as well as a pending visitation of

inspiration upon the poet's mind. Also, the water symbol embedded in rain-falling foregrounds the creative power of the imagination.

Qangule metaphorises the inspired state brought about by the imaginative power in the poet's mind as *ucango* (door) in line 8. The imaginative power opens the mind of the oral poet to revelations that contain truths about the experiences the poet interacts with. The poet, i.e. *imbongi*, 'sees' these revelations for a short time. This is what is embedded in the word *lakuvalwa* (when closed).

The elaboration as deflection in stanza II co-operates with the displacement to achieve cohesion which results in unity of thought in the poem. The cohesion organises the metaphorical language to express the interaction of the oral poet's mind with the external influence in logical stages. First, the source of the imaginative power is suggested symbolically to be divine. The power is released. This release is metaphorised as thunder. The thunder gives an image of a huge power being released. Then the power falls or comes upon the oral poet's mind. The mind empowered with imagination is able to 'see' revelations beyond the experienced physical world and personal emotions. Thus stanza II deals basically with one issue, i.e. imaginative power. Stanza II has a compound metaphor. It is characteristic of a compound metaphor to deal with a single issue.

In stanza III parallelism, displacement, deletion, coupling and metaphorisation work together in dramatizing and suggesting the effect of the imaginative power upon the poet.

The verb preposing in line 9 suggests that the verb *lakuzala* (when full) is foregrounded or the line in which the verb exists is a foregrounded language, i.e. metaphorical language.

The verb *lakuzala* (when full) foregrounds the inspired state of the mind of the oral poet ready to dispose of the revelations. The argument *igumbi* (room) line 9 is a

metaphor for the mind. The *-izipho* (gifts) in line 9 is a metaphor for revelations. Thus line 9 refers to the inspired state of the mind due to the presence of the imaginative power which has provided revelations to the maximum. Line 9 and line 10 form a parallel structure. This suggests a continuity of thought, i.e. the effect of the imagination in the *imbongi*'s mind.

In line 10 there is a preposing of the verb *luyenyuka* (up goes). This displacement suggests that line 10 is foregrounded. The genitive construction *uphahla lobuchopho* (roof top of the mind) creates a semantic relation between line 9 and line 10. It is a physical room that can have a roof top. But the metaphorical room in line 10 refers to the mind. So then this genitive construction emphasises that the argument *igumbi* (room) in line 9 is the implied vehicle for the mind. The forceful movement image embedded in *luyenyuka* (up goes) suggests that the *imbongi* (poet) is about to deliver the oral performance under immense inspirational power that is beyond his control. He experiences a power that he cannot control Drew (1968:18-19).

The blowing off image, i.e. *lusiphuka* (blow off) in line 11 of the roof top evokes a visual image which suggests a sudden outburst of an *imbongi* in praise or to *bonga*. The deletion of the nominal subject *uphahla* (roof top) in line 11 foregrounds that the *imbongi* is now possessed and inspired, and the revelations from the mind to the mouth are to come out spontaneously. The argument *iimfihlo* (hidden things) is an implied vehicle for revelations. The verb focus *zidandalaze* (revealed) foregrounds the act of making spontaneous poetry whose intellectual content as well as the emotional content come out as revelations to the listeners.

Line 11 and line 12 form a coupling. This suggests a unity of thought or a continuity of thought embedded in line 11. The listeners in line 12 react to the hearing of revelations with wonder and excitement. The verbs *bothuke* (startled) in line 12 and *batwezatweze* (stretch out) in line 12 foreground wonder and excitement respectively. The deletion of the nominal subject *abamameli* (listeners)

in line 12 emphasises the significant role of listeners in oral poetry. They do not listen passively. They participate in the oral performance.

Thus in stanza III displacement and deletion help in co-determining the meaning of the foregrounded information. Parallelism and coupling unite the thoughts contained in a metaphorical language. The syntactic foregrounding co-operates with the metaphorical language as foregrounding techniques to convey the message of the stanza.

In stanza IV there is a shift of emphasis. In stanza III the emphasis is on the effect of the imaginative power on the poet and listeners. In stanza IV the emphasis is on the type of material synthesised by the creative power of imagination to produce an inspired and spontaneous oral poetry. In other words it deals with a type of material to be synthesised to produce the contents of oral poetry suggested in stanza I.

Furthermore, in stanza IV the sentence and the stanza coincide. This suggests a presence of foregrounded information in the stanza.

In stanza IV the displacement of the subject or subject phrase to the right in each line is accompanied by the deletion of the copula in the nominal metaphor which is the initial word of each line. This double and simultaneous syntactic foregrounding process results in a condensed metaphorical expression in each line, i.e. lines 13, 14, 15, and 16. Each metaphorical expression is underlined by the tenor-vehicle relationship.

This double and simultaneous syntactic foregrounding process experienced in the metaphorical language in stanza IV suggests the synthetic operation of the imaginative power upon the 'raw material' in the *imbongi's* mind as to produce oral poetry. In short, it evokes an image of creativity. This implies that the syntactic

foregrounding in the stanza deals indirectly with the creativity of the imagination and the raw material for oral poetry.

The creative power in the oral poet acts upon the external natural world. Qangule puts this artistically when he says:

13. *Umxabeli zizinto zendalo.*

(The hacker is the things of nature).

The word *umxabeli* (hacker) is from the verb stem *-xabela* (hack). When someone is hacked she or he feels pain. The hacker *umxabeli* is the vehicle for the tenor *-izinto zendalo* (things of nature). The interaction between the vehicle and its tenor suggests that the meaning of the metaphor is that nature is used by the imaginative power to create poetry. Agreeing that the imagination power acts upon nature Hill (1986:66) asserts that:

..... imagination is a power that acts upon the objects of the visible world. Once set in motion by creative sensibility.....

Nature is part of the visible world. Sensibility supplies the poet's mind with impressions of the world. Imagination then acts upon impressions from nature that are in the oral poet's mind in order to create poetry.

The deletion of the copula *ngu-* in *umxabeli* (hacker) serves to emphasise that the imaginative power is a powerful force upon the physical world, i.e. nature. By subject postposing *zizinto zendalo* (things of nature) in line 13, Qangule suggests that the imagination of the *imbongi* is above nature. This suggests that imagination as a hacker can recreate nature through its creative process into beautiful oral poetry.

In line 14 the vehicle is *umbaseli* (the kindler) and the tenor is *-izinto zentlalo* (things of society). The kindler is someone keeping the fire alight. The social issues are a kindler because they feed the imagination with something with which to create poetry. Hefferman (1984:123), agreeing that there is a relationship between the imagination and social issues, says:

..... to choose incidents and situations from common life, and to relate or describe them throughout, as far as possible in a selection of language really used by man, and at the same time, to throw over them a certain colouring imagination whereby ordinary things should be presented to the mind in an unusual aspect.

The issues from social life acted upon by the imagination are recreated by the creative process in the mind thereby presented to the very mind of the poet in an unusual language that suggests insights about what is happening.

Furthermore, in line 14, the local vehicle *umbaseli* (the kindler) occupies the rightful syntactic position of the subject by displacement. This is to foreground that while social issues provide the mind with material for oral poetry the imagination is more significant than them in poetry. Hill (1986:211), agreeing with this view, says:

Shelley's was the type of mind which inclines instinctively toward the ideal, and hence, while he recognised that the senses supplied the material of beauty, he came to believe more and more that the power of mind, the imagination, was the important fact in art.

The social issues or incidents are taken to the poet's mind by senses, i.e. sensibility. It is the imagination that helps the mind to transform these issues or incidents from society into a beautiful art, called poetry. Without imagination there is no such beauty. Hence, imagination is an important factor in poetry. Without it, it would not be the art that it is.

In lines 13 and 14 Qangule in foregrounded language, is largely speaking about the material for the content of oral poetry. In line 15, he deals with the provider of the imagination with the materials as he says:

Umkhwezeli bathi huvakalelo.

(The fire - maker they say is the sensibility).

Fowler and Fowler (1990:1103) define sensibility as:

1. Capacity to feel (little finger lost its sensibility 2 a. openness to emotional impressions, susceptibility, sensitiveness (sensibility to kindness), b. an exceptional or excessive degree of this (sense and sensibility)".

Sensibility is taken by this study to refer to the affinity of the senses of the poet to carry impressions to the mind. In line 15 the vehicle is *umkhwezeli* (the fire-maker) and the tenor is *-uvakalelo* (sensibility) in *huvakalelo* (is the sensibility).

The fire-maker is the one who makes a fire. He keeps on bringing wood to the fire so that the fire does not go out. Sensibility is foregrounded as the fire-maker in the manner that the senses provide the imagination of the poet's mind with impressions both about the world outside and feelings experienced by the poet himself.

Line 16 explains what is happening to the various impressions in the poet's consciousness. The line reads as follows:

Umbondi ngamandla emvelo.

(The stirrer is the force of nature)

The nominal *umbondi* is derived from an isiXhosa verb stem *-bonda* meaning to stir things together or to mix. The phrase *-amandla emvelo* (force of nature) refers to the power of imagination inside the inspired mind of the poet. This phrase as a

subject has been displaced to the right. The rightful syntactic place of this subject which is a local tenor in the frame is taken up by the local vehicle *umbondi* (the stirrer) that describes the tenor. Also the nominal *umbondi* (the stirrer) is the global vehicle for the imagination. The displacement of the nominal *umbondi* (the stirrer) from the right to the left serves to foreground that imagination in the poet's mind is not simply important because it is imagination. It is significant because of its role of creatively mixing the impressions in the oral poet's mind. The imagination is the power behind the creative process that utilises the impressions about the physical word, i.e. nature and social events and the impressions related to the emotional state of the poet to produce oral poetry.

Stanza V is a different hierarchical structure from stanza IV. Stanza IV is an elaborated syntactic structure consisting of a compound metaphor. Stanza V consists of two couplets. This difference in hierarchical structuring suggests a shift in semantic accentuation. Stanza IV emphasises how the oral poet's experiences become potential material for transformation into poetry by the creative process of the imagination. In stanza V the accentuation is on how the imaginative power transforms the impressions into poetry.

Amandla emvelo (the natural force) referred to in line 16 is foregrounded as *amaza engqondo* (the waves of the mind) in line 17. This natural force is the imagination which is the creative force (Hill 1986:66). It is the power of the mind.

The preposed verb *akudlokova* (bucking) in line 17 metaphorically describes the action of the imagination as a creative power. It has been set in motion by what Hill (1986:66) calls "creative sensibility". This verb also foregrounds that the imaginative power inside the oral poet's mind functions independently from the will of the poet.

The deletion of the argument *amaza* (waves) in line 18 modified by the verbal focus *abetheka* (hit against) line 18, suggests that this argument has a foregrounded meaning. It is a noun metaphor for the power of imagination.

The sea image evoked by the word *amaza* (waves) suggests a flow from a shallow area, i.e. the shore to the deep areas of the sea. *Unxweme* (the shore) is a metaphor for the conscious part of the oral poet's mind. This shore is in line 18 which runs as follows:

(Amaza) Abetheka kunxweme lomqondo.

(The waves) Hit against the shore of consciousness).

In the locative *kunxweme* (against the shore) there is a nominal *unxweme* (shore) which is the vehicle for the tenor *umqondo* (consciousness) in the genitive construction *lomqondo* (of the consciousness).

The power of imagination metaphorised as waves, touches the consciousness of the mind. The consciousness is the area of the oral poet's mind where concepts and impressions are kept. Agreeing to this Drew (1968:23) says:

.....His [The poet's] consciousness is stored with
swarms of physical and emotional impressions...
(my addition)

It becomes clear that the impressions of the external world and emotional experiences foregrounded in stanza IV are "stored" in the oral poet's consciousness as potential material out of which poetry is created.

The word *abetheka* (hit against) line 18 foregrounds that the imagination touches the poet's consciousness as a powerful creative force. This is the powerful force suggested metaphorically by line 17. Lines 17 and 18 are parallel to each other. Thus this parallelism creates a foregrounded relationship between lines 17 and 18.

They both deal with the single idea whereby the creative force touches the impressions in the consciousness.

The parallel structure constituted of lines 18 and 19 encourages a paradigmatic relationship between *-unxweme* (shore) in *kunxweme* (against the shore) in line 18 and *umsinga* (current) in line 19. This parallel construction creates a foregrounded semantic connection between *-unxweme* (shore) in line 18 and *umsinga* (current) in line 19. It is the current of the imagination power, i.e. creative process that touches the shore of the mind, i.e. consciousness.

Thus line 19 metaphorically foregrounds the power of imagination allowing the creative process to act upon the impressions, concepts, etc that are in the consciousness. The verb *uyenyuka* (up goes) in line 19 is preposed. Such a displacement foregrounds that the creative power that synthesizes the various impressions, thoughts, memories, etc. is at its zenith.

This forceful movement away from consciousness is foregrounded by the deletion of the nominal *umsinga* (current) in line 20 which should have preceded the verb *utyhoboze* (bursts through) in line 20. The product of the creative process is forced through the consciousness of the oral poet.

The working of the creative process goes beyond the consciousness of the poet. It takes over the inner world of the oral poet. The implied vehicle of this whole inner world is the deepest part of the sea to which the current from the shore flows.

The imaginative power continuously synthesises materials for poetry in the inner being of the poet. Experiencing this creative power in him, the oral poet experiences emotional restlessness, i.e. *kube ngxushu* (emotional commotion) in line 20.

5.5. Forms of foregrounded sound

5.5.1. Examples of sound foregrounding

Forms of foregrounded sound to be identified in the poem are the following: alliteration, assonance, onomatopoeia and diffused repetition.

The poem opens with a repetition of the fricative /s/ in the first line. But the repeated /s/ is not part of the stems of the words. Thus such a repetition is not linked to the semantic implications of the words. Though the repeated /s/ has a charming effect (Dhlomo 1938:114), it has a zero semantic value besides being just an ornament. It is a pleasurable sound to the ears.

The word *eziduda* (dancing) in line 2 has the alliterative apico-alveolar plosive with delayed breathy voicing /d/. The word itself means doing a traditional dance at a traditional isiXhosa wedding. The repetition of this consonant with breathy voicing suggests some form of movement.

The alliterative /d/ in *eziduda* in line 2 is diffused into the onomatopoeic word *liduduma* (roars) in line 6. This word imitates the sound of rumbling thunder. Semantically there is no link between *eziduda* in line 2 and *liduduma* in line 6, but the alliterative /d/ in *liduduma* repeats itself in *zidandalaze* (revealed) in line 11. When the thunder roars, a heavy sound from the sky is emitted. Also when the *imbongi* lets out secrets, he does so in a heavy voice. Thus, semantically, the alliterative /d/ links *liduduma* in line 6 and *zidandalaze* in line 11.

The word *iinkenekene* in line 3 has the alliterative voiceless ejective dorso-velar plosive in the nasal compound /nk/. There is also the alliterative apico-alveolar nasal /n/. There is the assonance /e/. In this word *iinkenekene* the double alliteration and

assonance /e/ promote the occurrence of the auditory and visual images of a crying man.

In line 6 the rumbling effect of the alliterative /z/, functions semantically. The repetition of /z/ emphasises the rumbling effect of thunder as illustrated by the onomatopoeic word *liduduma* (roars) in line 6. The assonance /u/ in line 6 links the stems -zuzu, -zulu and -duduma semantically.

In line 12 there is a collaboration of alliteration and assonance in the word *batwezatweze* (repeatedly stretch out). The repetition of the voiceless ejective apico-alveolar plosive /t/, the glide /w/, and /z/ and the assonance /e/, although on its own would not have any significance in terms of meaning, the combination in the repetition however, lends weight to the meaning of the word which in turn has an added effect on the interpretation of the poem.

The poem closes with an abundant repetition of heavy and harsh sounds occurring in various words. These sounds are: /dl/ in *akudlokova* in line 17, /ngq/ in *ngqondo* in line 17, /th/ in *abetheka* in line 18, /nd/ in *lomqondo* in line 18, /tyh/ in *uthyoboze* in line 20 and /ngx/ in *ngxushu* in line 20. When interpreted correctly they seemingly give the poem a certain quality.

5.5.2. The analysis and interpretation of the poem

The poem opens abruptly with an alliterative /s/ in line 1, i.e. *isibongo sisithunywa sezimvo*. But this alliterative /s/ is just pleasurable to the ear and has no foregrounding value. The line is foregrounded at the metaphorical level whereby Qangule attempts to define poetry as that which transports ideas from the poet's mind.

In line 2 in the word *eziduda* there is a repetition of the consonant /d/. The repetition of this apico alveolar plosive with delayed breathy voicing brings this sound into prominence for consideration in the interpretation of the poem. This sound suggests a heavy movement. This is compatible with the dancing image evoked by *eziduda* (dancing). The presence of the foregrounded sound in the word suggests that the word is foregrounded. This claim is evidenced by the fact that the word *eziduda* personifies ideas of the oral poet interacting at the experiential plane so that the intellectual content of a poem is produced.

In line 4 the imagistic word *iinkenekene* is supposed to precede the verb *ezithi*. But it has been deleted. Metaphorically the deleted word is a submerged argument. This submersion serves to emphasise that the word or line 4 is foregrounded. The line metaphorises the spontaneous flow of the content of poetry, i.e. emotional content. The intellectual content, i.e. in lines 1 and 2, also comes from the oral poet's mind spontaneously.

In Stanza IV each line starts with the sounds or syllables /u/ and /m/. These sounds are in the 1 words: *umxabeli* (the hacker) in line 13, *umbaseli* (the kindler) in line 14, *umkhwezeli* (the fire maker) in line 15, and *umbondi* (the stirrer) in line 16. These words have been positioned in the initial equivalent place by displacement. This has been done with the aim of giving the stanza unity through the repetition of /u/ and /m/. This unity is brought about by the vertical collaboration of assonance in /u/ with the alliteration of the syllabic /m/. This pattern gives the stanza an atmosphere of finality.

Stanza V is underlined by the prominence of forceful sounds. These sounds are /dl/, /gq/, /nd/, /tyh/ and /ngx/. The apico alveolar fricative with breathy voice /dl/ is in *akudlokova* in line 17. The delayed breathy voice apicolamino palatal click /gq/ is in *engqondo* in line 17. The voiceless aspirated apico alveolar plosive with full breathy voice in the nasal compound /nd/ is in *engqondo* in line 18. The nasal click

/ngx/ in *ngxushu* is in line 20. The voiceless aspirated medio palatal plosive */tyh/* is in *utyhoboze* in line 20. These forceful sounds collectively have an effect of creating an atmosphere of commotion and stampede. This is evidenced by the fact that the verbal focuses *akudlokova* in line 17, *abetheka* in line 18, and *utyhoboze* in line 20 metaphorize the creative force within the poet, i.e. he is possessed by some powerful force which drives him to burst out into poetry. Should the poet ignore the force, e.g. the muse, he would be restless. The focal phrases in which the sounds mentioned above occur, refer metaphorically to this internal commotion experienced by the oral poet.

5.6. **Résumé**

It could be noted that interpreting a poem on the basis of metaphorical language alone, has some limits. For instance, alliteration may be used to express a thought that cannot be depicted brilliantly by a metaphorical language alone. To compensate, for these limits, therefore, syntactic foregrounding and phonic foregrounding may be used by the poet in collaboration with the metaphorical language as to produce artistically the meaning of the whole poem. Such a possible skilful employment of foregrounding techniques informs the critic, when analyzing a poem, on how to get a more valid interpretation. To obtain such an interpretation, the critic has to examine the way that the foregrounding techniques co-determine the meaning of a poem. After all, the analysis of the poem **Ukubonga** shows that foregrounding techniques when used skilfully, do collaborate in the production of the meaning of a poem.

Even though the foregrounding techniques have the ability to co-determine the meaning of a poem, this study shows that the analysis on the basis of metaphorical language is fundamental in the whole exercise of interpreting and analysing a poem on the basis of foregrounding.

CHAPTER SIX

GENERAL CONCLUSION

6.1. Suitability of foregrounding as a literary theory

The poetry of Qangule shows a high degree of concentration of foregrounding techniques. It gives testimony to Easthope's (1993:16) view that foregrounding is a characteristic feature of poetry. It distinguishes poetry from other genres, i.e. novel, short story, etc. The extent to which foregrounding, i.e. metaphorical language; foregrounded sounds; and syntactic foregrounding occurs in these genres is less than in poetry.

Foregrounding as the very distinguishing feature of poetry, is a suitable tool that could be employed in the analysis and interpretation of isiXhosa modern poetry. It is no wonder then that foregrounding offered itself to isiXhosa modern poetry as a suitable literary theory in interpreting and analysing the poem **Ukubonga**. IsiXhosa poetry, just as any other poetry of any language, needs literary theories, foregrounding being one of them, for interpretation and analysis. Fokkema and Ibsch (1986:11), implicitly agreeing on the need for literary theories for literature, asserts that:

...we need theories of literature in our attempt to interpret literary texts and to explain literature as a specific mode of communication.

Foregrounding as one of the 'theories of literature' offers the poem **Ukubonga** an interpretation within the framework of its own method and assumptions. The meaning which it offers is not valid in absolute terms. A different literary theory may offer a different perspective from which to interpret the poem. The perspective may influence the meaning of the poem. But, foregrounding, in this study, has

proven to be one of the literary devices suitable to analyse and interpret isiXhosa modern poetry. Such an assertion does not attempt to discourage further researches in isiXhosa poetry on foregrounding. Further researches may examine the suitability of the various literary theories in the analysis of isiXhosa modern literature.

6.2. Merits and demerits of the study.

One of the significant achievements of this study has been the examination of the role of foregrounding in Qangule's poetry keeping in mind the structure of isiXhosa. For instance, the syntactico-morphological analysis of some words helps in identifying correctly and accurately a tenor-vehicle relationship in a metaphorical expression. Also, to give alliteration and assonance its proper examination the study identifies correctly whether a particular repeated sound is in the stem of a word or not. This is the application of the grammatical knowledge of isiXhosa. Such a recognition of the structure of isiXhosa makes someone aware of the fact that the analysis is of isiXhosa poetry but not of English or Afrikaans poetry.

Another significant aspect is the clarification of the confusion clouding the sound-meaning relation and the alliteration-consonance relation in isiXhosa poetry. In regard to the former, a repeated sound does not necessarily have semantic implications. An inquiry that considers the meaning of the words with the repeated sound should be conducted. Regarding the alliteration-consonance relation the concept of alliteration is used in isiXhosa poetry for all consonantal repetitions in words of a poem. The repeated consonant must be in the stem of the word for possible semantic implications.

The last of the merits of this study is the fact that the foregrounding theory in this study is objective or attempts to be objective in its analysis.

The objectivity of the foregrounding theory in literary criticism is however limited by the type of the response of the reader or critic to the poem. For instance, when a reader claims that a particular foregrounded sound is just purely ornamental, i.e. pleasurable to the ear and has no semantic value to assist towards interpreting the poem, that does not necessarily mean such an observation or experience is the same for all readers. The reader or critic pronounces his or her observation or experience without substantial empirical research. This suggests that a reader's or a critic's response may be subjective.

The second shortfall of this study is that the suitability of the foregrounding theory in isiXhosa modern poetry has been examined extensively in one poem. More examination on the role of foregrounding should be undertaken in the poetic works of various isiXhosa modern poets. But, at the moment, there are no immediate indications that foregrounding may fail to assist in interpreting and analysing isiXhosa modern poetry.

6.3. Comment on Qangule's poetry

Qangule's poetry is rich in isiXhosa idiom and style. His manipulation of expressiveness of words through deletion, displacement and alliteration improves the natural flow of isiXhosa in his poetry. He has a gift of artistically using images known to Africans and Xhosas in particular. In **Kusendalweni** (p7) he uses the sounds of animals known to Xhosas to suggest time. He uses these foregroundedly from an African perspective which Iyasere (1975:115) describes as follows:

Time for the traditional African is not a mechanical imposition of arbitrary order but the harmonious flow of life rising naturally from daily and seasonal events.

The onomatopoeic words *mhe*, *mho* and *hawu* foreground the continuous flow of time. The time is measured from the natural behaviour of animals. It is not “...a mechanical imposition of arbitrary order.”

Qangule uses the foregrounding techniques to express some great intellectual thoughts. This makes his poetry great. Kunene (1961:201) commenting on poetry used in this way, says:

For though it is not the function of poetry to instruct, it is true that a poetry that combines the teaching of high ideas and high artistry always wins the highest acclaim on account of its mature tone.

“Mature tone” is undeniably there in Qangule’s poetry. He describes the art of poetry in **Ukubonga** with such a mature tone. He outstandingly uses the foregrounding techniques to that effect. Furthermore, Qangule’s use of sound sometimes tends to be artificial. This is evidenced by the frequent use of alliteration and assonance for purely ornamental reasons. Whilst we commend Qangule for the use of sound for certain effects in his poetry, we should not lose sight of the fact that it can be confusing if it is not used properly.

On the whole, this study of Qangule’s poetry in **Intshuntshe** has shown that in isiXhosa modern poetry there are foregrounding techniques, which when used artistically do co-determine the meaning of a poem.

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