

**STYLISTIC TECHNIQUES IN THE
SHORT STORIES OF D.B.Z. NTULI**

by

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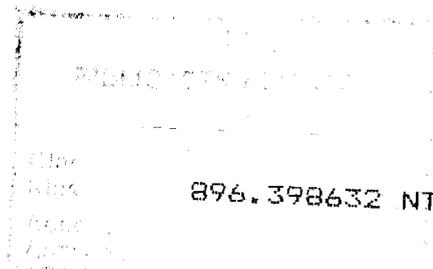
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DECLARATION

Student Number: 311-068-0

I declare that **STYLISTIC TECHNIQUES IN THE SHORT STORIES OF D. B. Z. NTULI** is my own work and that all sources I have used or quoted have been indicated and acknowledged by means of complete references.



J. K. N. MABUZA



DATE

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SUMMARY

This is a semantic study, dealing with style and technique in the short stories of D. B. Z. Ntuli. The study as a whole analyses Ntuli's first six volumes of short stories.

The first chapter is an introduction, dealing with the aim of the study. The second sub-section after aim is Ntuli's biographical notes. Full details of this author from high school attendance to his contribution during his working experience are given. Ntuli's biography is followed by the scope of study. Under this sub-heading, short story volumes to be analysed are clearly stated. The fourth sub-heading is the method of approach and a conclusion.

Chapter two deals with various types of repetition, a literary technique. It analyses Ntuli's use of language, and repetition of sentences approaching it from different angles.

Chapter three and four deal with choice of words. The former chapter handles the various types of language elements semantically and the latter deals specifically with the ideophone. The ideophone is sub-divided into two sub-sections: classification and usage.

Chapter five deals with proverbial expressions and these are sub-divided into two sections: idioms and proverbs. The usage of idiomatic expressions is discussed under: verbs, nouns and qualificatives, while the proverbs are analysed under classification and syntax.

Imagery is dealt with in chapter six. Imagery is further sub-divided into four categories: metaphor, simile, personification and symbolism. Style and structure are discussed in chapter seven. In this chapter various elements of language forms are handled: types of sentence – idiophonic; negative forms of the ideophone, with conjunctives; sentences with adverbs; the demonstratives; titles of short story volumes and naming of characters.

Chapter eight is the general conclusion, reflecting on Ntuli's style and technique with special emphasis on his unique use of the language. Reference is made to discoveries regarding the author's use of vocabulary, and his techniques in using repetition as well as avoiding it, which is part of his style. His choice of words and how he arranges them on paper is also discussed. Ntuli's choice of titles in naming his short story volumes is summed up showing that these have

been influenced by his background. The study concludes by suggesting areas that still require further analysis in Ntuli's short stories.

KEY TERMS

Style; Technique; Repetition; Tautology; Semantic Cognates; Semantic Contrast; Lexical Variations; Ideophones and Ideophonic Derivatives; Proverbial Expressions; Imagery; Simile; Metaphor; Personification; Types of Sentences; Titles; Set Notation; Subsets and Equivalent Sets; Intersection of Sets.

CHAPTER 1

1. GENERAL INTRODUCTION

1.1 AIM OF STUDY

Not much has been done by way of researching the Zulu short story. Strachan (1988) has written a doctoral thesis on Ntuli's short fiction. Mabuza (1988) presented an M.A. dissertation on the Zulu short story. However, Ntuli to date has contributed substantially to the genre of the Zulu short story and his work deserves more attention.

There are various factors that have prompted this study. Firstly, Strachan's (1988) doctoral thesis covers only one short story. The story's title is "Uthingo Lwenkosazana." Ntuli has published seventy-three short stories in his six volumes. Strachan's doctoral thesis topic is: 'Uthingo Lwenkosazana' van D.B.Z. Ntuli: 'n Narratologiese ondersoek". Because Strachan's research covers only one short story, much research therefore remains to be done. In this study all Ntuli's short stories will be analysed. Mabuza's M.A. dissertation entitled "the Short story in Zulu", is also on short stories. His study is based on a certain number of Zulu short story writers and Ntuli is one of them. Chapter six of Mabuza's study is on style. This chapter looks into the language usage of different Zulu short story writers. A single chapter, however, is too brief to adequately reveal a writer's own style. For this reason, the present study, i.e. to analyse in detail a writer's use of language, has been deemed necessary. Of the writers mentioned in Mabuza's chapter six, Ntuli's use of language shows some uniqueness. This is another reason for this study.

This study is therefore necessary and will determine why Ntuli's use of language makes him outstanding. It will also look into how a particular piece of writing functions and determine what words are used and why. Part of the aim of this study is to pay special attention to how and also why he uses his raw material in his short fictions.

1.2 BIOGRAPHICAL NOTES

Deuteronomy Bhekinkosi Ntuli was born in Eshowe (KwaZulu-Natal) on 8 May 1940. He married Ntombi Adelaide Lewis in July 1969 and in this marriage they were blessed with two children. Ntuli received his matric at St. Francis College, Marianhill (1959), B.A. at Unisa (University College of Zululand), majoring in Zulu and Psychology (1964). At Unisa he obtained the following degrees: B.A. (Hons) in African Languages (1972), M.A. in African Languages: Dissertation: "Imitation in Zulu Poetry" (1974) and D. Litt. et Phil. in African Languages: Thesis: "The Poetry of B.W. Vilakazi" (1978).

From October 1964 to October 1967 he worked for the S.A.B.C. as an announcer and producer. At UNISA his working experience stands as follows:

Language Assistant:	Nov. 1967 - Sept. 1974
Senior Professional Assistant:	Oct. 1974 - Sept. 1977
Chief Professional Assistant:	Oct. 1977 - Dec. 1978
Senior Lecturer:	Jan. 1979 - Sept. 1979
Associate Professor:	Oct. 1979 - Sept. 1982
Professor:	Oct. 1982 -

Ntuli has also participated in organisations and committees, etc.

1.2.1 MEMBERSHIP OF ORGANISATIONS, COMMITTEES, ETC.

University of Zululand (1972 - 1994) S.R.C. (Secretary). S.C.A. (Secretary), Varsity Swallows (player).

Bureau for Zulu language and Culture - Founder member, member, committee member, 1972 – 1992.

Zulu Language Board (now known as "IsiZulu Council") - member, 1968 - : Chairperson, 1990 – 1998.

ALASA - member, was member of Board for eight years, Vice-Chairperson for 4 years. Scientific Editor, SAJAL, 1997 – 1999.

Commission of Enquiry into creative Arts - member, 1981 – 1984.

Council, Unizul - member, 1982 – 1989.

Promat College - Board member and Trustee, 1983 - to date.

Vlakfontein High School - Member, management Council,
1989 – 1990.

Unisa

Unisa Workers' Liaison Committee - member, 1978 – 1989.

Unisa Senex - member, 1993 – 1994.

Executive Committee - Arts Faculty - 1995 – 1996.

Head, Sub-department of Zulu - 1991 – 1999.

Usiba Writers' Guild - Committee member - 1984 -.

South African Folklore Society – member.

Names Society of Southern Africa - committee, member 1993 –.

Survey of Southern African Geographical Names - Vice-Chairperson
1994.

Evangelical Lutheran Church in S.A. (Central Diocese)

Church Choir conductor - Mamelodi "T" congregation - 1968 -.

Chairperson, Mamelodi "T" Congregation Council - 1980 -.

Diocesan Council Executive member, 1989 – 1994.

Scholarship Committee - Chairperson - 1995 -.

Publishing - Over the years he has reviewed and edited manuscripts
for publishers such as Van Schaik, Via Afrika, Educum, Juta, Kagiso,
Bard, Vivlia, Shuter and Shooter, Palm, Aktua, etc.

1.2.2 EXAMINATION WORK

Ntuli's contribution as examiner outside Unisa is as follows:

Joint Matriculation Board - Chief Examiner, Zulu H.G. Paper 3:
1969 – 1991.

S.A. Certification Council - Moderator, Zulu H.G., for D.E.T., M.B.,
KwaZulu-Natal, Transkei (Eastern Cape). Gauteng Province,
Northern Province, Mpumalanga, Free State, IEB. 1992.

External Examiner for universities - Natal, Fort Hare, Pretoria, RAU, Rhodes, Vista, Zululand, Durban-Westville.

1.2.3 AS SUPERVISOR/PROMOTER (completed projects)

M.A. - Supervisor - 5: Joint Supervisor – 6

Doctorate - Promoter - 1: Joint Promoter - 2

1.2.4 PUBLICATIONS

Under publications Ntuli's contributions will be arranged under the following sub-headings: Critical books, Articles, Novels, Short Story and Essays, Drama, Poetry, School Manuals and General books.

1.2.4.1 Critical books

1983: "Zulu Literature in the Seventies", chapter in A.S. Gerard's Comparative Literature and African Literature, Goodwood, Via Afrika.

1984: The Poetry of B.W. Vilakazi, Pretoria, J.L. van Schaik.

1988: "Poems on C.L.S. Nyembezi", chapter in A.C. Nkabinde's African Linguistics and Literature, Isando, Lexikon Publishers.

1988: "Writers in Shackles?", chapter in C. Malan's Race and Literature, Pinetown, Owen Burgess.

1993: Southern African Literature in African Languages, (Co-author), Pretoria, Acacia.

1998: Izimpande, (Co-author), Unisa Press.

1999: "Busnaming as communication strategy", chapter in R. Finlayson's book "African Mosaic".

Although Ntuli started working at Unisa in 1967, in the very same year, he wrote his first article. His articles are arranged below according to the years in which they were written:

1.2.4.2 Articles

- 1968: "A Survey of Zulu Literature", Limi, No. 6 June, pp. 28 - 36.
- 1970: "Izibongo Ezinkondlweni Zanamuhla", Inqolobane Yolimi, No. 4 October, pp. 1 - 10.
- 1971: "Umcebo Wezinganekwane", Inqolobane Yolimi, No. 2, March, pp. 26 - 35.
- 1971: "Imitation in Zulu Poetry", Limi, No. 12, June, pp. 1 - 28.
- 1971: "Abalingiswa Abasemqoka Emidlalweni YesiZulu", Inqolobane Yolimi, No. 3, July, pp. 1 - 10.
- 1971: "Iminyaka Yokuqala Eyishumi Ezincwadini ZesiZulu", Inqolobane Yolimi, No. 3 July, pp. 23 - 31.
- 1974: "Indaba Emfushane", Umcwaningi, Vol. 2:2, Dec., pp. 15 - 23.
- 1978: "Brief Remarks on Zulu Literature", Limi 6.1 & 6.2 pp. 44 - 52.
- 1978: "An assessment of the Poetry of B.W. Vilakazi", 2nd African Language Congress, Unisa, pp. 302 - 321.
- 1990: "Remarks on Maskandi Poetry", SAJAL, Vol. 10 No. 4, pp. 302.
- 1994: "The Significance of Zulu Homestead Names", NOMINA AFRICANA, Vol. 6:2.
- 1994: "House-naming Among Some South African Communities", NOMINA AFRICANA, Vol. 6:2.
- 1996: "Ziyosala izibongo", chapter in Of kings and commoners.

1.2.4.3 Novels

Ntuli wrote only two novels: UBheka (1962) and Ngiyoze Ngimthole (1970). Ntuli's writings on Short Story and Essays, Drama, Poetry and School Manuals show that he is not only an author but also co-author, compiler, co-editor as well as editor. Here are his contributions:

1.2.4.4 Short Stories and Essays

Year	Book	Author
1969	<u>Izikhwili</u>	Author
1970	<u>Imicibisholo</u>	Author
1971	<u>Uthingo Lwenkosazana</u>	Author
1982	<u>Amawisa</u>	Co-author
1985	<u>Ngamafuphi</u>	Editor
1986	<u>Izizenze</u>	Co-author
1987	<u>Ingcamu</u>	Editor
1987	<u>Idubukele</u>	Co-editor
1987	<u>Umtshingo</u>	Editor
1990	<u>Isicamelo</u>	Editor
1992	<u>Induku</u>	Co-author
1994	<u>Isibhakabhaka</u>	Author
1996	<u>UMjuzo</u>	Co-author
1997	<u>The rainbow flute</u>	Editor

1.2.4.5 Drama

Ntuli's name appears as the author of three dramatic works:

Year	Book	Author
1971	<u>Indandatho Yesethembiso</u>	Author
1975	<u>Ithemba</u>	Author
1985	<u>Amavenge</u>	Co-author
1985	<u>Woza Nendlebe</u>	Author
1988	<u>Ishashalazi</u>	Co-author
1990	<u>Amaseko</u>	Co-author
1991	<u>Lalela-ke</u>	Co-author and Editor
1992	<u>Indoni Yamanzi</u>	Co-author

1.2.4.6 Poetry

In the genre poetry, Ntuli's name also appears as both author and editor. The following are his publications:

Year	Book	Author
1969	<u>Amangwevu</u>	Author
1971	<u>Imvunge Yemvelo</u>	Co-author
1972	<u>Amehlo KaZulu</u>	Author
1975	<u>Ugqozi 1 and Ugqozi 2</u>	Editor
1982	<u>Ilaka Lokulangazela</u>	Co-author

1.2.4.7 School Manuals

Ntuli's name also appears in school manuals. Of the five manuals published, he contributed as co-author in four of these and as an author in the fifth one:

Year	Book	Author
1986	<u>IsiZulu Samaciko Standard 8</u>	Co-author
1987	<u>IsiZulu Samaciko Standard 9</u>	Co-author
1988	<u>IsiZulu Samaciko Standard 10</u>	Co-author
1991	<u>Phumelela Ekuhlolweni IsiZulu 10</u>	Co-author
1993	<u>Phumelela Ekuhlolweni IsiZulu 10, Paper III. (He has been examiner for this Paper III for many years.)</u>	Author

1.2.4.8 General Books

Also noticed in Ntuli's various published works is his religious knowledge. In the book entitled IBandla LabaPhostoli BakaKhrestu his name is recorded as co-author (1999).

1.2.4.9 Scientific Papers Read

D.B.Z. Ntuli has presented a large number of scientific papers in literature at different conferences and seminars. The following is a record of some of these:

1980: Writing Short Stories and Novels, Swati Language Seminar, White River, 8 August.

- 1980: Writing for Adults with Limited Reading Ability, S.A. Library Association, Cape Town, 22 September.
- 1980: South Africa Vernacular Literature, University of O.F.S., 16 October.
- 1981: A Critique of Zulu Literature, African Literature Association, Claremont, California, (U.S.A.) 10 April.
- 1981: Southern African Literature, Kontak, Pretoria, 02 September
- 1983: Writers in Shackles? Inaugural address, Unisa, 02 August.
- 1984: The Influence of B. W. Vilakazi's Poetry, ALASA Seminar, Windhoek, 22 July.
- 1984: Poetry: Dead or Alive - Structure, ALASA seminar, Unisa, 22 September.
- 1985: Poems on C.L.S. Nyembezi, ALASA Conference, Pietermaritzburg, 09 July.
- 1985: Censorship in African Literature, Afrikaans Writers' Guild, Johannesburg, 16 July.
- 1986: The Final Scene, ALASA Seminar, Cape Town, 05 September.
- 1988: Rhythm in African Poetry, N. Sotho Language Board Literary Prize giving ceremony, Pietersburg, 15 September.
- 1989: The role of the Black Writer in South Africa. Tsonga Language Board Literary Prize giving ceremony. Giyani, 27 April.
- 1990: The Final Examination of Poetry. Seminar, College for Further Training, Soshanguve, 01 February.
- 1990: The Relevance of Zulu Literature, University of Pretoria and University of the Witwatersrand, 03 May and 05 May, respectively.
- 1990: Despite the Hurdles, De Jager-HAUM Prize giving ceremony, Pietermaritzburg, 18 May.
- 1990: Short Stories and Novels, Swaziland Writers' Seminar Mbabane, 25 May.
- 1992: The Significance of Zulu Homestead Names, S.A. Folklore Society Conference, Venda, 28 March.

1993: House naming Among Some South African Communities, Names Society of Southern Africa, Sanlameer, 10 September.

1994: Divergent Reasons for House and Homestead Appellation, 1st World Congress of African Linguistic, Kwaluseni, Swaziland, 21 July.

1995: Bus naming as a Communication Strategy. Names Society of Southern Africa, HSRC, Pretoria, 08 September.

1997: Singing Praises for my Bus, ALASA conference, Durban, 16 July.

1997: The Significance and Performance of siSwati Bus Songs, SAFOS conference, University, Potchefstroom University.

Apart from the above critical papers read, Ntuli has over many years conducted numerous writers' workshops for Zulu, Ndebele and Swati writers' organisations.

To sum up Ntuli's contribution to the Zulu language, one can refer to his:

1.2.4.10 Literary Awards

Cowley Prize for Literature, Unizul 1962 (Short Story "Who will judge?").

Educum Publishers Novel Writing Competition, 1970, 1st prize ("Ngiyoze Ngimthole").

Republic Festival Short Story Writing Competition, 1970, 1st prize ("Uthingo Lwenkosazana").

Radio Bantu Prize, 1976, (Radio play "Isivumelwano Esisha").

Astera Award (twice), 1984, 1986, (one-act radio plays). SASWA-IDEM Award (thrice), 1983, 1986, 1989, (one-act radio plays).

B. W. Vilakazi Award (twice), 1985, 1988, (Short stories "Imicibisholo", "Izizenze").

N. N. Ndebele-Centuar Award for Drama (twice). 1989, 1993, (one act plays - "Ishashalazi", "Indoni Yamanzi").

Sibusiso Nyembezi-Heinemann Award for Anthologies, 1991, (Edited short stories - "Isicamelo").

University of Zululand Convocation Award - Literature: 1995.

Looking at Ntuli's contributions in the Zulu literature, one can conclude by giving this as one of the reasons why it has been necessary to pursue this study. Ntuli has covered almost all the genres in his writings. He has written more short stories than any other genre. This has also necessitated this study, to determine the talent behind his productivity.

1.3 SCOPE OF STUDY

Having ascertained the main aim of this study, the next issue is the scope of this study. This study will focus on the published short story volumes of D.B.Z. Ntuli from 1969 to 1992. The short story volumes to be discussed are: Izikhwili (1969), Imicibisholo (1970), Uthingo Lwenkosazana (1971), Amawisa (1982), Izizenze (1986) and Induku (1992).

The study extends over eight chapters. Chapter one is a general survey treating a number of aspects. This chapter deals with the main aim of this study, which is to analyse Ntuli's style and techniques; this will be followed by his biography and method of approach, where stylistic technique will be defined. Chapter two deals with repetition. Various types of repetitions will be analysed. Chapters three and four deal with choice of words. Chapter three handles various types of choice of words, whereas chapter four handles the ideophone specifically. Chapter five deals with idiomatic expressions. This will be divided into two aspects: proverbs and idioms. Chapter six discusses imagery. This will be handled under four sub-headings: metaphor, simile, personification and symbolism. Style and structure will be discussed in chapter seven. Chapter eight is the last chapter, where a general conclusion will express opinions about the level of Ntuli's short stories, and will present significant findings and observations in this investigation.

1.4 METHOD OF APPROACH

Ntuli's six short story volumes, as mentioned under 1.3 above, constitute the primary focus of this study.

1.4.1 STYLE AND TECHNIQUE DEFINED

Many critics use 'language' as a common factor when defining style. It is also true that every writer uses language differently from other writers. This is because no two personalities can ever be the same. Similarly, Ntuli in his use of language will differ from any other writer. Among other phenomena he is what he is because of his literary background.

1.4.1.1 Style

In their discussion of language and style, Peck and Coyle (1992:137) state that:

A much more productive and precise way of talking about language is to concentrate on style. This involves describing how a particular piece of writing functions and discussing what words are used and why.

Also in this study, we shall try to analyse which words Ntuli uses in the construction of his short stories. Most of Ntuli's short stories are didactic in nature; this is therefore the principal function they perform. This is seen especially in how these stories are concluded. That Ntuli's short fiction is also historical is seen in words he uses, i.e. words that refer to culture and rural background. Of course most of these stories are dramatic and this is expressed by the activities of characters.

Brooks and Warren (1961:312), who also view style as a unitary whole assert thus:

It is not always easy for a reader to pick out the element which is most important, or even largely important in giving the style of its special quality.

Likewise, it will be difficult for any analyst or reader to be able to select the elements of language according to their importance. We shall, for this reason, be guided by various elements or words Ntuli has used. This difficulty in choosing words is further supported by Brooks and Warren, who quote a modern author as having said:

Style is not an insoluble quality of writing, it is writing itself.

Furthermore, in the Concise Oxford Dictionary of Literary Terms, Baldick (1990: 214), states that:

Particular styles may be defined by their diction, syntax, imagery, rhythm, and use of figures or by any other linguistic feature.

Baldick goes on to say that there are different styles that have been named after particular authors. He gives as examples: (e.g. Ciceronian) periods, (e.g. Augustan), and professions (e.g. journalistic) while in the Renaissance, states that a scheme of three stylistic 'levels' was adopted.

This was adopted for the purpose of differentiating the high or 'grand' style from the middle or 'mean' style and the low or base style.

Baldick further argues that this arrangement has since the literary revolution of Romanticism been substituted by the notion style, as an expression of individual personality. This latter arrangement is expressed as stylistic.

We have stated above that in Mabuza's (1988) research on the short stories in Zulu, a number of short story writers were considered. However, that study is not a comparative one. Each writer shows his individual style and is assessed accordingly. It is therefore true that style is the man.

...writers like Mkhize use long sentences, of up to six lines per sentence.

It is generally accepted that a primary requirement of a short story writer is economy of language. But we notice that Mkhize uses long sentences. This is his style, whereas Ntuli uses short sentences and even the one-word sentences.

Now, Baldick (1990:215) further states that stylistics:

...is a branch of modern linguistics devoted to the detailed analysis of literary style or of the linguistic choices made by speakers and writers in non-literary contexts.

In this study, we shall follow the general definition, as revealed from the above views, that style refers to various elements of language. Ntuli's language shows a variety of language elements. We shall look closely at how Ntuli arranges his choices on paper. In our discussion we shall also try to illustrate Ntuli's artistic technique in the creation of his short stories. Of course, he follows his own technique and that is why Faulkner in Bloom and Bloom (1976:201) reiterate that there is "no rule to it."

1.4.1.2 Technique

It is difficult to isolate style from technique. In short, the two are interwoven. That is why author-critic, Mark Shorer in Maddan and Scott (1984:104) says that when we speak of technique:

...we speak of nearly everything. For technique is the means by which the writer's experience, which is his subject matter, compels him to attend to it, technique is the only means he has of discovering, exploring, developing his subject, of conveying its meaning and finally evaluating it.

If technique refers to everything, this also applies to Ntuli. An interview revealed that he was born at Gcotsheni in the eShowe district. His yearning for writing started when he was fourteen years old. He was in standard seven. He says that what inspired him was a novel which was prescribed during those years. The book is **Isisulu Sabaphangi**, a translation from the English Treasure Island, by Robert Louis Stevenson. He was shocked when his elder brother told him that the story of this novel was not a true story. He also felt he too could attempt creative writing.

Ntuli's short stories clearly vivify his experience and this can be seen from the titles he gives to his short story volumes. His subject matter also describes him well and the background he comes from.

Zulu (1994:14) citing Abrams (1981:117-118) on the new critic's theory of criticism states:

The distinctive procedure of the new critic is explication, or close reading: the detailed and subtle analysis of the complex interrelations and *Ambiguities* (multiple meanings) of the component elements within a work.

Since the main idea of this theory refers to close reading, it will be relevant to apply it to Ntuli's works. Ntuli's language is composed of elements that describe characters in different ways. His vocabulary is full of words of similar meanings, showing contrast and such examples are numerous.

Mark Schorer in Selden and Widdowson (1993:18), a professor of English, wrote two influential essays: "Technique as Discovery" (1948) and "Fiction and the Anglo Matrix" (1949). In his first essay he says:

The difference between content, or experience and achieved content, or art, is technique.

In analysing Ntuli's works, the above theory is also relevant, because the content found in his short stories, has most, if not all, the components of technique. Ntuli's ability in arranging the elements of language, his artistic approach in describing characters, activities and milieus, will be seen in almost every chapter.

Selden and Widdowson (1993:08) comment further on Schorer's second essay that he:

...extends his analysis of the language of fiction by revealing the unconscious patterns of imagery and symbolism (way beyond the author's 'intention') present in all forms of fiction and not just those foreground a 'poetic' discourse.

Imagery and symbolism is not only used by poets, but by writers of fiction as well. With reference to Ntuli's short stories, the text will be studied closely in order to bring out his use of imagery. This will be done with reference to the main aim of this study: critical examination of style and technique.

As we have already given Ntuli's biographical notes, it will be necessary to analyse his works, viewing him as an individual.

Zulu (1994: 15) quotes Grobler *et al* (1987: 02) as commenting on the historical biographical approach as follows:

According to this approach, the literary work is studied to determine the role of the author's personal circumstances in establishing the particular tone of his work...

This approach is relevant to our study because in all of Ntuli's works, his personal experience is revealed. Apart from short stories he has written, Ntuli's genius has been recorded in the titles he has given to his works. Five of these short story volumes bear the names of traditional weapons.

In other words, in this analysis, use will be made of all the definitions and theories provided that they have elements in them that are a requirement in analysing 'style and technique'.

1.5 CONCLUSION

In this first chapter, an outline has been given about the main aim of this study. It has been mentioned that not much critical analysis has been done on Ntuli's work. Although Strachan's doctoral thesis has been presented, it only covers one short story. The present study, by contrast, covers seventy-three short stories in six short story volumes.

Ntuli's biography clearly describes his background. His contribution to the Zulu language depicts him as a unique author of enormous talent. That is why his works are full of idiomatic expressions, repetitions, and words of varying meanings. Imagery and many other elements of language are important features of his short fiction.

It is this raw material that Ntuli has brought together to create certain artistic wholes. In all the chapters that follow, we shall look very closely at the linguistic choices the author has made.

CHAPTER 2**REPETITION****2. INTRODUCTION**

This chapter deals with repetition. Firstly, repetition as a technique will be defined as well as the various types of repetition used by Ntuli. In the first section, different types or forms of repetition will be looked at. In other words extracts containing more than one type of a language element, such as where Ntuli repeats a verb, a noun, an adjective, etc. will be examined. Secondly, an analysis will be done of a word that is repeated at the beginning of sentences. Thirdly, repetition of a word within the same sentence will be handled. Repetition of a word in the same sentence will be followed by the analysis of a word repeated at the end of sentences. Lastly, tautology, which is also a form of repetition, will be discussed. These analyses will be done within the context of the stories from which they are selected. One can perhaps state that repetition is not exclusively used in poetry but also in fiction. It is also not easy to refer to certain categories of repetition in fiction, because that may depend upon an individual author. The significance of repetition is to emphasise certain actions in order to bring about tension or any other desired effect for that matter.

2.1 REPETITION DEFINED

It is said that, whenever repetition occurs there is always a new turn in the story. Repetition is a device mostly used in poetry, but also finds another receptive medium in the short story.

About repetition, Madden and Scott (1980:108) say:

Repetition is a characteristic of style of most writers, but Hemingway employs it in an unusual way, repeating words and phrases within sentences, not just from sentence to sentence.

In view of the above statement, this would then imply that when a writer repeats words and phrases in his works, this refers to the use of his or her language. A language is composed of numerous elements and these include verbs, nouns, conjunctives, adjectives, etc.

According to Boulton (1953:73) people tend to repeat themselves when they are angry, happy, or distressed, and those who have never acquired the art of conversation, irritate others by repeating themselves too much. She further feels that the use of repetition of a word or phrase is to emphasise a fact or idea.

Needless to mention that repetition is also an important feature in Ntuli's short stories. It will also be illustrated how characters repeat themselves, in milieus in which they find themselves. In this chapter we are looking at the repetition of words and how effective their usage is, within context.

2.2 TYPES OF REPETITION

Examples will be drawn from selected short stories. The reason for this is that it is in these short stories that the author's style is clearly revealed, rather than in his short stories in general.

Topics to be discussed are as follows: multiple types of repetition, i.e. examples where it is difficult to isolate a repeated element of language, such as verbs, quantitative adjectives, nouns and so on. For this reason, the word multiple will be used for this type of repetition. Other types of repetition to be handled are: repetitions at the beginning of a sentence, repetition within the same sentence and repetition at the end of a sentence.

2.2.1 Multiple type of repetitions

Under multiple type of repetition we shall deal with extracts where it is difficult to isolate a repeated element of language. Most such examples will be in the form of paragraphs or phrases.

Examples in this sub-section will be drawn from Ntuli's **Izikhwili**. The short story which has most examples of this type of repetition, is entitled: 'Inkosi yamaNtobana' (p. 82).

After an argument between Gcogcoma and his wife KaMagozo, about who will succeed him, she becomes furious and utters the following to Sigodo:

*Uma amandla emphelela-ke kufanele **abeke** omunye abe yinkosi..., **abeke** umuntu ozophatha lonke lelizwe, konke okukulo kube ngokwakhe. Kudingeka **abeke** indodana ezophatha onke lamabutho, yonke lemfuyo, onke lamasimu, ngingathi nje wonke lomcebo wesizwe.*

(If his power becomes diminished because of his old age, he ought to install someone to be king... install a person who will rule this whole land and everything in it will be his. It is necessary that he installs a son who will rule these regiments, all this live-stock, in short all these riches of the nation.)

Looking at the above extract, one notices that the verb and the quantitative have been repeated.

Verb

The verb stem **-beka** means to 'put' or to 'place'. But in this context it means to install. Here, Ntuli repeats **-beka** because KaMagozo wants to emphasise her argument of installing her son.

***abeke** omunye (install someone)
abeke umuntu (install a person)
abeke indodana (install a son)*

Here, the verb **-beka** has been repeated to stress the idea of installing, which in turn gives added emphasis to the progression from the general to a specific person. "Someone" finally being replaced by "son". We also notice the technique the writer has used in arranging kaMagozo's demand in hyperbolic order. KaMagozo starts by saying someone must succeed Gcogcoma. The second one is a certain person, and lastly she says the one to rule must be a son. By using the word "son" she wants to emphasise to her son, Sigodo, that the choice will be between him (Sigodo) and Ngidla. But Sigodo mentions to his mother that he is not the rightful son because Ngidla is by custom the rightful son.

The question which might arise now, is: Will Sigodo listen to his mother or not? Through the use of this technique, suspense has been created.

The quantitative

Doke (1965:93) treats the quantitative which is formed by means of the pronominal root -**nke** meaning **all** as pronouns, and in this study like in Doke, the **nke** is used to mean all. To illustrate this, we can refer to this excerpt and show how Ntuli uses **-nke**:

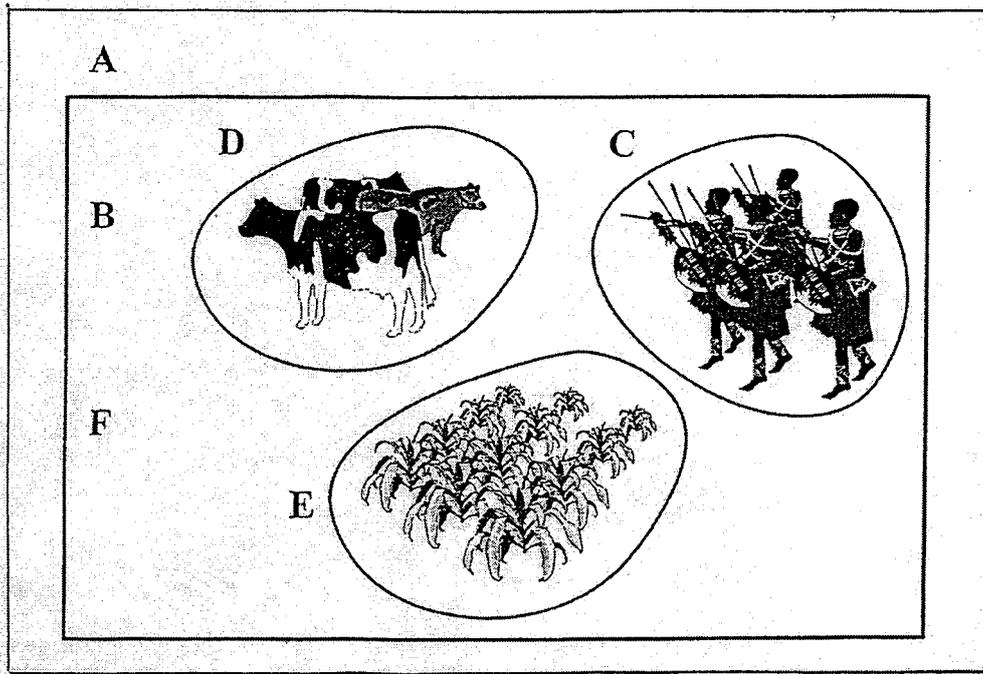
... umuntu ozophatha lonke lelizwe, konke okukulo kube ngokwakhe ... indodana ezophatha onke lamabutho ...yonke lemfuyo ...onke lamasimu ...ngingathi nje wonke lomcebo wesizwe.

(who will govern this whole land...everything in it to be his...a son who will rule all these regiments all this live-stock...all these fields...in short, all these riches of the nation...)

After KaMagozo has explained about the King's desire, she enumerates a list of cultural elements. These are given to try and attract Sigodo. Ntuli shows this emphasis by using **-nke** and this has been repeated five times. It will now be interesting to see whether Sigodo, who knows very well that he does not qualify for the position will accept this offer. The offer is realised by the writer's usage of **-nke** in a repeated form. The narrator here is merely saying everything listed will belong to the son who will succeed Gcogcoma.

The above example can further be explained by the diagram on the next page:

Set Notation



KEY

Let us use this set notation to further explain the repetition of **onke**.

A	=	<i>izwe ... country</i>
B	=	<i>okukulo ... everything in it (universal set)</i>
C	=	<i>amabutho ... regiments (subset of A)</i>
D	=	<i>imfuyo ... live-stock (subset of A)</i>
E	=	<i>amasimu ... fields (subset of A)</i>
F	=	<i>umcebo ... riches (universal set)</i>

Because all the elements contained in A, B and F, we can therefore express this repetition of **onke** as follows:

$$* A = B = F$$

In the figure above 'A' represents the country Gcogcoma's heir must occupy. The successor will also take everything in 'A' and this is represented by 'B'. KaMagozo also tells Sigodo that all the regiments as represented by 'C' in the diagram will be under the

successor. All the live-stock will be his as is shown in the figure by 'D'. 'E' stands for the fields the heir should inherit. Summing up this repetition of **nke** which is mainly used for the purposes of stressing in Sigodo's mind, the idea that he will be compelled to accept the offer given by his mother, the writer suggests that all the riches too will go to the successor and this is marked 'F' in the sketch. After all this emphasis by repeating **nke**, will be to see whether Sigodo will accept what his mother gives him. Yes, this needs a strong character to say yes or no to such an offer. We also note in the diagram that there are three universal sets which are congruent, geometrically speaking. These are A, B and F (i.e. $A=B=F$). 'D', 'C' and 'E' are subsets of 'A' because all their elements are contained in set 'A'. All in all, the repetition of **-nke** has been used to enhance Sigodo into accepting his father's riches.

KaMagozo further emphasises her wishes upon Sigodo by repeating the phrase:

Kufanele kube yindodana...
Kumele kube yindodana...
 (He ought to be a son
 He ought to be a son)

Kufanele and **kumele** are synonyms, meaning 'ought to'. We notice that the author has used words of similar meaning to form this phrase. It is also an interesting technique used by Ntuli to avoid using exactly the same word in expressing the same idea. In this way the purpose of his technique becomes clear: to generate interest.

After kaMagozo has clearly explained to Sigodo what type of a successor his father wants, she explains further by repeating the verb **-azi** meaning 'to know' where she says:

Mina nyoko-ke ngiyamazi bantabami. Ngimazi nivalwa ukuthi ningabantu abanjani. Ngiyamazi kini ongase abuse kahle ... Ngimazi nobathathu, ... ngiyamazi-ke kini ongagculisa lesisizwe.
 (I your mother, I know you all my children. I know you from birth what type of people you are. I know who among you can rule well...)
 (Izikhwili, p. 84)

In the passage above we have an example of the verb stem **-azi**. **Azi** means to 'know'. This verb stem has been repeated five times in the above example. Its repetition might imply that KaMagozo wants to discredit Ngidla. The statement that she knows the sons very well, leaves Sigodo with no choice. But even after this description, the reader still

wants to know what Sigodo will do. KaMagozo, sees that nothing happens to Ngidla, of course, so thus, feels very sad. We see her speaking to Sigodo and this can be seen in this dialogue:

... *ngeke usabuthola* ... *ubukhosi? Ngizobuthola mama.*
Mina ngizobuthola. (p.88)
 (You will not get the chiefstanship? I will get it mother. I, I will get it.)

The significance of this in context is that the author is buiding the story to a climax. He uses two characters with conflicting views. This forces the reader to concentrate.

2.2.2 REPETITION OF THE SAME WORD IN DIFFERENT SENTENCES

The verb **-thola** means to 'get'. The writer seems to have repeated **-thola** to emphasise that Sigodo means what he says. It shocks the reader to see that Sigodo has now changed. The use of the negative **ngeke** (will never) seems to have been used as an additional technique for emphasis by the author. KaMagozo's speech in the negative form, forces Sigodo to give a positive answer. "Ngizobuthola" (I will get it, the chieftanship). To emphasise this Sigodo repeats **ngizobuthola** as well. This repetition is further stressed by the triple usage of I in the first **ngi-** meaning "I". The **mina** also meaning "I" and the **ngi-** in **ngizobuthola** also meaning "I". Repetition further occurs where KaMagozo gives advice to Sigogo saying:

Ungacabangi okubi mntanami. Ungacabangi ukubulala
uNgidla. (p. 88)
 (Do not think something evil my child. Do not think of killing Ngidla.)

KaMagozo is now panicking that Sigodo will kill Ngidla. Her aim was not to kill Ngidla, but to give him medicine that would upset him for a very short time. Now, Sigodo's reaction is awaited.

Here one notices the type of repetition used by the author, i.e. at the beginning of sentences. The repeated word is **ungacabangi**. KaMagozo now seems to be afraid, because Sigodo

looks aggressive. It is also noticed that she has now changed. This might agree with what Stroud (1976:126) says about characters:

Sometimes two characters are related as undergoing reciprocal changes; so that, for instance, the happiness of one requires misery for the other.

On the other hand Dietrich and Sundell (1974:75) hold the following view concerning characters:

Depending upon which theory of fiction one consults, the major character must be either static or developing.

In other words, something is being unravelled in the reader's mind. In the context above there are two changes which have taken place: Sigodo has changed from good to evil, that is, he was positive at the beginning of the story, accepting that he is not the rightful person for the chieftanship but becoming willing to usurp the role. KaMagozo has changed from negative to positive, for at the beginning she did not want Ngidla to rule this country, in other words she is rebelling against the Zulu culture, that a first born child succeeds his father. Characters who adopt their position from being positive to negative help to accelerate the story. The narrator illustrates this as follows:

Uphethe imikhonto emithathu.
(He has three assegais.)

While waiting on Ngidla, a lot of noise is heard in Gcogcoma's kraal. Sigodo however, does not hear that noise, since all he is focussing on is the chieftainship. To depict Sigodo's part in waiting for Ngidla, the author writes:

Alinde. Alinde.
(He waited. He waited.)

In this example, the one-word sentence is being repeated.

Still standing there, his dream seems to come true, when the writer says:

..nazo izinsizwa ezintathu ziphuma endlini kaNgidla. (p. 88)
(... there are three youngmen coming out from Nidla's hut.)

In the example above the author mentions that Sigodo had three assegais in his hands. Later three men are seen coming out of Ngidla's hut. The usage of the number three brings about suspense. The tension builds up as the three move towards Sigodo's direction. Their movement is expressed by means of repetition. This can be seen from this extract:

Beza nganeno. Beza ngakuye. Awuhoshe umkhonto. Beza ngqo. (p. 88)
 (They are coming nearer. They come towards him. He pulls out a spear. They come directly to him).

In this example, the repetition of the same word is observed at the beginning of sentences.

The verb **-iza** means to 'come.' The repetition of this verb gives a foreshadowing of the clash between the two characters which is inevitable. Ngidla is dead. The following day Gcongcoma is to announce his successor. Must he mention the name of the murderer to the audience? Before doing this, someone approaches and whispers something to him. His last words are:

... sekumanele uSigodo.
 (...Sigodo is dead.)

Neither twin can thus become chief, and Ngalo therefore succeeds his father.

Ntuli ends this story with a repetition of the verb referring to kaMagozo's crying:

Ekubona konke lokhu oKaMagozo wavele wakhala, wakhala, wakhala. (p. 89)
 (Seeing all these things, KaMagozo simply cried, cried and cried.)

The above discussion has illustrated that the author's use of repetition has strengthened and added drama to the story development. Variation is achieved by placing the repeated word at strategic points in the sentence. In this way suspense is created and as such interest is generated.

Still on the discussion of multiple type of repetition, this brings us now to Ntuli's second volume of short stories: **Imicibisholo**

Examples from this volume will be taken from three short stories entitled: 'Umntwana Uphile' (p. 75), 'Izulu Lomisile' (p. 149) and 'UMame Lo' (p. 129).

Bayibuka lencwadi banikina amakhanda. UNsizwana ayibuke ekhaleni ingane ... Uthule umfanyana ude ebuka uNsizwana abuke amphoyisa. (p. 75)
 (They looked at this letter and shook their heads. Nsizwana looks at the child's nose ... The little boy is quiet, he now and then looks at Nsizwana and looks at the police).

Here we are faced with three people: Nsizwana, the police and Nsizwana's title boy. This boy was stolen from Nsizwana's wife when he was a few days old. The woman who stole him had girls only, five of them. She stole this little boy because her husband wanted a boy. The last child she gave birth to was also a girl. Her little girl died immediately after birth. This woman stole Nsizwana's son to replace her dead little girl.

Today, the police have brought Nsizwana's son at his work place. In this conclusion Nsizwana had been given a letter by the police. It has been written by a certain Sizakele, that is, the one who stole Nsizwana's only child. To emphasise the contents of the letter, Ntuli uses the verb *-buka*. This verb means to 'look' and we realise the full significance of the "looks" involved here. They looked at the letter and had to look hard because it was written in bad handwriting. In the letter the woman was thanking Nsizwana for having 'allowed' her to stay with his son. Sizakele further mentions in the letter that she took this little boy from Nsizwana's wife some years back.

After reading the letter the verb *-buka* is repeated again. Nsizwana is now looking attentively at the boy's nose. He wants to satisfy himself as to whether the features are the Zwanes.

The reader's eyes are now moved from Nsizwana who was looking at the child. The boy is quiet. There is an up and down movement of the boy's eyes. He looks at Nsizwana and then at the police. This movement creates a dramatic picture in the reader's mind. Firstly all the eyes are on the letter. Nsizwana staring at the boy and the boy's eyes moving up and down to Nsizwana and the police who here signify the legality of the re-finding of the lost son.

The usage of **-buka** here is used by Ntuli to illustrate to the reader the concentration which exists now. In other words, father and son are meeting for the first time today.

The following short story is: 'Izulu Lomisile' (p. 149).

Various types of repetitions are also found in this short story. In this story we read about Ngqungqulu. He was very rich in his community with a lot of food in his mealiefields. Ngqungqulu is laughing at the Christians because they are poor. One day, however, when getting to the mealiefields he finds that his mealies are destroyed. There is drought. He says the Christians will struggle. His wife tells him about a prayer meeting which has been arranged on the mountain. Ngqungqulu refuses to attend this meeting. Word comes that his bull Sulubezi is dead. People who are going to the mountain pass his home. Puzzled now, Ngqungqulu asks his wife whether he should also join the people going to the mountain. He is seen following them. He has never prayed in his life. While they are praying, he thinks about his mealiefields and his dead bull. For the first time, he is forced to pray. It is during this prayer time that the use of repetition is observed.

Bonke baqale ukuguqa. UNgqungqulu athi uzoqoshama nje. Bonke nampa beguqa bo. Hayi, naye aqale ukuguqa. Aguqe phezu kwetshe, ahline, alisuse, bese eguqa kahle. (p. 149)
(They all started kneeling. He says he will just squat. Here it is, they are all kneeling. He also starts kneeling. He starts by kneeling on a stone, he grins, he removes it, kneels properly).

The repetitions in this extract is multiple. Firstly, the word **bonke** is repeated at the beginning of sentences. Its repetition emphasises the action and the solidarity of these people, that is, that no one is acting differently. Even the rich man Ngqungqulu is kneeling. Another repeated word is **-guqa**. It is repeated within different sentences to express consecutive actions like in:

... nampa beguqa bo. Hayi, naye aqale ukuguqa.

Here, a group of people started kneeling followed by Ngqungqulu in their kneeling. In fact, Ngqungqulu is hesitant to kneel. There is also humour in **aqale ukuguqa**, because it is a shame for him to kneel with these poor Christians. This humour is further stressed in:

Aguqe phezu kwetshe (he kneels on a stone). In fact he started by squatting, because he does not want to lower himself.

It is interesting to see him hurt himself when he gives in, although he perhaps looks for a stone so as not to defile his clothes. The irony is fully explained when Ntuli says:

... alisuse bese eguqa kahle.
(... he removes it [the stone] and then kneels properly.)

The repetition of this verb **-guqa** has been effectively used for dramatic effect. The audience is seen kneeling while Ngqungqulu is doubtful. He starts by squatting.

In 'Umame Lo' (p. 129), Ntuli opens this story by repeating the word **izinyembezi** (tears). His first line reads:

...Mhlawumbe abanye benu bayamangala ukubona izinyembezi ezingaka.
(... Maybe some of you are surprised to see such a lot of tears.)

Now, looking into this repetition following upon the word **izinyembezi**, Ntuli in the second paragraph writes:

Kuliqiniso ukuthi uma sibona izinyembezi, sicabanga okokuqala ukuthi kukhona usizi olukhona ngobani izinyembezi zihambisana nosizi. Kanjalo futhi sike sibone izinyembezi ezehla umuntu emamatheka sikhohlwe nje ukuthi njengoba uyamamatheka nje pho izinyembezi ... emamatheka ... weqiwe yinjabulo.
(p. 129)

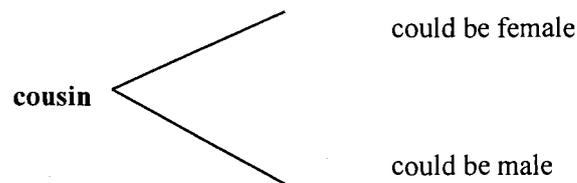
(It is a truth that whenever we see tears, we first think that there is sorrow because tears are associated with sorrow. Similarly, we sometimes see tears which flow when a person smiles and we get surprised why are tears falling if he is smiling, ... It is then better when we see tears ... while he is smiling ... that he has been overpowered by joy.)

At the end of the story, Jabulani's mother is crying. Now, Ntuli seems to repeat the word **izinyembezi** (tears) with the aim of expressing different meanings of this word as well as creating mood and atmosphere. The writer begins by saying, when we see a person crying, we conclude that there is sorrow. By repeating **izinyembezi**, the author gives the reason

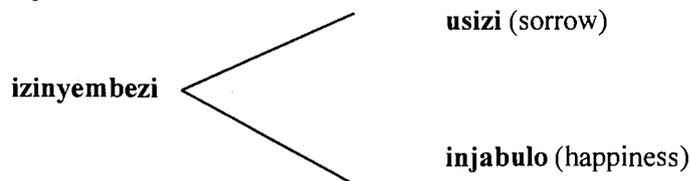
that tears are accompanied by sorrow. When repeating **izinyembezi** for the third time, he says it also happens that we see a person crying and smiling at the same time. Ntuli further says that the observers become surprised, and wonder what the tears are for if someone is smiling.

Another word that is repeated here, is **usizi** (sorrow), perhaps its repetition is to explain that when one sees tears, in most cases., one would associate them with sorrow.

This association is further seen in the usage of the word **-mamatheka**, meaning to smile, which is also repeated here. One will perhaps, on one's second thought, think that there is no sorrow if one sees tears falling. The writer might have used **-mamatheka** because the word **izinyembezi** is associated with both words **usizi** (sorrow) and **-mamatheka**. This is according to Palmer (1982:99) symmetric. Explaining symmetry, Palmer gives the following example:



Ntuli's example becomes:



Following Palmer's arguments, shows that Ntuli's usage of the word **izinyembezi** cannot always be associated with sorrow, but can also be associated with happiness. **Izinyembezi's** usage is very effective because, in the context, Jabulani or his mother cannot cry because of sorrow, because he is celebrating his success. The tears are in this instance for happiness. While our discussion is on repetition, in the usage of **izinyembezi**, Ntuli tries to avoid it, instead he wants to express meaning of words. In terms of style, this illustrates that Ntuli's use of repetition is not only for emphasis, but for expressing meaning as well.

Further in the story, when Jabulani is looking into his past, this word **izinyembezi** is mentioned, where Ntuli says:

*Ngiyazikhumbula izinyembezi zakhe ngenkathi kufika
imiphumela yokwehluleka kwami... (p. 130)*
(I recall her tears when my matric results showed a fail...)

In this context, the tears fall from the mother because Jabulani had failed matric. Its usage is to express sorrow.

Jabulani's mother was at that time sickly. Jabulani even recalls a day when he visited his struggling mother. At that time, she looked destroyed because of hard work. The narrator says:

Usefile uqobo lokufa. (p. 135)
(She is truly dead.)

There is tautology in this example, i.e. a type of repetition which could be avoided. In this example for instance, the author could also have said:

Usefile.
(He is dead.)

But the purpose of the author here, is to emphasise that Jabulani's mother had worked herself so hard that she looked destroyed, just for the sake of her son's future. Skilfully used, this type of repetition brings out the meaning of the story and adds quality to narration.

Still on Jabulani's visit during that particular day, his findings are expressed by means of repetition.

*Ngafumanisa ukuthi akukho lutho... ngaphandle kwesakana
lombila. Ngimbuze ukuthi uphila ngawo umbila lona
yini... Achaze ukuthi wenza into ayithandayo ngombila.
Upheka izinkobe enze umcaba, enze nedokwe. (p. 135)*
(I found that there was nothing ... except for a small amount of
mealies. I asked as to whether she lives on this mealies ... She
explained that she makes whatever she likes with it: she cooks
izinkobe (boiled mealie grains), makes **umcaba** (boiled mealie
grain which is grinded) and finally she makes soft porridge.)

Umbila (mealie grains) is the staple food of the African people. When asked whether she lives on this mealie grains, the answer is positive. This usage by Ntuli, also shows his command of the Zulu language, drawing from a wide range of vocabulary, which is his hallmark. By repeating **umbila**, the author emphasises that it is a fact that mealie grains are the staple food of the Zulu people. This repetition also stresses that Jabulani's mother lived mostly on **umbila** and she even stated that with mealies she makes: **izinkobe**, **umcaba** and **idokwe**. On the author's style, one can remark that, Ntuli had to repeat the verb **-enza**, in order to leave in the reader's mind the vocabulary about the use of mealie grains.

This brings us to Ntuli's third volume of short stories: **Uthingo Lwenkosazana**.

Examples in this volume will be taken from two short stories: '*Uphondo LukaSalayedwa*' (p. 25) and '*Unyaka omusha*' (p. 32), because it is in these stories where more relevant examples are found.

In '*Uphondo LukaSalayedwa*' the reader learns about Salayedwa who lives like a hermite on the mountain. Because he is very kind, he is liked by all the people of this community. Salayedwa acts as their watchman. Every morning he blows his horn and they all respond. On a particular day, his horn is not heard. People are worried. There is a rumour that he has been arrested for burglary. Everyone is worried. But on the third day, the horn is heard again. This concern causes Biyela to lead a group of people to look for Salayedwa. It is on the second day when the group of people shows their concern. Biyela woke up very early. Looking all over at what other people were doing - Biyela sees a lot of men wearing overcoats. Everyone is waiting. Ntuli expresses this event by means of repetition, where he says:

Siqhubeke isikhathi. Nampaya abanye bephuma... Siqhubeke isikhathi. Kuthule kuthe nya. Kusondele ehoreni lesikhombisa. Kusondele. Lishaye. Kuthule kuthe nya. Kwedlule. Kuthi nya. Kwedlule kakhulu. (p. 28-29)
(Time went on. There are others coming out. It is quiet. It is nearing the seventh hour. It is nearing. It is seven o'clock. It is quiet. It goes past. It is quiet. It is well after seven.)

In this extract there is repetition of a sentence. The first repeated sentence is **siqhubeke isikhathi**, meaning time went on. The audience in this come together does not know what to do. No one has a clue about Salayedwa's whereabouts. The following repeated sentence is an ideophonic sentence - **kuthule kuthe nya**. Hlongwane (1983:20) says in this type of a sentence, the predicate is the ideophone that is usually accompanied by the kind of auxiliary predicate with the stem **-thi/the** and he gives the examples:

wamúthí phíhli émbáleni,
 (he struck him in the foreleg),
Úmfána úthé lungú,
 (the boy just peeped for a short time).

The repetition is used specifically to create suspense which in turn impacts on mood and atmosphere in the story.

In Ntuli's extract the group of people is quiet because no one has a solution. Also repeated in Ntuli's example is a word and a one-word sentence in:

Kusondele ehoreni lesikhombisa. Kusondele.
 (It is close to seven o'clock.)

The repetition of a word and a sentence seem to refer to time. It has been used to express the anxiety this group of people has, because the group is waiting anxiously to see if the horn would be heard because the time is nearing the hour seven. It is as if this waiting is taking too long, and the reader, eager to hear what happens afterwards, will feel the same tension and as people in the story.

Tension is strengthened at seven, because nothing is heard. There is silence because there is no sound. To show that everyone is looking at his or her watch, Ntuli says:

Kwedlule.
 (It goes past.)
Kwedlule kakhulu.
 (It is well after seven.)

Noticed here again is the repetition of a sentence and a word. The verbs **-dlula** means 'to go past'. There is now concentration. The writer even says it is well after seven, which

means that Salayedwa should again be in his place. At the end of the story, the horn is heard and everyone is relieved. The repetition in this story has been used to stress suspense, time and tension in the reader's mind.

This closes the discussion about Salayedwa and brings us to the second short story: 'Unyaka omusha'.

In this story we read about a twin who is supposed to have been killed according to the traditional custom. He is now hunting for his father who ran away from his home because they were being killed one by one. The narrator who is hunting for his father is Nyandeni. Now, this old man, says he ran away from death. Nyandeni, the narrator says she was given direction to this place by his grandmother. The narrator travelled until it was dark. It is towards 12 o'clock in the morning in December of that particular year. Nyandeni arrives where his father is working. The old man is a watchman. As the narrator approaches the mill where the watchman is working, the author describes his movement by means of repetitions:

*Ngaso lesosikhathi kwasondela imoto yama esangweni. Yase
ithi lendoda ... ngisondele. Ngasondela. (p. 32)*
(Just at that moment a car drove nearer and stopped at the gate.
This old man then said 'I must come nearer. I moved nearer'.)

Sondela means 'to come near.' The writer has repeated this verb **—sondela** three times within a short space of time. There are two simultaneous actions happening here. At the time when the car stops near the gate, the watchman also instructs the narrator to come nearer, which he does. It will be correct to say that this repetition is effectively used in expressing two simultaneous actions. **Sondela** is also repeated for the third time, i.e. when the narrator says: **ngasondela** (I moved nearer). The narrator is reacting to the instruction given to him by the watchman. **Sondela**, even in this extract has to do with time like in Salayedwa's story above. In this story, the watchman wants Nyandeni to move fast towards the gate, so as to arrive at the same time with the boss' car. The watchman does not want the boss to suspect Nyandeni. The third **sondela** has been used to emphasise Nyandeni's response. It is also used to stress that the narrator does come nearer the gate. In short, the

car comes nearer the gate, the watchman instructs Nyandeni to come near the gate and Nyandeni responds.

Now the conversation starts. The watchman tells the young man to stay until the following day. The watchman relates his experiences. In their discussion repetition is used where the watchman says:

*... nawe sekukhona **okukhathazayo** mfana wami ungaka? ...
Wobuza thina **ngokukhathazeka**. Uyakwazi **ukukhathazeka**
uze udele ...* (p. 34)
(... do you also have something worrying you when you are so young my son?... You must ask us about weariness. Do you know, how to be worried until you give up ...)

Khathazeka means 'to be worried'. Its first usage is to express shock, where the watchman is surprised to learn from the young man that he (the narrator) also knows something about **ukukhathazeka**. The second **ngokukhathazeka** is used to express experience, because the watchman tells the narrator that he (the narrator) is the same as people like him (the watchman) about difficulties. The watchman further emphasises his experience when **-khathazeka** is repeated for the third time. The old man is shocked to learn that this young man (Nyandeni) has also been faced with difficulties in his life. **Khathazeka**, has also been used to illustrate a comparison between the old man and the narrator. The old man says he is more experienced than the narrator because, he (the old man) was once forced to even run away from death.

As the discussion develops, further repetition is used and this can be cited from their dialogue:

*Zonke izinwele lezi zaxoshwa yizo **izinsizi** ... ube ungitshela
izindaba **zezinsizi** uyaganga. Kwakwenzenjani ... **izinsizi** ...
zize zikwenze njena nje?* (p. 34)
(All this hair was chased away by problems... You tell me about problems, you are joking. What had transpired, ... that problems turned you into this?)

After the watchman had removed his hat from his head, he explains to the young man that his hair had been removed by problems. **Izinsizi** are problems.

Izinsizi have been used to further emphasise the watchman's experiences. Its repetition also compares the two, that is, because the old man had more problems than Nyandeni, his hair had to fall down. The narrator repeats or uses **izinsizi** to stress what the old man has said, that problems can bring down a man's hair.

The following extract demonstrates yet again Ntuli's ability to use repetition as a technique to achieve the desired effect, suspense and tension in this case. The old man explains with tension what happened when his mother was supposed to choose one of the twins and to go and kill him.

Let us consider:

*Ngibone umama egoba ezibuka ... izingane. Zilele **azithi nyaka**. Athule umama. Elule isandla... **Athinte ingalo yengane**. Ayiyeke. Aselule futhi. **Athinte enye ingane**. Umkami uthule ... ubuka izingane. Umama **abheke mina**. **Mina ngibheke umkami**. Uthule umkami **akathi nyaka**.*
(p. 39)

(I saw my mother bending, looking at the children. They are asleep and there is no movement. My mother is quiet. She stretches a hand... She touches one child's hand. She leaves it. She stretches it again. She touches the other child. My wife is quiet... looking at the children. My mother looks at me. I looked at my wife. My wife is quiet, she is not moving.)

Here, suspense is created and there is heightened tension and anxiety. The watchman's mother is supposed to take away one of the boys. Hence the writer repeats **-thule**, meaning to be 'quiet'. This is when the old man says:

***Athule umama**.*
(My mother is quiet.)
***Umkami athule**.*
(My wife is quiet.)

The repetition of the verb **-thula** is perhaps used to express tension, which is shown by the silent atmosphere in this hut. The tension assumes serious proportions. It is silent because the mother of the twins does not want to see either of her little boys killed. It is also silent because the old man's mother is also afraid. She must take a decision now and she does not

know who to take. The question is: the custom must be fulfilled. Ntuli drives the story to a knife edge.

Another type of repetition which is used in the extract reads:

Athinte ingalo yengane ...
Athinte enye ingane.

This repetition has become necessary to express the movement or action which the grandmother of the twins made. Repetition of a sentence gives a complete thought. **Athinte ingalo yengane** refers to the watchman's mother touching one of the kids. She is shivering. She quickly removes her hand. Where **-thinta** is repeated, is where the watchman says:

Athinte enye ingane.
(She touched another baby.)

Now a cumulative effect is gradually building towards a climax. The author has to repeat **athinte** as part of his style, to express fear in the old man's mother. She has fear because she does not know who to choose from the two little boys. She is also trembling, because she knows that after she has selected these kids, she must fulfill the custom of killing that kid. The **-thinta** has also been repeated because there are two children involved. Two questions now arise: Will the mother allow one of her sons to be taken away? Is the grandmother really going to grab one of the little boys?

Thinta is another repeated verb in the above extract as in:

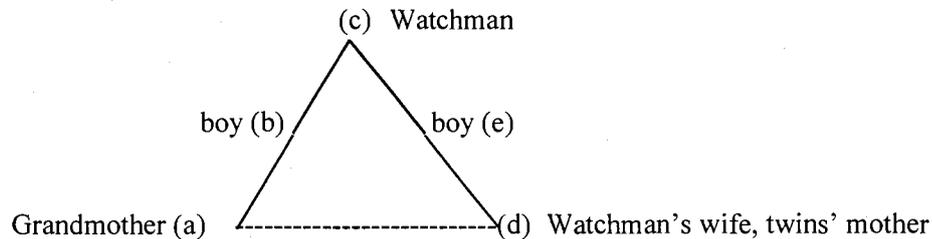
Umama abheke mina.
Mina ngibheke umkami.

There is drama in this repetition caused by the movement of the eyes. In other words, Ntuli uses repetition to create a dramatic situation. This is explained by repeating **-bheka**. There are a few people involved here. They can be arranged in this form:

- (a) *Grandmother - who is the watchman's mother, who ran away with the narrator.

- (b) The narrator - who is now speaking with the old man. He is also the twin whose granny grabbed for killing.
- (c) *Watchman/Old man - father of the twins who is now speaking with the narrator.
- (d) *Twins' mother - Who is the watchman's wife.
- (e) The twin who was left behind by her grandmother, when the abduction took place.

This abduction of one of these twins can be illustrated by means of a triangle as below:



This figure expresses the movement which transpired on the night of the abduction of one twin. The grandmother is supposed to take away one of the little boys, i.e. **b** or **e**. Now, the watchman says **umama abheke mina**, mother looks at the watchman (**a** looked at **c**) i.e. the movement of the eyes is from **a** to **c**. After the grandmother **a** had looked at the watchman (her son **c**, immediately, the watchman looked at his wife **d**.

Although, not stated in the extract above, one can conclude that the triangle above will be completed by **d**, looking at **a**, i.e. twin's mother looking at the grandmother **a**, who is supposed to grab **b** or **e**. This repetition is necessary as well as the movement of the eyes because the mother is a focal point here. **Bheka** has therefore been effectively used by the author.

Towards the conclusion, the story drops from its apex to the base, by the author repeating – **thinta** and –**bheka**. As part of Ntuli's style, there are two senses here, i.e. to touch and to see.

After discovering that Nyandeni is his son, further repetition is used by the author. It was now a few seconds towards the hour twelve, that is, towards New Year's day. He grabbed his son with his two hands and cried. It was now exactly 12 am. The sounds of machines

were heard. Sounds pronouncing the end of the old year and the beginning of the New Year.

... sezwa *sekukhala umshini kude le. Kwakhala omunye. Kwakhala eminye. Kwaduma yonke indawo, wena zimoto, wena magogogo, wena macilongo, wena zigubhu, wenani.*

(p. 43)

(...we heard the whistling of a machine from afar. Another one whistled. Others whistled. There were sounds all over, you cars, you paraffin tins, you trumpets, you double-headed drums, you whatever.)

The happiness of the watchman and his son is marked by the repetition of the verb **-khala** (literally meaning to cry) and **wena** which means “you”. Although **-khala** usually means to cry, in this context it means to hum. Yes, it was the beginning of a New Year as the title of the story states.

They first heard the humming of a machine very far from them. A second one hummed and others were heard. All these machines, as they hummed, their noises formed one sound. Ntuli further uses the pronoun **wena** (you) when referring to these musical instruments producing various sounds. It is ‘you’ in the plural form, where he says:

wena zimoto (you cars),
wena magagogo (you paraffin tins),
wena macilongo (you trumpets),
wena zigubhu (you drums),
wenani (you, whatever).

The use of **wena** here is very effective. The author has used this pronoun to emphasise the happiness between the watchman and his son. It is now the end of an old year and the beginning of a new year. The sounds which are produced by the various instruments form a rhythm which at the end become a sound. The two are now united.

Izikhwili was the first book from where we drew our examples under this first sub-heading. The last extracts, will be taken from it again to close this section.

Extracts from this volume will be taken from the short story entitled ‘UNembeza’ (p. 33).

We are introduced to Mandlakhe who has bought a car for R200. But up to now he has not paid this money. He has now received an account to this effect. If he does not pay, they will send him police. Mandlakhe works for a certain Mthethwa who owns a shop. While he is worried and thinking about this problem, his friend Gqebhu arrives. Gqebhu is surprised to hear that his friend has money problems because he is working in a shop. This shock is expressed by means of repetition where Gqebhu says:

Mandlakhe, weswele imali manje. Uthi weswele imali kodwa uhlala nayo. (p. 34)
 (Mandlakhe, you are in need of money now. You say you need money, but you 'stay' with it.)

Eswela means 'to be in need of'. Gqebhu who is surprised, might be thinking of a plan - perhaps to advise Mandlakhe to borrow money from Mthethwa, his employer. The verb - **eswele** is repeated to emphasise Gqebhu's shock that Mandlakhe complains about money and yet, he works where there is money. The first verb stresses time now and the second one refer to the author's style, emphasising that although Mandlakhe earns money, that he waste it.

We see Gqebhu arriving and the two are together. Now Gqebhu approaches the shop. There is a problem because Bhova is seen seated in front of the shop. This problem causes tension in the story. But Mandlakhe has some hope because Bhova told him that he is tired and he therefore hopes that where he is seated he must be asleep.

Mhlawumbe uselele.
 (Maybe he is asleep).

We now see Gqebhu approaching Bhova. The writer describes his movement:

Wanyonyoba. Wanyonyoba. (p. 38)
 (He walked slowly. He walked slowly.)

Nyonyoba means to 'stalk'. Gqebhu was walking stalkingly because he did not want to disturb their prey Bhova. The reader wants to see what will happen. This repetition, one notices, is a whole sentence, to give a complete thought. As Gqebhu is approaching Mandlakhe is watching. He sees Bhova standing up. Now there will be trouble.

Mandlakhe sees some movement. He sees Gqebhu being hit with a knob-kerrie on the head. Ntuli expresses these activities by means of another repetition:

*... ekhanda likaGqebhu. Ngubani lona owayo? NguGqebhu?
NguGqebhu. NguGqebhu ngoba lona omiyo ngibona kahle ...
nguBhova. (p. 38)*
(... on Gqebhu's head. Who is this who is falling? Is it Gqebhu? Yes it is Gqebhu. It is Gqebhu because the one who is standing, I can see clearly ... is Bhova.)

There is drama here, where Mandlakhe is heard asking himself questions about Gqebhu and Bhova. Here, we notice that the tonal repetition of the personal noun Gqebhu is not the same. Where a question is asked, the tone is higher than where the answer is given. The tone is also low where a statement is given.

Their plan has failed. Gqebhu is arrested. Mandlakhe's chances are now spoiled. Gqebhu will now reveal to the police that this plan of stealing Mthethwa's money, had been made by Mandlakhe and himself (i.e. Gqebhu). Mandlakhe must now react:

*Ngasukuma ngathi. Cotho, cotho, ngabhembuluka.
(I stood up and walked carefully.)*

It was deep in the night. Mandlakhe ran away for a very long distance, not knowing where he was getting to. He sat down and started thinking. There is now suspense. The reader has now a few questions: What will become of Gqebhu who is now arrested? Where is this Mandlakhe going to now? What will Mthethwa say in the morning when it is perhaps discovered that his employee (Mandlakhe) too was also involved in this plan.

Mandlakhe is now within the horns of dilemma. He then says:

*Ngithi ngiyalithola isu kube khona isihibe. Ngithi
ngiyalithola elinye, kube khona esinye futhi isihibe. (p. 39)*
(When I get a plan there exists a slip-knot. When I get another one, there exists another slip-knot.)

In this extract, we notice that Ntuli has repeated a whole sentence. In fact, there are two sentences involved here. This sentence which is repeated is:

Ngithi ngiyalithola isu kube khona isihibe.

This repetition is done for the purposes of emphasis. We also notice the author's technique in the second sentence, he does not repeat the word **isu** (a plan), but instead, he uses **elinye** (another one). Here the writer is avoiding repetition, which is also typical of Ntuli, to use different words of similar meanings. This technique is used by the author to create tension, because in the context of the story, Mandlakhe has no time to spare. In other words, he must take a decision. An atmosphere of expectancy has been successfully created.

2.3 REPETITION OF A WORD AT THE BEGINNING OF A SENTENCE

On repetition Kunene (1971:68) writes:

... in aesthetic repetition, selected words and/or phrases are repeated while additional ones are brought in as 'incrementing' phrases to advance the narrative, or the syntactical order is reversed to attain emphasis.

Examples illustrating Ntuli's style by repeating the same word at the beginning of different sentences will be taken from different short story volumes.

2.3.1 Amawisa

Extracts will be cited from three short stories in this volume and these are: 'Umhlalaphansi' (p.49), 'Isiguli (p. 58)' and 'NguMbuthuma-ke Lowo' (p. 73).

2.3.1.1 'Umhlalaphansi'

From this short story, the following extract can be cited:

... ayibukisise incwadi. **Isho** khona lokho. **Isho** ukunqamuka
kohambo olude ... (p. 49)

(... he read the letter again. It tells about Phakathi's termination after a long service...)

Phakathi who is a minister of religion in his church, has received a letter. He has served for many years in this church. He is shocked to find that someone wishes to terminate his services. Phakathi does not believe his eyes. He reads the letter more than once. Now, to stress what has been written is real, Ntuli repeats the verb **isho**, meaning 'it says'. It has been effectively used at the end of the story, because the author's aim is to stress that the letter means exactly what is written and the repeated verb refers to Phakathi who is now relieved from his work. Emphasis is the focal point of the device.

Let us now consider another example from the short story entitled:

2.3.1.2 'Isiguli'

In this story, we read about Philip Mabuza who knocked down a pedestrian on the road. He goes to hospital to see the patient Thobekile. She is very much impressed with Philip's interest. Philip is now leaving the ward. Philip's concern about Thobekile is mirrored in his movement. Ntuli uses repetition accurately and skilfully to achieve this:

*Aphume ngomnyango wewadi. ... Aphume ngesango
lesibhedlela. (p. 65)*
(He goes out through the ward door... He goes out through the
hospital gate.)

The repeated verb here is **-phuma**. The technique used by the writer is balanced on the words: **umnyango** and **isango**. **Umnyango** is a door and **isango** a gate. In the extract given, we see Philip moving away from the patient towards the door. He then goes out through this door. The movement translates itself to a very tense atmosphere that develops between the two incumbents. The second **-phuma**, is used with **isango** (gate). The nouns **umnyango** and **isango** are used as exit in this context. We also know that they are also used as entrance, but for a tactical reason the writer does not use the opposite of **-phuma** (go out) which is **ngena** (go in). There is rising suspense in this story.

Another extract from this **Amawisa** volume of short can be taken from:

2.3.1.3 'NguMbuthuma-ke Lowo'

*Amakhosikazi ayabukela. Awazi ... kumele **alamule** yini. Azolamulela bani? Azolamulela isihambi? Abuye ajeziswe futhi ngokusengwa futhi? Alamulele umnumzane? Abuye ... nesibindi sokusengwa futhi.* (p. 78)

(The women are looking on. They do not know ... whether they should separate the fighting ones. With whom must they side? Must they side with the stranger? And they will be punished again by being milked again. Must they side with their husband? And ... become brave by being milked again?)

Mbuthuma is a polygamist. He has three wives. He is an unpredictable man. Today he has decided to milk his wives. His brother-in-law, Ngqeku finds him while he is busy milking them. Now, there is a fight between Ngqeku and Mbuthuma. Ntuli has repeated **-lamula** three times. In this context **-lamula** means 'to separate' fighters. This is where the author says:

*Azolamulela bani?
Azolamulela isihambi?
Alamulele umnumzane?*

Actually in this context **azolamulela** asks who will they help? Now Mbuthuma's wives are doubtful. There are three questions they are faced with. The first one is who must they help? This means they are undecided. The second concerns the **isihambi** (stranger). Must they help the stranger - Ngqeku? If they do this, there will be problems because after all this, Mbuthuma will punish them further. There is then further tension. Their last question is: "Must they help their husband"? But even this one creates a problem because after he has been helped, he will punish them further. The repetition of the verb **-lamula** serves to underline the hesitation of their state of mind, which raves over each possibility in turn and its drawbacks. Repetition is used to propel action and to accelerate suspense.

Now, we turn to another of Ntuli's short story volume:

2.3.2 Izikhwili

Extracts from this volume will be taken from the following short stories: ‘Ngenxa kaNtombini’, (p. 05), ‘Kungene ngaphezulu’ (p. 18), ‘Imbali yomnduzi (p. 42) and ‘Utalagu’ (p. 61).

2.3.2.1 ‘Ngenxa kaNtombini’

After a word has been given that every young man must take up arms to go and fight for the king, Gomboqo refuses to join. His reason is that he has married Ntombini only the previous day.

If he joins this army to go and fight for his king, he is afraid, he will be killed. He is now seen wearing Ntombini’s **isidwaba**. He is following women and not men. There is now a lot of movement. No one must remain behind. Now, Ntuli describes this movement by repeating a word at the beginning of sentences:

*Ziyakhala izingane phandle. Ezinye zibonakala kancane
ngonyezi. Ezinye zibeledhwe. (p. 06)*
(The children are crying outside. Others can be seen slightly
because the moon is clear. Others are on their mothers’
backs).

Here we see the **ezinye** (others) is being repeated. This repetition might have been used to emphasise that no one had to remain behind. Even children had to go with their mothers to hide in the forest, while their fathers were going to fight. Through this repetition, not only emphasis is achieved, but also mood and atmosphere is created.

2.3.2.2 ‘Kungene ngaphezulu’

In this story we are told about MaMpongo who has just arrived in this area. She has been spreading rumours that MaNgema poisons children in this place. Two of the women who have been told about this lie, have reported back to MaNgema. MaNgema is very angry with MaMpongo. We now see her entering MaMpongo’s house. That she punished MaMpongo very well is explained by the writer, where he says:

Wamdovadova ngesibhakela. Wamdovadova. (p. 24)
(She punched her with a fist. She punched her.)

The verb **-dova** means to ‘press’ or ‘tread’ as on mud. The repetitions of this stem implies that she was well punished, until she looked like mud. **Dovadova** will therefore mean that MaNgema hit MaMpongo continuously with a fist. The repetition here is at the beginning of sentences, but the second **wamdovadova** is a one-word sentence. This is not only repetition, but word economy as well.

2.3.2.3 ‘Imbali yomnduzi’

In his opening paragraph, Ntuli is looking into his past. He stands next to his sister’s grave. In his hands he has a flower, i.e. ‘Imbali yomnduzi’. It is very quiet, but his ears are wide open. He reports:

*Ngiyayizwa imisindo enkeneneza kulezizihlahla... Ngiyabezwa
abafana bezinkomo ...* (p. 24)
(I hear the noises from those trees... I hear the herdboys...)

A grave yard is a quiet place. The author has used the verb **-zwa**, and perhaps its repetition has been done for the purpose of breaking the tension of this deep thinking. The loneliness of this place is marked by the trees and the singing birds. This noise, made by these birds seem to bring some relief in the narrator’s mind. To illustrate quietness around this place, the narrator can hear far away whistling noises of the herdboys. The repetition of this verb explains the quietness around this grave yard. The mood of tranquility and an atmosphere of sadness are created by the use of repetition.

Furthermore, the author is pictured looking at the flying birds. The birds are flying into these trees. As they are coming in twos, the writer translates their activities into discussions. He personifies them:

Sengathi ziyangibona. Sengathi ziyangibona ukuthi ...
(p. 42)
(It is as if they see me. It is as if they see me that ...)

Here the repetition is no longer a word, but a sentence and a phrase. Although there is no one around him, the narrator still feels the birds are watching. The birds are aware that he is deeply touched. The memories of the past are ringing in his mind. His sister used to call him Vanoma. It as if it were yesterday as he hears his sister's voice in his mind. He then says:

*Ngilizwa kahle lelo lizwi ... Ngilizwa ligqama liwedlula
wonke umsindo ongikakile. Ngilizwa maqede ngimbone ...*
(p. 42)

(I hear it clearly, that voice ... I hear it being louder than all the noises that surround him. After hearing it I immediately see her...)

There is now a comparison of noises. The writer first heard the sounds of the birds which were looking at him with a flower in his hands. He later heard the herdboys' whistling noises. Those sounds are now compared with his sister's voice. What is interesting here, is that the noises of the birds and herdboys are literally heard, whereas that of his sister is heard in his sub-conscious mind. The comparison is clearly expressed by the verb **-gqama**. **Gqama** means 'to be clearly visible' or 'to stand out'. He says:

... ligqama liwedlula wonke umsindo.

In comparison with the other sounds, the narrator is hearing his sister's voice which sounds louder than the other voices. Her voice is looming high into the universe as if it challenges the firmament. After hearing this sound in his sub-conscious mind, he sees his sister. The repetition here seems to have been used to express the narrator's deep remembrance of his late sister.

2.3.2.4 'Utalagu'

Thobile leaves Durban a disappointed lady. Now she thinks she must go back to Bonga her boy-friend. After all Bonga promises her a number of things. This is how her past memories are expressed by the author:

*Ngacabanga ngomshini wokuthunga ... uyongithengela ...
Ngacabanga ngamaculo esasiwathenga ... Ngacabanga
ukungizwela kwakhe ... Ekucabangeni kwami ngoBonga...*
(p. 67)

(I thought about the sewing machine.. he said he would buy me... I thought of the hymn books we would buy. I thought about his patience with me...)

After Thobile's disappointment in Durban, we see her thinking about her first lover, Bonga. The writer repeats the word **ngacabanga** at the beginning of each sentence. This verb means 'to think'. Its repetition at the beginning of each sentence might imply that the author wants to show that the character - Thobile, stops to consider. But to the reader, her behaviour is not good. Having decided to go back to Bonga, we see her arriving home. She makes arrangements to see Bonga. On the phone Bonga shows that he is not happy to meet her. She forces the issue that they should meet.

In their discussion Bonga explains clearly his position. We hear him say:

Kukhona esengimethembise ikusasa lami. (p. 68)
(There is someone to whom I have promised my future.)

Hereafter Bonga asks for permission to leave. She felt confused. As Bonga leaves Thobile the writer ends by saying:

*Waqheluka. Waqheluka engishiya ngimi ngedwa.
Waqheluka.* (p. 68)
(He moved out of the way. He moved out of the way leaving me alone. He moved out of the way.)

The verb which is repeated here is **-qheluka**. The repetition of this word does not carry a literal meaning. It may first carry a literal meaning to express Bonga's moving away as he leaves Thobile. But may also carry the figurative meaning of loneliness. There are two one-word sentences being repeated here, which imply a complete thought. Their repetition therefore stresses the idea that Bonga left Thobile lonely.

Let us now take some more examples from another of Ntuli's volume of short stories.

2.3.3 Imicibisholo

Examples from this book will be taken from these short stories: 'Umphathisikole' (p. 41) and 'Ekhulwini Leminyaka' (p. 101).

2.3.3.1 'Umphathisikole'

Mr. Smith who is a principal of a boarding school is relating his experience to a certain parent, Mr Malinga. Malinga has come to pay fees for his daughter.

To express his experience, the principal refers to one incidence and this is how the importance of that year is expressed by the narrator through the author's of repeating certain words:

*Ngikutshela indaba, Malinga lokhu ngafika lapha ekhaya
angikaze ngiyibone induna ... Ngikutshela ukuthi
ngowesihlanu lonyaka ...* (p. 44)

(I am telling you a story, Mr Malinga since I came to this school, I never saw a headboy... I tell you that this is a fifth year...)

This is an incident Mr Malinga will never forget. Mr Smith is comparing Obed Cele with all the head prefects who served in this school. His performance is unparalleled. The changes which Cele made in this school, have changed its image.

The verb **-tshela** means to 'tell'. Its repetition stresses the length of time. Even after five years the changes which Cele made still persist. There is peace in the school.

During that particular year, five organizations were established. They have never disappeared Smith goes on to say:

*Nanamuhla kalokhu sisekhona ... Nanamuhla kusihlwa ...
ngimenywe ..* (p. 44)

(Up to this day, they are still existing ... Tonight I am invited...)

Cele must have been a good leader. The repetition of **nanamuhla** emphasises that the change was a great one. Even during that very evening Mr. Smith had been invited to attend a meeting. Mr Smith stresses that even after five years, those organizations are still active. Before their discussion ended, Obed Cele entered. He was now one of the staff members.

The second short story which will be discussed is:

2.3.3.2 'Ekhulwini Leminyaka'

In this story we are told about MaMsomi who is celebrating her one hundredth birthday. She is today relating one important event to her grand-children. She tells them, she was married to a Mlangeni. During that particular day she is referring to, she was left alone at home. She was busy sweeping in the make-shift hut. She was singing to while away time. Lifting up her head she saw a huge man. She got frightened. She thought of running away. Now, the author expresses the movement of the huge man.

Sondeliyane kimi ... Yasondela indoda bantabami. Isondela nobubi obuxakile ... Yasondela ibefuzela. (p.102)
 (The man came nearer to me ... The man came very near my grand-children. He is approaching with his ugly face ... Breathing heavily the man is approaching ...)

The verb **-sondela** means to 'come near'. In this extract, Ntuli first uses it as an **ideophone**. When **-sondela** is used as a verb, it expresses a slow movement. But now the writer opens with it as an ideophone. In this form it implies a fast movement. **Yasondela** has been repeated three times as a verb. There is change of movement here, firstly the huge man moves fast and aggressively towards MaMsomi and he takes a slow movement. Another word which has been used is **ububi**. The verb **-bi** means ugly. Now we notice that the author has combined the slow approaching movement with an ugly face, that is **nobubi obuxakile** (and the ugly face). To the listeners, this is very important because it creates tension. Now the grand-children will want to know, what next.

We also notice that the last verb **-sondela** is paired with **-befuzela**, meaning to breath heavily. Perhaps **-befuzela** has been used purposely, because for someone to approach you

breathing heavily, frightens. This repetition, one could say, has been used to create suspense within MaMsomi. There is already tension within the reader.

After that movement, MaMsomi was knocked down with a knob-kerrie. When she regained her senses, she discovered that she was in a strange place. Lifting up her eyes, she saw the ugly man seated on one of the stones. To express that MaMsomi was now in her senses, Ntuli says:

Ngacabanga uMlangeni. Ngacabanga abasemzini.
Ngacabanga ubaba nomame. Uma beqhamuka lapha?
Ngicabunge ngegama lami. (p. 103)
 (I thought about Mlangeni. I thought about my in-laws. I
 thought about my father and mother. If they appear here? I
 thought about my name.)

Cabanga means to ‘think.’ Let us look deeper into the arrangement of this repetition. The first person she thinks of, is her husband, Mlangeni. Following her husband are her in-laws, followed by her father and mother and lastly she thinks about her name. This might have been used with a purpose. The most important person in her life is her husband. One can also draw the conclusion that after marriage, a person belongs to that particular family.

Repetition in the examples cited is used to achieve a special effect. It creates a certain mood and atmosphere. This is counter balanced by a rising suspense, tension and emphasis. As a result, the interest never flags.

2.4 REPETITION OF A WORD IN THE SAME SENTENCE

Repetition of this type will be taken from the following short story volumes: **Izikhwili**, **Imicibisholo**, **uThingu Lwenkosazana** and **Amawisa**.

2.4.1 Izikhwili

The short stories entitled: *Ngenxa kaNtombini* (p. 05) and ‘*Umoya omubi*’ (p. 47), will be used:

2.4.1.1 'Ngenxa kaNtombini'

After Gomboqo's refusal to join the regiments of his king, Govuza, we see him being chased by two young men. They arrest him. We see him before his king. But, before Govuza could respond on Gomboqo's arrest, one of Govuza's indunas reports something to him. All the regiments are back. No one was killed. Gomboqo hears the regiments singing as they are approaching the king's place. This is how Ntuli explains Gomboqo's discomfort:

*Bekungecono kanti ukuba **ubefele** empini kunokuba **afe** njengoba
ezofa nje, **afise** okwevakana. (p. 08)*
(It would be better if he died in the army instead of dying like I
will, dying like a coward.)

The verb **-fa** means to 'die'. In the above example it has appeared four times. The first **-fa** has been used to show that Gomboqo is now blaming himself for not having gone with other regiments to fight for his king. But his reason for having refused is sound. He had just married Ntombini the previous day. If he went and died, what would happen? Secondly, he is the only child of his father's house. And so, if he died, his father's house would disappear. Gomboqo is thinking as he does because, he is facing death. The second **-fa** is used for comparison. Actually this second **-fa** is coupled with the third **-fa**. But also with this third **-fa** Gomboqo is emphasising a fact that truly one day he will die. In other words with this third one he refers to nature which will one day act upon him.

We can also mention that with the use of these two **-fas**, the writer is trying to compare the two deaths Gomboqo would go through. The first one, is if he died in the army fighting for his king, he would die as a brave man, having fought. The second death is the one he is facing now. He is in front of his king for having refused to listen to his king's word.

The last **-fa** has been used as a comparison. In this case, Gomboqo is comparing the situations in which he finds himself, i.e. if he died for the king, he would have died as a brave man. And, if he dies now, i.e. killed by his king, he would die as a coward.

It is interesting to note that the repetition of **-fa** has shown Gomboqo to be a changing character. He had thought it good to act against his king, but now he is blaming himself. This behaviour is expected from a character, viz. to change with a developing situation.

As the story proceeds, we see Gomboqo pleading with king Govuza. This is his last chance where he says:

... *inkosi yami izokhumbula izimpi **engizilwe** ngobuqotho
ngilwela inkosi yami, ngilwela isizwe sami.* (p. 09)
(... my king will recall the battles which I fought with sincerity
fighting for my king, fighting for my nation.)

In the above extract, the verb **-lwa** means to 'fight'. The repetition of this verb seems to express some sincerity. He is reminding his **inkosi** about the number of battles he fought. This also proves that he was a brave man because he is still alive. The second usage also shows that Gomboqo did not only fight, but all the years he mentions, he was fighting for his king.

The last repetition of this verb **-lwa** is to emphasise the importance of the people. That is where Gomboqo says he was fighting for his nation. In the extract above, we also notice the repetition of a phrase, where Gomboqo says:

... *inkosi yami*

This repetition has been used to show respect for the king on one side and emphasis on the other.

The **inkosi**, who is now furious, in their dialogue says:

... *ngifuna intando yami **yenziwe** ... Uma ngithi **akwenziwe** into
... ngifuna ukuba **yenziwe** ...* (p. 09)
(... I want my will done ... When I say something must be
done ... I want it done ...)

When you are leading people, you show your authority. This is seen in this extract above where the verb **-enza** is repeated. This verb means to 'do'. If in any country people do as they like, then it means that they have no leader. In the first **yenziwe**, the **inkosi** says he

wants his will to be done. In the second **akwenziwe** he implies a must demand. This second **-enza** is further emphasised by the third one. But under normal condition an instruction is not always respected, like in Gomboqo's action. Further examples will be taken from another short story.

2.4.1.2 'Umoya omubi'

In this story we read about a certain Myeza who had problems every night. He and his wife MaZungu could not sleep because of the noise every night on their roof. On a certain night Myeza jumped out of his bed:

Wezwa ukuvunguza komoya phandle, uvunguza sengathi ...
(p. 47)

(He heard the blowing of the wind outside, it was blowing as if...)

The verb **-vunguza** means to 'blow'. The author repeats this verb because the blowing of the wind is continuous. The first usage refers to the cause which forced Myeza to wake up. This agrees with the techniques used by Poe who convinces the reader to understand that he works through the senses. Also in the case of Myeza, his jumping is because of his experience through one of his senses. The sense involved here is the sense of hearing and this is how Canby (1976:62) puts it:

Poe succeeds in his work by fixing the attention upon the climax of his story, so that the reader sees, feels, thinks the unique effect of the story...

The second **uvunguza** seems to have been used to show that wind is a moving object not controlled by man.

After this incident, we see Myeza approaching Hlabisa, his friend. He tells him about the problem of the wind. He says on the roof they hear tiny moving stones blown by wind. But during that particular day, it did not start with stones. This is what the narrator says:

Kwaqala ngohleko. Bezwa uhleko olukhulu kungathi... (p. 48)
(It started with a loud laughter. They heard a loud laughter as if ...)

What troubles Myeza comes in different ways. It first comes in the form of wind. It comes again through the sense of hearing. The verb **-hleka** means to laugh. It started by laughing, as it were, perhaps stopped for a while and thereafter they heard a loud laughter. It repeats its action in order to irritate them.

Myeza feels he must go to Hlabisa again. Hlabisa asked whether it stopped or not. Hlabisa is shocked about the report he is getting from Myeza. He remarks:

*Hayi, kubi-ke uma sebefaka igazi Myeza. Kubi. Igazi lelo
ngiyalazela... (p. 50)*
(Well, it is bad if they mention blood. It is bad. I know about
blood ...)

Igazi means 'blood'. In the above example, the repetition does not occur within the same sentence. What we really want to show here, is the use of a different sense organ by the author. He does not only want Myeza and his wife to hear but also to see. Now they saw blood on the window and this is a sense of seeing. This further emphasises Poe's theory who fixes the attention of the reader upon the climax by making him see, feel or think.

This conclusion forces us to turn to another Ntuli short story book:

2.4.2 Imicibisholo

Let us now consider some extracts from different short stories in this book.

2.4.2.1 'Isijeziso Sesethenjwa'

The leading character here, is an old man Zungu. He works for a white man Madonela. Zungu is well trusted for the services he has given to his employer. His son is in jail and he needs money to pay for him. He is afraid to borrow money from Madonela. He decides to steal his employer's money. Zungu succeeds in stealing money by using a withdrawal slip which is not used after his employer signs it. Now on that particular day Zungu is working alone in Madonela's house. He has the money in his pocket.

His action as he is working is described:

Lesule lesule, lime. Liqalaze ngewindi. Uhambe ngempela ...

(p. 07)

(He dusted dusted and stood. He looks through the wind. He [Madonela] has really left ...)

Sula means to 'dust'. The repetition of this verb seems to show how worried Zungu is. He dusts, dusts and stops. This stopping implies that he is thinking. Must he go to the bank to withdraw the money? The slip is in his pocket.

He is seen entering the bank. There are many people inside. To emphasise the number of people inside the bank, the writer uses repetition:

Abanye bazofaka imali, kanti abanye abazoyikhipa. (p. 08)

(Some have come to deposit money, whereas others have come to withdraw.)

Abanye means 'others'. Its repetition here stresses the number of people in the bank. Zungu is amongst those who have come to withdraw. He is shivering. When it is his turn to submit his withdrawal slip to the teller, he is shocked at the teller's behaviour, because the author writes:

Umlungu walibuka walibuka iphepha, wabuka uZungu.

(p. 09)

(The white man looked and looked at the slip, and then looked at Zungu.)

Actually, this slip was made the previous day by Madonela. But, Zungu told Madonela that that slip had disappeared. Now what puzzles the teller is yesterday's date. Now the teller asks from Zungu as to whether his employer was drunk when he signed this slip. There are actions indicated here by the repetition of the word **walibuka**. The second **walibuka** which means he looked at it, is used to emphasise that the teller was scrutinizing this withdrawal. His main worry was that on the slip, yesterday's date was written. The third repetition **wabuka** uZungu, i.e. he looked at Zungu is used to express doubt from the teller. The teller now suspects that Zungu might have signed this slip. But now Zungu's advantage is that the signature is Madonela's. Now, because this teller knows Madonela he gave Zungu the R50, but he told Zungu to tell Madonela to be careful next time.

After two days, Zungu was called by his employer. Madonela asked about his bank book. Zungu could not deny that he stole the money. Madonela became furious and was also disappointed because he trusted Zungu very much.

On the repetition of predicates Hlongwane (1983:295) says:

In a folktale very often one comes across the overt repetition of narrative tense forms. Such repeated forms indicate protracted events. More importantly the repetitions seem to draw the listener's attention to what the narrator sees as a development of plot.

In Ntuli's example above, the repetition of **walibuka**, clearly explains that the teller in the bank was taken by what he saw funny on the withdrawal slip. In fact, the slip was written the previous day's date.

Hlongwane on the repetition of such predicates, gives such examples:

- (a) ***Yabaleka, yabaleka**, inyoni yaze yafika emzini wazo zonke izinyoni emhlangeni.*
- (b) ***Zahamba, zahamba, zahamba** izingane zaze zafika etsheni likaNtunjambili. (1983 : 295)*

About predicates indicating movement, Hlongwane further says: When they are repeated twice, they indicate appreciably long distance and time over which the event (action) is carried out. When repeated thrice they indicate a very long distance and time, like in his example (b) above.

In Ntuli's extract reference can be made to:

...**walibuka walibuka iphepha, wabuka uZungu.**

In this example it is Madonela's movement of eyes that is referred to.

Now, the author describes Madolena's actions:

Asukume ashingile, abuye ashingile, abuye ahlale phansi...
(p. 11)

(He stood up and turned his back on Zungu, he turned his back again, he then sat down...)

Shingila means to turn one's back on someone or something. Madonela was so disturbed that he could not look at Zungu. This turning of the back was done twice. This repetition of this verb **shingila** expresses the strength of Madonela's anger. In this example, contrasting ideas are being expressed. **Sukuma** means to stand up and **-hlala** means to sit down. This action by Madonela shows contrast. In other words, Madonela does not know what to do. Ntuli, shows a success here in his use of repetition coupled with contrast.

This activity further shows how angry and perhaps confused Madonela is. Standing up and sitting down shows an inability to keep still and thus furious. Occurrences of antithesis are found in Zulu in certain aphorisms as Doke (1955:207) puts it:

Ikhab' eyikhabayo; ikhoth' eyikhothayo.
(It kicks what kicks it; it licks what licks it.)

Another story from this volume of short stories will be:

2.4.2.2 'Izinsizwa Amakhosi'

Here we see Gumede and Sibeko's dogs fighting. The two have become enemies because of an incident which once happened between them. Now, Gumede is not happy about the manner in which Sibeko is separating the fighting dogs. Sibeko is discriminating in his action. Because of this, they too begin fighting. Before commencing their fight the writer says:

*Uthe eyilahla induku uSibeko noGumede wayelilahla ihleza,
noma kusasele imigqa emibili...* (p. 50)
(When Sibeko threw away his knob-kerrie Gumede too threw away the shelled maize cob, even though there were two lines left ...)

Lahla in the above extract carries its literal meaning 'throw away'. There are two people fighting here, Sibeko and Gumede. Each has something in his hands. Sibeko has two

knob-kerries and Gumede one knob-kerrie and the maize cob with grain he is eating. Each of these characters is with his dog. There are now two pairs on the scene, a man and a dog and a man and a dog. When the dogs start fighting, we also see their masters starting to fight. Before the fighting takes place, certain objects are thrown away. Gumede throws away the maize and Sibeko throws away one of his knob-kerries so that he also has one knob-kerrie like Gumede he is fighting against. The **-lahla** has truly been effectively used by Ntuli, as well as the numeral two, where we see on the scene-two characters, two knob-kerries before fighting, two dogs, two objects thrown away, i.e. a cob and a knob-kerrie. Lastly the maize cob Gumede was eating, was also left with two rows. This arrangement of activities by Ntuli is superb. When the fighting begins, each one of these characters has one knob-kerrie in his hand.

This fight between Sibeko and Gumede can be mapped algebraically in a one-to-one correspondence:

Characters

1. Sibeko = **a**
2. Sibeko's dog = **b**
3. Gumede = **c**
4. Gumede's dog = **d**

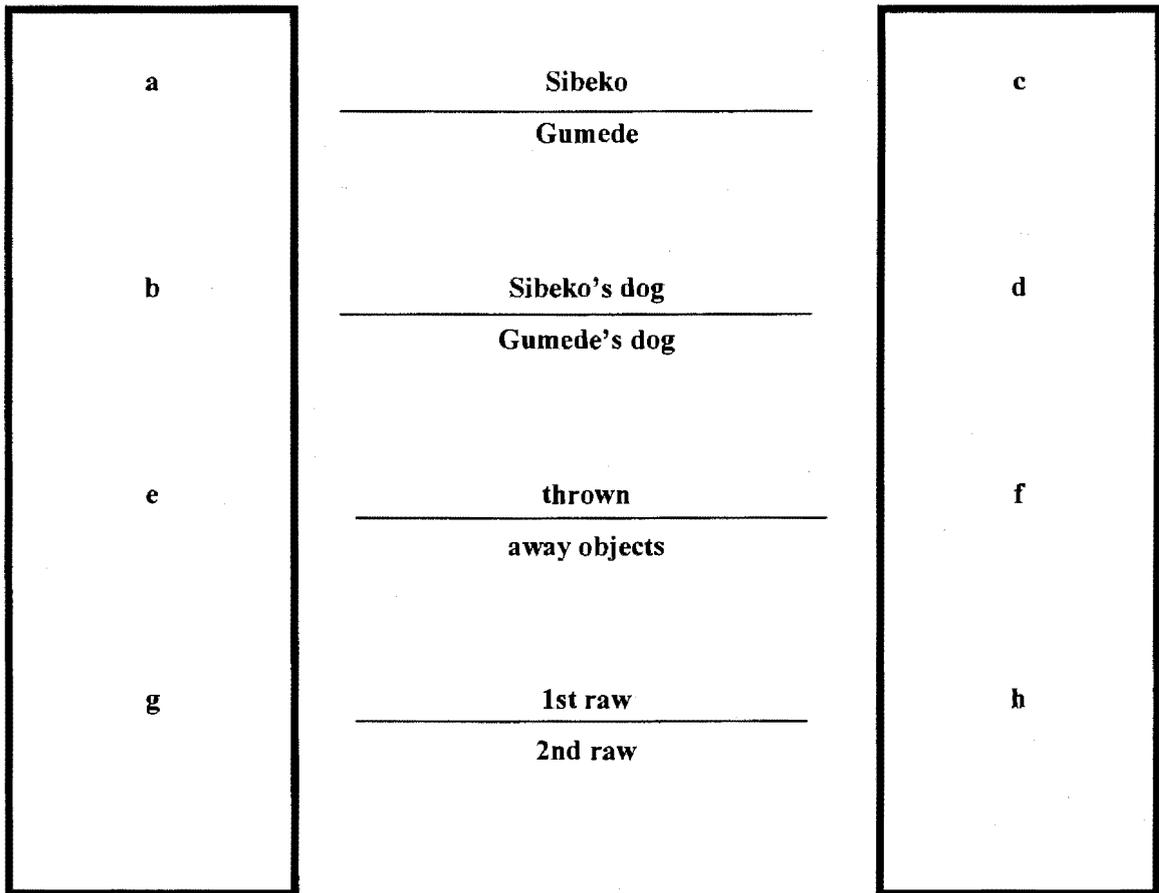
Thrown away objects

5. *induku* (stick) = **e**
6. *ummbila* (maize cob) = **f**

Maize cob

7. 1st row = **g**
8. 2nd row = **h**

One-to-one correspondence



In the above diagram we are trying to map the fight between the two men.

1. a can be mapped with c, i.e. Sibeko against Gumede;
2. b is mapped with d, i.e. Sibeko's dog fights against Gumede's dog;
3. e is mapped with f, to illustrate two objects which were thrown away, i.e. the stick and a maize cob; and lastly
4. g is mapped with h, to illustrate the maize cob which was left with two raws. Why two raws?

This closes our discussion from Ntuli's **Imicbisho** volume of short stories. Let us now turn to the following:

2.4.3 Uthingo Lwenkosazana

2.4.3.1 'Uthingo Lwenkosazana'

Mpiyakhe is seen approaching the Cijojo mountain. He has been bitten by a snake. His aim is to see his enemy Sinqindi. Mpiyakhe's aim is to kill Sinqindi, as Strachan (1988:113) puts it:

Op sy droom reageer hy byvoorbeeld deur in die pad te val om
Sinqindi te gaan doodmaak.

After the snake had bitten him, he is forced to go back home and get some help from an *inyanga*. This implies that he must move fast. The author, describes his action thus:

*Kodwa uma **eshesha** igazi lokufa **lizoshesha** nalo... (p. 02)*
(But if he moves fast, the blood of death will also move fast...)

There are two activities occurring here. The first **-shesha** has been used as a question, i.e. if he moves fast? In fact, Mpiyakhe must hurry fast because he can die anytime now. He must save his life. But he is also aware that if he hurries, the blood will circulate fast towards his heart. The second **-shesha** has been used as a question, i.e. if he moves fast? In fact, Mpiyakhe must hurry because he can die anytime now. He must save his life. But he is also aware that if he hurries, the blood will circulate fast towards his heart. The second **-shesha** has therefore been necessary and this illustrates the author's knowledge which expresses his style about the importance of blood circulation in the body.

On his arrival at home, Mpiyakhe explains to his father about his position. His three wives are called too. He makes it a point that Sinqindi is also fetched. Now, after Sinqindi's arrival, Mpiyakhe addresses his audience. In his address there is repetition where he says:

*Nani zinduna zikababa, **nani** abanye, ngithena akubizwe
uSinqindi.. (p. 07)*
(And you my father's indunas, and you others, I said let
Sinqindi be called...)

In this dialogue, Mpiyakhe is actually speaking to Sinqindi. **Nani** refers to 'you' in the plural form, because he also wants to make his father's **indunas** aware that they are part of this audience. It seems Mpiyakhe's audience is divided into three: Sinqindi, his enemy, his wives and the **zinduna**. The first **nani** is used to emphasise something he has already stated, meaning that **izinduna** are also included in the discussion. The second **nani** has been used to bring those who are not into authority into the picture. The **zindunas** are addressed after Mpiyakhe has spoken to Sinqindi, because they are the ones who must decide about the chieftainship. Therefore, one might conclude that **nani** has been used to unite the three parties - Sinqindi, the *izinduna* and Mpiyakhe's wives.

While the audience is listening, Mpiyakhe wants to speak the truth. He continues:

*Ngiyazi ukuthi lokhu kuzodala **inzondo**, kodwa ngcono kube khona **inzondo** kunokufihlelana.* (p. 07)
(I know that this will create hatred, but hatred is better than playing hide- and-seek.)

Mpiyakhe is convinced that he must speak the truth before he dies. **Zonda** means to 'hate', **inzondo** will therefore mean 'hatred'. The first **inzondo** has been used to express the relationship between Mpiyakhe and Sinqindi. The second **inzondo** is therefore necessary because Mpiyakhe wants to be relieved and die with a clean heart. The truth involves two people, Sinqindini's. In other words, it is Sinqindini who must take after Mpiyakhe's father as chief of this nation. Also Mpiyakhe's father must know the truth today that it was wrong for him (Mpiyakhe's) to rob Sinqindi of his chieftainship. Mpiyakhe is now aware that his mentioning this will create hatred between him (Mpiyakhe) and his father.

Addressing his audience Mpiyakhe says:

*Ngicela ukuba ningamvimbeli... Uma **nimvimbela** nizobe **nivimbela** intando yabaphansi.* (p. 11)
(I ask you not to stop him... If you stop him you will be preventing the will of the forefathers.)

Mpiyakhe has already instructed Sinqindi to take the assegai and kill him (Mpiyakhe). The verb **-vimba** means to 'stop' or to 'prevent'. Its repetition might have been used to refer to three people; i.e.

Mpiyakhe vs. Sinqindi
and
Mpiyakhe vs. forefathers.

The first **-vimba** has been used as a request. Here, Mpiyakhe is requesting the audience not to prevent Sinqindi from killing him (Mpiyakhe). Mpiyakhe also feels that if Sinqindi does not act as instructed, then his (Mpiyakhe) aim will not have been fulfilled. The second **-vimba** has been used as a warning or as a reason for his instruction, that if it is not carried out then ... This second **-vimba** is supported by the last one, which says if Sinqindi is stopped from killing him (Mpiyakhe), the audience, will be acting against the will of the forefathers. In other words, Mpiyakhe must die after he has told the truth, so that Sinqindi can take his rightful position in this society. This must also happen so that Mpiyakhe can be welcomed by his forefathers.

This brings us to the end of Ntuli's third volume of short stories. Let us now turn to his fourth volume:

2.4.4 Amawisa

Extracts to illustrate this type of repetition will be taken from the short story titled:

2.4.4.1 'Umhlalaphansi'

The story tells about a Rev.. Phakathi who has just received a letter from the highest office. It is a letter indicating his retirement. Rev. Phakathi is shocked because he did not expect such a letter at this time. After inviting his committee, we see him reading the letter for the committee. He gives his side of the story:

Njengoba nani ingase inethuse nje nami ingethusile ... (p. 54)
(Just as this letter will surprise you, it has also surprised me...)

Rev. Phakathi is seen pleading with this committee. He has called this committee because he still wants to serve in this church. The verb **-ethusa** means to 'surprise' or intensification. Rev. Phakathi starts by saying, it is the committee which will be surprised.

In fact, Rev. Phakathi does not know as to whether this committee feels as he does. Starting by this emphasis may perhaps force the committee to argue. The use of the first **inethuse** is reciprocal, in other words it stands in the place of the second **ingethusile**, because he is saying he has already been surprised by the letter. Rev. Phakathi speaks as if the committee is with him, because he says, the committee will also be shocked. He tells them that he still wants to serve this church.

In further arguing his points, repetition is noticed, where he says:

Okunye ukuthi, njengoba nazi ngingedwa njengoba, umama wenu esahamba nje. (p. 54)
(Another thing, is that as you know I am alone since your mother is no more.)

Njengoba is a conjunctive meaning “just as” or “whereas”. There are two sides here, i.e. Phakathi and the committee. The committee knows that Rev. Phakathi’s wife is no more, but we see him stressing this. This is perhaps used to make the committee sympathize with him. The repetition of this conjunctive is used to combine these two ideas, the second one being that the reverend is now alone, but this is a rhetoric statement, because his committee knows about his staying alone.

We also note the use of euphemism in:

esahamba nje.

Esahamba literally means since your mother has “left”. The writer would perhaps say:

njengoba umama wenu esafa nje.
(...since your mother has died.)

Up to now, it is the reverend who is still giving his side of the story:

Senazi ukuthi uma kudingeka nibekezele kumele nibekezele kanjani. (p. 54)
(You already know that if you ought to be patient how you should do it.)

Bekezela means to be 'patient'. The usage of **bekezela** develops from the reverend's saying that he is now alone. The committee knows him very well. In other words, with a new person it would take them a long time to know him.

After the committee has given its views, Rev. Phakathi continues:

*...kungenzeka kube khona othunyelwayo, kungenzeka
kungafiki muntu. (p. 55)*

(It is possible that someone can be sent, it is possible that no one can arrive...)

Kungenzeka means 'it is possible'. Rev. Phakathi is giving his committee an alternative. But each time he gives a suggestion he puts it in such a way that the committee must sympathize with him. Now he says someone can be sent, but immediately he gives a counter suggestion when he says - if no one arrives? In other words the committee is in a way forced to side with him. The repetition of **kungenzeka** is therefore effectively used.

But at the end of the story we read that the committee did not agree with him.

Now, the fourth type of repetition to be discussed follows below:

2.5 REPETITION OF A WORD AT THE END OF A SENTENCE

Examples to discuss the above type of repetition, will be taken from three volumes, i.e. **Uthingo Lwenkosazana, Imicibisholo and Izikhwili.**

2.5.1 Uthingo Lwenkosazana

Two short stories will be analysed from the above collection of short stories and these are: 'UmaMsibi Nezibuko' (p. 61) and 'Umenziwa akakhalelwa.' (p. 70).

2.5.1.1 'UMaMsibi nezibuko'

Sophie and Bhekisisa, after killing Bhekisisa's wife cannot rest. Something funny is happening now. Whenever Sophie sees a mirror she sees MaMsibi who was Bhekisisa's wife. Sophie is afraid of staying alone in the house. She is seen running out of the house, towards the shops. She wants to phone her husband. After entering the telephone-boot, the author says:

Ashayele uBhekisisa. Aphenhule uBhekisisa. (p. 62)
(She phones Bhekisisa. Bhekisisa answers.)

In this extract, the reader is brought into the conversation between Sophie and Bhekisisa. **Shaya**, literally means to 'hit'. But in this context it means to 'phone'. Phendula means to 'answer'. There is an interaction here. The repetition of Bhekisisa at the end of each sentence, might have been used by the author to announce the dialogue between Bhekisisa and Sophie. The repetition has also been used to stress that Sophie's husband did respond to her call.

2.5.1.2 'Umenziwa akakhohlwa'

Mr Mfeka is a principal of a school. He has been receiving parcels from the post office. Every time he opens one, he finds parts of a human body. He does not know who is sending these parcels. Mfeka ultimately consults an **inyanga**, Mbheduka. Mbheduka is keen to help him. At the end of the story, it is discovered, that this Mbheduka also played a part in the sending of these parcels. A letter found in his pocket shows this:

... *sengiyothumela iphasela lokugcina likaMpandlana. Usize
ungamlahli uMpandlana.* (p. 87)
(... I will send the last parcel of Mpandlana. Please do not
destroy Mpandlana.)

Mpandlana is the dead person from whom parts were being cut and sent to Mfeka. Ending with Mpandlana in the above example emphasises that this 'game' which was played by Chithumuzi and Mbheduka must continue. Actually, Mbheduka is the one who used to send these parcels to Mfeka. In repeating uMpandlana in the second sentence, Mbheduka is

further stressing to his friend Chithumuzi that this dead person, Mpandlana must not be destroyed. Mpandlana must not be thrown away because they will still make use of him in the future to rob other people.

Now, Ntuli's second volume of short stories to be considered is:

2.5.2 Imicibisholo

An extract from this book will be taken from a short story we have already discussed under 2.4.2.2.

2.5.2.1 'Izinsizwa Amakhosi'

Gumede is now losing the fight against Sibeko. But Sibeko is not satisfied with Gumede who is now pleading. Sibeko wants to make sure that his enemy is now overpowered and he says:

*Uma usudelile-ke **baleka**. Ngizodela uma sengikubona
ubaleka.* (p. 51)
(If you are satisfied, run away. I will be satisfied when I see
you running away.)

The verb **-baleka** means 'to run away'. Sibeko, who is the winner, wants to make sure that Gumede is defeated. The second **-baleka** is used to emphasise Sibeko's command, that Gumede must run away. There is also humour in the usage of these **balekas**, because it is not common to see a loser in a fight un away. In this extract the loser is instructed to run away. For the last example in this section, let us turn to Ntuli's third volume of short stories:

2.5.3 Izikhwili

Only one short story will be handled from this collection of short stories:

2.5.3.1 'Isifuba'

The author in this story tells about Mlaba who was embarrassed by Mahlangu in front of a crowd. He has now been hunting for Mahlangu. He wants to kill him. One day, he sees Mahlangu at a distance, he then hides in a forest. He will wait until Mahlangu is near the forest and kill him. Now, while waiting inside, the author places the reader in Mlaba's heart. Mlaba inwardly says:

Inhliziyo yami ibomvu. Ngimbheke ngabomvu. (p. 13)
(I am wide awake. I am bad-tempered.)

According to Doke (1955:216): "Idiomatic tendencies are to be found with a few qualificatives." He further gives this example with the relative stem **-bomvu**:

Kukhona indlala ebomvu kulelozwe. (p. 216)
(There is extreme famine in that country.)

The relative stem **-bomvu** means 'red' or 'ripe'. In the extract above it has been used idiomatically. "Inhliziyo yami ibomvu", literally means "my heart is red." But in the first sentence, the author is trying to show how angry Mlaba is. This, first usage will also explain, how wide awake Mlaba is. To further emphasise this anger, the writer repeats **-bomvu**. Here, Ntuli depicts Mlaba as a bad-tempered person. Actually, at this point, he cannot forgive his enemy, Mahlangu.

We are now considering the last type of repetition in this chapter.

2.6 TAUTOLOGY

About tautology Doke (1955:210) writes:

Tautology is generally a term of reproach for pleonastic expression, in which the same thing is said twice, either by literal repetition, or by repetition in meaning; it may be wearisome to listen to and may indicate a sign of incompetence in the speaker; on the other hand it may be impressive and a stroke of rhetoric; that usually depends upon whether it is deliberate or unconscious.

On the other hand Fowler and Fowler (1976:1185) say, about tautology, that it is:

Saying the same thing twice over in different words especially
as a fault of style...

Tautology occurs in Ntuli's fiction. Examples of this type of repetition will be taken from two volumes - **Imicibisholo** and **uThingo Lwenkosazana**.

2.6.1 Imicibisholo

From this collection of short stories extracts will be taken from the following short stories: 'Isijeziso sesethengwa' (p. 05), 'Ehlathini iNzulu' (p. 14), 'Hawu NgoMafavuke' (p. 28), uMano uyavakashelwa' (p. 52) and 'Umuntu wenkosi' (p. 123)

2.6.1.1 'Isijeziso Sesethenjwa'

In this short story, the author writes:

... usengase azise yena ejele **amehlo** akhe evuleke **womabili**.
(p. 13)
(... can he take himself to jail when two of his eyes are open.)

In this extract, it is Zungu who is arguing with himself. After he has stolen Madonela's money, he is sent by his employer, Madonela to a certain police station. He has been given a letter to hand in to the Station Commander of that police station. Now, his problem, is about what is in the letter. Must he really go there to be locked in?

Let us now consider the example above. The first part of the sentence would still be correct without the use of **yena** (himself). In other words it would read:

... *usengase azise ejele*.
(... could he send himself to be jailed.)

The second part of the sentence would also have sense without **womabili** (both eyes). This sentence can thus read:

... *amehlo akhe evulekile.*
 (... his eyes being open.)

After all a normal person has two eyes. It is therefore unnecessary to indicate that there are two eyes. The whole sentence could then read:

... *usengase azise ejele amehlo akhe evulekile.*
 (... could he send himself to jail when his eyes are open.)

2.6.1.2 'Ehlathini iNzulu'

In this story, we read about Nkinga who is dreaming. In his dream he is saved by his girlfriend, Nomanzi. Nkinga then says:

Lapho ngimbuka emehlweni ngifumanise ukuthi kuhlengazela izinyembezi emehlweni akhe. (p. 18)
 (When I looked into her eyes, I noticed that there is tender emotion in her eyes.)

In this extract, the last part of the sentence is not necessary. This sentence would still have sense even if it reads:

Lapho ngimbuka emehlweni ngifumanise ukuthi kuhlengazela izinyembezi.
 (When I looked into her eyes, I noticed that there is tender ...)

To say tears are coming out from her eyes, is saying something twice. In other words, it would suffice to say tears are falling instead of saying - they are falling from the eyes. After all, tears will only fall from eyes. The author might have used this type of repetition to show that there is concentration here. The last part ...**emehlweni akhe** (on her eyes) seems to stress that Nomanzi was very much disturbed about her boyfriend Nkinga, who was being tortured with fire. The author also emphasises the stress which Nomanzi underwent and because of this she was then forced to have her boyfriend released.

2.6.1.3 'Hawu NgoMafavuke!'

In this story, the reader is introduced to Sithole who had been instructed by Myeza to kill Myeza's dog. When Sithole was leading the dog to its death, at the same time Myeza enters his house. Now his actions inside the house are described:

... *wafika wahlala wabambeleva ekhanda ngezandla zombili.*
(p. 32)
(... when he entered, he held his head with his two hands.)

The verb **-bamba** means to 'hold'. Even if **zombili** (both hands) is excluded in the above example, the sense will still be complete. The statement would then read;

... *wafika wahlala wabambeleva ekhanda ngezandla.*
(... when he entered he held his head with his hands.)

Saying a person is holding something with two of his hands is tautological. It is a repetition which may not be necessary because most people we know of, have two hands. Ntuli might have used this repetition to emphasise that Myeza was perhaps not happy by having given instruction to Sithole to kill the dog. In fact the dog belongs to Myeza's son. He was aware that he (Myeza) was hurting his son by killing Mafavuke.

2.6.1.4 'UMano uyavakashelwa'

MaMzimela is seen entering Mano's home. She has come to comfort them. She starts praying. Mano and her aunt join Mamzimela, and the author says:

Bakhala izinyembezi bonke. (p. 60)
(They all cried tears.)

Khala means to 'cry' and **izinyembezi** are tears. To say - one is crying tears, sounds tautological. In the example above the use of **izinyembezi** is therefore not necessary. This statement would still be correct even if it read:

Bakhala bonke,
or
Bonke bakhala.
(They all cried.)

The author might have used **izinyembezi** because Mano had been visited by an unknown person. That person behaved like a ghost, because he just disappeared without telling Mano, who was left alone by her aunt. They were perhaps praying with a great worry and hoped that God would hear their prayer.

2.6.1.5 'Umuntu Wenkosi'

In this short story we are told about a certain Zuma. He always disguised himself as a minister of religion. He is seen arriving at the Mthimunye place. It was night. After asking for a sleeping place, he is accepted by the Mthimunyes. Before sleeping "Rev" Zuma relates his experiences to this family. He tells them that:

*Wayeyinkunzi yesigebengu, isela elibi, kodwa ngemuva
kokusindiswa washiya phansi... (p. 125)*
(He was a great bandit, a bad thief, but after he was redeemed
he gave up everything bad...)

Isigebengu means a 'bandit' and **isela** is a thief. These two words are synonyms. In this extract we also have the adjective **-bi** meaning 'bad'. **Isigebengu** and **isela** seem to be brought together in this example by the **-bi**. This is because both words refer to someone who does bad things.

The last example under tautology can be cited from Ntuli's second collection of short stories: **UThingo Lwenkosazana**.

2.6.2 Uthingo Lwenkosazana

Extracts to illustrate Ntuli's use of tautology will be cited from the short story entitled: "Iziqongo Zezintaba" (p. 52).

2.6.2.1 'Iziqongo Zezintaba'

The author writes:

... *yingane yami engayithwala ngobunzima, yancela **ibele lami**,
yathi **kimina**: 'Mama'. (p. 58)*
(... it is my child whom I carried with difficulty, it [baby]
sucked my breast, It said to me: 'Mother'.)

Ibele means 'a female breast' and **ncela** is to 'suck'. In the above extract ...*ibele lami* (my breast) would still make the statement adequate if omitted. The author could also have said:

... *yancela kimi.*
(... he suck from me.)

It is a known fact that a baby will always suck from a breast if she or he is suckling his or her mother. The use of **ibele** would still be unnecessary in the given statement.

Here we also notice the repetition of the pronoun "I" in:

***Yami** ... mine
lami ... mine
kimina ..to me.*

The writer might have used these for emphasis and also to show that Misumuzi's mother was the only one to help her son after the hospital had failed.

To conclude on Ntuli's tautologies we can cite Fromkim and Rodman (1978:170) who say:

... it has been said that there are no perfect synonyms - that is,
that no two words ever have exactly the same meaning.

They further give these sentences as examples:

I'll be happy to come,
and
I'll be glad to come.

We have also noticed in Zuma's extract under 2.5.1.5 where the adjective **-bi** is used with **isigebengu** and **isela**. These words are better explained by the use of **-bi** to bring out the meaning of each.

On the same page, Fromkim and Rodman write:

The degree of semantic similarity between words depends to a greater extent on the number of semantic properties they share.

2.6 CONCLUSION

The various types of repetitions Ntuli has used are mostly poetic elements. He does not only repeat the same word, but at times avoids repetition and uses words of similar meaning as in:

kufanele kube yindodana...
kumele kube yindodana...

where the meaning expressed by these words is "ought to"

The author has also used a sentence in repeated form, to express the length of time, in such an example as:

Siqhubeke isikhathi.
Siqhubeke isikhathi.

Comparison is another technique used by Ntuli where the same word is repeated in the same paragraph:

Zonke izinwele lezi zaxoshwa isinsizi ... ube ungitshela izindaba zezinsizi uyaganga.

That is, where the watchman was making this comparison while speaking to Nyandeni, i.e. his "son".

Pronouns in expressing different sounds are also seen in Ntuli's works:

*Kwaduma yonke indawo, wena zimoto,
wena magogogo, wena macilongo,
wena zigubhu, wenani.*

The repetition of this pronoun **wena** is used by the author to conclude the story about New Year. He thereby expresses the excitement of people when the old year ends and the new one begins. This usage is also tautological, because the author could also have omitted the **wena** and just said:

izimoto, amagogogo, amacilongo, izigubhu...

A large number of examples depicting initial linking have also been seen in Ntuli's works. An example can be given about the letter which was received by Rev. Phakathi. The author says:

Isho khona lokho. Isho khona lokho.

The reader of the letter could not believe what was written in it. He could not accept that the content meant exactly that.

Repetition has also been used by asking a question.

*Azolamulela bani?
Azolamulela isihambi?
Alamulele umnnmzane?*

This initial repetition is used to express the confusion which existed among Mbhuthama's wives about his action during that particular day when he decided to milk them.

The author has also used argument in dialogue form by means of repetition:

*Ngeke usabuthola...ubukhosi?
Ngizobuthola mama. Mina ngizobuthola.*

This argument is between Sigodo and his mother KaMagozo. KaMagozo says, "Sigodo will not get the chieftanship", while Sigodo is saying, "I will get it". Such repetition is used for emphasis in a conflict situation, having an overall dramatic effect on the story.

In conclusion it has been noticed how a character is made to change from what he/she has been. The author had to repeat **-nke**, where we saw KaMagozo trying to attract her son Sigodo by promising him, amongst other things, the whole land that was ruled by his father, everything in that land would be his, all the regiments to be his, mealie-fields to be his and all the riches, only if he kills his brother Ngidlo. Sigodo ultimately kills his brother. The repetition of the **-nke** is used specifically for suspense.

The author has also used repeated verbs to enhance his style and to force the reader to concentrate. Where for example, we see a father meeting his son for the first time, the author repeats the verb **-buka**, meaning "to look at". This verb is repeated four times to express concern on the part of the character. This in turn brings about rising suspense in the story.

Bayibuka lencwadi banikina amakhanda. UNsizwana ayibuke ekhaleni ingane. Uthule umfanyana ude ebuka uNsizwana abuke amaphoyisa.

It should also be appreciated that Ntuli does not only use repetition for emphasis, but also for expressing meaning. This has been noticed in his usage of **izinyembezi** (tears) in expressing sorrow or happiness.

Ntuli also uses repetition to create mood and atmosphere. This could be observed from Mbuthuma's three wives, who are confused when their husband fights against Ngqeku. The author repeats the verb **-lamula**, which means "to separate" fighters. In this instance the wives are confused as to who to help. It is this state of affairs that generates interest in Ntuli's short stories. Repetition employed skilfully adds quality to narration and dignity to style.

CHAPTER 3**CHOICE OF WORDS****3. INTRODUCTION**

In this chapter we shall look at Ntuli's choice of words in his short stories in general. Aspects such as semantic cognates, semantic contrast, diminutives, numbers and lexical variations or mannerism that are frequently used by Ntuli will be discussed.

3.1 SEMANTIC COGNATES

We have chosen to use semantic cognates instead of the term synonymy as the theme of this section. This section has also been named semantic cognates in order to avoid repetition, and the author has resorted to the use of certain semantic devices of which synonymy is but one.

Semantic cognates may be defined as words or word groups or expressions which are referentially related in that they are used to refer to the same referents. We shall, however, not sub-divide this section into the various relations involved like synonymy, near synonymy, metaphor, shared semantic features, etc. We shall discuss these relations as they appear within context.

SYNONYMS

A synonym is a word that has more than one meaning. This is how Leech (1977:99) defines it:

The only words for semantic relatedness in general use in our language are synonym (word of same meaning) and antonym (word of opposite meaning).

Palmer (1982:88) also concurs with Leech where he says:

Synonymy is used to mean 'sameness of meaning'. It is obvious that for the dictionary-maker many sets of words have the same meaning, they are synonymous, or are synonyms of one another.

As the above definitions seem to indicate, it is therefore effective for any writer to use words of different meanings when putting his or her arguments across. Ntuli's short stories show a variety of meanings in his choice of words.

In this section, an attempt will be made to analyse Ntuli's use of the various semantic devices in his works. Examples will be given from where they appear:

3.1.1 Imicibisholo

Extracts will be taken from four short stories in this volume:

3.1.1.1 'Uphi uMahluli'

In this story we read about Bongani who does not agree with his stepfather, Zama. Zama is a teacher. Bongani hates his advice. When this story opens, Bongani is described as follows:

A¹ *Wama, elokhu eyethise ikhanda.* (p. 84)
(He stood, having dropped his head.)

In this context **eyethise** would mean to drop one's head. When this story unfolds, the reader clearly sees that Bongani is a discouraged person. He complains about life. As he continues to speak to himself, his picture is given:

A² ... *wagobodisa amehlo anamathela phansi* ... (p. 84)
(... he dropped his eyes and looked down...)

The reader first saw Bongani dropping his head and now sees him dropping his eyes.

The two words as explained above do not have the same meaning, but in the context, they are related semantically or they have “sameness of meaning”, in other words, they refer to the same person. Palmer (1982:88) says:

We can, in fact, define synonyms as symmetric hyponymy.

He further gives the example:

- If mavis and thrush are synonyms, (which in the above context the two words have the same reference) we can say:
- $$V_x [M(x) \iff T(x)]$$
- that is, all mavis are thrushes and all thrushes are mavis.

We can therefore also formulate the above example in the following way: if **uBaba** and **ikhehla** have “sameness in meaning” in context, then

$$\begin{array}{l} V_x [B(x) \iff K(x)] \text{ and} \\ V_x [K(x) \iff B(x)], \text{ that is} \end{array}$$

Note: V means “for all”.

all **babas** are **makhehlas** and
all **makhehlas** are **babas**.

This is a technique used by Ntuli to avoid repetition and at the same time to illustrate that two different words can refer to the same character while expressing the same meaning. Furthermore **ikhehla** identifies the age group of the user. It is only the youth that refers to the elderly as such.

Bongani is so discouraged about life that he curses the day he was born. We hear him say:

C¹ ... *inye kuphela indlela umuntu angayithatha, ...*
ukuhoxisa kulomhlaba onameva (p. 84)
(... there is only one direction a person can take, ... it
is to withdraw from this thorny world.)

The verb **-hoxisa** means to withdraw, but in this context it means to remove yourself from this earth, i.e. by killing yourself.

Bongani in his discussion with Njabulo further says:

C² *Ngezinye izikhathi kuke kufike ukuthi angisuke
ngizibulale ukuze...* (p. 85)
(At certain times it comes that I must just kill myself
so that...)

The verb **-bulala** means to kill. Now, we can see that **-hoxisa**, which in the context means to commit suicide, expresses the same meaning or refers to the same action as **-bulala**, which Bongani wants to take. Even here, we see different verbs used by the author to refer to the same action. The use of these words has a climacteric effect. It intensifies internal conflict, which in turn enhances conflict in the story. High-tension conflict is characteristic of Ntuli's style.

Bongani further explains to Njabulo the problems he has with his stepfather:

D¹ *... leloketango...ungakwenzi ukuthi nokuthi, umuntu
lingamkinatela kanjani, limthene amandla...* (p. 85)
(... that chain...which says you must not do this and
that, that chain diminishes one's strength...)

Kinatela is borrowed from the Afrikaans "knie-halter". This word is usually used in connection with fastening a horse, by using a rope around the neck towards its knee. In other words, the horse which is fastened in this way cannot do as it wishes; its strength is reduced. Referring to the context above, a metaphor is used, which is **iketanga** (chain), actually meaning Bongani's father, implying how it (the chain) or Bongani's father can prevent him from doing whatever he wishes to do.

The verb **-thena** means to castrate, a word usually used when an ox is castrated, that is, so that it cannot function as a bull. Ntuli, in this context, has further strengthened the meaning of this verb by using **amandla** (strength). The phrase **limthene amandla**, would again mean how this chain (his father) can reduce his strength, meaning disallowing him to do as he pleases.

Here we see the borrowed word **kinatela**, used with a phrase **thena amandla** to express the same action taken against Bongani by his stepfather, i.e. of reducing Bongani's power of

doing what he wants. Another technique by the author to illustrate sameness in meaning is used. There is also similarity of action in the words – decisive and limiting. Bongani will be rendered useless should his actions be curtailed by a chain or by castration. Tension is achieved.

Bongani sees his friend, Njabulo, as a person who can act as a mediator (*umahluleli*), as the title of this story states. In their dialogue he says:

E¹ ... *ngingamthola kanjani umuntu wesithathu ... ozothola ukwehlukana kwemiqondo yethu bese **ahlulela** ...? Ekulingeni kwami ukuthola **lomlamuli** ngike ... ngicabanga ukuthi...isu elizolethe **umahluli**...* (p. 85)
 (... how can I get a **third person** ...who will analyse our differences and then be able to give **judgment**...? In my attempt in getting this **mediator** ...at times I think that a plan can avail itself by which a 'judge' can be brought...)

Umlamuli is a person who separates fighters or a mediator and **umahluli** is a judge. These two nouns do not have the same meaning, because **lamula** means to mediate or separate fighting people and **ahlula** means to judge. Now, what gives the two nouns similar meanings is that they both refer to the same person, i.e. one who can help solve the misunderstanding between Bongani and his father. The mediator is not necessarily Njabulo, but any reliable person. The meanings of these two nouns are better explained by the phrase **umuntu wesithathu**, which means a third person. **Umlamuli** and **umahluli** refer to the same person.

Following Palmer's argument, this can be formulated as:

If **umlamuli** and **umahluli** are synonyms, then we can say:

$\forall x [L(x) \implies H(x)]$ and
 $\forall x [H(x) \implies L(x)]$, that is

Note: V means "for all".

all **balamulis** are **bahlulis** and
 all **bahlulis** are **balamulis**.

Bongani further emphasises his main worry about the problem between himself and his father. This is how he addresses the situation:

... *ngoba naye uthi akanasiphosiso, nami futhi
ngiyazihlangula.* (p. 85)
(... because he too says he has made no mistake and I too am
brushing myself off.)

Isiphosiso is a mistake and **akanasiphosiso** is a negative form of **unesiphosiso** (he has made a mistake). In other words, Bongani's father says he (father) has no mistake and on the other hand, Bongani is brushing himself off (Ntuli uses the word **ngiyazihlangula**). Both **akanasiphosiso** and **ngiyazihlangula** have the same reference, i.e. the two are clearing themselves and this becomes a similar action. As a technique, the choice of these words expresses Ntuli's command of the Zulu language and his ability in explaining the activities of characters using negative forms of words in order to affirm the positions of the characters.

Bongani's father, who is a teacher, has studied psychology and Bongani hates him just for that, because he says:

*Zisuke zehle nje izihlathi uma eseqala ukuhlahlela
nokucwaninga isimilo sami...* (p. 85)
(My chin simply falls when he starts analysing my
character...)

Ukuhlahlela means to chop. This is a word usually used when, after slaughtering, meat is cut or chopped into small pieces. In this context it is used to mean that Zama analyses Bongani's behaviour.

Cwaninga means to examine carefully, to analyse or sift out details. The two verbs do not have the same meaning, but they are both used to refer to the analysis of Bongani's character. There is some slight difference though, because literally speaking **-hlahlela** refers to chopping bigger pieces of meat, whereas **cwaninga** refers to the finer details. For this reason, there is some similarity of meaning in their use, and in this context these words have a similar meaning. This therefore shows that Ntuli is an author who has an abundance

of vocabulary and who's choice of appropriate words for illustrative descriptions is effortless.

Going back to Bongani's story, we notice that he stays for a very long time at his friend's place. He therefore arrives late at his home. Zama, his father, shows dissatisfaction about this late coming. After some argument with his son, he says:

... yazisa uyihlo **nonyoko** ukuze izinsuku zakho zande ezweni.
 NguNkulunkulu owahlela ukuba ... Mina **nomama wakho**
 siyosolwa...Ngingaphathi phela eNkosini... (p. 89)
 (... respect your father and your mother so that you may live a
 long time on earth. It is God who arranged that ... Me and
 your mother shall be blamed ... I do not have to mention God
 because ...) [Cf.Exd.20]

Unyoko is your female parent. Also in Exd. 20 in the Bible, this form, **unyoko**, is used and not "umama wakho". Now in the same extract above, the author uses **nomama wakho** (and your mother). In this context, we see Zama who is addressing his son Bongani, using these two forms. We also note that **unyoko** and **umama wakho** are used when addressing the second person. They are therefore similar in meaning, because Zama uses them to refer to his wife or Bongani's own mother. We can also say they are used to refer to the same female adult.

Another pair with similar meanings are the words **uNkulunkulu** and **eNkosini**. They are synonyms, because they each mean God, although **iNkosi** may also mean King, but in this context it is used to mean God. The author has used **iNkosi** to avoid repetition of the word **uNkulunkulu**. Variety and emphasis are also achieved.

Another pair of words having similar meaning in this extract is **uyihlo** and **mina** (I). According to Nyembezi (1992:548) **uyihlo** is your male parent.

Bongani shows no respect towards his father's advice. This is noticed in their further dialogue, where Zama says:

Thula! Uyezwa! Ngikufaka isibhakela manje! Anginanqindi phela mina. (pp. 89-90)
 (Be quiet! Do you hear! I will punch you now! I have a big fist.)

Zama and his son's argument developed until Zama was forced to act. **Isibhakela** is a clenched fist and **inqindi** also refers to a fist. These two words are therefore synonyms in that they refer to a fist.

Towards the end of this story, they are seen fighting. Zama is taken to hospital and Bongani now is blaming himself. He wishes that his father could come back alive. Bongani continues arguing within himself saying if he is sent to jail:

... bengiyophuma ... ngibe ngophendukile. Nakanjani futhi uma uBaba etholakala esephutheni ubezoguquka. (p. 93)
 (... I would come out a converted person from jail. By all means if my father is found guilty, he would change or repent.)

Phenduka means to change, to repent or to be converted. In this context it means to be converted, where Bongani feels he would come out a converted person from prison, if his father had died in hospital.

Guquka also means to change. In this context it means to change after having seen your mistake, like Zama, as Bongani says, if he (Zama) too, could discover that he was faulty, the way in which he handled his son, then there is no doubt that he would repent. **Phenduka** and **-guquka** are therefore synonymous, because each refers to the same action, which would be taken by Zama and Bongani if each of them found himself guilty. The author has effectively used the two verbs to achieve meaning in describing two characters using different words in expressing results of their actions.

Let us now turn to another short story in this volume.

3.1.1.2 'UMano uyavakashelwa'

Mano, a very young girl, stays with her aunt, MaHlongwa. On a particular day, she is left alone in the house. After hearing a knock at the door, she opens:

Mamo, yindoda! ...Yethuka ingane. Yathi ivala umnyango, umlisa ... akhipe isandla ... abambe isicabha, angene ngenkani. Ingene indoda, ibuyise umnyango ngemuva ...
(p. 52)

(A, it is a man! ... The child is scared. When trying to close the door, the man ... stretched his hand ... and withheld the door, and entered by force. The man entered, and pulled the door from behind...)

Mano is shocked when she sees this man entering. **Indoda** means a man. When she wants to close the door, we notice that the author uses the noun **umlisa** and not **indoda**.

Leech (1977:102) says:

Synonymy refers to more than one form having the same meaning.

The noun **umlisa** refers to an adult male person. Leech gives this example:

+ Human + Adult + Male = simply a notational variant of Human + Adult + Male.

Indoda and **umlisa** can thus be expressed in the form:

Indoda = + Human + Adult + Male
Umlisa = + Human + Adult + Male

One can therefore conclude that these nouns are synonymous, because they are different words having the same meaning.

Still on the above extract, the usage of the noun **umnyango** has two meanings. The first usage is where the writer says:

... ivala umnyango.
(... she closes the door.)

Such words are referred to as polysemy, that is, the same form having more than one meaning (Leech, 1977:103).

Umanyango in the first instance may refer to the opening, which we use to enter a house or it may also refer to the physical object we use to close that opening, i.e. the door. If the second meaning of **umnyango** is the physical object (the door), **umnyango** will then be synonymous with **isicabha**. In other words, as used in the context, **umnyango** and **isicabha** refer to the same object, door. This the author has used to avoid repetition.

After the man had entered the house by force, Mano becomes scared:

K¹ ... *acishe awele laphaya. Uyagubha.* (p. 52)
(... she nearly fell there yonder. She is shivering.)

The verb **-gubha** means to shiver. Now, when the man is inside the house, Ntuli writes:

K² *Uhlezi uMano, ngaleya kwetafula, uyaveva.* (p. 53)
(Mano is seated on the other side of the table, shivering.)

The verb **-veva** means to shiver.

After the man had asked Mano to make him tea, she stood up and turned her back on him:

K³ ... *wezwa kushayana amadolo* ... (p. 53)
(... she heard her knees striking one another...)

When one's knees are knocking against each other, then it means one is shivering.

Kushayana amadolo will therefore mean shivering.

Now Mano has made tea for the man.

K⁴ *Weza nalo ... isandla siqhaqhazela.* (p. 53)
(She comes with it ... the hand is trembling.)

Now let us look at these four examples:

K¹ *-gubha,*
K² *uyaveva,*
K³ *kushayana amadolo,*
K⁴ *-qhaqhazela.*

These four examples are synonymous: where K¹ and K² refer to the whole body shivering, K³ and K⁴ refer to certain parts of the body: **amadolo** (knees) and **qhaqhazela** (another part of the body, the hand). The verb “to shiver” has been effectively used by Ntuli in explaining Mano’s action after she sees the unknown man. The significance of this technique by the author is that he succeeds in describing the characters’s emotions after an activity. These are all action words and therefore the dramatic notion in the story is sustained.

When Mano’s aunt arrives, she is shocked to find tea and bread on the table. When her aunt asks what happened, she cries:

Axoxe ngokufika kwendoda nokunyamalala kwayo. ...uvele wabona engasekho nje? (p. 54)
 (She discusses the arrival and disappearance of the man. ... you just saw him having disappeared?)

Nyamalala means to vanish and **engasekho** means he is no longer there. Actually, that man tricked Mano, because he instructed her to look if there was nothing burning on the stove. She jumped towards the stove and when she returned, the man had vanished. **Khona** means to be present. **Ngasekho** is the negative form of **khona**, meaning *not* there or absent. **Nyamalala** and **engasekho** refer to the same action, which was taken by the unknown man, i.e. that of disappearing.

In the same example above, we also see the use of contrast, that is, words of opposite meaning have been used. The verb **-fika** means to arrive. Consider the phrase:

...-ngokufika kwendoda nokunyamalala kwayo ...
 (... by the arrival and the disappearance of the man ...)

Fika and **-nyamalala** are therefore antonyms. The writer here has used more than one technique, i.e. synonyms and antonyms, so that the activity that has just occurred, can clearly be revealed from Mano’s face.

As the story develops, we see that Mano and MaHlongwa could not sleep. At night they experienced something funny. MaHlongwa is finally seen with an *inyanga*. Ngwenya, the

inyanga, gives them some *muthi*, but that does not help. Ngwenya then promises to come and sleep with them. He says he would sleep near the door so that he could hear the bad spirits. Deep in their sleep, Ngwenya hears a horse coming. It is galloping:

Wathi uyasukuma, wafumbeka phansi. Whathi uyasukuma futhi wabuyela phansi. (p. 59)
(Trying to stand up he fall down. Trying to stand up again, he went down.)

Fumbeka phansi means to fall down and **buyela phansi** means to go down again. The verbs **fumbeka** and **buyela** do not have the same meaning, but as used in the context, they refer to the same action, which is experienced by Ngwenya, after he hears a funny noise. The meanings of these verbs become clearer because of the usage of **phansi**, which means down. Both phrases **fumbeka phansi** and **buyela phansi** mean that Ngwenya is falling down. This going down is beyond his control, because he is scared. **Fumbeka** is a fast movement of going down, whereas **buyela** is slower than **fumbeka**. The difference is only in speed, but they express the same action – build up tension and create mood and atmosphere.

Another technique used by Ntuli in this extract is the repetition of a phrase. This technique has been discussed in Chapter 2. Here is the phrase:

... *wathi uyasukuma and wathi uyasukuma* ...
(... trying to stand up ...)

This brings us to a discussion of the third short story in this collection of short stories:

3.1.1.3 'Isijeziso Sesethenjwa'

After Madonela's departure to town, we see Zungu, his servant, left alone in the house (see also Chapter 2). Now his plan can work, i.e. to steal his employer's money. As a well-trusted person, Zungu can enter any room in this house. Ntuli then writes:

Nezihluthulelo zezindawo zonke... uyazazi, ... Besewuthathile ukhiye wekhabethe. (p. 07)
(He knows the keys of every room, ... He takes the wardrobe key.)

Isihluthulelo is a key and **ukhiye** also means a key. Now Zungu is in a position to open where Madonela's savings book account is kept. **Ukhiye** is a loan word from the English "key". It is interesting to see a word that is synonymous to a loan word; these are true synonyms.

Now Zungu has to act using this key. After Zungu has opened the cupboard, the author says:

...nansiya incwadi yasebhange. (p. 08)
(... there is a bank-book.)

Incwadi yasebhange refers to a savings account book in this context. With his trembling hands, Zungu takes it. He raps it in a handkerchief and puts it into his pocket. He continues with his work. Now, on the same page, Ntuli writes:

Ibhukwana lasebhange lisekhukhwini yalo.
(The bankbook is still in his pocket.)

Ibhuku is a loan word from the English "book". **Ibhukwana** is a diminutive form of the word **ibhuku**. Its usage in this context refers to the savings account book. Ntuli has used **incwadi yasebhange** also to refer to this savings account book. Here, it is interesting to note that the author did not say **incwajana yasebhanga**. **Incwadi yasebhange** and **ibhukwana lasebhange** therefore express a similar meaning by referring to the same object, a savings account book.

The noun **ikhukhu** means a pocket (see above). We now see Zungu going to the bank to withdraw. He had stolen a withdrawal slip, which had been completed and signed by Madonela the previous day. He told Madonela that he lost that slip. After this withdrawal, the author says:

Ayifake ephaketheni lemali. (p. 09)
(He puts this money into the pocket.)

The noun **iphakethe** also means a pocket and it is a borrowed word from the English "pocket". **Iphakethe** will be synonymous with **ekhukhwini**, both meaning a pocket.

So, Zungu has now stolen Madonela's money, but when Madonela discovers this after some time, he called Zungu and questioned him:

*Kuthi akavele **ame ngentaba** uZungu. ... Kumkhanyele ukuthi
uma eke **waqamba amanga**... (p. 11)*
(Zungu thought of denying completely. ... it became clear that
if he told lies...)

Fromkin and Rodman (1978:71) state that:

There are words which have many semantic features in common, but which are not synonyms or near synonyms.

Ukuma ngentaba is a saying that means to deny. It also implies untrustworthiness, because to deny will also imply telling lies. The phrase **-qamba amanga**, meaning to tell lies, also implies untrustworthiness. These two phrases will therefore be synonyms, because of this common factor.

To consider these two words as synonyms, we can look at what Fromkin and Rodman (1978:172) have to say on *meaning*:

Words which appear to be synonymous may differ in appropriateness, which is also part of meaning.

3.1.1.4 'Ehlathini iNzulu'

In this short story we are told about Nkinga who is in love with Nomanzi. He sees himself going to a party or function where Nomanzi will be present. He is narrating:

*Ngiphethe **imizaca** emibili. (p. 14)*
(I have two fighting sticks.)

Imizaca are fighting sticks. On his way Nkinga sees no one amongst his friends. This was until he entered the iNzulu forest. He has two fighting sticks and feels very secure. He gets lost inside the forest. He feels something holding him with its hands. This something lifts him up.

Izindukwana zami zawa ... (p. 15)
(My two sticks fell ...)

Induku is a fighting stick. **Indukwana** is the diminutive of **induku**. The author's use of this form might imply that Nkinga's fighting sticks could not help him. **Imizaca** and **izindukwana** are synonyms, because they are both used for fighting or they are traditional weapons. Before Nkinga enters this forest, he is doubtful. The author uses personification when he says Nkinga is "whispered to by his horn":

Ngena Nkinga ... ungesabi. Hawu, ngizwakale phakati njalo. (p. 05)
(Get in Nkinga ... do not fear. Well, I went in.)

Ngena and **zwakala phakathi** both mean to get in. Here we notice a word and a phrase referring to the same action, i.e. firstly, Nkinga was instructed to get into the forest, where the horn said **-ngena**. In response to this command, Nkinga went in and the writer uses **ngizwakale phakathi**.

Hereafter Nkinga is carried away to an unknown place by his capturers. He is tied up in front of a big fire and cannot move. As he sits there, he hears singing voices:

... ngwiwuzwe umtshingo wezwi lakhe ... (p. 16)
(... I heard her lovely voice ...)

Umtshingo refers to a well-trained woman's voice. **Umtshingo wezwi** will therefore refer to a good voice. Nomanzi, Nkinga's girlfriend, is amongst the girls who are singing. These are the singing voices that Nkinga heard. This usage of **umtshingo wezwi** refers to a beautiful lady who has a good singing voice.

At this time, Gebhu is addressing the audience. Nkinga now fears that he will be thrown into this big fire. It is now quiet, but after some time the narrator says:

Ngwiwuzwe umzwilili wezwi likaNomanzi. (p. 17)
(I heard Nomanzi's nice voice.)

Umzwilili is a bird that sings beautifully. **Umzwilili wezwi** therefore refers to a lovely singing voice. The word that is being described here is **izwi** (voice) and it is described by

these two words: **umtshingo** and **umzwilili**. The two phrases **umtshingo wezwi** and **umzwilili wezwi** are therefore similar in meaning... emphasis of appreciation is denoted or enhanced or highlighted.

Nkinga, in front of the big fire, cannot move:

... *Zingiqaqele esiqwini somuthi ngingathi nyaka.* (p. 16)
(... they fastened me to a tree stem and I could not move.)

Qaqela means to fasten. Still in Nkinga's dream, Nomanzi is trying to help him by loosening the rope that fastens him. She is burning it, but it doesn't help:

Angaze nganyakaza ... njengoba ngikinatelwe nje. (p. 18)
(I could not move about, because I was tightly fastened.)

Kinatelwa means to be fastened. Nkinga says that because he was tightly fastened to that tree; he was unable to move. As Nomanzi is trying to loosen him, it is very painful. Now we notice that **-qaqele** and **-kinatela**, both refer to the same action that applies to Nkinga, i.e. to make him unable to move. Nkinga is now crying, because of the pain he is experiencing.

At this stage there are now two groups: Nkinga's group on one side and Gebhu's group on the other. Gebhu, a prince, is also leading a group. In this dream, Nkinga sees the two groups beginning to fight:

Khona manjalo yase itholene. Sekuzwakala ubuqhwaqhwaqhwahwa bezinduku, ... Zibambane zize zithelane emlilweni ... ngilizwe izwi likaMagade ... elalisa ngomzaca wakhe. (p. 18)
(Just at that moment, the fight started. The sound of the fighting sticks is heard, ... they fought until they threw each other in the fire ... I heard Magade's voice ... toning down with his fighting stick.)

Itholane means to begin to fight and **-bamba** literally means to hold something. **Zibambane** in this context means that they are fighting. **Itholane** and **zibambane** refer to the same action of fighting; they therefore express a similar meaning.

We also notice here the use of fighting sticks **izinduku** and **umzaca**. These are also synonyms as illustrated above.

Ntuli's technique is highly commendable. His ability to play with words of similar meaning is his hallmark. He does this to avoid repetition. This is interesting to note, because in the previous chapter we discussed repetition, but now he avoids it. What a technique?

This brings us to the discussion of Ntuli's second volume of short stories.

3.1.2 Izikhwili

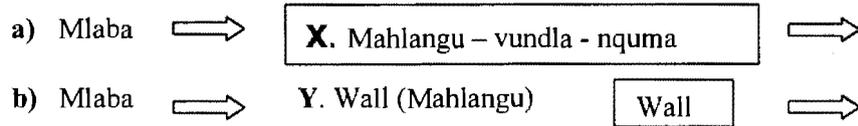
In this volume of short stories, extracts will be analysed from four short stories:

3.1.2.1 'Isifuba'

Mlaba, narrating about a problem he has, says:

UMahlangu uvundle endleleni yami. Unqume kabili njengogodo. Ungumthangala wamatshe, ... (p. 11)
(Mahlangu lies across on my way. He lies twice across like wood. He is a wall of stones ...)

The verb **-vundla** means to lie across. When Mlaba says Mahlangu **uvundle**, he means that he is blocking his way. Actually what he means is that Mahlangu is a problem to him. This is clearly shown in the story where Mahlangu curses him. **Nquma** also means to lie across. The use of **kabili** (twice) emphasises the lying across. This stress is even illustrated by the use of a comparison where he says **-njengogodo**, i.e. like wood. By using this simile, Mahlangu is compared to wood, through **-njenga**, which means "like" in English. Ntuli further uses the noun **umthangala**, meaning a "wall". This usage is metaphorical, because Mahlangu is referred to as wood. The meaning by the use of **umthangala** is that of dividing a plane into two parts, in other words, between Mlaba and his road or what he wishes to do is blocked by Mahlangu. The meaning that is expressed by these three is similar, because they illustrate that Mahlangu is blocking Mlaba's road.



This simply means that Mlaba cannot go beyond X and Y.

Mlaba is trying to explain why they are enemies with Mahlangu:

... *kwashona uyise siseyizithohlongwana* ...
kwasebubhungwini bethu beyibhekana ngeziqo zamahlo ...
 (p. 11)
 (... his father died when we were very young... even when we
 were young men, we never looked at each other with good
 eyes ...)

Isithohlongwana is a child who can walk and talk. **Ibhungu** refers to a lad of sixteen to twenty years. Mahlangu's father died when Mlaba and Mahlangu (Mlaba's enemy) were very small boys. *Izangoma* suspected Mlaba's father for the death of Mahlangu's father. For this reason, the two never agreed with each other, from their youth. Now, this hatred developed, because we see the author using the word **ibhungu**, meaning the two were once **izithohlongwana**, then **amabhungu** (young men) and today they are men. These words have some common aspects in them. Let us try to formulate this:

isithohlongwana
 (young boy)

ibhungu
 (young man)

= youth (boy * man)

If youth = y, boy = b and man = m, this can then be expressed algebraically as:

yb * ym
 = y (b * m)

What is common in these words is *youth*. We also notice that this youth expresses different levels of growth, i.e. from being **izithohlongwana** to the **amabhungu** level. This choice of words by Ntuli is superb. Ntuli's usage of words proves him to be a unique writer who knows that the characters in a short story do not start young like in a novel. In other words, he knows about the requirements of writing a short story.

Let us also consider these examples with some common elements:

- | | | |
|----|--|---------|
| a. | <i>Ngiyathanda...abantu bavule amehlo ...</i> | (p. 21) |
| b. | <i>Akhiphe amehlo noMaHlophe ...</i> | (p. 21) |
| c. | <i>Asephumele ngaphandle amehlo.</i> | (p. 24) |

(I want people to keep their eyes open ...)

(MaHlophe opens her eyes ...)

(The eyes are now wide open.)

This expressed algebraically can take this form:

$$\text{Amehlo} \quad \left\{ \begin{array}{l} \text{Ngiyathanda abantu bavule ...} \\ \text{Akhiphe ... noMaHlophe.} \\ \text{Asephumele ngaphandle ...} \end{array} \right\}$$

The noun **amehlo** has been taken out as a common factor. Ntuli's technique here is word play, where he uses word order.

The verb **-vula** in (a) means to open up. In this short story it has been used where MaMpongo was advising MaShabalala that she should be careful about people. In other words to keep her eyes open.

Khipha in (b) means to take out or literally translated in this context it would mean to open. MaMpongo has used this when she was relating her experience to a second woman MaHlophe. Here, **akhiphe amehlo** literally means she opened her eyes widely. Freely translated, this means to be surprised.

Esephumele ngaphandle in (c) literally means the eyes have gone out and this simply means the eyes were wide open.

This explanation brings one to the conclusion that these verbs have a common meaning, i.e. "of opening". The significance of this usage is that substitution plays a big role in sentence construction, as well as word order.

3.1.2.2 “Kungene ngaphezulu”

In this short story MaMpongo is seen sending her daughter Gengqe to MaNgema’s place. She wants MaNgema to lend her an axe. After the daughter had left, she remembers that MaNgema is suspected of being involved in witchcraft. When Gengqe returns, MaMpongo notices that the little girl is eating something. After her mother had asked about the eating, she explains that she is chewing pork. Her mother forces her to take it out. She refuses and says the pork is nice. MaMpongo suspects that MaNgema has given Gengqe pork with *muti*. Gengqe is surprised about her mother’s behaviour. Now, the author expresses Gengqe’s action:

Umangele uGengqe. Ukhamisile manje. (p. 19)
(Gengqe is surprised. She has her mouth open.)

The verb **–mangala** means to be surprised and **–khamisa** literally means to open up one’s mouth. But in this context **–khamisa** means to be surprised. After all, some people react by opening up their mouths, when experiencing shock. **Mangala** and **–khamisa** are both referring to the same action, where Ntuli says Gengqe is surprised and is opening her mouth.

After this incident MaMpongo is seen going round this community, seeing other women. She wants to tell them about her daughter. Her main aim is actually to label MaNgema as a bad person who uses *muti* against children. The first woman she meets is MaShabalala. She cannot get help from MaShabalala. Now MaMpongo goes to MaHlophe. Here, she explains that she wants to get *muti*, so that she can help her daughter Gengqe, who came eating pork from MaNgema’s place. She speaks so badly about MaNgema, that she is ultimately chased away by MaHlophe. From here, she visits MaBiyela and also gets no help.

The last woman who MaMpongo visited was MaNgubane. MaNgubane understands MaMpongo’s story. She even tells MaNgubane that the women of this area are foolish. This is how she describes them:

... uze uthi bahlakaniphile kanti **yimiquba**; futhi ngabe ngithi
yimilotha ngoba **umquba** uyavundisa ... (p. 23)
 (... you would say they are clever, but they are like powdered
 cattle-dung; actually I should be saying they are ashes because
 cattle-dung fertilizes ...)

Umquba literally means powdered cattle-dung. Freely translated it means a stupid or useless person. **Umlotha** is ash. It is metaphoric to say a person is **Umlotha**. The nouns **umquba** and **umlotha** are used by the author to describe a person who is useless. They are therefore similar in meaning, because they have something in common, i.e. the stupidity or uselessness.

Now MaMpongo is praising MaNgubane by saying that she is the only clever woman in this community. Others are only good at backbiting.

When MaMpongo arrives home, she notices that Gengqe looks critical. After she has used the muthi on Gengqe, she sees someone entering the house. It is MaNgema, the woman she suspects of giving her daughter poisoned pork. MaNgema has a stick in her hand. Fighting starts. MaMpongo is crying. Hefty MaNgema is seating on her. She can hardly move. MaNgema, now thinks for a plan. She goes for MaMpongo's ear.

In concluding the story, the author says:

*Sithi bhongqu isiqhaza, isale **ingumgexo indlebe**. Bese
 ewufakile umunwe **kulesisihibe sendlebe** ... (p. 24)
 (The plug for the ear lobe fell, the ear remained open. She
 then pushed her finger into this open ear ...)*

The fact that MaMpongo had an earplug explains her culture, that is, she is of Zulu origin. **Isale ingumgexo** means, the ear remained open after the plug had fallen. This opening made MaNgema think of a plan. She then pushed her finger through it. So, **umgexo** means an opening in this context. The writer in the same extract further uses **iyisihibe**, which also means an opening, where you can actually hang something. The two words: **umgexo** and **isihibe** have a common meaning of an opening, in other words they have a shared semantic feature.

The concluding dramatic action in this story is at the end where Dladla, who is MaMpongo's husband enters, while the fighting is on. He too thrashes his wife for backbiting.

3.1.2.3 'Ngenxa kaNtombini'

Gomboqo, who has just married Ntombini the day before, refuses to join other regiments because he feels he will die and live his wife behind. As the regiments are seen going out, Gomboqo is seen in his room with his wife. Now the author, explaining his behaviour, says:

Abenenyoni. (p. 05)
(He is scared.)

Inyoni is a bird. Other meanings are **uvalo** and **ingebhe**. (Cf. Shange, 1968: 71 and Nyembezi, 1992: 386). This is an idiomatic expression meaning anxiety. Gomboqo is afraid to go with other regiments. Ntuli further uses another word, which has the same meaning as the above expression in expressing Gomboqo's fear:

Lwagunya uvalo... (p. 05)
(The fear developed ...)

Uvalo means anxiety. We notice now that the tension is increasing. Now the author has used a predicative word-group versus a noun, and these express the same meaning.

As the story continues, the regiments are seen walking towards their destination, i.e. hearing where they are going to fight against their King's enemy. But Gomboqo is walking with the women. He is hiding behind Ntombini all the time. At this point, something goes wrong:

... *ukuthi useboniwe, wathi galo yephuka.*
Wabugqabugqabula, waphetheka ... angaziboni izinsizwa
ezimbili asubathe. (p. 07)
(... that he has been seen, he ran very fast. He removed the
beads, and fluttered ... he did not see the two young men, he
ran fast.)

Gomboqo, after discovering that he has been seen, ran very fast. Ntuli further uses a word that has the same meaning in expressing Gomboqo's action when he says **waphephetheka**, that is, he ran very fast.

Now that he has removed the beads he was wearing, it is no longer difficult to run. For this further fast running Ntuli uses another word which has the same or a similar meaning – **asubathe**. To explain that Gomboqo ran after seeing the two young men, the author uses an idiomatic sentence, = **galo yephuka** and the two verbs –**subatha** and –**phephetheka**. The writer is displaying the richness of the Zulu language. The strength of these words is in their semantic significance in terms of the degrees of meaning. There is progressive intensification of action from **galo yephuka** to –**phephetheka** to –**subatha**.

Gomboqo is now thinking about death. Ntuli explains his anxiety when he says:

*Lwangunya uvalo lokuthi **uzosala empini**.* (p. 05)
(The fear that he would die in the battle increased.)

Uzosala empini literally means that Gomboqo will remain behind in the battle. This usage, where the author uses respect for death, is called euphemism. Ntuli should actually be saying: Gomboqo will die. We notice that as the story develops, the writer uses the verb – **fa** meaning to “die”. This has been used after Gomboqo has discovered that no one among the chief's regiments was killed. Hearing the *amabutho* sing as they return, Gomboqo says:

*Bekungcono ... ukuba **ubefele empini** ...* (p. 08)
(It would be better if had died at the battlefield ...)

Fa means to die. In these examples we notice that the writer has used euphemism and a verb to express death. These are synonyms – “*uzosala empini*” and “*ubefele empini*”. The author has used euphemism to show that Gomboqo was a great warrior.

When Gomboqo's case is discussed at the King's kraal, a word was given to Govuza:

*... **izixoshe ngokushesha izitha** ...* (p. 08)
(... it [the impi] quickly chased the enemy ...)

Xosha literally means to chase away, but in this context it means to defeat an enemy. The writer could have used the verb **–ehlula** meaning to overcome or to defeat. The **amabutho** (regiments) are still approaching Govuza's kraal and they are singing. Now Gomboqo is seen blaming himself for not joining the regiments because no one was killed. On their arrival the writer says:

... *emukelwa ngolukhulu udumo ngokunqoba kalula kwawo.*
(p. 08)

(... they were welcomed with great popularity because of their easy win.)

The verb **–nqoba** means to defeat. Even in this case, the author has also used **–ehlula**. The verbs **–xosha** and **–nqoba** therefore refer to the same action and thus have a shared semantic feature.

3.1.2.4 'Unembeza'

Mandlakhe and his friend Gqebhu have finally decided to break into Mthethwa's shop. The former owes a sum of R200,00 and the latter R20,00. This is revealed in their dialogue:

Salakha-ke icebo lokuthi uGqebhu ... (p. 35)
(We then formed a plan that Gqebhu ...)

Icebo is a plan. Their plan was that they should make people aware that Gqebhu would the following day go very far. This plan was so framed, so that if anything happens in Mthethwa's shop, Gqebhu should not be suspected.

The two are very fortunate because a lot of money was collected during that day.

It was for that reason that Mthethwa even suggested that the money be banked the following day. Mandlakhe is even praised by Mthethwa because of his hard word:

Nguwena ... ofike nolwazi olusha namasu amasha ...
(It is you who came with the new knowledge and the new plans ...)

Amasu are plans. The two nouns, **icebo** and **amasu** express a similar meaning, both meaning plan or plans. The writer here has employed a singular versus plural technique, respectively for variation. Variation breaks monotony, sharpens interest and enhances vocabulary. Ntuli should be applauded for using a technique that sustains and arrests the interest of the reader.

Other synonyms used are:

*Indlala ngizoyibekaphi? ...Wabelesela umashayandawonye ...
Yabelesela ingane esiswini. (p. 39)
(What will I do about hunger ... Hunger pestered me ... The
baby pestered me in the stomach.)*

Indlala means hunger. After Mandlakhe and Gqebhu's plan failed, Mandlakhe ran away. Gqebhu has been arrested. Mandlakhe is now hiding in a forest, where he ran. We hear him complain about hunger because he had no food for a day.

Umashayandawonye <-shaya + indawo + nye
Verb + noun + enumerative

Shaya means to hit. **Indawo** is a place and **-nye** means one. This compound noun will therefore mean hitting on one place. In this context it would also mean hopping on one spot. Freely translated **umashayandawonye** would mean hunger.

Ingane means a baby and **isisu** is a stomach. **Ingane esiswini** would mean the baby in the stomach: "*Ibelesele ingane esiswini*" would literally mean "the baby pestered me inside the stomach". The noun **umashayandawonye** is therefore synonymous with **ingane esiswini**.

But we also note that the writer started by giving the explanation of these synonyms where he says:

Indlala ngizoyibekaphi?

Indlala, as already explained, means hunger, which is what these synonyms mean.

3.1.2.5 'Inkosi yamaNtobana'

The conflict between Gcogcoma and his wife is caused by the fact that Gcogcoma wants Ngidla to be his heir to the throne and his wife wants Sigodo instead.

Their argument reads:

... *Kuyaziwa ukuthi ngisho uNgidla noSigodo bengamawele, oyindlalifa nguyena uNgidla ...* (p. 82)
 (... it is a well known fact that even if Ngidla and Sigodo are twins, the one who is an heir to the throne is Ngidla ...)

... *yilomoya osehahlwanyeleka... wokuthi nguSigodo owaphuma kuqala okufanele abe yindlalifa.* (p. 82)
 (... it is this bad spirit which has been spread that it is Sigodo who came out first, who is supposed to be an heir.)

Indlalifa is an heir to the throne. Gcogcoma does not argue as to who must rule his people after his death. Ngidla is a rightful son.

But his wife argues that nguSigodo **owaphuma kuqala**.

Phuma means to come out and **kuqala** – first. **Indlalifa** is also used to refer to a first-born child. One can therefore conclude that **indlalifa** and **phuma kuqala** each refer to the same position to be occupied by Ngidla, i.e. that of an heir.

As the argument develops, Gcogcoma stresses that Ngidla is the rightful son, where he further says:

Nguyena ekwaziwayo ukuthi uyinkosana. (p. 83)
 (It is him who is known to be a firstborn child.)

Inkosana is a chief's heir. This noun will also express the meaning of first-born child. The three are therefore synonyms.

- a. *indlalifa*
- b. *-phuma kuqala*
- c. *inkosana*

The writer here is avoiding repetition but shows the richness of the Zulu language and his command of his language.

As Gcogcoma and KaMagozo's discussion continues, another phrase expressing the same meaning is used, where KaMagozo says:

... *sesiyozwa ngawe-ke usukhomba ozobusa esikhundleni sakho...* (p. 83)
 (... we shall then hear from you when you appoint the one who will rule in your place...)

Ozobusa esikhundleni sakho, means: who will rule after you. This phrase also refers to the position to be occupied as the three above. One can therefore conclude that there is sameness of meaning with these extracts. A competent speaker of his language can do arrangements of thoughts in this manner. This elevates Ntuli's technique to what one would refer to as wordplay.

Towards the end of the story, Sigodo's action is clearly revealed. He stabbed his brother Ngidla and, after this action, the author writes:

Nxa ethi uyabaleka uSigodo, kubekhona abambonayo ... Athi uyathathela ... bhunsu phansi. (p. 88)
 (When Sigodo is trying to run away, there are people who see him ... When he tries to run ... he falls).

After stabbing his brother, some two young men see him. Sigodo is now trying to hide. The verbs **-baleka** means to run away and **-thathela** means to run fast. These verbs refer to the same action performed by Sigodo. They therefore have a shared feature in meaning. Their difference is only in speed, because **-thathela** means faster than **-baleka**.

Ntuli can be described as an author who prefers variations, i.e. who likes to use repetition and at the same time he avoids it by using synonyms. That is why it is often said that style is the man.

3.2 SEMANTIC CONTRAST

In this section we shall deal with ideas or senses that express contrast in various ways. The activities performed by different characters in Ntuli's short stories are not only expressed by words of similar meanings, but also by words that illustrate opposite meanings.

On components of meaning, Leech (1977:96) states that:

The analysis of word meanings is often seen as a process of breaking down the sense of a word into its minimal distinctive features; that is, into components which contrast with other components.

To further explain this, Leech provides an example by giving these words: man, woman, boy and girl. All these words belong to the semantic field of 'the human race'. Ntuli in his short stories uses numerous examples of such words.

Palmer (1982:97-98) argues that:

A quite different kind of 'opposite' is found with pairs of words which exhibit the reversal of a relationship between terms.

He gives such examples: buy/sell, husband/wife. If John sells to Fred, Fred buys from John. If Bill is Mary's husband, Mary is Bill's wife. Palmer prefers to use Relational Opposition instead of contrast. Palmer further says a number of terms referring to spatial position also belong here – above/below, in front of/behind, north of/south of, etc.

Concurring with Leech and Palmer, Peck and Coyle (1992:136) say:

... we only know the meaning of the 'left' by virtue of its contrast with the word 'right'.

In our analysis of the topic 'semantic contrast', we shall use extracts from Ntuli's **Imicibisholo** (1972).

3.2.1 Imicibisholo

The first short story we shall consider is:

3.2.1.1 'Ehlathini iNzulu'

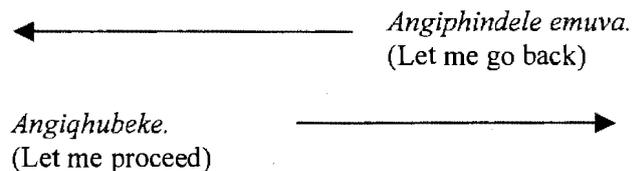
This short story has also been treated above under semantic cognates, (cf. 3.1.1.4). Nkinga, who is now in the middle of this forest, finds himself in an intricate position from which it is difficult to extricate himself, he argues within himself:

Kuthi angiphindele emuva, kubuye kuthi angiqhubeke nje ...

(p. 15)

(He thought of going back, it said again he should just proceed...)

Phindela emuva means to go back and **-qhubeka** means to proceed. Here, Nkinga's decision is expressed by means of two different or opposite directions. In expressing this activity, the author has used a word-group and a word. This can also be explained by a diagram:



Palmer (1982: 61) explains this using 'come' and 'go'. 'Come' is restricted in a way that 'go' is not, in that it indicates direction towards the speaker or hearer, in such example as in:

Come to me and I'll come to you.

In the example: **phindela emuva**, the verb **-phindela** means to: 'return to' and **emuva** which means 'at the back' already imply an opposite direction, because it comes from you were already going forward when you decided to change your direction. **Qhubeka** refers to a forward direction, which contrasts with **phindela emuva**. This decision also clearly explains the predicament in which Nkinga was. As he was going forward, he thought it

would be better to go back than to proceed. By using this technique Ntuli externalizes Nkinga's internal conflict. His emotional imbalance and state of mind is expressed in no uncertain terms by contrasting descriptions.

After this activity, we see Nkinga being tied up. He is then carried away by people he could not see. This is how Nkinga's position is now described by the author:

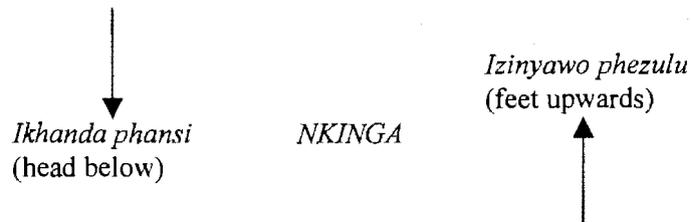
*Ikhanda selide lishayeka **phansi**, izinyawo sezibheke **phezulu**.*

(p. 15)

(The head now and then hits down, the feet are facing upwards.)

The adverb **phansi** means down or beneath or on the ground, while **phezulu** means: up, above or on top. **Phansi** and **phezulu** are therefore expressing contrasting ideas, and the 'oppositeness' of meaning is further explained by the nouns **ikhanda** (head) and **izinyawo** (feet).

Let us consider:



Ikhanda and **izinyawo** as used by Ntuli showing **up** and **down** action by Nkinga is a contrasting activity because a person's head is always known to be on top. But in Nkinga's case, it is found to be facing downwards; similarly with feet. The author has shown a greater success in using contrasting actions by the same character.

After Nkinga had been carried for a very long time, his mind was becoming clearer and he could hear some noises:

*... ezwakale amazwi ukuthi axube awabesilisa
nawabesifazane.* (p. 16)

(... it could be heard that the voices have mixed male and female voices.)

Fromkin and Rodman (1978:172) say:

The meaning of a word may be partially defined by saying what it is not. 'Male' means not 'female'. 'Dead' means 'not alive'.

They further state that the basic property of two words that are antonyms is that they share all but one semantic property. The property they do not share is present in one and absent in the other.

Looking at the above example –**awabesilisa** mean male voices and **awabesifazane** mean female voices.

Let us express this in semantic notation:

isilisa = male + adult + human
isifazane = female + adult + human

For **isilisa** and **isifazane** to be antonyms, one property must be present in one and absent in the other. They are therefore antonyms because of the male and female properties.

In the above example we can see that Nkinga is able to differentiate between male and female voices. This usage by the author is again very effective in that it gives meaning to the situation.

The next short story to be discussed is:

3.2.1.2 'Imoto Eluhlaza'

A brother and a sister are seen in a car. The sister is driving. Nowa, the brother, is no longer happy about their style of life. They are stealing.

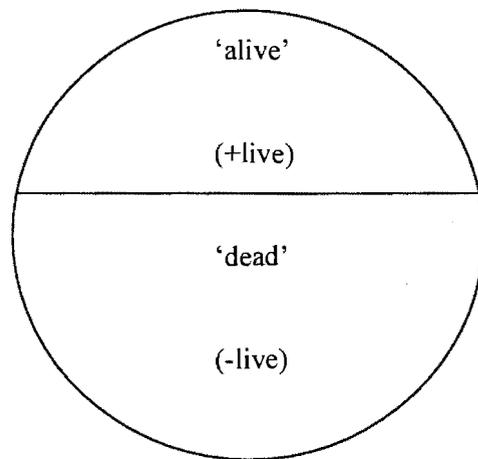
The two realise that they will be arrested. Now, the author depicts their anxiety in the following way:

Uma bengabanjwanga bephila, bayobe sebezigingqane emotweni. (p. 19)

(If they are not arrested alive, they will be like balls when they are found inside the car.)

The verb **-phila** means to be alive and **-gingqika** means to roll. **Izingingqane** will therefore imply the two will be 'round', that is, they will be dead in the car.

Leech (1977:106) speaks about taxonomic opposition using 'alive' and 'dead' as examples.



In the extract above **bephila** implies that they will have life and **sebeyizingingqane** will mean they will have no life. These words therefore express contrasting ideas. Referring to Nowa and his sister, it means they will be 'alive' or 'dead'.

While this car is moving at such a very high speed, telephone-calls are crossing each other in the air as police are being contacted.

... niboqaphela abantu ababili, owesilisa nowesifazane.

(p. 20)

(... you will have to watch for two people, a male and a female person).

On the same page we find a similar example:

... bekukhona ababili, insizwa nentombi ...

(... there were two people, a gentleman and a lady ...)

Even here, we get contrasting personalities, because **owesilisa** means a male person and **owesifazane**, a female person. Also **insizwa** is a young man and **intombi** a lady. This usage by the author illustrates that he has ability in choosing words. In other words, the writer is avoiding using the names of the characters.

As the story continues, Nowa and his sister are seen inside a church. They are present when contributions are done. They have come into this church with a purpose.

Insizwa ihamba phambili, kulandele intombi ... (p. 20)
(The gentleman is walking in front, followed by the lady ...)

Insizwa and **intombi** are antonyms (see also Leech 1977:129). In this example let us look at **-hamba phambili** meaning to walk in front **-landela** meaning to follow.

Leech (1977:113) argues that

Relations which are invariably capable of linking an argument to itself are reflexive.

He further gives a special name to the particular combination of asymmetry, transitivity and irreflexivity as ordering relations and gives such examples:

(‘above/below’, ‘before/after’, ‘ancestor/descendent’)
-hamba phambili and **-landela** are forming ordering relations.

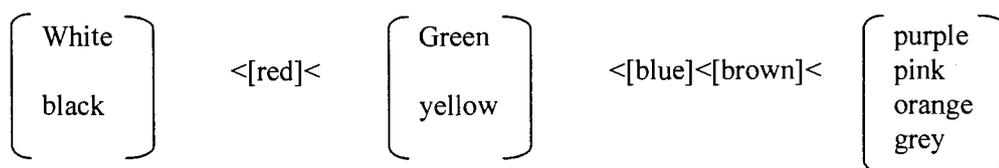
landela → **hamba phambili** →

Following these two, the police come across a certain car, but it is not the colour they are looking for:

... *abona amaphoyisa...eluhlaza ngezansi yase ibabomvu ngenhla.* (p. 21)
(... the police saw a car which is green below and red above.)

The colours **-luhlaza** mean green and **bomvu** mean red.

Palmer (1982:73) gives a simple rule on colour systems:



The sign < means that if a language has a term to the right, it will have all terms to the left. Thus, if it has 'green' it will have 'red' and if it has 'brown' it will have 'blue'. In the example above, we notice the use of the colours **luhlaza** (green) and **-bomvu** (red) by the writer. This constitutes a technique, which shows his knowledge and his choice of colours. These colours are not the same.

Also in the same example above we find another example used by the writer, that is, the words **-ezansi** and **enhla**. These words express opposite direction:



It can be clearly seen, how the antonyms have been used here, that is, in describing the car.

Eluhlaza ngezansi.
(green below)

Ibomvu ngenhla.
(red above)

We notice here antonym usage of colours and that of direction – above and below, showing oppositeness. Ntuli's use of the contrast device magnifies the problem while at the same time it intensifies the situation. This is artistic and accounts for Ntuli's great style.

3.2.1.3 'Hawu NgoMafavuke!'

Ntokozo is speaking to Mafavuke his dog, as if it can hear him. He tells it that he is disappointed about his behaviour. This is what the writer says:

*Wayiphulula yase ilalisa ikhanda...Yaphakamisa ikhanda
inja sengathi ... (p. 29)*
(He brased it, and it lowered its head... The dog then lifted its
head as if ...)

Lalisa means to put to sleep or to tone down. But in this context it means to lower one's head. **Phakamisa** means to lift up something. Mafavuke's head is shown to be in movement – showing opposite directions. The dog is lowering its head, and then picking it up as if it understands what Ntokozo is saying to it. This illustrates an up and down movement like in **enhla** and **ezansi** in the above extract.

As Ntokozo talks to his dog, he tells it about their past:

*... usakhumbula ngaleliyalanga ... sikufica ... usifile ... Kanti
usaziphumulele nje uzovuka. (p. 29)*
(... do you still remember that day ... finding you ...dead ...
and yet you were just resting, you would still wake up ...)

Fa means to die and **-vuka** to wake up. These verbs are antonyms because **-fa** will mean 'to live' and **-vuka** will mean + live.

But **-fa** 'die' used to be restricted in its syntagmatic collocations and was only used to refer to the death of an animal.

Now **-fa** has moved out of this collocation restriction. It has entered into a wider range of syntagmatic relationships as Palmer (1982: 77) attests:

Collocational restrictions are often a matter of range.

Fa may now be used in relation to people, e.g.

- a. *Izimvu zakhe zifile.* (His sheep are dead.)
- b. *Musa bo! Uzokufa.* (Stop that! You will die.)

However, when **-fa** is used in relation to people, it is restricted in its syntagmatic collocations and therefore does not incorporate all types of dying.

If **-fa** is used in even wider syntagmatic relationships with nouns representing inanimate objects, its meaning is further extended.

- | | | |
|------|----------------------------|------------------------------|
| i. | <i>"Ibhetthri lifile."</i> | (The battery is flat.) |
| ii. | <i>"Umshini ufile."</i> | (The machine is broken.) |
| iii. | <i>"Isitsha sifile."</i> | (The dish has cracked.) |
| iv. | <i>"Izimbali zifile."</i> | (The flowers have withered.) |

In the example given, **fa** refers to a dog, that is, Mafavuke.

Ntokozo reminds his dog about the past because it is so quiet that he thinks it does not hear what he is saying to it. Ntuli once again juxtaposes contrasting descriptives for effect.

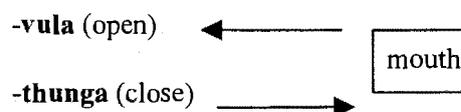
Wayihlukumezainja yase ikhonkotha ibuye ithula. (p. 30)
(He shook the dog and then it barked and thereafter kept quiet.)

Khonkotha means to bark and **thula** means to keep quiet. **Khonkotha** is a sound made by a dog when barking. **Thula** explained in this context would mean not barking. These two are therefore antonyms because they explain oppositeness, that is, barking and keeping quiet.

Myeza buys his son, Ntokozo a small dog after he gives instruction that Mafavuke be killed. He brings the new small dog home. He asks whether Ntokozo loves it. Ntokozo does not answer; and then Myeza responds.

Umlomo lo uwuthungile yini? Ngizowuvula ngempama manje. (p. 32)
(Have you stitched this mouth? I will open it with a clap.)

Thunga means to stitch and **vula** to open. Ntokozo, who could not answer his father, is described as a person whose mouth has been stitched. These two verbs are antonyms expressing opposite directions:



Used sparingly, this technique has the effect of adding quality to narration. It also brings to the story unity of thought and focus in character depiction.

3.2.1.4 'Imvunulo kaKhisimuzi'

MaShezi is very excited about the new clothes she has on. She is very grateful to her husband.

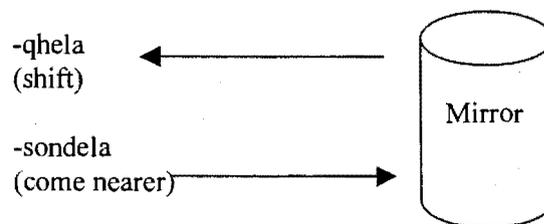
... usebuyele esibukweni uMaShezi...ude **eqhela**, abuye
asondele esibukweni. (p. 36)
 (... MaShezi has gone back to the mirror...she now and then
 moves away and again towards the mirror.)

Qhela, meaning to move aside or *shift*, may imply two directions. This may depend on which side the instructed person is seated in relation to the speaker. The hearer may therefore move to the right or to the left. In this example it means that MaShezi was moving away from the mirror. **Sondela** means come nearer like MaShezi is going towards the mirror.

Palmer (1982:61) says about the English verbs **come** and **go**:

Come is restricted in a way that go is not, in that it indicates direction towards the speaker or hearer. It is used, first for direction towards the speaker or hearer as in *Come to me and I'll come to you*.

In MaShezi's case these two verbs seem to give two directions.



These verbs, which are antonyms, are well applied to MaShezi, as Cooper (1992:106) puts it that:

The reflection in the mirror is the manifest and temporal world, man's knowledge of himself.

3.2.1.5 'Uphi uMahluli?'

In this story Bongani, who is not happy about how his father treats him, says:

Angisakhasi manje kumele ngizimele ngezami izinyawo.

(p. 85)

(I am no longer crawling now, I ought to walk on my own feet.)

Khasa means to crawl on hands and knees. In this context it may be taken literally, however, as Bongani thinks that his father takes him for a baby who still crawls. In other words he is compared with such a baby. The verb **-ma** means to stand. In this context it refers to an adult person who can do things on his own. This is contrast, where a person thinks he is called this and when he thinks he is not that. **Ngizimele** will therefore mean: I can stand on my own, meaning I am a grown-up person. **Angisakhasi** and **ngizimele** are antonyms. There is an added meaning in the use of the two words in that they help to delimit character. Ntuli's ability to use this technique to perform various functions should be applauded.

Bongani, explaining to his friend Njabulo about how he views his father's attitude, says:

Itshwele liphupha ukuthi lingaguqula iqhude. (p. 86)

(The young chicken dreams that it can change a cock.)

Itshwele means a young chicken and **iqhude** is a cock.

Let us consider Palmer's (1982:84) argument on relation:

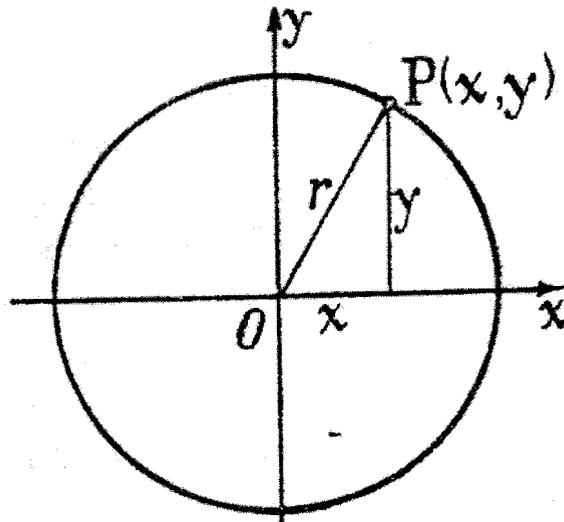
A relation is symmetric if it holds for the argument in both directions, that is, if for a relation R, it is the case that:

$$\forall x \forall y (R(x,y) \implies R(y, x))$$

Note: V means "for all".

On the other hand, Malan and Nero (1969:50) have this to say on symmetry:

For each permissible x there are two values of y equidistant from OX, one positive and one negative. Therefore OX is an axis of symmetry. Similarly it follows that the curve is symmetric with respect to OY because x and $-x$ both have the same image y .



In the above example in **itshwele** would represent a child but it does not, because Bongani says it is his father who is an **itshwele**. This is a contrast. Also **iqhude** should represent his father but it is not so, because Bongani says he is himself an **iqhude** (cock) and this is another contrast.

Formalising this state as it stands, although it is a contrast one can say:

Itshwele is the father of **iqhude** and **iqhude** is the son of **itshwele**.

Itshwele and **iqhude** will therefore be symmetric (also C. F. Leech, 1977:112).

Bongani further explains his boldness to Njabulo:

...*kade ngadayisa ngovalo ngathenga isibindi.* (p. 87)
 (...I have long sold anxiety and I bought bravery.)

Dayisa mean to sell and **-thenga** to buy.

Like in **itshwele** and **iqhude**, **-dayisa** and **-thenga** are symmetric as in Malan and Nero that x and $-x$ both have the same image y , that is, each is equidistant from O . The verb **-dayisa**, would mean give away **uvalo** (anxiety) and **-thenga** meaning to receive **isibindi** (bravery). Receiving and giving are therefore expressing contrasting ideas.

Let us also consider Palmer's (1982:98) example about buying and selling:

If John sells to Fred, Fred buys from John.

In the extract above, Bongani sells to x because the receiver's name is not given. The nouns **uvalo** and **isibindi** are also opposites.

Formalising this one would say:

Ngadayisa ngovalo ngathenga isibindi.
(I sold anxiety to x and bought bravery from x .)

X

In the story, Bongani was simply telling his friend that he is now brave. It is also why at the end of this story, we see him fighting his father. Ntuli through this technique is able to create rhythm in his stories. His poetic exploits account for terseness, focus and depth in his story. This style without doubt is uniquely his.

3.3 THE DIMINUTIVE

Another element of language which is frequently used in Ntuli's works is the diminutive. Most critics classify the diminutive under similar sub-sections. The nominal suffix **-ana** is used to express the diminutive. The following modifications to the meaning of the noun can be expressed by this suffix:

- a. Actual smallness of size,
Indlu > *indlwana* (a small house).
- b. Youth (a small person or animal)
Indoda > *indodana* (a son).
- c. Small in quantity,
Izinsuku > *izinsukwana* (a few days).
- d. Derogatory,
Indodakazi (daughter) > *indodakazana*.

Ziervogel, *et al* (1976: 154)

Ziervogel and Louw, further maintain that the suffix here carries an affectionate significance (according to context) e.g.

Angiyithandi lendodakazi yakho!
(I don't like this daughter of yours!)

- e. Affection,
Indodakazi > indodakazana

We shall try to arrange our analysis under some of the sub-sections mentioned above. But his arrangement is difficult because our discussion of the various short stories will be within context. Our extracts will be taken from two short story volumes entitled **Izikhwili** and **Uthingo Lwenkosazana**.

3.3.1 Actual smallness of size

Under this section we shall look at examples where Ntuli uses his language to show smallness in size with an aim to achieve a desired effect. Examples will be drawn from the short story volume:

3.3.1.1 Izikhwili

From the short story entitled 'Isifuba' (p. 11), the reader is told about Mlaba who never agrees with Mahlangu. This is because Mahlangu always curses Mlaba. Because Mahlangu curses throughout this short story, most of the diminutives used are insulting terms as Doke (1965:77) calls them. Mahlangu then says:

*Awubheke lomshovozana, kuthi angikuhlanganise
imihlashana ngewisa ... (p. 11)*
(Look at his thin thing [Mlaba], I think like hitting it both
jawbones with this stick ...)

Umtshovozana in this context refers to a thin person. Mahlangu is calling Mlaba a thin thing. This is insulting and no one can accept this attitude. **Umtshovozana** also refers to size, because it tells us that Mahlangu is not fat. **Imihlathi** are jawbones. **Imihlashana**, meaning little jawbones, is used to insult Mlaba. In other words, this means that Mlaba's

jawbones are small and this is another way of looking down upon Mlaba. Both words **umtshovozana** and **imihlashana** are insulting terms referring to size, i.e. thin body and small jawbones.

After further insulting Mlaba, Mahlangu goes to him and holds him by the nose:

... *angibambe ngekhal*a angidonse ... (p. 12)
 (... he [Mahlangu] held me and pulled me by my nose ...)

Because they are in a kraal, he pulls Mlaba by his nose until he falls on the cattle-dung. He then continues insulting him:

Ngivalidonsa ikholwa, ngilidonsa ngekhadlana lalo.
 (I pull a Christian, I pull him by his small nose.)

Ikhala is a nose. **Ikhadlana** will therefore refer to small nose. But in actual fact, it does not mean that Mlaba has a small nose. This is insulting to Mlaba and he is now full of cattle-dung and everyone is laughing at him.

Mlaba then says:

Ngithathe uswazana lwami... (p. 12)
 (I took my small stick...)

Uswazana is a small stick. In fact, in this context, this diminutive usage, might imply that this stick cannot help him to defend himself. Mlaba's anger has now risen very high. He is seen going out of the kraal. The audience is laughing at him.

From this day onward, Mlaba tries to follow Mahlangu's directions. At some stage he hides in a forest and wait for Mahlangu. He waits for Mahlangu's return. His aim is to punish Mahlangu as revenge. Mlaba then says:

... *Kuthi sebezongena kulelihlashana engikulona nje...* (p. 13)
 (... when they [Mahlangu and friend] were to enter this small forest where I was...)

Ihlathi is a forest. **Ihlashana** therefore refers to a small one. This diminutive usage might refer to a number or size, because the trees can be very few in number or the trees of the forest may not be big, but small in size.

The second short story to analyse is:

“Kungene ngaphezulu” (p. 18). Gengqe, who is sent by her mother, is described (Cf. also 3.1.2.2 above). Ntuli says:

*Ambuka unina entininiza, **ibhayana** liphephezela.* (p. 18)
(She looks at Gengqe, with her shawl flapping about.)

Ibhayi is a piece of cloth worn by girls over the shoulder. **Ibhayana** would refer to a small cloth. Ntuli might have used this because of the character wearing it being small. It is a diminutive of actual smallness in size. Its usage might also have been to express pity.

Returning from MaNgema, Gengqe is seen chewing pork. Her mother forces her to vomit it up. The author then says:

*Ambambe **ngekhanjana** alixukuze ...* (p. 19)
(She hold Gengqe with her small head and shake it ...)

Ikhanjana means a small head. Even here the actual smallness in size is expressed. It may have been used because Gengqe is a small child, or to show pity.

It is difficult for Gengqe to vomit the pork she is chewing. There is even some humour here expressed by the author, to express her refusal to vomit. Gengqe then says:

*Thina **kade sagcina ukudla inyama** lapha ekhaya ...* (p. 19)
(It is a long time that we last ate meat here at home ...)

MaMpongo answers to Gengqe’s argument:

*Thula **leligunjanyana ngomlonyana!*** (p. 19)
(Keep quiet this little mouse with your small mouth!)

Igundane is a mouse. **Igunjanyana** refers to a very small mouse. Ziervogel (1976:154) says:

The suffix **-ana** may also be extended to **-anyana** to denote something very small (tiny), e.g.

inja (a dog),

injana (a small dog),

injanyana (a very small dog).

In the above example we notice that Ntuli has extended **-ana** even further **-njanyana**, implying very very small. Gengqe's smallness is like that of a mouse. **Umlonyana** is a small mouth. Her mouth is also compared to that of a mouse. This diminutive expresses smallness in size. Ntuli has succeeded in describing his characters.

MaMpongo warns Gengqe not to eat whatever she gets from people. She even tells her that she will die.

Amuthi hlwi ngengadlwana ... (p. 19)
(She snatches her with her small hand ...)

Ingalo is an arm. **Ingadlwana** is a diminutive of **ingalo**. This expresses smallness in size. The writer has also used **hlwi**, an ideophone of snatching, expressing quick movement or action. She had to act quickly because Gengqe would die. MaMpongo now forces her to drink water, so as to vomit.

MaMpongo is seen talking with MaHlophe. Towards the end of the story MaMpongo is seen fighting with MaNgema (see also f. 3.1.2.2 above).

... wathi uyaphuma sahlala isikhwili kuwo umconjwana lona.
(p. 24)
(... when she tried to go out, the stick landed on her thin leg.)

Umcondo means thin. Ntuli has extended this thinness of the leg to mean very very thin. Because **umcondo** already means thin, this implies that MaMpongo's legs are very very thin, in other words, she has calfless legs, like those of a bird. Even with a character, it is interesting to note that the author has used the diminutive referring to size to describe MaMpongo's profile: Her sharp head, sharp mouth and calfless legs like those of a bird.

The following short story is entitled. “Imbali yomnduzi” (p. 42)

Describing his sister, Lily, Vano says:

... *ubuso buyindilingana.* (p. 42)
 (... her face is roundish.)

Indilinga is a circle. **Indilingana** means a small round object. In this context, Lily’s face is likened to a small roundish object.

Lily and her brother are arguing about who will remain home and who will go to school because their father does not have enough money to send them both to school. They so love each other that each one of them is prepared to stay home for a year and give the other a chance. As the family has been discussing, Lily has been quiet. The author describes her in this following way:

Amonyozele galokho kumonyozelana kwakhe aze afifiyele amehlwana. (p. 43)
 (She smiles with that smile of hers until she screws up her small eyes.)

Monyozela means to smile. **Kumonyozelana** would therefore mean a “small” smile. Actually, this does not necessarily mean a little or “small” smile, it could imply more about the shyness than the smallness, as Lily’s character is being described. **Amehlwana** are small eyes. In the first extract above, Lily’s face was described as small and roundish. Now, these small eyes as used by Ntuli, fit well in describing Lily’s whole face. Ntuli uses this technique in handling character portrayal as well as their description.

Let us now turn into Ntuli’s second volume of short stories on the use of diminutives relating to size.

3.3.1.2 Uthingo Lwenkosazana

We shall use for analysis extracts from the short story entitled “Umenziwa Akakhohlwa” (p. 70).

A certain V. V. Mfeka has received a note that he must collect a parcel addressed to him from the post office. After receiving the parcel, he does not know the place where it has been posted. Because he does not know this place, he therefore thinks that it must be a very small place. He remarks:

Kusho ukuthi yindawana encane. (p. 70)
(It means that it is a small place.)

Indawo means a place. **Indawana** is the diminutive of **indawo**, meaning a small place. **Ncane** is a relative stem meaning small. It is interesting to see here that Ntuli has used double diminutives, i.e. **indawana** and **-ncane**, both meaning small. The author could also have said:

... *Yindawo encane.*
(... it is a small place.)

The writer might have used this form for the purposes of emphasis, to show that if it was a big place, Mfeka should have known it.

Arriving with the parcel he showed it to his wife. In the process of opening this parcel, he and his wife remove a number of sheets of paper.

... *kuze kuvele ibhokisana likamentshisi.* (p. 72)
(... until there appeared a small matchbox.)

Ibhokisi is a box. Even a matchbox we would still refer to as **ibokisi likamentshisi**. A box of matches is already small, but now it is interesting to see that the writer has used the suffix **-ana**. This has perhaps been used to make even smaller still. Ntuli seems to be emphasising the matchbox's extreme small size. In the context of this story, this smallness would imply that the quantity contained was very little. When they finally opened, they found human hair.

Mfeka is seen taking this box of matches to Mbheduka, an *inyanga*, in order for Mfeka to determine exactly what is contained in this box. Ntuli writes:

Athathe uthana uMbheduka ...
(Mbheduka took a small stick ...)

(p. 74)

Uthana is the diminutive of the noun **uthi**, meaning a stick. **Uthana** would therefore mean a small stick. This usage of a small stick by the author is very effective, because the container is a small object and the context should be small too. Therefore, for Mbheduka to stir in this container he must use something small, hence the diminutive –**uthana** is appropriate here. Mbheduka now stirs this hair with a small stick in a small container. The author has effectively applied size here.

Ntuli's ability in the handling of words cannot be over emphasised. This has been noticed in his expressing conflict between characters by using this technique. Also how he describes characters' physical features, expressing the age of a character is highly commendable. He succeeds also in describing the sizes of different objects.

The next discussion concerns instances in which Ntuli uses the diminutive to show insults or derogatory language.

3.3.2 Derogatory language

Extracts on the above sub-heading will be taken from two volumes entitled **Izikhwili** and **uThingo Lwenkosazana**.

3.3.2.1 Izikhwili

Examples will be taken from the short story entitled "Isifuba".

Ziervogel (1976: 154) uses the example indodakazi > **indodakazana**, to explain derogatory language in using diminutives from nouns.

In Ntuli's works, the diminutive is used in a limited form.

After Mlaba had seen Mahlangu coming towards the forest, he tries to hit Mahlangu with a stone. Because he (Mlaba) is scared he misses Mahlangu. Mahlangu notices him and laughs loudly:

He-he –lelikholwana: (p. 13)
(He-he – this miserable Christian.)

Ikholwa is a Christian. **Ikholwana** is a diminutive form of **ikholwa**. But this usage does not mean a small Christian, it instead carries a derogatory meaning. In other words, Mahlangu is looking down upon Mlaba or he refers to him as a Christian good-for-nothing. To further emphasise that **ikholwana** is derogatorily used, we can cite an extract, where Mahlangu says:

Ngiyalishaya ikholwa... (p. 12)
(I hit the Christian...)

In this extract, **ikholwa** means that Mlaba is a 'Christian' and the usage is not sarcastic.

Another example of the derogative use of the diminutive can be taken from the short story entitled "Kungene ngaphezu" (p. 18).

MaMpongo is telling MaHlophe that her husband (MaMpongo's), Dlodla is today very soft because she (MaMpongo) uses *muthi* against her husband. As she is talking she gestikulates with her hands:

Ebuza ekhomba uphonjwana lwenhlokwana yakhe. (p. 22)
(While asking, she points at her sharp forehead.)

Uphondo is a horn and **uphonjwana** refers to a small horn. **Inhloko** is a person's head, but this is usually used for animals. To say someone's head is **uphonjwana**, means that it is sharp, and this is not a diminutive but a derogatory usage. The author does not even use **inhloko**, which would also be derogatory, but **inhlokwana**, which refers to the small head of an animal. This might imply the sharpness of MaMpongo's head, which is likened to a horn. Her head might also have been badly shaped. Use of the derogatory diminutives one after the other, is effective in achieving the desired result – create mood and atmosphere.

Let us now look at how Ntuli uses the diminutive to express insults, from the short story entitled “Imbali yomnduzi”.

Lily, who had been quiet and not participating in the argument with their father, now opens her mouth. She says it is not necessary for her to go to school now:

... *ngiyozakhela umuzi uma kubakhona **ingxavulana** engikhohlisayo...* (p. 45)

(... I will build myself a home if there is a young man ‘with protruding teeth’, who might deceive me ...)

Ingxavula is a person with teeth protruding his mouth. To call such a person **ingxavula** is to insult him. **Ingxavulana** is even more insulting than **ingxavula**. In this context **ingxavulana** does not carry its original meaning, or does not express the diminutive of **ingxavula**. In other words, Lily is looking down upon the young man who might marry her.

Ntuli has used this device sparingly, but with great effect. The reason why it is limited could be that Ntuli, as a positive writer, does not wish to spoil his text with negativity.

3.3.3 Youth

Youth under diminutives refers to a small person or animal. In Ntuli’s works, examples of nouns expressing the diminutives of certain characters could be found. A few examples to consider will be taken from his short story volume entitled:

3.3.3.1 Uthingo Lwenkosazana

In “Unyaka Omusha” (p. 32), the watchman had been telling Nyandeni that he knows nothing about difficulties. He then describes him:

... *nobuswana buseyimpulule ungathi obentombazana.* (p. 34)

(... your face is still smooth like that of a girl.)

Ubuso means 'face'. **Ubuswana** will literally mean a small face, i.e. it is used in the diminutive sense. But in this context it implies that Nyandeni is still young (see also Cf. Mabuza, 1988:91).

Ziervogel (1976:154) also refers to a feminine diminutive form found in nouns such as:

inkosi inkosazana (Chief's daughter/a young lady.)
intombi intombazana (A young girl.)

In the above extract, Nyandeni's face is likened to that of a girl, that is, with its smoothness. He also does not have a beard, which explains that Nyandeni is young. This is better explained by:

... *ungathi obentombazana*.
 (... you would say it [the face] is the girl's.)

The old man relates how difficult it was to keep the custom. He records that that was one of the days he will never forget in his life. During that day, one of his twin sons was to be killed. He then says:

Ngibathande bobabili abafanyana bami. (p. 36)
 (I loved them both my little boys.)

Abafanyana are little boys. It is already known that these boys have just been born. Now, for the author to use the diminutive **-abafanyana** seems to be emphasising how young they are. It is also interesting to note the tautological usage of the word **bobabili**, because it is a known fact that twins are two babies born on the same day.

This was after the watchman had been talking with his mother, i.e. the grandmother to the twins. His mother told him (the old man) that the custom of killing one of the pair had to be fulfilled. It was indeed 'fulfilled'.

Our last extract concerning youth will be cited from the short story entitled: "Umenziwa Akakhalelwa" (p. 70), taken from the same volume of short stories.

After Mr. Mfeka received a note from the post office, that he had to collect a parcel addressed to him, he decided to send a child from his class.

... *akathumele enye yezingane ezindadlana zesikole ...*
(p. 70)
(... let him send one of the older school children ...)

Dala means old and **dadlana** would mean a little older. Children can perhaps be classified into three categories: **-ncane**, **dadlana** and **dala**. Mfeka seems to have chosen a child from the middle, perhaps, because it will be one who can understand and be quick. This usage – **dadlana** refers to youth. This shows that the author has the ability in using the rightful character in a situation that fits him/her, i.e. according to age.

This brings us to the fourth sub-section, which deals with diminutive usage of nouns.

3.3.4 Small in quantity

Under this sub-section we can cite an example: *izinsuku >izinsukwana* (a few days), which refers to quantity or number in the given example.

3.3.4.1 Izikhwili

From the short story entitled 'Isifuba' (p. 32) we have used extracts illustrating – smallness in size and derogatory language. We shall draw some examples from this short story illustrating smallness in quantity.

Mlaba, who had been very disappointed and discouraged about what Mahlangu did to him in the kraal, after the audience had been laughing at him, says:

Mgiyawezwa nje amazwana... (p. 12)
(I hear a few voices...)

Izwi is a voice. **Amazwana** would literally mean 'small voices', but in this context it refers to a few voices. In fact, as if we were to count these voices. This can be true, because when Mlaba was outside the kraal he would hear a few people saying a few bad remarks

about him. This, according to Ziervogel, would refer to small quantity, small amount or number of people.

Izwi is also used by Ntuli in his **Uthingo Lwenkosazana** in the short story entitled “Unyaka Omusha” (p. 32):

Kube sengathi liyasho izwana ukuthi uma ngilibala ...
(p. 36)
(It was as if a small whispering voice says: If I delay ...)

Izwana, freely translated would mean a whispering voice. One can use whispering because it was quiet and dark when the watchman’s mother was faced with the act of fulfilling the custom of killing a little twin boy. In other words, no loud voice would be expected here. After the little boy had been ‘killed’ (according to the watchman’s belief) the little voice of the little boy rang in his ears up to this night when he was relating his past. Even in this extract, **izwana**, seems to have been correctly chosen by Ntuli.

Now, going back to Mlaba story, we see him fighting with Mahlangu. He overpowers Mahlangu, because he is holding him with his windpipe. Mahlangu was now in a difficult situation, and the narrator says:

Athole ithutshana lokukhuluma. (p. 14)
(He got a little chance of talking.)

Ithuba means a chance. **Ithutshana** will therefore refer to a little chance. This will again also refer to smallness in quantity. In the context, this was the little chance, which Mahlangu had when Mlaba pressed him down. He had to use this little chance to ask Mlaba to forgive him. He has a little chance because Mlaba pressed his windpipe down. Mahlangu died here.

From that day, Mlaba never rested. He tried all means to get some help. He even went to Mnyandu, his priest. He told him about his problems. Blaming himself, he says:

Kusizani ukwesaba ihlazo lezinsukwana emhlabeni kanti ...
(p. 17)

(What does it help to fear a shameful deed of a few days on earth and yet ...)

Izinsukwana mean a few days. This diminutive usage refers to quantity, because Mlaba was blaming himself, that if he had told other people about his deed that would only last for a few days and his shameful deed would have been clearer. It is interesting to note that everything that refers to Mlaba is 'small', that is, the places he goes to, the chances given as well as time.

Now, further examples are taken from the short story: "Imbali yomnduzi" (p. 42).

Vano, who had been arguing about who has to work for a year, before going back to school, says to his sister:

... mina ngizobamba amatohwana bese ngiqhubeka ngonyaka ozayo.
(p. 43)

(...I will be doing some piece jobs and continue with school next year.)

Itoho means a temporary job. **Amatohwana** would refer to working for a short time. In this context, it has been extended, because **itoho** already means a short period. The suffix – **wana** has been used for this extension. The narrator is referring to time. This refers to small in number, meaning a few weeks or months amounting to a year, as Vano puts it to Lily his sister.

Their discussion goes on until it is dark. Vano takes his room keys and goes out. The author says:

... Kuyakhanya kancane ngenxa yalomlidlwana osha emaceleni ...
(p. 45)

(... It is slightly clear outside because of the 'small fire', which is burning on the sides...)

Umlidlwana means a small amount of fire and in this context may imply that the fire was not that strong. In other words, one would suspect nothing bad.

Vano, who was dead tired, quickly fell asleep. Now, the narrator says:

Sengizwela saphusheni umsinjwana phandle. (p. 45)
(As if I am dreaming, I heard a small sound of voices outside.)

Umsinjwana would literally mean a “small” amount of noise. In the context it refers to a very soft noise because Vano was asleep. Actually, the fire was big because, ultimately when he woke up he discovered that fire had destroyed his sister’s room.

In expressing Ntuli’s ability in using this device, one can mention that the author has clearly illustrated how a particular piece of writing functions. His technique in selecting fitting words is superb and the reasons for their usage is well motivated.

Let us now turn to another volume of short stories, entitled:

3.3.4.2 Uthingo Lwenkosazana

Extracts shall be taken from the short story “Umenziwa Akakhohlwa” (p. 70).

Mr Mfeka, who had decided to send a child to collect his parcel from the post office, is now seen ringing the bell for the children to go home. He has now decided to collect the parcel himself, he says:

... yini ... ezwe efikelwa uvadlwana nje? (p. 70)
(... why ... is it that he feels a ‘little’ anxiety?)

Uvalo means anxiety. **Uvadlwana** is the diminutive form of **uvalo**, and it would mean to be a bit scared. In the context it does not literary mean ‘small’. Its usage is a matter of degree, which refers to how scared Mfeka is, as if this anxiety can be measured. It therefore refers to ‘small in quantity’, showing how big the **uvalo** is.

At the post office, Mfeka is given the parcel. It comes from an unknown person. He takes it home and remarks:

... *noma-ke inkulu yinto elulana nje.* (p. 71)
 (... even if it is big, it is something which is slightly light.)

Lula means light in weight. **Lulana** would mean something very light in weight. The verb **-lula** has been extended to mean something very light, because it already means light in weight.

Now, Mfeka thought of telling other people about his experience. The first person he thought of was his brother, Siphongo. Siphongo then feels that something must be done.

... *uthi singahlala nje sithi dekle singenzanga zabana ngalento...?* (p. 73)
 (... do you think we can just sit and do nothing about this thing...?)

Ukwenza izabana is to do something. This diminutive usage would imply that Mfeka and his brother couldn't just take this thing very lightly. **Izabana** would therefore refer to doing something, even if it is a very small attempt. This attempt cannot be measured, but it is a quantity.

After discussing with his brother, Mfeka ends up at Mbheduka's place, an inyanga, for help. This is how the author explains Mbheduka's action:

... *asheshe avule olunye uphonjwana olulenga entanyeni ... achathaza impushana ayihlikihle ...* (p. 74)
 (... he quickly opens a small horn which hangs around his neck ... he pours out powdered medicine and rubs it ...)

Uphonjwana is a small horn. It is a usual practice amongst *nyangas* to carry a small horn or a few horns around their necks. **Impushana** in this context refers to powdered medicine. This actually refers to a small quantity of medicine in this context. There is some logic in this usage of the diminutive, because a small horn will carry a small amount of medicine. Mbheduka is trying to analyse what is inside that box of matches (also Cf. Mabuza, 1988: 183).

After opening this box of matches, Mbheduka is seen stirring what is inside this container. For this action, he is using a small stick (**uthana**). Mbheduka tells Mfeka not to come nearer because he is weak, i.e. no *muthi* has been applied into his body. He then says:

Ngizokuvuzela ngomshana nje ... (p. 74)
(I will just sprinkle it with powder *muthi* ...)

Umushana is the diminutive of **umuthi**. It therefore refers to a small amount of **muthi**. That **umushana** is referring to quantity, is better explained by the **-vuzela**, meaning to sprinkle, because we can **-vuzela** something which is in powdered form. Inside the matchbox they find the hair of a human being. **Umushana** has been well selected by the author, because what is to be sprinkled is also a small amount of hair. After this had been done, the author says:

... izinwele azithululele ogedleni, athi co co ngamafushana okhele ngomlilo. (p. 74)
(... he pours the hair out into a container and says co co [allows drops to fall] a few drops of fat; he lights this with matches.)

Amafushana is a little amount of fat. Even in this instance, the inyanga will require a small amount of fat because the quantity of hair to be sprinkled is also small. The use of the ideophone **co co** by Ntuli, also illustrates an ability to choose words by the writer. Both Mfeka and Mbheduka looked at the hair, as it is burning. After this action the narrator says:

... kusale ilangabi eliluhlaza, emva kwesikhashana lijike libe bomvu, liphele, kusale umloshana. (p. 74-75)
(... a blue flame appears, after a short while, it changes and become red, it disappears; there remains a small amount of ash.)

Ntuli uses the word **isikhashana**, referring to a short period of time. The hair Mbheduka is burning is a small quantity, for it to burn it would require only a short period of time. **Umlotha** means ash. **Umloshana** therefore refers to a small quantity of ash. There is again logic in this activity: i.e. in burning a small object, the remains should also be small.

In concluding this story, one notices that the writer has been very careful about his choice of words. Starting from the parcel, which Mfeka received, it was a big one, but very light (-

lulana). After opening, the content is very small and to collect the parcel, he thought of sending a middle-sized pupil (**endadlana**). Surely, this arrangement of activities and ideas illustrates the word play used by the author.

It is not easy for a writer to pick out the elements that are most important and to arrange them well on a piece of work, but Ntuli does.

3.4 USE OF NUMBERS

In his short stories Ntuli uses numbers for various reasons. Although certain numbers have been used, it has become clear that Ntuli's use of the number two, shows some uniqueness. This number and its multiples have been used with some technique. It would therefore be of interest to demonstrate the symbolism of the number two and its multiples.

Cirlot (1988:230) holds the following view about numbers:

In symbolism, numbers are not merely the expressions of quantities, but idea-forces, each with a particular character of its own.

On the numeral two Cirlot (1988:232) further records that:

Two stands for – echo, reflection, conflict and counterpoise or contraposition; or the momentary stillness of forces in equilibrium.

Examples illustrating the use of the number two and its multiples will be taken from Ntuli's collection entitled "Izikhwili".

3.4.1 Izikhwili

Extracts from the following short stories have been chosen: "Ngenxa kaNtombini", "Isifuba", "Unembeza" and "Abanesihawu".

3.4.1.1 'Ngenxa kaNtombini'

After a voice was heard announcing that every young man should be armed, the narrator says:

Kwakhonkotha inja. Kwaphinda enye, zakhonkotha. (p. 05)
(A dog barked. Another one barked, they both barked.)

Khonkotha means to bark. In the extract, the first sentence refers to the barking of one dog. The second one with **phinda** refers to a second dog because **phinda** means to repeat. This extract does therefore involve the number two. The number two is expressed by using two dogs. Cooper (1992:114) contends that "double animals of the same symbolism even if of different species, e.g. two lions or a lion and bull, represent twofold strength". The writer's use of **enye** illustrates that there are two dogs involved. These are also animals of the same species. This usage of the number two is further explained by the subject concord **za-** in **zakhonkotha**, which refers to more than one dog. This arrangement of ideas seems to represent a conflict because when one dog reports the other one responds. Also poles of opposites are being symbolized. This oppositeness is explained in two ways in the extract given above. The first sentence refers to one and **enye** to a second one and **zakhonkotha** explains the simultaneous action done by the two dogs, i.e. the barking. Referring to Gomboqo and Ntombini, who are also two and have just married the previous day, one would say that the dual nature of man, who is always in pairs of opposites, is explained.

Now, further examples will be taken from:

3.4.1.2 'Isifuba'

This is how Ntuli opens the first paragraph of this short story:

UMahlangu uvundle endleleni yami. Unqume kabili njengogodo. (p. 11)
(Mahlangu is standing on my way. He cuts it into two, like a stick.)

Vundla, which means to lie across, would imply that if Mahlangu lies flat on the road, taking it literally, then he must divide that road into two parts and this explains the use of the figure two. The use of **nquma** is for emphasising Mahlangu's behaviour because **nqma** is synonymous with **vundla**. The usage of **kabili**, which means crossing twice, also explains how many times.

Mahlangu who is in Mlaba's way is giving him problems. He is seen further despising Mlaba where he meets him. Mlaba quotes an incidence he will never forget in his life. That is, when they were eating a "cow head" in a kraal, where Mahlangu said:

Ngiyalishaya ikholwa, ngilishaya imihlashana yomibili.

(p. 12)

(I thrash a Christian, I thrash its both cheeks.)

Imihlathi are jawbones. But in this context it seems to refer to cheeks. The writer says **imihlashana yomibili**, meaning both cheeks or two cheeks. It is a known fact that many normal people have two cheeks. This usage also illustrates the use of the number two, although it is tautological to say **yomibili** because after all a normal person must have two cheeks.

In the extract above we also see other techniques used by Ntuli. In the same sentence we see the verb **shaya** being repeated. This verb is repeated to stress that Mahlangu means what he says, i.e. thrashing. **Imihlashana**, which is a diminutive form of **umhlathi**, has been used to indicate that the Mahlangu despises Mlaba.

When Mlaba relates his problems about Mahlangu, he gives these in stages. Although he has now converted to Christianity, he was compelled to take a decision. He finally decided to take revenge:

Kuthi ngelesibili isonto ngimbone ephuma ... (p. 13)

(It happened that I saw him coming out during the *second week*...)

In this example **isonto** refers to Sunday. **Ngesonto lesibili** means during the second Sunday. In other words, it means it took Mlaba two weeks before seeing Mahlangu. It is

interesting to see how Ntuli calculates this time. He says after two Sundays and not after three or four or any number, but chooses the number two.

On that particular Sunday, Mahlangu was going out for a drink and Mlaba took advantage of that. He then hid himself in a forest and waited for Mahlangu to return. Mlaba also knew that Mahlangu would be drunk on his return.

The narrator says:

*Sekuthi seliyozilahla kunina, thushu. Uza nabanye ababili ...
kuthi sebezongena kulelihlashana ... Zehluka lezizinsizwa
ezimbili, asale yedwa. (p. 13)*

(Towards sunset, Mahlangu suddenly appears ... he comes with two others ... When they are about to enter this small forest, the two young men took a different direction, Mahlangu was left alone)

The number two is also used here in **ababili** and **ezimbili**. It is interesting to note that Ntuli does not say three young men, when Mlaba actually sees three of them appearing. There are in fact three people appearing, i.e. Mahlangu and the two others. But, instead Mahlangu is excluded from this counting, perhaps to be able to arrive at the figure two. This number two is repeated when these young men deviate from their direction. This seems to express some concentration. The usage of **-bili** is also used to emphasise that there are two people.

Another idea arises after the two have left. Now on the scene we see Mahlangu and Mlaba, and this adds up to the figure two. There are actually two groups of twos here, i.e. the first two which took a different direction and left Mahlangu to go alone in the direction of Mlaba, and the second group formed is that of Mahlangu and Mlaba.

Towards the end of the story, we see Mahlangu and Mlaba fighting. Mahlangu is killed. He was later advised by Mnyandu, a minister of religion to report the matter to the police. Mlaba is one day seen entering the bush to pray to God. He wanted to tell God about his sin. Even in this bush we notice that there are two people, i.e. Mlaba and his God. When he leaves the bush, he goes straight to Mnyandu to report Mnyandu's advice. Again here,

we see that there are two people, that is, Mlaba and Mnyandu. The usage of the number two has been clearly revealed in all these examples.

After Mlaba had killed Mahlangu, he says:

Kwathi phakathi kwamabili ngasuka lapho. (p. 17)
(At 12:00 in the morning, I came out of that bush.)

Phakathi kwamabili is a Zulu expression meaning twelve o'clock in the morning. This is also a geographical factor, where it is said there is a line, which divides the earth into two, that is, day and night. With reference to the extract above, it was between the two (i.e. day and night) when Mlaba left that forest. Here one can say that a state of equilibrium had been reached, i.e. Mlaba is now satisfied that he had cleared his name by telling God about his sin.

Of course, this corresponds well with what Cirlot (1988:230) says, that "in symbolism, numbers are not merely the expression of quantities..." and in Ntuli's works, when one dog barks, another one responds. This expresses agreement of ideas.

The following short story to be analysed is:

3.4.1.3 'Unembeza'

The first two lines of this short story begin thus:

*Incwadi yezikweletu yafika ... Amarandi **angamakhulu amabili!*** (p. 33)
(A letter stating about his accounts arrived ... R200, 00.)

Amakhulu amabili is two hundred. The narrator owes R200. Two hundred is a multiple of two. Mandlakhe has to pay for the car he has bought from a garage. This amount is even repeated to express some emphasis, where Mandlakhe says:

*Manje bayifuna ngoshova ... **amakhulu amabili** amarandi.* (p. 33)
(Now they want it by force ... R200.)

While thinking about this, his friend Gqebhu arrives. The two start making a plan. They finally decide to steal Mthethwa's money. That is, from where Mandlakhe is working. We also notice here that there are two people of the same kind. This also explains the 'twoness' as Barnhart and Barnhart (1984:257) put it. In their dialogue, Gqebhu and Mandlakhe, this is what they say:

*Asivumelane ngokuthi ... ngeleshumi nambili kwamabili
sihlasele.* (p. 35)

(Let us agree that ... at twelve in the morning, between two days, we shall attack.)

Ishumi means ten. Cirlot (1984:234) records that:

According to some theories, ten symbolizes the totality of the universe – both metaphysical and material – since it raises all things to unity (9).

Ihora leshumi nambili means 12 o'clock. But this **leshumi nambili** does not specify whether the time given refers to during the day or during the night. This is further explained by **kwamabili**, which means between two, that is, day and night.

Twelve is also a multiple of two. The extract above, also shows some tautology in it, because even without the use of **ngeleshumi nambili**, it would still be correct to say – **phakathi kwamabili**.

As the two friends Mandlakhe and Gqebhu are forming their plan, we notice that Gqebhu has a problem too. His problem is also expressed by using a multiple of two.

*Kodwa kwamina kukhona okungixakayo. Ifenisha ...
bazoyilanda ... uma ngingakhiphi amarandi angamashumi
amabili.* (p. 35)

(I also have a problem. The furniture ... they will fetch ... if I do not pay R20.)

Here, we notice that while Mandlakhe owes R200, his friend Gqebhu owes R20. These two figures are multiples of two. There is also twoness in them. This arrangement in counting or in expressing ideas seems to explain Ntuli's handling of the number two.

This has to do with plot, because plot refers to a series of interrelated actions, like in this particular story. This usage has also a bearing on conflict because Gqebhu is worried about the R20 he has to pay.

During that day of the plan, in Mthethwa's shop, they made more than R500. This made Mthethwa panic. This amount also tallies well with Mandlakhe and Gqebhu's plan to steal Mthethwa's money. Their plan is to attack the very same night. Mthethwa's remarks were very helpful to Mandlakhe, because he said the money would be banked the following day. He also mentioned that it was a large sum:

Ingani ngokwesibili nje sithola imali eningi kangaka. (p. 36)
(It is now the *second time* that we get such a large sum.)

In the story, we are not told for how long Mthethwa has operated in this shop, but the narrator says it is now for the second time that they have made such an amount of money, i.e. **ngokwesibili**. Even in this example, Ntuli uses the number two in counting, the number of times they were able realize such a large amount of money.

As the story develops, we see Gqebhu and Mandlakhe, who are two in number, waiting for twelve o'clock (i.e. a multiple of two), so that they can act in stealing Mthethwa's money. This stealing they will do when Bhova, the watchman, is drunk and asleep. Mandlakhe sees Gqebhu talking to Bhova who is now near the shop. Mandlakhe becomes scared. The people he is looking at are two in number. He sees Gqebhu falling. This means that their plan has failed. Now he says:

Ngazicabanga senginamacala amabili. (p. 38)
(I thought of myself having two cases.)

Amacala amabili refers to two cases. Now that their plan has failed, Mandlakhe sees himself faced with two cases: the first one is that of his account of R200 and the second one is for planning for this burglary. If we consider Gqebhu's position, we notice that he has also two cases: an account of R20 plus the burglary.

Towards the end of the story we are told that Mandlakhe ran away, leaving Gqebhu alone. Ultimately he hid himself in a forest. He stays there for the night. The following day he remains in that forest until sunset. He falls asleep. Explaining his experience, he says:

Ngaze ngaphaphama kwesikabhadakazi. (p. 39)
(I woke up at 12 o'clock in the morning.)

Kwesikabhakazi is synonymous with **phakathi kwamabili** as explained above.

The following day, still in that forest, Mandlakhe hears a noise outside this forest. He hears a dog barking at him. He then comes out:

Ha, ihamba namaphoyisa amabili, ayigquba ngentambo.
(p. 40)
(A, it is coming with two policemen, they are leading it [the dog] with a rope.)

Another technique by Ntuli here is that of making reference to policemen who are also two. In perhaps summarizing this story, one can mention that numbers are not only used for expressing quantities but also to express certain ideas, each with its own particular characteristic:

Mandlakhe and Gqebhu	2	planning burglary.
Bhova and Gqebhu	2	next to the shop.
Mthethwa and Mandlakhe	2	about banking.
Policemen	2	arresting Mandlakhe.

Accounts:

Mandlakhe – owes – R200
Gqebhu – owes – R20

Cases:

Mandlakhe - has – two
Gqebhu – has – two

Expressing times:

ngeleshumi nambili
phakathi kwamabili
kwesikabhadakazi

How many times (events):

It was the **second** time they got a lot of money.
Mandlakhe in the forest – two days.

Looking at the above summary, it becomes clear that Ntuli does not only count the number of characters, but also wants to stress how many were involve in performing a certain event. In all the planning the number two comes to the fore.

About the amounts owed, the author uses the multiple of two, i.e. R200 and R20. Perhaps the writer avoids using two all the time.

On the question of cases, it becomes clear that there are **two** people and each is faced with two. There is similarity here, which is also stylistically typical of Ntuli.

In expressing times, Ntuli seem to avoid repetition and instead uses synonyms. The synonyms used are also multiples of two.

In illustrating how many times an event has occurred, the author uses the number two: we see Mthethwa's comment about a lot of money. Mandlakhe's stay in the forest. In short, it becomes clear that Ntuli uses two to emphasise a certain idea.

3.4.1.4 'Abanesihawu'

Rev. Ngwenya, who is going to the shop, sees a man sitting along the road. He also notices that this man is encircled by a number of people. Next to the man there is a hat. In this hat:

... *ngabona kukhona **amasenti amabili** esigqokweni ...*(p. 54)
(... I saw two cents in the hat ...)

The man spoken about here is Shobede. He sees crutches next to **Shobede**. It is a common practice for disabled people to always put the silver and paper money in their pockets. They usually leave cents in the container they are using. In Shobede's case, there are two cents. Rev. Ngwenya is touched when he sees Shobede trembling. His reaction:

*Akiphe amasenti **angamashumi amabili** ahlangene ...*
awaphonse... (p. 54)
(He takes out a 20c piece ... and throws into the hat ...)

Another usage of the multiple of two here is where we see Rev. Ngwenya throws a 20c piece into Shobede's hat. Shobede, relating to Rev. Ngwenya about his past, says he was left alone by his father who went to Johannesburg. His mother followed to Johannesburg trying to search for his father, but the two never returned:

Ngalinda kwaphela isonto, kwaphela inyanga ... Zaphela zambili izinyanga ... (p. 56)
 (I waited and a week ended, a month ended ... **Two months** ended...)

It is noticed in this extract that Shobede counts in weeks. He says a week went past, nothing happened. A whole month expired and his parents never returned. Again here, we notice that a month has four weeks, which is a multiple of two. Further, Shobede waited for 'two' months, still nothing happened.

Shobede blames his parents, as he explains how his parents left him alone. Counting he says:

... okwesibili okufike kube buhlungu ... (p. 56)
 (... secondly, what becomes painful ...)

Shobede was very worried about why his parents should leave him alone. Rev. Ngwenya leaves Shobede and goes to the shop where he was actually going when he met this man. On his return he finds Shobede still along that road. Looking into the hat:

... ingasekho imali emhlophe esigqokweni, sekusele amasenti amabili kuphela. (p. 05)
 (... the silver money which he left was no longer in the hat, there were *only two cents left*.)

Ngwenya might have been shocked to find the same two cents he left. On his arrival home, he reports this to his wife. They feel pity for Shobede and Ngwenya goes to fetch him. Shobede is given a room to sleep in. In the middle of the night, Ngwenya hears a noise from where Shobede was sleeping. Rev Ngwenya goes to see what is happening. When Shobede sees Ngwenya, he jumps through the window, leaving his crutches behind. He disappears over the hill. Getting into where Shobede had been sleeping:

... *izingubo ebesezikhishiwe emabhokisini alapha endlini zaboshoshwa imithwalo emibili.* (p. 59)
 (... the blankets which had been taken out of the boxes which were in that room, had been tied into *two bundles*.)

The style of using the number two is also seen at the end of this story. Shobede has left two bundles of blankets. We have already seen the use of 2c, 20c, waiting for two months etc., and these are all multiples of two.

In terms of the story, the number 2 represents certain ideas. It stands for echoing, like for instance where we hear a dog barking and another one echoed. Two also stands for conflict, like where Ntuli uses *-vundla kabili* (about Mahlangu who stood in Mlaba's place). Certainly Ntuli uses predominantly the number 2 for such reasons.

3.5 LEXICAL VARIATIONS OR MANNERISM

Also noticed in Ntuli's fiction are some words that are difficult to classify. This is where the writer uses a word and later uses it with a different spelling or different locative forms. It has become difficult to decide whether one should refer to these as dialectal forms or lexical variations.

Let us look at Ntuli's use of the word: "imoto". Here, examples are taken from the writer's six volumes arranged according to their publication.

Izikhwili (1969)

- | | | |
|----|----------------------------------|----------|
| a. | ... <i>abanye emotweni</i> | (p. 28) |
| b. | ... <i>abheke naye emotweni</i> | (p. 29) |
| c. | ... <i>angene emotweni</i> | (p. 40) |
| d. | ... <i>khwela lapha emotweni</i> | (p. 101) |

Uthingo Lwenkosazana (1971)

- | | | |
|----|------------------------------|---------|
| a. | <i>ziye emotini</i> | (p. 33) |
| b. | ... <i>bangene ezimotini</i> | (p. 56) |
| c. | ... <i>lesi esisemotini</i> | (p. 63) |
| d. | <i>Bangene emotini</i> | (p. 65) |
| e. | <i>Baye emotweni</i> | (p. 65) |
| f. | ... <i>bangene emotini</i> | (p. 66) |

Imicibisholo (1972)

- | | | |
|----|-----------------------------|----------|
| a. | ... <i>ngingene emotini</i> | (p. 67) |
| b. | <i>Singene emotini</i> | (p. 109) |
| c. | <i>Ngifake emotini</i> | (p. 112) |
| d. | ... <i>lo osemotweni</i> | (p. 113) |
| e. | ... <i>ngenani emotini</i> | (p. 113) |

Izizenze (1986)

- | | | |
|----|----------------------------------|---------|
| a. | <i>Woza-ke siye emotini</i> | (p. 35) |
| b. | ... <i>emsakazweni osemotini</i> | (p. 41) |

Induku (1992)

- | | | |
|----|---------------------------|---------|
| a. | ... <i>ngiya emotweni</i> | (p. 26) |
| b. | ... <i>uya emotweni</i> | (p. 22) |

The locative form of the noun **imoto** is **emotweni**, but we see Ntuli also using **emotini**.

In his first volume published in 1969, the author has used the locative **emotweni** throughout his short stories. In his second book, the writer has used **emotweni** only once and **emotini** five times. **Emotweni** has been used twice in his third volume of short stories and **emotini** only once. In “**Amawisa**”, which is his fourth volume, **emotweni** has been used once as against **emotini**, in which it appears four times. Only **emotini** has been used in his fifth volume. There are only two examples of the usage of the word **imoto**. The used examples show the two locative forms found in the author’s works.

Now, the second word to be considered, is the writer’s use of “**umgwaqo**”. The locative form of **umgwaqo** is **emgwaqweni**, but Ntuli also uses the form **emgwaqeni**.

Examples from his six volumes are given below:

Izikhwili (1969)

- | | | |
|----|------------------------------|----------|
| a. | ... <i>lapha emgwaqeni</i> | (p. 54) |
| b. | ... <i>ehla emgwaqeni</i> | (p. 56) |
| c. | ... <i>sihlala emgwaqeni</i> | (p. 57) |
| d. | <i>Ngasemgwaqeni</i> | (p. 28) |
| e. | ... <i>phume emgwaqeni</i> | (p. 101) |

Uthingo Lwenkosazana (1971)

- a. *Ozula emgwaqeni* (p. 33)

Imicibisholo (1972)

- a. ... *ingene emgwaqeni* (p. 26)

Amawisa (1982)

- a. ... *yabuyela emgwaqweni* (p. 68)
 b. ... *kabili emgwaqweni* (p. 69)
 c. ... *laphaya emgwaqeni* (p. 97)
 d. ... *laphaya emgwaqweni* (p. 109)
 e. ... *siphumele ngasemgwaqeni* (p. 110)

Izizenze (1986)

- a. ... *aphumele emgwaqweni* (p. 38)
 b. ... *uhamba emgwaqweni* (p. 39)
 c. ... *ingangena emgwaqweni* (p. 41)
 d. ... *ahambahambe emgwaqweni* (p. 51)
 e. ... *le emgwaqweni* (p. 60)

Induku (1992)

- a. ... *abaphelela emgwaqeni* (p. 25)

Looking at the above extracts we notice that in the first three collections of short stories, Ntuli has used *emgwaqeni* as the locative form of *umgwaqo*. Actually, it is only in his fourth and fifth volume where we see the usages of *emgwaqeni*. The rest of the examples show that Ntuli uses *emgwaqweni* as against *emgwaqeni*.

Ntuli might have used these two forms as a result of environmental influence, because in his “last” edition (1992) he uses *emotweni* only.

The last but one word where Ntuli uses different spellings of the same word is his use of the word – “lucky”. The word is *inhlanhla* or *inhlahla*.

Uthingo Lwenkosazana (1971)

- a. ... *ayaze yababikho inhlahla* (p. 48)
 b. ... *ngizoba nenhlahla* (p. 42)

- c. ... *kanti ngingenhlahla* (p. 42)
 d. *Ngenhlahla ufika ...* (p. 74)

Imicibisholo (1972)

- a. ... *kuba nenhlahla* (p. 125)

Amawisa (1982)

- a. *Thina sinenhlanhla* (p. 103)
 b. ... *nangenhlanhla nje* (p. 109)
 c. ... *kube nenhlanhla* (p. 120)

Izizenze (1986)

- a. *Sengibe nenhlanhla...* (p. 28)

Induku (1992)

- a. ... *ngenhlanhla ngezwa...* (p. 05)
 b. *Ngaba nenhlanhla* (p. 24)

Looking through Ntuli's use of the word **inhlanhla**, one notices that it does not appear in his first volume, i.e. **Izikhwili**, published in 1969. He uses the word **inhlahla** in his second and third volume, i.e. **uThingo Lwenkosazana** and **Imicibisholo**. In his last three volumes Ntuli uses the word **inhlanhla**. The word **inhlahla** does not appear in these books. The writer's use of this word shows no consistency.

The last word to be considered now, is **-thi**, meaning "to say". Some extracts:

- a. **Thi** appears throughout in Ntuli's works. He does not say for example '**kuthe**'...but he says **kuthena** (uThingo, p. 19).
 b. ... *Konje kuthena...* (Izik., p. 51)
 c. ... *uMama uthena...* (Iziz., p. 10)
 d. ... *phela ngangithena...* (Amaw., p. 69)
 e. *Uthena ungubani?* (Imic., p. 54)
 f. *Uthena uzoke...* (Ind., p. 08)

Ntuli's use of **uthena** is consistence because he does not use **uthe**.

As far as could be determined these words have **symbolic** values. The purpose would perhaps be dual in nature: to enhance images and to add quality to the story.

3.5 CONCLUSION

Among other things thus far, this study has clearly revealed the richness of the Zulu language. It has also shown Ntuli's uniqueness in choosing words and employing them in an artistic manner. Ntuli grew up in an environment where isiZulu is a predominant language and this has been demonstrated by his handling of words. In this chapter, the synonym has been critically reviewed. Ntuli's use of the synonym has shown his ability to tap discreetly from an abundance of vocabulary. The author has used the synonym to avoid repetition. We are aware that repetition is necessary where it is used to emphasise a certain purpose. Chapter two, for instance, has clearly illustrated how emphasis is used by the author in stressing certain activities. But for an author to be able to play with different words, with the same meaning, he should have a command of his language. Many examples were selected and analysed, for example:

“Unyoko” and “**umama wakho**”. (Your mother.)
“UNkulunkulu” and “iNkosi”. (God.)

Many such words were clearly or well arranged to refer perhaps to the same character in a given context. Another element of language treated in Ntuli's works is contrast. Even here, numerous examples were handled describing certain events or characters. Contrasts were also analyzed where certain commands or instructions are given to characters. Let us consider:

Umlomo lo uwuthungile yini? Ngizowuvula ngempama manje.

Uwuthungile in the context means, you have closed your mouth and this is contrasted by **ngizowuvula**, meaning I will open it (the mouth).

In expressing various types of smallness, Ntuli has used the diminutive. Reference has been made to size, quantity, youth and derogatory language. These, the author has applied to express words such as:

ikhadlana (small nose),
ikhanjana (small heard),
lelikholwana (derogatory word for Christian).

Various types of numbers are used by Ntuli, but the number two and its multiples has been used to display Ntuli's style. The author has used these numbers to express certain meanings.

Also to illustrate that every writer is unique in language usage, the inconsistent application of words like the locative forms of of the following words have been shown:

umgwaqo > *emgwaqeni* or *emgwaqweni*.
imoto > *emotini* or *emotweni*.

It is true that when we speak of technique, we speak of nearly everything. That is why Ntuli has succeeded in using this stylistic device, by arranging his choice of words artistically on paper.

CHAPTER 4

CHOICE OF WORDS: THE IDEOPHONE

4. INTRODUCTION

INTRODUCTORY REMARKS

In Chapter 3 we dealt with the choice of words under various elements of language as used by Ntuli. This chapter also deals with choice of words, but specifically with the use of the ideophone.

The ideophone will be divided into two categories: Firstly, there are cases where Ntuli uses the ideophone throughout a particular short story; in such cases, then we shall discuss such a short story fully. Secondly, we shall classify the ideophone under various sections in terms of their usage. Nyembezi's (1981:260) classification will be followed.

Commenting on this classification he says:

*Indlela yesithathu yokuhlela izenzukuthi wukuziqoqela
ngezibaya njengokuzisebenzisa kwethu enkulumeni...*

(A third method of arranging the ideophones is to group them according to how we use them in our speech.)

4.1 IDEOPHONE DEFINED

Most scholars' views agree about the nature of the ideophone as could be observed in the following:

Doke (1965:255) says:

The ideophone is a word, often onomatopoeic, which describes a predicate in respect to manner, colour, sound or action.

On the other hand Ngcongwane (1981:245) states that an ideophone:

... is eie aan die Swart tale, en dit skep ook 'n eiesoortige seggingstyl wat net in 'n Swart taal uitgedruk kan word. Ook as 'n woordeenhed kan 'n ideofoon nie maklik vertaal word nie.

On the use of the ideophone Von Staden (1974:26) writes:

Ideofone bewerkstellig 'n lewendige styl en besondere effek en word veral in spanningsvolle gedeeltes of tydens dramatiese vertellings of voordragte aangewend.

Following Von Staden's view we can say that a situation is always expressed effectively by an ideophone. Its usage also helps to bring about tension in a story.

Examples in analyzing Ntuli's usage of the ideophone will be taken from his different short story volumes. Firstly, we shall discuss it under usage and secondly under various classifications.

4.1.1 Use of the ideophone

Examples will be taken from **Imicibisholo** and the selected short stories are: 'Ekhulwini Leminyaka' (p. 101) and 'Izinsizwa Amakhosi' (p. 48).

"Ekhulwini Leminyaka" (p. 101)

MaMsomi, a very old woman, has been asked by her grandchildren to tell them a story she will never forget. Ntuli used various ideophones in describing the characters in this short story. He begins by describing MaMsomi:

1. ... *uma sihleka kuvela izinyo elilodwa vo.* (p. 101)
(... when she laughs only one tooth is visible.)

Vo refers to "one". This description is indirectly also referring to age. It clearly shows MaMsomi is very old because she only has one tooth left. This creates humour in the story for the young ones, as they can easily laugh, when they picture this lonely tooth in her mouth. When she begins to tell her story, she says:

2. *Ngangingedwa qhwaba lapha ekhaya, ...* (p. 102)
(I was alone here at home, ...)

Qhwaba in this context means “one”. This ideophone is therefore synonymous with **vo**. This is a technique by the author to express “oneness”, that is, one tooth, one person. It is a one-to-one mapping. Senility symbolised by MaMsomi’s one tooth in the story is synonymous with loneliness indicated by *qhwaba*. In order to express this idea Ntuli uses the ideophone tactically.

Continuing with her story, she tells them that she was alone in her house that particular day. As she was sweeping she decided to sing. It is clear that this loneliness is a cause for concern.

3. *Swaciyane unwele. Ngiqinisile. Luswace futhi ...* (p. 102)
(My hair frowned. Truly. It frowned again ...)

The verb **swaca** means to “frown”. If one’s hair frowns, this expresses fear. **Swaciyane** is derived from this verb **swaca**. The usage of this ideophone expresses a degree in intensity, while in the third sentence the verb refers to a lower speed expressed by the ideophone.

On the use of /-iyani/ on ideophones, Malcolm in Von Staden (1974:180) says:

Its significance seems to be to indicate humour of a happy state of mind.

As the old woman is busy singing:

4. *Thuliyane manje ukuhlabelela ... Ngiwuyeye umshanelo, ngithi lacu, thwayi thwayi, ngibheke emnyango, lungu. Uma ngithi qala ngenhlanye, boniyane ubhabhadlolo lwendoda ... Lungithi heqe uvalo. Phumiyane manje, ngithi khimilili ngasemnyango. ... Ayithi vu. Ingibuke. Qala qala mina, kuthe cwe. Nke futhi uvalo.* (p. 102)
(I stopped singing ... I left the broom, I jumped, walked slowly, towards the door. I peeped. When I looked about, I quickly saw a huge man... I was anxious. I quickly came out and stood still in front of the door... The man said nothing. He looked at me. I looked about, it was quiet ... I had anxiety again.)

Ngcongwane (1981:205) comments on a number of ideophones used on the same page:

Vyf ideofone op 'n halwe bladsy is iets wat te dikwels voorkom. Die boeke is ryklik beblom met hierdie woordjies.

In the above example, Ntuli has used fifteen ideophones. This projects him as an outstanding artist as this is not easy to handle. **Thula** means to “be quiet”. **Thuliyane** will therefore mean that she quickly keeps quiet. She stops singing because she is scared. **Lacu** is an ideophone meaning to jump. She is compelled to jump because of the tense situation. After this action, the author uses another ideophone expressing a slow movement – **thwayi thwayi**. The old woman is forced to walk slowly because she does not know what is happening outside. When MaMsomi reaches the door, the author uses another ideophone – **lungu**, for peeping. This is also a fast action because of the tension. At that stage, the reader is forced to stare at the character in action. **Qala** is the ideophone used, meaning to look about. This ideophone is even repeated to stress the activity. As MaMsomi is looking about, the reader sees her reactions when she sees the huge man. This seeing is expressed by another ideophone – **boniyane**, meaning she quickly saw a man. At this moment the reader expects MaMsomi to express anxiety, which she does where the author uses **heqe**. **Heqe** in this context means to have a fast anxiety. The rapidity of the series of thought, action and reaction is also underlined.

There is real tension now and the reader wants to see what she will do. Two ideophones are used to express her next action. **Phumiyane** (derived from **phuma** “move out”) and **khimilili** (meaning to stand still).

Phumiyane implies that she walked out quickly and immediately she came to a standstill where the author uses **khimilili**. This expresses anxiety and fear. She is now forced to stand still because of the huge man in front of her. Tension is now at its zenith and the reader is keen to see what will happen next. **Ayithi vu**, that is, the man is saying nothing. He just looks at her. The reader now has his own conclusions: Will MaMsomi run away or what? The author gives her next action, when **qala qala** is used. This is for the movement of the eyes, which are darting here and there, perhaps in confusion as well as fear. Perhaps, she is looking for some help or thinking of running away. She is alone at home and this is

expressed by the ideophone **cwe** meaning, it is clear in this context, that there is no one except the two.

Ntuli now uses synonymous ideophones to express anxiety – **nke**. This is a synonym of **heqe** above. This is a technique used by the author to avoid repetition. Now, the grand children are full of suspense and they force her to continue, although there is some fear. Her final decision is that she will not leave this man alone.

5. *Sondeliyane kimi ... Yasondela indoda bantabami ... Yafika yama buqama yangithi njo ... Sagqolozelana. Akekho othi cwayi. Amaphaphu aphezulu. Du du du, inhliziyo. Ilikhokhe iwisa. ... Sithane njo. Kuthe ngokuthi cwayi nje. ... iwisa selingithi qhimu ekhanda. Gumbeqe emehlweni ... (p. 102)*
(The man moved quickly towards me ... The man advanced nearer my children ... He stood in front of me and stared at me ... We looked at each other. No one blinked. He took out a stick. ... We stared at each other. ... Within a blink, ... I heard the knob-kerrie hitting me on the head. It became dark in my eyes.)
- A1. **Sondela** means to come nearer, **-iyane** has been suffixed to form **sondeliyane** and implies a fast movement. We also notice that in the following sentence, the author has used the verb **-sondela**. This refers to the slow movement after a fast one.
- A2. After this movement another ideophone **njo** is used. This is an ideophone of staring. We saw that the man did not only move forward, but he stared at MaMsomi. This action creates tension.
- A3. As they are looking at each other, there is no blinking **-cwayi**. This ideophone agrees with **njo** in A2, as both refer to the movement of the eyes. Now, there is no movement, no talking to each other.
- A4. Ntuli then expresses MaMsomi's internal feelings where we are told about her heart **du du du**. This expresses the beating of her heart and imitates its rhythm, which shows how high the tension has become. Suspense is further created when the man is seen taking out his knob-kerrie. MaMsomi's audience is now keen to know what happened next.
- A5. When the ideophone is repeated like in **du du du**, they start staring at each other. Some action takes place:

- A6. *Ngokuthi cwayi*, that is, within a blink of an eye, the man acted.
- A7. ...*qhimu ekhanda*, the man hits her on the head with the knob-kerrie. Now, the tension breaks, because the audience expects MaMsomi to fall.
- A8. *Gumbeqe emehlweni* ... It became dark in her eyes. She could hardly see. The usage of these ideophones has been dramatic. Possibly, this man carried her away. This is true because when she gained her senses, she just saw a waterfall and heard the sound of the water.
- A9. ... *ngiwabone amanzi ethi ho*, ... (p. 102)
(... I saw the water falling, ...)

Ho is an ideophone of sound. This **ho** seems to have been used to break the tension. These ideophones of sound seem to be Ntuli's style used in breaking tension. In his **Uthingo Lwenkosazana** (1971) he says:

Kuzwakale kancane imvula ithi hwa, phandle, ibuye ithule.
(p. 12)
(The rain was heard falling, outside and stopped again.)

In the examples above the ideophone is used to create tension. There is tension in this story when Mpiyakhe is about to die. The author has then used **ho** and **hwa** to break tension. We also note that these are ideophones that have sometimes to do with water.

MaMsomi now continues to say it was dark. She cannot even remember how she came to this place, nor who brought her to it.

When she regained her senses she said:

6. ... *ngithi qanu amehlo, ngiyibone ithe qhwa phezu kwelinye itshe, ingithe njo, njengakuqala. Heqe futhi uvalo ... Ngisho ukuthi nyaka indoda ...* (p. 103)
(... I strained my eyes, I saw this man sitting on top of one of the stones, staring at me, like before. I experienced anxiety again ... The man did not even move ...)

At this stage, MaMsomi's eyes are described:

- P1. ... *ngithi qanu*, an ideophone implying a fast movement of the eyes. The grandchildren are now expecting something to occur.
- P2. ... *indoda ithe qhwa ... itshe*. Now she sees the man seated on top of one of the stones. There is now an "interaction of eyes" i.e. between the narrator and the man.
- P3. ... *ingithe njo*, Again here, the ideophone of staring *njo* is being used. This creates further suspense. Some action is expected again.
- P4. *Heqe futhi uvalo....* The *heqe* is repeated here to express anxiety.
- P5. *Ngisho ukuthi nyaka....* The man does not move.

The five ideophones used above have been well selected by the author because they achieve his purpose: *qanu* – movement of eyes, seeing something on top –*qhwa*, action extended from these two –*njo* which shows concentration after the action. *Heqe* an internal action of anxiety and finally the lack of movement from MaMsomi and the man is expressed by *nya*.

Continuing with her past, MaMsomi says, it is dark now. The only thing she hears around is the falling water. She is now very tired. To express the darkness the narrator says:

7. *Uyagunya umnyama. ... Gunyiyane umnyama ... Ngalizwa selizula ikhanda. Phakamisiyane amehlo. Ngithi nhla, uyangibuka, akathi cwayi, ...* (p. 103)
(It is becoming dark. ... It is very dark. ... I heard my head becoming dizzy. I quickly lifted my eyes ... I saw the man, he was not moving.)
- Q1. The first ideophone in this paragraph, *gunyiyane*, is derived from the verb –*gunya*. This technique of suffixing –*iyani* or –*iyane* is frequently used by the author to express speed. *Gunya* is used for becoming dark. *Gunyiyane* explains the speed of becoming dark. MaMsomi is also feeling dizzy.

Q2. *Phakamisiyane amehlo.*

Phakamisiyane refers to the fast uplifting of the eyes. This fast movement of the eyes has been used by the author in P1 above. **Phakamisiyane** will therefore be synonymous with **qanu**. Synonyms have been discussed in chapter 3 above. We now see this technique used with ideophones as well. After MaMsomi has lifted her eyes:

Q3. *Ngithi nhla, ...*

Nhla is for the glancing, which implies she looked around. This ideophone is also synonymous with **boniyane** in (3) above. Even here, the author seems to be avoiding repetition of the same ideophone, which is a successful stylistic trick. As MaMsomi glances, she sees the man again:

Q4. *... akathi cwayi, ...*

Cwayi means to blink, but the use of the negative **akathi** makes it negative, that is, he is not blinking. Tension is further developed. There is now quietness. The only sound she hears is that of the water. The sound is personified, where MaMsomi says:

8. *Sondeliyane umsindo.* (p. 103)
(The sound came nearer.)

The drawing nearer of this sound makes her dizzy. She can now clearly see the man's head and the head of the man's knob-kerrie.

Tension mounts.

9. *Akaze athi vu.* (p. 104)
(The man said nothing.)

MaMsomi reports:

10. *Mina ngingethi nyaka.* (p. 104)
(I could not move.)

After the drawing nearer of the sound, the quietness of the man and her stillness, MaMsomi heard singing voices. The voices sounded like those of children. This statement is the

technique used by the author, because MaMsomi is addressing an audience of grandchildren and the voices she heard sounded like those of young ones. Immediately, she joined the voices in singing. To her surprise:

11. *Qaliyane nendoda ukuhlabelela ...* (p. 104)
(The man also started singing ...)

Qala means to begin or start. The ideophone used, will therefore suggest an immediate beginning.

The man is seen drawing nearer to MaMsomi. In his hand the knob-kerrie is seen. There is singing all round.

12. *... lithi qhimu futhi iwisa ekhanda.* (p. 105)
(... the man knocked her with the knob-kerrie.)

She fell into the water. She now finds herself in the water. **Qhimu** is for the thrashing or hitting on the head. She is now in a hut with skulls of different animals. The people who are singing enter where she is. Still analysing what is in the hut, she sees:

13. *... ngeniyane indoda emnyango.* (p. 106)
(... quickly, the man entered the hut.)

Ngeniyane is for the speed with which the man entered. There is a burning fire in this hut. The man pours *muthi* into a container after heating the contents.

The man now gives instructions:

14. *... ithi angihogele. Hogeliyane mina.* (p. 106)
(... he said I must inhale. I quickly inhaled.)

Hogela is a verb meaning to inhale. From this verb, the ideophone **hogeliyane** has been formed by suffixing **-iyane**. MaMsomi had to act quickly because there is tension. She stood up and danced.

The grand children are surprised and are now absorbed by the story.

Kuthi nqoklo insini.

(p. 107)

(There is a loud laughter.)

Everyone in the house laughs. **Nqoklo** is for the loud sound from the audience.

In conclusion, we have seen the author's techniques in using ideophones through the narrator. There are repetitions, synonyms perhaps to express the richness of the Zulu language. Mostly, the ideophones used are formed from verbs, by suffixing **-iyane**. This technique has been used for expressing the speed of the movement of the characters and Ntuli succeeds well in arranging these ideophones upon a page, for the purpose of expressing fast action.

"Izinsizwa Amakhosi" (p. 48)

Ntuli, in this short story opens with an ideophone:

1. *Sekuthe ngu isisi senyama yokosa ...* (p. 48)
(The smell of roasted meat is full all over ...)

A large number of men are eating meat at a certain Zwane's place. **Ngu** in this context refers to thick smoke. This also implies a lot of meat is being roasted in Zwane's kraal. It creates an atmosphere of joy in the story, because there is laughter as a result of the nice meat.

To explain how hot the fire is, as well as the sun, the author says:

2. *Lensizwa eyosayo isimanzi te ...* (p. 48)
(The young man who is roasting, is now wet because of sweat...)

Te is an ideophone indicating, as a result of hot conditions, wetness shown by heat or rain. In this context, the young man is wet because he is roasting meat during a very hot day.

Gumede is one of the men cutting meat into pieces. He is also the one who is dishing it out to every person in the kraal. Sibeko, one of the men, is complaining that Gumede is sending small pieces of meat to his group. Gumede, angered by this remark, cuts a big

piece of meat and gives it to Sibeko. Sibeko, because he is greedy, throws the big piece into his mouth. It is too big. This situation is portrayed thus:

3. *Athi wanyawanya ... kuyambambezela ukuhlafuna, agwinye...*
(p. 48)
(Trying to chew ... sees that it delays him, he swallows ...)

Wanyawanya is an ideophone referring to careless chewing in this context. Sibeko cannot chew well because his teeth have been worn out because of age. He was therefore forced to swallow this big piece.

4. *Ngqi iqatha emphinjeni.* (p. 48)
(The piece of meat got stuck in the throat.)

Ngqi refers to the piece of meat, which gets stuck in Sibeko's throat. Now, Gumede is forced to help.

5. *... uma ethi jeqe uGumede abone ukuthi sekonakele ...* (p. 48)
(... when Gumede looks around, he discovers that things are bad ...)

Jeqe means glancing. Gumede, noticing that Sibeko is in trouble, tried to beat him on the chest so that the big piece of meat could go down. While beating him, he continues to speak. He is sarcastic:

- A1. *... uwafunelani amaqatha amakhulu uma umphinjana wakho ungangowengoso.* (p. 48)
(... why do you ask for big pieces of meat, if your throat is as big as that of a small bird.)

The piece of meat is still stuck in the throat and Gumede is trying to help:

6. *Usemanzi phici uSibeko ...* (p. 48)
(Sibeko is now wet ...)

Phici is for the wetness. Sibeko is now wet, not because of heat, but because of his struggle in trying to swallow the piece of meat. **Phici** will therefore be synonymous with **te** in (2) above where we saw Gumede wet because of the fire and the heat of the sun.

7. ... *namehlo esibaya sonke esethe njo kuyena.* (p. 48)
 (... and all the eyes in the kraal are looking at Sibeko.)

Now everybody is laughing at him. **Njo**, which is for staring, explains the concentration of the peoples' eyes. Sibeko promises that he will one day avenge himself on Gumede. Gumede is still sarcastic speaking about small throats:

8. ... *kuthi ngquzu uhleko.* (p. 49)
 (... there is a loud laughter.)

Ngquzu means that the whole kraal laughed. Sibeko leaves this kraal very discouraged because of the laughter.

After a few days, as each of them, i.e. Sibeko and Gumede are walking with their dogs, they meet at the foot of a hill. Fighting starts with sticks. While the fight is on, Sibeko hears his *bheshu* being held by Gumede's dog. Their fight is interrupted because the dogs start barking, disturbing the fight between Gumede and Sibeko.

9. ... *zinele zithi dlengelele izinja ...* (p. 51)
 (... after the dogs had dispersed ...)

Dlengelele refers to the dogs that stop fighting. Gumede and Sibeko started the fighting again. It seems Gumede is losing the fight. He keeps on picking up his stomach, so that Sibeko does not get him for the second time.

10. ... *kanti isihlezi futhi, pakla!* (p. 51)
 (... the stick landed again, **pakla!**)

Pakla refers to the landing of the stick on Gumede's stomach. This ideophone also expresses the sound produced by the stick. There is humour here, because Gumede is forced to run away.

11. ... *futhi ibheshu alishaye uSibeko, khwahlu!* (p. 51)
 (... Sibeko thrashed the *bheshu* again which made a **khwahlu** sound.)

In this way, Sibeko was able to get revenge on Gumede. We see a second ideophone expressing sound at the end used by the author. Gumede is now running, and the **kwahlu** sound of his *bheshu* is heard. Ntuli's technique is artistic here and creates humour in the mind of the reader because after the **pakla**, we see Gumede running away. The humour is finally endorsed by the **kwahlu** sound of the *bheshu*.

4.1.2 CLASSIFICATION OF IDEOPHONES

For this topic, we shall discuss the use of the ideophone under certain sub-headings as used by Ntuli in his short stories. Nyembezi's (1981:260-263) classification will be adopted. We shall therefore arrange them according to their meaning within context.

4.1.2.1 IDEOPHONES RELATING TO SOUND

In this section ideophones relating to sound only will be dealt with.

On the ideophone Ngcongwane (1981:246-7) says:

Maar streng gesproke is daar nog iets wat genoem word **onomatopee**. Indien 'n ideofoon 'n klank of 'n aksie uitbeeld, word 'n klank in 'n onomatopee nageboots.

In this study we shall not use the word onomatopoeia, instead we shall use the term sound. Examples will be taken from Ntuli's short story volumes. The first one is:

Amawisa

In "Isiguli" (p. 58) one reads about a large number of cars running smoothly on the road. Philip, who is going home is seen driving neatly amongst these cars. He is listening to the nice music in his car.

***Qhamu! Ngumuntu! Emabhelekini! Ts-ts-ts, hl-hl-hl-,
ngqubu! Ngqi!*** (p. 58)
(Sudden appearance! It is a person! He applied breaks! Ts-ts-ts, hl-hl-hl-, hits against a person! Stops!)

It seems as if Philip is ascending a slope because the author uses the ideophone **qhamu**. This ideophone refers to an unexpected appearance. When he looks up, he discovers that it is a person. Philip immediately applies breaks and the author uses an ideophone of sound **ts-ts-ts-**. It is a sound which is made when Philip applies his brakes. Ntuli goes on to use another ideophone to express a different sound. The **hl-hl-hl-** is for the sound which is produced when the wheels of a car are in friction with the road. We notice that this sound differs from the one produced by applying brakes. While the car is producing the **hl-** sound, the author tells the reader about what happen next. He does this with another ideophone **-ngqubu**.

Ngqubu means bumping against something. If the car knocks against something, some sound is produced. We notice here the technique of the author for not using a verb. Again, the author's choice of words is superb. He could have easily used the verb **-shayisa**, meaning to knock against. The ideophone **ngqubu**, has therefore been effectively used to express sound.

The author concludes this dramatic action by using another ideophone **-ngqi**. **Ngqi** is for the tightly hold at a corner or the coming to a standstill of Philip's car.

This is a stylistic genius on Ntuli's part to arrange ideophones producing sound. No other parts of speech are found in this statement from the **ts-** sound to the **ngqi** sound.

Ngcongwane (1981:245) remarks about this uniqueness of arrangement where he says:

Die skrywer gebruik die woordjies byna agtermekaar en hulle verskaf 'n beskrywing wat heeltemal uniek is in sy aangrypendheid.

Ntuli's use of these sound denoting ideophones has shown his unique technique where types expressing different sounds are used. One can further state that ideophones are better explained within context, for instance Ntuli uses **ts-ts-ts** whereas, Nyembezi in Ngcongwane (1981:206) uses another sound for a different effect:

Tsi-tsi-tsi-tsi-tsi-, kuhleka insizwa elihwanqa.

(Inkinsela 1961:90)

(Tsi-tsi-tsi-tsi-tsi-, lag die mannetjie met die baard.)

We notice here that the **tsi-** sound has been used to explain laughter, whereas in Ntuli's context it has been used for a sound made by car.

In "Inkululeko" (p. 124) the reader is introduced to Nokwethemba Myeza who is in a court of law. She is awaiting her turn to be called to appear. She is in this court of law because of the disappearance of her husband, Hlakanipha Lukhele. In the first paragraph of this story, the author gives a description of this situation. It is very quiet.

... omunye anyakazise unyawo kusemende obandayo. Kuthi she-she. Amehlo akhe abheke kuye. Cwaka. ... Ngizwe inhliziyi ithi du du du. Ngiphefumulele phezulu. (p. 24)
 (... I heard one of us moving his foot on the cold cement. It gave a scuffling sound. For a while I looked at that person. It was quiet ... I heard my heart pattering [du du du].)

On description, Tekateka (1967:83) comments:

... Mofolo never hesitates to use ideophones for effect and to bring out precisely the meaning he intends to convey to his readers.

Likewise, in the above example, there is now tension in this court. One can even hear a very small sound. The **she-she** is for the sound, which is produced by the friction between the shoe or foot on the cement floor. This sound attracts the people in this courtroom. What Ntuli "intends to convey to his readers" is nothing else but tension.

When Nokwethemba casts her eyes in that direction, another ideophone is used –**cwaka**. This explains the quietness in the courtroom. She is disturbed and frightened. For this state the author uses the ideophone **du**. **Du du du** refers to the thudding of the heart. In this context, the beating of the heart expresses thudding.

On the beating of the heart, Ngcongwane (1981:249) remarks:

As 'n hart bly is, slaan dit ook driemaal.

*Inhliziyo yakhe yathi gxu gxu gxu ngoba eseyoqala umsebenzi
ngalelolanga. (Mntanami 1977:91)
(Sy hart was vrolik want hy sou daardie dag begin om te werk.)*

This example of the beating of the heart also suggests that it occurs in various experiences, that is, during a fright or in expressing happiness.

After Nokwethemba had been made to swear by the prosecutor, she says:

*Ngizwe ngijuluka. Du du du inhliziyo. (p. 128)
(I sweat. My heart thudded.)*

In this example, we notice the technique used by the author to commence this statement with **du du du** whereas in the other statement it ended with **du du du**.

While Ngcongwane refers to the heart as beating three times, Nxumalo (1992:27) in Ntuli *et al*, writes in "Bhasobhainja!".

*... sengathi kukhona kuye okuthi ndo ndo ndondo. (p. 27)
(... as if there is something in him which thuds.)*

In "Ukufika Kwabakhwenyana" (p. 88) we are introduced to Nxumalo and MaNdlovu, who are man and wife. Their in-laws are to come to bring the last part of the lobolo for Betty, their daughter. But MaNdlovu is not happy about Siphon marrying their daughter. Betty does not understand why her mother behaves in this manner.

Later Betty is seen discussing about Siphon with her friend Fikile. Fikile, after hearing from Betty that her in-laws will be coming by bus, laughs. Fikile is boasting that the day she marries:

*Kuyoqhamuka uhuntshu lwemoto ehamba ishaya amanothi
uma ikhala, hhayi indaba yokuthi "pi-pi-pi" kodwa uyizwe ithi
"d.m.d.s.m." (p. 95)
(A huge car playing musical notes will appear, not hooting "pi-
pi-pi" but you will hear it play "d.m.d.s.m.")*

Here, a comparison is made. Fikile is boasting that the day she marries, her in-laws will not come by bus because it gives a **pi-pi-pi** sound. They will come by a huge beautiful car

which plays musical notes – “d.m.d.s.m.” This comparison is between two sounds: one produced by a car and the other by a bus.

Ntuli’s technique here is to paint a more vivid picture in the mind of the reader, where imitative sounds are used.

Uthingo Lwenkosazana

Ntuli, in his short story entitled ‘Uthingo Lwenkosazana’ (p. 01) describes Dunguzela who is seen going to another house in his kraal. His son Mpiyakhe is in pain after a snake had bitten him. Dunguzela is trying to get an antidote for the snake bite.

A1. *Mpu mpu mpu, imith do.* (p. 05)
(Searching searching searching, no medicine)

Mpu refers to searching, as Dunguzela was trying to get something in order to help his dying son.

Hadebe (1993:78) says:

The ideophone *mpu mpu mpu* refers to a thorough search that is done repeatedly.

This also applies to Dunguzela who searched for a very long time. To emphasise the meaning of **mpu mpu mpu** another ideophone –**do** is used which means “he found no medicine”.

Ngcongwane (1981:250) also agrees with Hadebe on the use of **mpu**, where he says:

Die beskrywing van ‘n soektog neem ook dieselfde vorm aan.

A2. *Mpu mpu mpu mali ubulapha, mali ubulapha lutho.*
(Mntanami 1977:103)

We notice here that both Ntuli and Nyembezi, in their use of **mpu**, each use a different word at the end of the statement, just to emphasise nothingness. Ntuli uses **do** while Nyembezi uses **lutho**. Cf also Mabuza (1988: 191).

In “Bafanele Ukugcotshwa” (p. 13), everyone during this particular day is seen going in the same direction. Their direction is towards the church, which is near the ministers’ training college.

A3. *Nqe nqe nqe insimbi.* (p. 03)
(The bell rang.)

Nqe refers to the ringing of the church bell. Ngcongwane (1981:247) also agrees that ideophones have more effect than verbs, hence an ideophone can be substituted for a verb. To quote his example:

A4. *Uthe ezwa, khencekhence insimbi, vumbu bonke endlini
kwabe kuyaculwa njalo.* (Ubudoda 1974:115)
(Toe hy hoor, het die klok gelui en al die studente het
opgestaan om te sing.)

Ngcongwane further says in this example:

Ons mis hier direk twee werkwoorde: **lui** en **opstaan**.

He further says that in the place of these verbs we get **khencekhence** and **vumbu**. Similarly, in Ntuli’s example above we miss the verb **–ring (khala)** and in its place we get **nqe nqe nqe**. This is therefore a sound imitating the bell.

This clearly explains that an ideophone gives a sounder effect about meaning than a verb. Ntuli is aware of this technique of substituting a verb with an ideophone to give more vigour in a story.

Let us now consider the short story entitled “Uphondo LukaSalayedwa” (p. 25). The reader sees Biyela who is very worried that particular day. He asks his son Phuthuma, whether he has heard Salayedwa’s horn being blown that morning. Salayedwa blows this horn every morning at seven o’clock.

Lukhale luthi "pu-u-u-u" bese luthi "pu-pu" kuze kube kasikhombisa. (p. 25)

(It blows "Pu-u-u-u-u and says "pu-pu" again ... seven times.)

Pu is for the sound produced by a blowing horn. To express the continuous movement of the air, the horn uses **u-u-u-u** as Salayedwa pushes his air through the horn.

Simanga in "Ebusika" (p. 44) is waiting for a bus at a bus stop. There are also other people waiting with him. He has actually been released from prison unexpectedly. Now, inside the bus, he notices that there are some people who give him a strange look. They still recall the times when his name used to be published in newspapers, before he went to jail.

Kuthi xhifi maqede abone kungcono ukubheka phansi. (p. 45)

(He felt crushed and decided to look down.)

Xhifi is for sudden temper. It expresses the feeling Simanga is experiencing inside this bus. It is a sort of a sound feeling, experienced inwardly.

After his arrival at home, the only person he meets is his uncle Ncanana. In their discussion he feels very disturbed. Hereafter, Simanga has been told that his mother is deceased. He asks himself: "What must he live for now?"

Zithi pho pho pho.

(p. 47)

(The tears dropped.)

Pho is for falling of tears. Just as in the case of the beating heart, Ngcongwane (1981:249) comments:

Selfs die trane val by 'n beskrywing driemaal neer:

Lapho izinyembezi ku-Alice sezithi pho pho pho.

(Mntanami 1977:182)

(Die trane het teen daardie tyd drup-drup uit Alice se oë neergestort.)

Ntuli expresses grief by using the ideophone showing falling tears.

Imicibisholo

After Madonela has left his house in 'Isijeziso Sesethenjwa' (p. 05), the old man, Zungu, is left alone. He decides as he had planned, to steal Madonela's money. He sees the dish that usually contains money.

- A1. *Qala, qala. Gi gi gi phandle.* (p. 08)
(He looked about. He heard the sound of footsteps outside.)

Gi refers to the footsteps. Zungu was frightened when he heard the footsteps. He then pretended to be dusting something, yet that person was just going past. **Gi gi gi** is for the sound produced by the footsteps. This was the first person who disturbed Zungu. After this, another disturbance occurred because he heard Madonela's car stopping outside. Zungu was completely crushed finished by anxiety. Madonela had left his bankbook behind and he took it and left. When he heard the car sound:

- A2. *Kwathi z-z-z-z ekhanda lekhehla.* (p. 08)
(There was a -z- sound in the old man's head.)

Z-z-z-z is a continuous sound which one experiences when one becomes dizzy in one's head. We notice the technique of the author here, because we are not given the sound made by the car. Instead, he tells us how Zungu feels when Madonela enters the house. This has a psychological effect.

The ideophone **gi gi gi** is also used in 'Umhlola Usekhaya' (p. 94), where Masofohla with his family is seen in front of an *isangoma*. They are all seated on sitting mats. The *sangoma* surprises them when she tells them where they come from. While they do not give the *sangoma* an answer, she calls Gidli by name. Another shock. She further asks why Masofohla is quiet because he is the one who organised this consultation –**umhlahlo**.

- A3. *Kubobonke izinhliziyi zithi gi gi gi.* (p. 98)
(All their hearts beat.)

In example A1, the **gi** sound was made by moving feet and experienced by the ear. In this example the **gi** sound is experienced inwardly, that is, as a feeling. These sounds could also be classified as homonyms. This exemplifies Ntuli's uniqueness in arranging sounds.

In 'UMano uyavakashelwa' (p. 52), she is scared because her aunt has left her alone. Outside, she hears a movement like the 'footsteps' of a horse. After some time this movement changes into that of a person. The footsteps are coming nearer the house:

A4. *Ngqo ngqo ngqo emnyango, umlisa ...* (p. 52)
(There is a knock at the door, a man ...)

Ngqo is for the knocking. Mano now hears a knock at the door and a man shakes hands with her.

Hadebe (1993:78) says:

The form *ngqo ngqo ngqo* refers to a repeated and persistent knock that demands attention.

In this case the man is knocking hard so that Mano can hear him. She opens for him, although she is scared. The author's technique is to sustain interest, maximise suspense and propel narration forward. Also in:

Izikhwili

This repeated sound is used in 'Ingodosi kaDokotela' (p. 26) where we read about Tozi who is disappointed. This is because Siphos her boyfriend has fooled her. She now wants to kill herself. She sees a bottle full of pills and another one containing poison. After smelling it, she drinks the poison.

P1. *Acimeze. Nko nko nko. Acishe isibani.* (p. 29)
(She shut her eyes. She drinks the poison and blows out the lamp.)

Nko in this context is for drinking. Following Hadebe's argument, the **nko nko nko** would imply that Tozi wants to drink all of this poison. The **nko** expresses a sound that is heard when drinking a liquid taking rapid sips.

After drinking the poison, she throws herself on to a bed. Very early in the morning her mother comes to wake her up.

- P2. *Ngqo ngqo emnyango. Nya. Ngqo ngqo ngqo. Nya.* (p. 29)
(She knocks at the door. It is quiet. She knocks. It is quiet.)

Like in (A4) above, the **ngqo ngqo ngqo** sound in this case requires Tozi to give attention. She does not open the door. MaNdaba, her mother, is forced to open the door herself. Tozi had taken some poison in (P1) above. The drinking sound is also used in 'Kungene ngaphezulu' (p. 18) where Gengqe is given *muti* by her mother to drink:

Nku, nku, nku, uGengqe. Awaqede. Akhelelwe amanye futhi.
Nku, nku, ehluleke manje ... (p. 19)
(Gengqe drinks the water. She finishes it. She is given some
more. She drinks, but cannot finish now ...)

But here we notice that the author has used **nku** and not **nko** as in (P1). We also notice the punctuation used. This might imply that Gengqe was struggling to drink. She is of course small and not used to drinking *muti* to fill up her stomach in order to vomit.

Let us now continue with Mano under (A4) above. When her aunt returns, she is surprised to find her in a frightened position. This is after the man has disappeared into thin air. It is actually a ghost. MaHlophe, her aunt, arranges that they sleep. While they are sleeping, Mano could not sleep. When she falls asleep:

... wezwa izigi zehhashi zisondela ngasendlini. Qhaqha,
qhaqha, qhaqha, amasondo ehhashi (p. 56)
(... she heard a horse's footsteps coming nearer the house.
They are a horse's footsteps.)

Qhaqha is the sound produced by the hooves of a horse.

In 'Indlalifa' (p. 76) the reader is introduced to Ntshangase and his young men chasing Siziba. Siziba has lost his senses and is running under a heavy rain. They see him across the rivier. They also hear him talking to the weather. At that time:

... labaneka qede kwangubuklaklakla. ... Lasho: kl-kl-kl- qhu-
qhu-qhu! (p. 82)
(... it produced lightning and there was a sound of a shrill
noise... it made a kl-kl-kl-qhu-qhu-qhu sound.)

The **kl-** sound refers to the shrill sound produced when it thunders. We notice here that Ntuli uses different ideophones to show that when it thunders, the weather also changes its sounds. We first see the **kl-** sound and thereafter changes to the **qhu-** sound. The **kl-** sound is also used in the verb form where the author uses **ubuklklakla**.

Ntuli creates suspense and in the process magnifies meaning. Interest is provoked. One cannot help but admire Ntuli's expert use of this device.

Imicibisholo

In 'Umhlola Usekhaya' (p. 94) we have seen in A3 above, where the **gi gi gi** sound after the *sangoma* had diagnosed Masofohla and his people. She now tells them that it is Gangile who is responsible for Masofohla's children dying. The *sangoma* chases Gangile out of the consulting room. Trying to walk, she falls.

*Sibuye sihoshe ishungu laso isangoma sithi **hlwi hlwi**. (p. 99)*
(The sangoma took out her snuff-box and snuffed.)

Hlwi is used for snuffing. The repetition implies a fast action as the *sangoma* was snuffing. The **hlwi hlwi**, will then be a sound produced when one is snuffing, that is, in this context. We see here a sound produced by inhaling the air.

In Salayedwa, we saw (and heard) him blowing a horn, i.e. for exhaling. The author here uses contrast by using breathing, where the mouth and the nose are used for producing this air.

Izikhwili

In 'Ngenxa KaNtombini' (p. 05), Gomboqo is seen wearing Ntombini's *isidwaba*. She tells him that it would be better for them if they ran away to Gomboqo's land. But Gomboqo does not answer. When Ntombini leaves the room, Gomboqo is seen following her. As he walks:

... *nesidwaba sathi khwahla khwahla ngemuva.* (p. 06)
 (... and the skin petticoat made a rustling sound behind.)

Khwahla refers to a flapping garment and producing a rustling sound. The **khwahla khwahla** is therefore used to express Gomboqo's movement and this results in this sound. There is also humour in this usage of the *isidwaba* (skin petticoat), because it is a garment used by women. Another technique by the author is that this **khwahla khwahla** sound is not used when Ntombini walks.

At the end of this story, this **khwahla** sound is used again.

... *sakhala okokugcina isidwaba sathi khwahlu! Khwahlu!*
 (p. 10)
 (... the petticoat skin was heard for the last time and said
 Khwahlu! Khwahlu!)

Gomboqo's chief warns him for disobeying his word, because none – of his warriors were killed on the battlefield. Now the **khwahlu khwahlu** sound is used to explain Gomboqo's jumping because of excitement. He started dancing. There is also humour in the author's use of:

Sakhala okokugcina (it was heard for the last time), that is, the *isidwaba* made the sound for the last time. This 'for the last' might have been used to explain that a man does not wear *isidwaba*. Gomboqo had it on because of the conditions that forced him to put it on. Gomboqo will never again wear an *isidwaba*, because it is not meant for men. We also notice the technique of the author in ending the second ideophone by **-u** and not by **-a**.

In 'Isifuba' (p. 11), Mahlangu is making a fool of Mlaba. In the kraal full of men, he is dancing in front of Mlaba. He is boasting that he thrashes a Christian. Mahlangu danced until he kicked cow-dung which went into Mlaba's mouth.

Kuthi woklo insini lapha esibayeni (p. 12)
 (There is laughter in this kraal.)

Woklo is an ideophone for the loud clapping of hands. In this context, it expresses the loud noise or sound which was produced by the laughter of the men in the kraal.

When Mahlangu was dancing, he made things worse when he came nearer to Mlaba. He held him with his noise (humorous) and pulled him until he fell on the cow-dung in the kraal.

Kubuye kuthi ngquzu uhleko. (p. 12)
(There is laughter again.)

Ngquzu refers to the laughter, which is produced in the kraal. It is actually a loud sound. Here, we also notice the author's technique by using synonyms – **woklo** and **ngquzu**, both referring to a breaking sound. In the same statements we still find two words with similar meaning, that is, **insini** and **uhleko**, both referring to laughter.

Another synonym of **ngquzu** and **woklo** is used by the author in the short story entitled 'Isiphukuphuku' (p. 69)

Asuke abhede uVusumuzi... kuthi nqoklo uhleko lapha ezinganeni. (p. 69)
(Vusumuzi answered wrongly. All the children laughed.)

Nqoklo is also an ideophone of laughter. It is a loud sound. We also notice that this sound is produced by a group. In the first two examples, it was a group of people in a kraal but now it is a group of pupils in a class making the sound.

This class of ideophones has clearly revealed Ntuli's uniqueness in the use of this device. He succeeds in condensing narration. He is brief and yet acutely descriptive. He varies sounds – showing drinking, knocking, and expressing fear, as for instance in his use of **-hl** and others.

4.1.2.2 IDEOPHONES HAVING TO DO WITH FALLING

Falling will be discussed under two sub-headings:

- A. Tears, and
- B. Falling of different 'objects'.

A. TEARS

Amawisa

In 'Umhlalaphansi' (p. 49), Rev. Phakathi could not accept a letter terminating his services, because of old age. He feels very disappointed. At the end of this short story, the author says:

Zathi co co co. (p. 57)
(The tears fell.)

After reading the letter, Rev. Phakathi is convinced that they wanted him to retire. When his tears fall, he is praying to God, asking Him to teach him once more that the will of God must be done. **Co** is an ideophone referring to the falling of a liquid regularly. **Co co co** can therefore be classified under ideophones illustrating falling.

Izizenze

In the short story entitled: 'U-Esther Sokhulu' (p. 07), Esther is seen walking along the streets in town. Her aim is to rob people of their money, because she has received a telegram telling about the death of her mother. Her request to people is for money in order to reach her home at Mlambo. One of her victims is a girl, Zinhle who meets Esther with that telegram. She gives Esther all the money she has for buying something for her birthday. Zinhle is compelled to give Esther her money, when she hears her say:

... *sengiyintandane. Zithi wohlo izinyembezi.* (p. 09)
(... I am now an orphan. The tears fell.)

Wohlo refers to falling down. In the above ideophone **co-co-co**, the tears were falling in drops. But with **wohlo** the tears are seen following slowly. This is a technique used by the author to illustrate degree in falling. Zinhle gave her money because of these tears. Other examples where Ntuli has used **wohlo** can be cited in his other books:

Zithi wohlo kuSimanga izinyembezi. (Uthingo p. 47)
(The tears falls from Simanga.)

This is after his uncle Ncanana has told Simanga that his mother is deceased. Even here with Simanga, the tears are flowing just as in Zinhle above.

Zithi wohlo izinyembezi. Inkosi icele ukuba ngizibambe.
(Amawisa, p. 129)
(The tears fell. The magistrate asked her to hold them.)

In Esther Sokhulu's case one sees the same thing, when she relates her problem to Zinhle; she faces down:

Zithi jwi izinyembezi ... (Izizenze, p. 10)
(The tears fell ...)

Jwi also refers to the falling of tears. It also expresses another degree of falling. **Jwi** illustrates speed in the falling. It may perhaps be faster than **wohlo**. Although Esther was pretending, the author wants to show the development of anger in her.

In expressing grief it is Ntuli's style to use fitting ideophones. By so doing, suspense is created in the stories used.

Uthingo Lwenkosazana

In 'Unyaka Omusha' (p. 32) the reader sees a watchman who is relating his past to Nyandeni. The story is now at its apex, when the watchman's mother was faced with selecting one little boy to be taken away for killing.

Yizinyembezi ... ezilokhu zithe dli ... (p. 39)
(It is the tears which are continuously falling ...)

Dli is an ideophone implying a lot of tears falling. They were seen by the watchman, falling from his mother that particular night. To express this falling, the author further says:

... ziconsela phansi. (p. 39)
(... they are flowing down.)

The tears were flowing down because **consa** means to flow down in this context. This usage of **dli** implies a lot of tears, which are not kept in the eyes because this is explained by **consela phansi** (falling down).

Another example of the ideophone **-dli**, is used in **Izikhwili** (1969) where the author says:

Izinyembezi zivele nje zithi dli. (p. 101)
(The tears just fell.)

This example is found at the end of 'Isithandwa Sethu' (p. 96). This is about Thembisile who tried to play truant with her parents. At the end she finds herself in a critical situation. She slept out without her parents' concern. While in a car with her boyfriend, they met with an accident. She broke her leg. Even in this instance, **dli** refers to a lot of tears. She cried when her parents found her at the hospital.

In 'Umenziwa Akakhohlwa' (p. 70) we also find an example of an ideophone expressing falling. Mbhedula, the *inyanga* is in front of him with a box of matches. It contains human hair. Mfeka has brought it to him for help. Mbheduka now wants to soften the contents. The author says:

... athi co co okungamafushana. (p. 74)
(... he poured a little fat.)

Co co has a meaning of falling because we the fat is seen moving from Mbheduka's hand into the match box. There is also a meaning of pouring here, hence, **co co** can be classified under falling, meaning the falling of the fat which is already in liquid form after it had been heated.

Another example of this ideophone expressing falling is found at the end of 'Izulu Lomisile' (p. 144) in **Imicibisholo** (1972). Here, we see Ngqungqulu who had joined a group of people in the community to pray before reaching his home.

UMaNzimande ezwe kuthi co co. Ashaye izandla ... (p. 151)
(MaNzimande heard drops of rain. She clapped hands ...)

MaNzimande is very surprised by these drops of rain. Ngqungqulu, her husband does not believe that prayer can bring about a change. The *co co* even here again has reference to falling. It is the falling of rain.

In 'MaMsibi Nezibuko' (p. 61), MaMsibi finds it difficult to look into any mirror in her house. After she and Bhekisisa have killed Sophie, who is Bhekisese's wife, she cannot rest. Sophie appears in any mirror they look at. MaMsibi is seen running around the house until she fell. After she had recovered, she went out of the house. Trying to sit down, she was powerless. She sat down:

Zithi mi izinyembezi. (p. 01)
(The tears fell.)

Mi refers to a lot of tears falling. This expresses both 'many' and falling. **Mi** seems to be close in meaning with the ideophone **dli**.

Mi is also used in 'Umenziwa Akakhohlwa' (p. 70), where Mfeka, after receiving his second parcel from the post office, is seen with his wife. The two are now very scared about this second parcel. Mfeka is convinced that he will die. He looks at his wife:

... *kuMaCele afumane ukuthi zithe mi* ... (p. 84)
(... looking at MaCele, he discovers that the tears are falling...)

Mfeka tries to support his wife as they make their way to Mbheduka, the *inyanga*.

The significance of the above ideophones is very important. Ntuli is applauded for achieving balance and credibility in narration, where conflicting results are achieved: fear when the grandmother is supposed to kill one of the twins, disappointment when Thembibile is found by his parents in hospital. Ntuli's arrangement is unique.

B. FALLING OF DIFFERENT 'OBJECTS'

In this section we shall look at ideophones also referring to falling as in A above. But in 'A' we only treated those having to do with tears. Here, the word 'object' has been used

because the falling here will refer to people and certain 'things'. Let us consider a few examples:

Imicibisholo

This is how the author concludes his short story entitled 'Imvunulo kaKhisimuzi' (p. 34):

... *ayothi bhalakaxa ngesisu odakeni* ... (p. 40)
 (... she fell with her stomach in the mud ...)

Bhalakaxa means to fall. In this short story, MaShezi who had been dressed to kill, is described. Her aim was to outclass MaNkosi who is the Reverend's wife. She had her most beautiful clothes on. She was disappointed by the rain, which fell heavily. Because of her heavy weight, she fell on the ground. The author even makes humour out of this action by saying she fell '*bhalakaxa*' on the stomach.

In 'Uname Lo' (p. 129) the reader is introduced to Jabulani who is celebrating his success after a long struggle. He mentions an instance after he received his results. He had failed badly. He was even afraid to tell his mother about that. But, after expressing the news to his mother:

... *wase evele ethi nje khithi*. (p. 133)
 (... she just dropped.)

Khithi is an ideophone of dropping down. In the above context, Jabulani's mother collapsed after hearing her son had failed. The usage of the ideophone fits the situation. **Khithi** therefore expresses the falling of a person.

The ideophone **khithi** is also used in Ntuli's **Izikhwili** (1969) where we read about Mlaba in 'Isifuba' (p. 11). Mlaba is fighting against his enemy, Mahlangu, and wants to finish him. He grasps him tightly with his throat. He leaves him for a while because he does not want him to die. But Mahlangu does not show any sign of living. Now he leaves him, perhaps to fall.

... *umzimba wakhe uthi khithi.* (p. 14)
 (... his body fell.)

Mahlangu fell and did not even shake. It was actually Mahlangu's death.

In 'Ithuba Lokuphindisa' (p. 137), we see Qhoqhoqho was supposed to pay a revenge to Mashinini. Qhoqhoqho was blackmailed by Mashinini who told the chief that Qhoqhoqho is a wizard. His house was burnt and he was therefore forced to run away. The author now explains how Qhoqhoqho met with an accident during a particular night.

... *ngobunye ubusuku esebaleka, khalakatha eweni* ... (p. 139)
 (... during one night while running away, he fell down a precipice...)

Khalakatha is an ideophone of tumbling headlong. As he was running for his life, Qhoqhoqho fell down a precipice and broke his leg. **Khalakatha** becomes an ideophone of falling.

In another short story entitled 'Ngendodana Yami' (p. 151) further ideophones of falling are observed.

Kheswa who is heading for his son Joseph, is seen on horseback. Because of his old age he wants to spend his last days at his son's place. He does not know exactly where at Ngogo his son stays. On the way he sees no one.

... *Kungenzeka lithi lithi gqwambi* ... (p. 153)
 (... it can happen that when the sun sets ...)

Gqwambi is for the falling of the sun. Kheswa is worried in case his horse lets him down. He wants to be at Ngogo before sunset.

The place is sandy. His horse now refuses to go. When they came to a steep slope, the horse just stood still –**miyane**. He had no other plans:

Ngqibithi uKheswa. (p. 153)
 (Kheswa climbed off.)

Ngqibitha is a verb meaning to jump down or to alight. **Ngqibithi** is therefor derived from this verb and it means to alight fast.

Nyembezi (1981: 258) says it happens that an ideophone preceeds a noun. He gives such examples:

- a. *umntwana goje ubisi.*
- b. *ikhanda cimi...*

Similarly, in **lithi gqwambi** refers to *ilanga* (the sun).

Now Kheswa's horse was lying down. He forced it to stand up. He then pulled it and the horse struggled to move. When he passed the steep rocks:

... *khilikithi ihashi.* (p. 154)
(... the horse fell.)

Khilikithi is an ideophone of falling precipitately. Now the horse is lying flat on the ground. There is no hope that Kheswa will reach Ngogo. Kheswa is now forced to leave his horse behind. He then began his journey on foot. It was towards sunset. It was now cold. Going up a little slope, he felt that he was losing power:

Athi khehlehle. (p. 154)
(He fell down.)

Khehlehle is for collapsing, hence an ideophone of falling. Kheswa is standing up again and continuing his journey. **Khehlehle** is also used in another Ntuli's volume: **Amawisa** (1982). We see Philip in 'Isiguli' (p. 58) after the accident. He was also powerless:

Ayothi khehlehle onqenqemeni. (p. 58)
(He fell on the pavement.)

Even here, Philip collapsed like Kheswa in 'Ngendodana Yami' above.

Ntuli's technique of choosing ideophones of falling, depicts him as an artist. For a falling horse, he uses **khilikithi** while for a falling person he uses the ideophone, **khehlehle**. The variation is simply marvellous and interest absolute.

Ntuli frequently uses this technique when desiring to effect an unexpected turn of events or completeness of an action, as in his use of the ideophones: *gqwambi*, *khalakatha*, etc. and these actions are completed.

Izikhwili

Further examples expressing falling are given from the above short story volume:

In 'Ngenxa KaNtombini' (p. 05) two people, Gomboqo and Ntombini, find themselves on the horns of a dilemma. After Gomboqo refused to join other warriors, the two are seen alone in their room. They do not know what to do.

Lize lithi qatha isu kuNtombini. (p. 06)
(At last a plan came to Ntombini.)

Qatha is an ideophone of falling. When one is thinking and an idea comes, then there is something which registers in one's mind. To say: "**isu lathi qatha**" is like saying, a solution has been found, has "fallen" into my mind. This usage of falling is idiomatic.

The two are seen in the middle of a crowd of women. Gomboqo is trying to hide amongst these women, so that it could not be seen he is a man. But one young man saw him and hit him with a stick.

... *athi lothe.* (p. 07)
(... he fell.)

Lothe is an ideophone which refers to dying down, especially referring to a fire. Its usage in the above context implies that Gomboqo could hardly do a thing because of weakness after the blow.

In 'Isifuba' (p. 11), Mlaba is seen following Mahlangu because he wants revenge. He missed him with a stone. He was laughed at by Mahlangu. But within a minute he was on him (Mahlangu). When Mahlangu wanted to hit Mlaba, he also missed and his stick fell.

... aze athi **bhuklu** phansi. (p. 14)
 (... until he fell down.)

Bhuklu can have more than one meaning, i.e. a 'blow' applied on a soft spot or something falling. In this context, the falling action is being expressed by the use of **phansi** (down).

After Mahlangu had fallen, Mlaba did not give him a chance. He set on him. Even when Mahlangu was pleading for mercy, Mlaba did not want to forgive him. He had him by the throat. But when he tried to release him:

... umzimba wakhe uvele uthi **khithi**. (p. 14)
 (... his body just fell kithi.)

Khithi is also an ideophone of falling. The author has used two ideophones –**bhuklu** and **khithi** to suggest the falling of the same person. There is actually a difference here, in degree –**bhuklu** is actually falling hard on the ground and **khithi** is another falling, less hard than **bhuklu**, because Mahlangu was already on the ground. It implies lying flat on the ground. **Khithi** also explains Mahlangu's death, because he died at the spot.

Fofololo is used in 'Kungene Mgaphezulu' (p. 18). In this story, the reader is introduced to MaMpongo who had been speaking ill about the women of her community. We see her paying for what she had said. MaNgema came especially to punish her well. After MaMpongo was well thrashed, she is seen walking lazily:

Afike athi **fofololo** emseleni. (p. 24)
 (She sank down in a furrow.)

Fofololo refers to MaMpongo's slump, as if into a sitting position. Its usage is very effective because MaMpongo was dogtired. The fact that she was thrashed, is well explained by **fofololo**, meaning she went down slowly.

The author seems to use drizzling weather whenever he wants to illustrate unforeseen circumstances. This can be seen by his use of the ideophone **khifi** in his **Uthingo Lwenkosazana** and **Amawisa**.

- i. *Aphakamise amehlo. Izulu lide lithi **khifikhifi** ...*
(uThingo, p. 01)
(He lift up his eyes. The weather drizzled ...)
- ii. *Zakhasa phansi izinkungu lide lithi **khifikhifi**, izibani zemoto ...*
(Amawisa, p. 69)
(The mist was crawling down. The weather is drizzling, the car lamps ...)

Khifi is an ideophone of drizzling. **Khifikhifi** refers to the falling of small drops of moisture.

The example in (i), **khifikhifi** has been taken from ‘Uthingo Lwenkosozana’, just after a snake had bitten Mpiyakhe. This took place during misty weather as the title of the story suggests. Towards the end of that story, when the weather is clearing, we know there is some hope in Mpiyakhe’s life.

In example (ii) **izinkungu** (mist) has been used. Ntuli even personifies this mist by saying it is crawling (*-khasa*). We also see that thick mist is followed by small drops of moisture – **khifikhifi**. This took place at ‘Emajikeni AkwaNdundulu’ (p. 66), when Shezi was driving in misty weather. The ghost, which introduced itself as Lucas Msimango, disappeared before the end of Shezi’s journey.

Even here, the activities are completed like in his use of *lothe* and *fofololo*.

Further examples illustrating falling are now taken from another short story volume, namely:

Amawisa

The selected short story from this volume is: ‘UMButhuma-ke Lowo’ (p. 73), and a lot of humour is expressed in this short story.

Mbuthuma, whose doings are always unpredictable, has today decided to milk his three wives. He punishes them because they do not want to listen. He starts with the eldest:

The milk does not want to come out well:

Kudala yephusa. Co, Co. (p. 76)
(It (cow) has long become dry. Co, Co.)

Ephusa refers to a cow, which has long become dry, that is, one which will give no milk when sucked by a calf. We see here the likening of MaKheswa to a cow. **Co** is an ideophone of falling, but falling in drops. Mbuthuma is milking his wife into an **umcakulo** (a small earthen pot for eating from). **Co** can be classified under sound because when a drop reaches the bottom of the container, a sound is heard. The usage of this ideophone also fits under falling because the breast is facing downwards, hence the milk is falling.

Mbuthuma now takes the other breast.

Asenge. Kuthi co, co. (p. 76)
(He milks. The milk falls in drops.)

We also notice that from this breast, only two drops of milk fall. In the first example, **co** is repeated and another technique is that a sentence of only ideophones is formed. It is a complete sentence where two drops have fallen.

Mbuthuma now goes to his second wife, MaMfeka. He takes her first breast.

... luyaphuma... ubisi ngoba vele uyancelisa. Lusho luthi klo, klo, klo ... (p. 76)
(... the milk is coming out because indeed she has a baby. It says klo, klo, klo ...)

The ideophone **klo** can also be classified under sound just like **co**. But **klo** expresses a louder sound than **co**. Also **klo** can be classified under falling. It is also a technique used by the author to use two different ideophones showing sound. The difference is also in capacity, because **co** implies a small amount, while **klo** implies a larger amount of milk.

Mbuthuma is now becoming happy when he takes the second breast:

Nakhona kuthi klo, klo, klo. (p. 76)
(Even here it says klo, klo, klo.)

After getting a lot of milk from MaMfeka, he goes to MaHlengwa, his third wife.

Aqale futhi ukusenga. Gcobhi! Gcobhi! (p. 77)
(He starts milking again. Gcobhi! Gcobhi!)

Gcobhi is an ideophone derived from the verb **-gcobha**, meaning milk in small drops. This is also a falling sound. Ntuli's technique in using a one-word sentence, using ideophones is again noticed here.

Hadebe (1993: 67) comments on this technique in Ntuli's **Uthingo Lwenkosazana** (1971) where she says:

Ntuli... dramatises a fearful occurrence in a highly expressive manner by using only two words. He is able to describe a sequence of actions, **Tibi!** and **Ngogo!** He does this economically with only two ideophones.

It is noticed that the same technique is used while MaMfeka is being milked.

At the end of Mbuthuma's story, Ngqeku, who is MaHlengwa's brother, arrives. He is shocked to see Mbuthuma milking his sister. The two start fighting. As their fighting continues, a calabash containing the three women's milk is seen. Mbuthuma tries to kick dust, but he fails. While he is still struggling:

... ngoba ephefumula ngomloho mbumbumbu ubisi. (p. 79)
(... because he is breathing with his mouth, Ngqeku poured the milk into his mouth.)

Ngcongwane (1981:246) comments:

'n Ander dramatiese optrede van die ideofoon in die plek van die werkwoord is miskien die volgende:

... hawu mbo mbo mbo konke njengoba ayekuzwile ngonina.
(Mntanami 1977: 24)

Ngcongwane (1981:246) further says:

Die *mbo mbo mbo* staan in die plek van die werkwoord **vertel**.

In Ntuli's example **mbumbumbu** refers to pouring milk into Mbuthuma's mouth. Even in this case, following Ngcongwane's argument, one can conclude that **mbumbumbu** stands in the place of the verb **pour**. We also notice the meaning of falling, that is, from the calabash into Mbuthuma's mouth. Actually, two actions are taking place here, pouring and drinking.

In ending Mbuthuma's story, the author says "from that day MaHlengwa became his favourite wife, because he drank her milk".

Other extracts of ideophones of sound can be taken from **Uthingo Lwenkosazana**.

- a. *Kuzwakale kancane imvula ithi hwa...* (p. 12)
(Rain is heard falling softly...)
- b. *Isihlengana sintengemula emanzini ... sizothi gumbuqu, cwili.* (p. 27)
(The little boat shaking in the water... as if it will overturn and sink.)
- c. *Gxumbu phakathi esizibeni.* (p. 113)
(He jumped into the river.)

Hwa refers to the falling rain. This ideophone had been used by the author during the quietness that prevailed after Mpiyakhe had instructed Sinqindi to kill him. The author has used this ideophone to break the tension. Another falling accompanied by sound is noticed. In example (b) we read about Salayedwa who was of great help in his community. He used to help children cross the rivier during rainy days. **Gumbuqu** means to overturn and hence producing a sound. **Cwili** means to sink. The usage of the ideophones **gumbuqu** and **cwili** also show agreement, because there is first an overturning and then the sinking of the boat.

In example (c), **gxumbu** is used and this means to jump or fall into water. In this example, Khumfela, who was running away for the police is seen in action. Long ago, while working in Johannesburg he stole a policeman's suit of clothes. Today he has been found. While running, he found himself in a corner, he was forced to jump into the river, thus, making the sound **gxumbu**.

Under this class of ideophones, Ntuli's style is recapulated and he should be applauded in his ability to express joy and disappointment: where *mbumbumbu* (for joy) and *co co* (for disappointment) were used by the author.

4.2 FURTHER CLASSIFICATION OF THE IDEOPHONE

Nyembezi's classification is adopted in the discussion of the ideophone in this paragraph.

4.2.1 MOVEMENT

Examples of ideophones relating to movement will be taken from Ntuli's three volumes: *Izikhwili* (1969), *Imicibisholo* (1972) and *uThingo Lwenkosazana* (1971).

Izikhwili

In the short story entitled 'Ngenxa KaNtombini' (p. 05), we are introduced to an ideophone of movement where the author says:

Athi uthi khufa khufa esezodundubala ... (p. 07)
(He walked with difficulty, as he was to ascend ...)

Gomboqo, after he tries to disappear from the two young men who are chasing him, is very tired. The author uses *khufa khufa*, an ideophone showing that Gomboqo has difficulty in walking. He walks lazily as if his feet were dragging in the dusty soil.

His followers arrest him because the author now uses another ideophone in the same paragraph, where he says:

... ezwe *mbe*, *esihluzwini*. (p. 07)
(... he was pierced on the muscle.)

Mbe in this context refers to the stabbing by an assegai, and Gomboqo fell thereafter.

At the end of 'Isifuba' (p. 11), there is a dialogue between Mlaba and the doctor, where Mlaba says:

Wathi yaluyalu, wangishiya. (p. 17)
 (He moved **yaluyalu** and left me.)

Yalu is an ideophone derived from the verb **yaluka**. It is an ideophone of commotion, of confused movement, of bubbling or of boiling. In this context it is after the doctor had clearly explained that Mlaba is very sick. **Yaluyalu** refers to the up and down movement by the doctor, this ideophone also explains the confusion of the doctor, because it is difficult for him to tell Mlaba about his sickness.

Yalu yalu is also used in 'Unembeza' (p. 33) where the author says:

*... Kuthi yalu, yalu, ngabona isagila sisho ... ekhanda
 likaGqebhu.* (p. 38)
 (... an up and down movement, I saw the knob-kerrie hitting
 on Gqebhu's heard.)

This was when Mandlakhe was watching the action that his friend Gqebhu took, approaching Bhova, the watchman. He saw some movement and lastly saw Bhova acting and Gqebhu falling.

At the end of 'Kungene mgaphezulu' (p. 18), MaMpongo is seen leaving Mashabalala and is described by the author as:

Vetu, vetu, vetu nanguya ... (p. 21)
 (She walked, kicking, there she is ...)

Vetu is a movement of moving buttocks. In this example it has been repeated three times. It has been used humourously to describe MaMpongo's movement. We notice that the concentration is on her buttocks, implying that she is very fat. The usage of this ideophone has a double meaning. Only the movement of the buttocks is given and MaMpongo's feelings are left in suspense.

Whenever MaMpongo moves, the author uses the ideophone **vetu**:

Vetu, vetu, edlule kwaMaBiyela ... (p. 22)
 (She goes past MaBiyela's place ...)

Now it is noticed that the ideophone **vetu** has been repeated twice. This might have reference to the speed that is not as fast as the time when she left MaShabalala's place.

Usevetula ngokushesha ... injani ingane yakhe. Vetu, vetu, vetu. (p. 23)
(She moves faster ... to go and see how her child is. She walks faster.)

Here again **vetu** has been repeated three times. This might imply that she is now in a hurry to see how her sick daughter feels. This movement is after MaNgema had given her some *muthi* to help her daughter. A technique by Ntuli, in the above example is noticed: he commences this paragraph with the verb **usevetula** (she is now kicking up her legs.) The author has changed into the ideophone **vetu**.

Ntuli uses different ideophones to express movement in this story. We note, when MaMpongo and MaNgema start fighting, that MaNgema is the first to hit:

Kwathi qu enqulwini. Wathi phece phece uMaMpongo ... (p. 24)
(There was a sound on the petticoat. MaMpongo moved ...)

Phece is an ideophone of bending or refers to something being pliant. This explains MaMpongo's movement after she was hit with a knob-kerrie by MaNgema. It refers to her body bending. Ntuli has now used two ideophones: **qu** and **phece phece** to express sound and movement by bending respectively.

Further ideophones of movement are found in 'Unembeza' (p. 33). After Mandlakhe and Gqebhu failed to steal Mthethwa's money, Mandlakhe thought otherwise. He was at that time seated and finally thought of running away

Ngasukuma ngathi cotho, cotho, ngabhembuluka. (p. 38)
(I stood up and walked carefully, and ran.)

Cotho is for acting slightly, carefully or gently. Mandlakhe, here was compelled to walk carefully because his friend Gqebhu had been hit with a knob-kerrie by Bhova, the watchman.

After Mandlakhe is convinced that the coast is clear, he starts running where the author says – **ngabhembeluka** (I ran). He runs until he finds himself in a forest, where he hides. He remains there for a day and half. In the late afternoon he is forced to come out when he hears a barking dog. The dog comes nearer to where he is seated.

*Ngazama ukubaleka ... Ngathi **tabu, tabu**, ngawezwa amandla
ukuthi angiphelele. (p. 40)*
(I tried to run away ... I walked slowly, I felt that my strength
was diminishing.)

Tabu, like **cotho** refers to a careful movement. Mandlakhe is faced with two policemen in front of him. He cannot escape. Having slept in the forest until noon, he is hungry and tired. He is therefore unable to walk fast, hence **tabu tabu** and the police arrests him.

Another example of an ideophone related to movement can be cited from “Umhlengikazi”:

***Chwasha, chwasha, chwasha** isondele. (p. 76)*
(She walked, walked. Walking coming nearer.)

This is an example from Bellinah’s letter to Mshengu. She is telling her father about a nurse who came to their place on the farms. The nurse has come to give help in their community. Now in the example above, **chwasha** is an ideophone of pricking lightly (as to give a warning). It refers to the sound made by the heels of the nurse’s shoes. This sound is a warning that is given to Bellinah. **Chwasha**, in this context expresses more than one meaning – a sound which is warning Bellinah about someone around her environment and secondly, the movement is further expressed by the verb *-sondele* (to come nearer).

In the short story entitled “Inkosi yaMantobana” (p. 82), the reader is told about Sigodo who is waiting on a dark night for his brother Ngidla. He wants to kill him because they argue about the chieftainship after the death of their father. He has three spears in his hands. When Ngidla is in front of him, he pulls out one:

*Awucibe uyothi **bhuxe** esifubeni. Nxa ethi uyabaleka...
abambonayo. **Pheshe pheshe**, avezwe ngukukhanya komlilo ...
(p. 88)*
(He threw the spear and it landed in Ngidla’s chest. Trying to
run away, he was exposed by the light of a fire ...)

Bhuxe means being firmly fixed or immovably placed, like the spear that was thrown by Sigodo, killing his brother. Although **bhuxe** expresses a meaning of sound, there is also some movement involved here, that is, the movement of the spear from Sigodo to Ngidla. This is a unique technique by the author to combine movement and sound when describing the action of characters.

Pheshe pheshe is for the flashing past. This means that after Sigodo has stabbed Ngidla, he tries to disappear, quickly. Another technique used by the author is seen in fire, which was burning outside. It is this light which allowed people to identify Sigodo. **Pheshe** is an ideophone of fast movement. Also cf. Nyembazi (1981: 263).

Ntuli's style enhances interest in the reader when considering his arrangement of this device in identifying characters showing their behaviour in a story. The author also shows that an ideophone describes a sequence of concurrent actions in a more concise and intensified manner than a verb can.

Further examples are now taken from another volume:

Imicibisholo

From this volume we shall consider examples from the following short stories: "Isijeziso Sesethenjwa", "Inja" and "Uphi uMahluli".

In 'Isejeziso Sesethenjwa' (p. 05), one day Zungu is called by his boss, Madonela. This is after Madonela had discovered that Zungu had stolen his money. When Zungu entered Madonela's house, he found him busy typing:

Wayethi shingili ngesihlalo ebheka ekhabetheni.
(He turned with the chair and faced the cupboard.)

Shingili is an ideophone of turning the back. It therefore refers to some movement. Madonela is furious about what Zungu did by stealing his money. **Shingili** also refers to speed or fast movement.

On the same page, the author uses the verb form of this ideophone:

Asukume ashingile, abuye ashingile, abuye ahlale phansi ...
(p. 11)

(He stood up and turned his back, he turned his back again and sat...)

Shingila, meaning to turn one's back has now been used by the author. The ideophone **shingili** has been formed by replacing the final vowel –a by –i.

Nyembezi (1981: 137) has the following to say about such ideophones:

Kukhona izenzo eziningi ezakhiwa ngezenzukuthi.
(There are many verbs, which are formed from ideophones.)

He gives these examples:

- a. *bhobo > bhoboka (-ka)*
- b. *gqu > gqula (-la)*
- c. *nqampu > nqampuna (-na)*

Another ideophone of movement which can be considered is **lacu**, in 'UMano Uyavakashelwa' (p. 52):

Athi lacu uMano, agudluze ibhodwe esitofini. (p. 54)
(Mano rose quickly, and shifted the pot on the stove)

Lacu is an ideophone of rising quickly. This happened when an unknown man unexpectedly visited Mano. While the two are seated, the man remarks that something was burning on the stove. Mano was therefore forced to rise quickly, which she did – **lacu**. The usage of this ideophone is a technique used by the author, to allow the man a chance to disappear, while Mano is busy at the stove. It works because when she turns towards the man, he was nowhere to be seen.

Lacu is also found in another volume by this author:

... ngithi lacu, ngifike ngisuse ithawula ... (Izizenze, p. 01)
(... I jumped quickly, and removed the towel ...)

This ideophone is used in 'Inja' (p. 01), where Mbongeni is responding to the knock at the door. It takes Mbongeni some time to respond because it is winter and very cold. They were seated around a fire. He was also forced to stand up quickly – **lacu**, just like Mano jumping to the stove.

Another example of this ideophone:

Athi lacu uMaMpongo, ahambe. (Izikwhili, p. 22)
(MaMpongo rose quickly, and walked.)

MaMpongo who had been telling a lot of lies to MaHlophe about other women in their community, is now chased away by MaHlophe who cannot stand lies.

Lacu is used very effectively in showing MaMpongo's reaction after she had been driven away.

Another example:

Lacu nepotimende lakhe. (uThingu, p. 88)
(She jumped with her suitcase.)

In the short story 'Iphasika' (p. 91), Kholiwe on the train had been listening to a sermon by a certain priest. She is disturbed because the sermon sounds as if it was directed at her.

Even here, the **lacu** is followed by a movement, because after standing up she goes into another coach.

In 'Uphi uMahluli' (p. 84) we see Bongani speaking with his friend Njabulo. He tells Njabulo that his father is treating him badly. Njabulo is trying to give some advice to his friend.

As the story develops, Bongani is seen fighting with his father, Zama.

Yabuyisa indodana, wathi cwili uZama. (p. 90)
(The son parried, Zama dived.)

Cwili is an ideophone of diving. Yes, there is movement here as Bongani fights with his father. **Cwili** implies that Zama moved downwards trying to avoid Bongani's fist.

Nyembezi (1981:262) classifies **cwili** under ideophones dealing with water or wet things. Ngcongwane (1981:247) on the other hand says:

Cwili, is 'n gewone ideofoon wat verband hou met die werkwoord **-cwila** (om af te duik).

Ngcongwane's 'om af te duik' clearly explains Zama's action in Ntuli's example above. Its context also removes it from the original meaning of diving into water.

To further explain Zama and Bongani's fight, Ntuli uses another ideophone:

Wiyane isibani, cishi. (p. 90)
(The lamp fell, and was extinguished.)

Wa is a verb meaning to fall. **Wiyane** is another form of the ideophone formed by suffixing **-iyane**. Also cF. (Doke 1990:269)

In Ntuli's example above, speed is included, showing how fast the lamp falls. This agrees well with Ngcongwane's argument. Ntuli explains by using another ideophone that the lamp did not only fall, but it was also extinguished – **cishi**.

It is Ntuli's style to use ideophones to express completed actions.

Uthingo Lwenkosazana

Further examples of ideophones relating to movement are now extracted from the above short story volume.

Simanga in 'Ebusika' (p. 44) arrives after 15 years in jail. He discovers that his mother is deceased. To him, it looks as though the world has turned against him. In the middle of the night he wakes up.

Nyathu nyathu; nguye lowaya ... (p. 49)
 (He trod gently, there he goes ...)

Nyathuza means to tread gently. **Nyathu** is derived the verb **nyathuza**. Simanga, in this deep night is forced to walk gently, so that Ncanana his uncle could not hear his footsteps. The ideophone has been effectively used to agree with the quietness of the night.

Simanga finds himself kneeling next to his mother's grave. Opening his eyes, he saw the stars in the heavens.

... kude kusuka ngayinye ithi dwi, inyamalale. (p. 49)
 (... the stars were moving one by one and disappearing.)

Dwi is an ideophone of drawing a line. As the stars were falling, they started by moving in the sky and then disappeared. They moved as if they were drawing lines in the sky.

MaMpongose in 'Iziqongo Zezintaba' (p. 52) is seen at her son's graduation party. She cannot hold herself when Misumuzi's name is called. She shouts and dances in her *sangoma* atire.

... imiyeko yakhe ithi yika yika. (p. 56)
 (... her hanging hair moved this way and that way.)

Yika refers to hanging, sagging and swaying. **Yika yika** refers to MaMpongose's hair that are moving sideways as she is showing excitement. There are actually two movements here – the body and the hair. Though no mention is made of the body in the context, it is logical that the hair cannot move without the body moving.

It is a great style of the author to add rhythm in his works, e.g. his use of *yika yika*, *nyathu nyathu*, etc.

4.2.2 SYNONYMOUS IDEOPHONES

Fromkin and Rodman (1978: 171) have this to say about synonyms:

Not only do languages contain different words which sound the same, they also contain words which sound different but have the same or nearly the same meanings.

In this study, examples that will be used are of different ideophones that have the same meaning.

Our examples will be drawn from – **Uthingo Lwenkosazana** (1971), **Imicibisholo** (1972) and **Izikhwili** (1969).

Uthingo Lwenkosazana

Ideophones with similar meanings will be treated under different sub-headings:

a. **Quietness**

Sinqindi's arrival in 'Uthingo Lwenkosazana' (p. 01) breaks tension because Mpiyakhe has been waiting for him. Mpiyakhe starts by addressing the *indunas* and also the audience present in this house. He explains to them that he wanted to tell them all about what transpired while he is still alive. He takes himself for dead after the snake had bitten him.

Kuthe cwaka lapha endlini. (p. 07)
(It is quiet in this house.)

Cwaka is for the quietness or calm, while Mpiyakhe is saying his last words. Its usage in this example shows quietness. This also creates further tension because Mpiyakhe's audience is keen to hear what he has to say before he dies.

After Mpiyakhe has explained that it is in fact his (Mpiyakhe's) father, Dunguzela who is responsible for what Sinqindi is today. Dunguzela wrongfully took chieftainship that belongs to Sinqindi. He (Mpiyakhe) too is forced to be on his father's side so that he can become heir to the throne. Mpiyakhe further explains that it was for this reason that Sinqindi disappeared up to this day. At this stage you could not recognise Mpiyakhe:

Kuthule du lapha endlini. (p. 09)
(It is quiet in this house.)

Du is also an ideophone of quietness or calm, hence it is synonymous with **cwaka** as the meaning of **cwaka** has been handled above.

At this point no one is coughing. Dunguzela is facing down. The *indunas* are now looking at each other. They shake their heads, but they do not want to be seen doing so.

Kuthule kuthe nya endlini. (p. 09)
(It is quiet in the house.)

Nya is an ideophone of silence. Tension has been further developed by now. The reaction of the audience too, is observed, i.e. the *indunas* and Dunguzela. **Nya** is therefore synonymous with **cwaka** and **du**. The author's technique here is to use three different ideophones with a similar meaning.

In 'Ebusika' (p. 44) Simanga agrees with his uncle, Ncanana, before going to sleep, that the following day they will go to town. He looks at the small boy he is sleeping with. When the boy is fast asleep:

... athi nyomu uSimanga ... (p. 48)
(... Simanga goes out quietly ...)

Nyomu is derived from the verb **nyomula**, meaning to pull out. **Nyomu** in this context will mean to quietly go out. Simanga went out quietly so that the little boy does not hear him. Simanga has gone out to pray in his mother's grave.

Kuthi nya nya, abuye azolala. (p. 48)
(It is quiet for a while, he came back to sleep.)

We see that **nya** which refers to quietness is repeated, to show that he went out for a short while. Very quietly, he came back to sleep. It has thus far been noticed that quietness has been expressed in five different ways with different ideophones, thus creating great emphasis on the atmosphere of silence.

b. **Anxiety**

Ideophones that are related to anxiety can also be classified to denote 'sound' or 'thrashing'. They will be handled here, because they have something in common. They are discussed because of their synonymy.

Heqe

In 'Iphasika' (p. 88) Kholiwe is seen visiting Lucy her friend in Durban. She takes everything as well as her church uniform. At the station she wants to change clothes. In the suitcase she searches until she comes to the bottom of it. She then takes out her long grey trousers.

Lumuthi heqe kancane uvalo. (p. 93)
(She is slashed slightly by anxiety.)

Heqe is derived from the verb **heqa**, meaning to slash or lack. **Heqe** is for the slashing or perhaps being 'thrashed' by anxiety. Kholiwe gets this experience, because she knows very well her parents never saw the long grey trousers she is wearing now.

In Durban, she meets her friend Lucy. They are seen in a waiting room. The church bells are ringing. It is now time for everyone to go to church. She sees people wearing different types of church uniforms. She even sees a stoutish girl with a uniform similar to hers.

Lumuthi thwansu futhi uvalo. (p. 93)
(She experiences anxiety again.)

Thwansu is an ideophone of flicking with a stick. As has been stated above, these ideophones can be classified under thrashing as well, **thwansu** will therefore have a meaning of thrashing and thus making it synonymous with **heqe**.

With reference to the above examples, Ntuli's success is at its zenith in expressing fear between characters.

Imicibisholo

Nke

Nke can be classified in various categories. It can for instance fall under colour as in *kumhlophe nke*- (It is snow white) and also under sound, as in *–umshaye lathi nke ithambo*. From the above short story volume, examples will be taken from two short stories: ‘Uphi uMahluli’ (p. 84) and ‘Umhlola usekhaya’ (p. 94).

In ‘Uphi uMahluli’ this is how **nke** relating to anxiety is used.

Kwangathi uyise akavuki. Lwamuthi nke uvalo. (p. 90)
(As if his father does not wake up. He experiences anxiety.)

Nke, is for striking a hard substance. In the given example, Bongani is fighting with Zama his father. It was in the night. The two fell and struggled under the table. Bongani hits his father with a hammer. The **nke** in the example is for the anxiety Bongani feels when he discovers Zama does not regain his senses. **Nke** will therefore be synonymous with **heqe** and **thwansu**. This is another technique by the author in using three words similar in meaning and thus avoiding repetition.

Nqamu and ngqi

In ‘Umhlola usekhaya’ (p. 94), Masofohla is seen waiting for word that his wife has delivered their baby alive. They all die at birth, it is therefore not known whether this one will come out alive. Masohlofa’s sister is seen coming out from where his wife is. When she reaches Masofohla, her cheeks are wet:

Wafika wathi uyakhuluma kwathi ngqi. (p. 95)
(Trying to talk, she failed.)

Ngqi is an ideophone of tight holding or firmness. When Masofohla’s sister tried to speak, her voice just stopped as if something had blocked her throat. She could not speak because again today the baby does not live. It was a very big boy. **Ngqi** has therefore a meaning of stoppage.

In 'Indlalifa' (p. 76) we read about Siziba who went to work in Johannesburg, but came back insane. When during a particular night he was not in the house, Ntshangase advised that a search should be done. On that rainy night they went out.

Kelithi nqamu ukuduma. (p. 81)
(For a while it stopped thundering.)

Nqamu is for ceasing or cutting off a portion. In this context it refers to the stopping of the thunder. This ceasing of thunder enabled Ntshangase and his group to go out and search for Siziba.

Nqamu is therefore synonymous with **ngqi**, because both refer to a stoppage, where it was seen Masofohla's throat is blocked and the thunder has also been seen stopping to give Siziba a chance.

Qhamu and thushu

Amawisa

In 'Isiguli' (p. 58) the reader sees Philip confused after he had knocked down a pedestrian. Coming out of his car, he notices that the woman looks dead. There are also other people around that place, who are watching. Among them, there was one who took the initiative of calling the police.

... kusadidizelwa, thushu imoto yawo. (p. 58)
(... while bustling about, the police car appeared.)

Thushu is for the sudden appearance. While there is still confusion here, the police make a sudden appearance. **Thushu** has also a sense of speed in it. This is also seen by the immediate arrival of the police and this causes anxiety in Philip's mind.

In 'Umhlalaphansi' (p. 49), the reader sees Rev. Phakathi, who after receiving a letter terminating his services, is seen outside the Bishop's house. The Bishop's secretary tells him that he should wait for the Bishop for some time. Rev. Phakathi now looks disturbed. He is thinking about what to say when the Bishop arrives:

Qhamu imoto kaMbhishobhi. (p. 51)
 (The Bishop's car appeared unexpectedly.)

Qhamu is for the unexpected appearance. Rev. Phakathi is still arranging his thoughts when the car suddenly appears. **Qhamu** and **thushu** are, because of this similarity in meaning, synonyms.

Thuthu and xaxa

Ideophones help the author to tell as well as dramatise what is being said.

Imicibisholo

Bongani is conversing with his friend Njabulo in 'Uphi uMahluli (p. 84). He tells Njabulo about the bad treatment he receives from his father. Njabulo is trying to show Bongani that it is not good to criticize his father. But Bongani argues that if Zama was his biological father, he would not have treated him in this way. Bongani goes on to say:

*... angazi ukuthi uyobaphatha kanjani odadewethu abancane
 uma sebethu **thuthu**.* (p. 86)
 (... I do not know how he will handle my younger sisters when
 they are grown up.)

Thuthu is for increasing, growing or progressing. In this context it has been used to express growing in age. Bongani's sisters are still young, now his main worry is when they are grown up. –**thuthu**, how will Zama treat them?

Xaxa is used in 'Umama Lo' (p. 129) where Jabulani's mother is worried about her son's further education. After Jabulani's father's disappearance, his mother has been left alone. She instructs Jabulani to apply for bursaries at universities:

*... imifundaze engingase ngiqhubeke ngayo ngize ngithole
 imfundo ethe **xaxa**.* (p. 130)
 (... bursaries which can help me proceed until I get a higher
 education.)

Xaxa is for shifting or moving. In this context it has been used for higher education. Jabulani, who has now passed std. 10 must go for a higher education – imfundo **ethe xaxa**. **Xaxa** and **thuthu** are therefore synonyms because of their similarity in meaning – growing in age and advancement in education.

Swace and sithe

These ideophones describe the fast movement and disappearance of characters.

Izikhwili

When Gomboqo and Ntombini are to enter the Nhlazuka forest in 'Ngenxa KaNtombini' (p. 05) they panick. It is Gomboqo who is more worried.

*Usefisa sengathi ngabe sekufikiwe ... ehlathini bazokwazi
ukuthi **swace swace** ... banyamalale kalula. (p. 07)*
(He wishes that they could long have arrived at the forest so
that he and Ntombini could easily disappear.)

Swace is for disappearing around a corner. Its repetition illustrates the fast disappearance of the two.

Inside the forest, Ntombini takes a slow pace, so that Gomboqo could proceed without anyone noticing that he is a man amongst women. Ntombini also tries to move nearer.

*Lapho ethi **sithe** nje uGomboqo, kubekhona izinsizwa
ezimbonayo. (p. 07)*
(When Gomboqo disappeared around the corner, two young
men saw him.)

Sithe refers to the disappearance around the corner. **Swace** and **sithe** are for this reason therefore synonyms.

Gomboqo wastes no time, he starts running away with all speed. The two young men chasing him are on his heels.

*Ayothi **sithe**, bayothi **sithe**, ayothi **pheshe pheshe**, bathi
pheshe pheshe. (p. 07)*

(He disappeared, they disappeared, he flashed, they also flashed.)

The author portrays the whole drama. As Gomboqo is being chased, he disappears around a corner, following him they also disappear. This simultaneous disappearance creates more tension and brings the story to a climax. This is expressed by the **sithe** and **sithe**, meaning a fast disappearance. The repetition is for emphasis.

Pheshe is for flashing past and it explains the speed used by Gomboqo and the two men chasing him. This can also be referred to as word play by the author. We also note another example of the technique of repetition with **yothis** in this chase.

Qala qala and thala thala

In 'Inqina Yefa' (p. 103), Mgezeni, after seeing that his father is rich, left school. He goes to work in Johannesburg. His brother Peter remains at school. Mgezeni does not make it in Johannesburg and is forced to come back.

On his arrival, he starts digging around the house with the hope of getting his inheritance. This digging he does this daily with no success. When one day he enters their yard, he hears his feet sinking into the ground as if there is a hole. He is scared:

***Thala thala**, angibonwa muntu. (p. 109)*
(He looked this side and that side, no one sees me.)

Thala is for peering about. Mgezeni is now peering about because he thinks his feet are where the treasure is. He also notices that no one sees him. This will now give him a chance to act without fear. He touches with a pick, it goes down. He removes the soil with his hand.

***Qala qala**: ngingedwa. (p. 109)*
(He looks around: I am alone.)

Qala is for the looking about. Mgezeni wants to make sure no one sees him. For this peering about, the author uses **qala qala**. **Qala** and **thala** are therefore synonymous.

Bhuklu and **bhunsu**

In 'Isifuba' (p. 11) Mlaba is seen with a stone in his hand. He wants to hit Mahlangu with it. Trying this, he misses and Mahlangu laughs at him. Mlaba then becomes furious. Within a jiffy he is at Mahlangu. Mahlangu also tries to hit Mlaba and misses too.

... aze athi **bhuklu phansi**... (p. 14)
(... it was until he fell down...)

Bhuklu is for falling down. Mahlangu falls when he tries to hit Mlaba. **Bhuklu** also has some meaning of sound.

Bhunsu is used at the end of 'Inkosi yamaNtobana' (p. 82) where we see the conflict between Sigodo and his brother Ngidla. After stabbing Ngidla, Sigodo runs away. Because there is light they see him.

Athi uyathathela, khubekiyane, bhunsu phansi. (p. 88)
(Trying to run, he kicks a stone and fall.)

Bhunsu is for falling down. Sigodo cannot escape after killing his brother. What further makes **bhuklu** and **bhunsu** synonymous, is the use of **phansi** (down). They become synonymous phrases. Ntuli succeeds in describing the actions and outcomes of his characters using multiple meanings of ideophones.

In this usage Ntuli's technique in expressing completed actions is superb.

4.2.3 ANTONYMS

Although there are very few examples of antonyms in Ntuli's works, two extracts will be given from his short story volume entitled **Amawisa**.

Qanu and cime**Amawisa**

In 'Isiguli' (p. 58), the reader is introduced to Philip who has visited the hospital, to see the lady he knocked down by his car. When he sees the patient's lips moving he comes nearer. He notices that her eyes wanted to open up:

Mamo, qanu! Cime. Qanu. (p. 61)
(With a surprise, they opened! Closed. Opened.)

Qanu is for exertion or straining. In this context it would refer to the opening of the eyes by the patient. **Cime** refers to the closing of the eyes. **Qanu** and **cime** are therefore ideophones expressing oppositeness open and close.

In this statement the technique of using one-word sentences by means of ideophones is also noticed. This technique will also be discussed under sentence structure in Chapter 7.

In the context again, this opening and closing of the eyes even attracts the nurse who is also forced to move to where Philip is standing.

In the following page of Philip's story, the author further explains the meaning of **qanu**, where he says:

Sawavala, sawavula, qanu. (p. 62)
(She closed them, she opened them, wide open.)

The verb **-vala** means to close and **-vula** to open. These are already antonyms. In the context, **sawavula**, (she opens them [the eyes]) stresses the meaning of **qanu**.

The author should be commended for his ability to use words of opposite meaning in illuminating the actions of characters.

4.2.4 HOMONYMS

Many critics agree on their definition of homonyms,

Uys (1958: pp.06-28) says that:

... die tradisie sê twee leksikale homonieme is twee woorde wat gelyke vorme het, maar verskillende betekenis.

He gives such examples:

Petrus se das is **donker**.
Sy gesig het **donker** geword van woede.

And Nyembezi (1981:264) says ideophones can also be homonyms and states that:

Ziningi futhi izenzukuthi ezingasho into eyodwa nje.
(There are many ideophones that do not mean only one thing.)

From his examples of ideophones, we shall choose only one:

Zwi

Kwabo umfana munye zwi.
(In their family, a boy is only one.)

Sifike kuthe nje zwi umsindo.
(When we arrived, the noise was very high.)

In Ntuli's works, there is also a large number of homonyms used in describing various activities. Extracts will be taken from where they appear in his short story volumes.

Although this type of ideophones is few, the author uses them very effectively.

Uthingo Lwenkosazana

Nya

Biyela and the community in 'Uphondo LukaSalayedwa' (p. 25) are very much frustrated by the disappearance of Salayedwa. When they go to sleep they agree that they will wake up early the following day, in order to make a further search:

*... sithena kusasa uma kuthi nya kufanele sivukele khona
phezulu... (p. 28)*
(... we said the following day if it is still quiet, we must
quickly go there ...)

Nya is an ideophone of nothingness, disappearance or silence. In this context it refers to two ideas: if the community does not hear Salayedwa's horn blown, i.e. if its sound is not heard, then it will also mean that Salayedwa is not in his house. **Nya** has therefore the meaning of silence and also of nothingness.

It goes without saying that no one sleeps in that particular night. This is because everyone wants to hear the horn giving them the time at seven o'clock. Biyela says:

*Ekuseni ngovivi base buphele nya ubuthongo sengihlezi
phandle... (p. 28)*
(Very early in the morning, I was sleepless and I was seated
outside...)

Nya in this context has a meaning of disappearance. It simply means that Biyela's sleep comes to an end, he can no longer sleep, sleep is absent.

Another example of **nya** can also be cited from Ntuli's **Izikwhili**:

Kwathi angife nje nya. (p. 80)
(I nearly completely died.)

Nya in this context has a meaning of disappearance. This usage is seen in the letter that Bellinah writes to her father. Gwinyiqatha's mother nearly dies she says, when she sees Stofunosu throwing her soft porridge away. Although this has a similar meaning with **nya**

in the above example, we see that in this case it is also used for emphasis. Its usage is also tautological because even if the **nya** is not used, the statement would still carry the same meaning, i.e.

Kwathi angife nje.

Further extracts are again taken from **Uthingo Lwenkosazana**:

Cwe

The ideophone **cwe** is used in 'Iphasika' (p. 88) where we are introduced to Kholiwe who is swimming for the first time. She swims with a friend who can swim very well. Velaphi, her boyfriend notices that Kholiwe has a problem. Seeing this, Velaphi jumps into the sea to try to save Kholiwe's life. He dives fast in order to reach Kholiwe. When he dives through the last wave, he no longer sees Kholiwe:

... abone kuthe cwe phambi kwakhe. (p. 99)
(... it was clear in front of him.)

Cwe is for the blueness, greenness or clearness. In this context it may have the meaning of clearness, because when Velaphi lifted up his head, he saw nothing in front. In other words, there is no human figure to be seen, yet he expected to see Kholiwe. He sees only water. In this very context **cwe** can also refer to blueness, i.e. if we consider the colour of seawater. **Cwe** can therefore be looked at as referring to two meanings in the same context.

In 'Izivakashi' (p. 101), the reader is faced with Khumfela who is awaiting a visitor from Johannesburg. After reading Mthiyane's letter, Khumfela becomes frustrated when he thinks about his house, which has nothing. There are only three chairs. Through the roof, he sees the rays of the sun because it has openings. On the dusty wall hangs an old calendar. Now, Mthiyane must see all these things. Even if he was able, he cannot build a new house now. He is seen going out of the house:

... yikho notshani nezihlahla kuluhlaza cwe. (p. 102)
(... it is why even the trees and the grass are green.)

Cwe in this context, has a meaning of greenness. This is because Khumfela sees trees and grass as he goes out. It is all green because the rain has just fallen. The meaning of **cwe** is therefore different from the above example, where the meaning is that of clearness. But another technique expressed by these examples, is that of colour, where we have notice the sea having a blue colour and now grass and trees are used, these are green. This shows a difference in colour as well as the other meanings we saw.

Ngci

Ntuli has also used **ngci** to express different meanings. Let us cite a few examples:

Mpiyakhe in “Uthingo Lwenkosazana’ (p. 01) sees that he is now covered by a cloud of death. The man who was sent by Mpiyakhe, has not yet come with Sinqindi. Mpiyakhe’s voice is even shaking. The author uses an ideophone of silence.

Kuthule kuthe nya. (p. 06)
(It is quiet.)

Nya, which means silence, has been used to show tension in the story. When the audience looked outside.

*... akusabonakali kude ngenxa yenkungu esibuye yathi ngci
yonke indawo.* (p. 06)
(... looking very far it is not possible to see him, because of
the mist which is dense.)

Ngci is an ideophone of firmness or tightness. It can also refer to density or completion. In the above context, it refers to the density of the mist. This is why they cannot clearly see when they look outside. That is, they cannot see whether Sinqindi is coming or not, which is the important matter at this time.

The author uses another example of **ngci** immediately after the snake had bitten Mpiyakhe:

Uzoqala ngani? Kuthi ngci emqondweni. (p. 02)
(Where will he begin, his brain became tight.)

Ngci in this context refers to the tightness or blockage of his thinking. **Ngci** as used here shows a different meaning than in the above examples, where it refers to density.

Another meaning of the ideophone **ngci** is used in **Amawisa** (1982). In the short story entitled 'Inkululeko' (p. 124), Nokuthemba Myeza is seen in a court of law. She faces a case of her husband's disappearance, Hlakanipha Lukhele. It took the magistrate a long time to appear.

*Kokunye nginikwa ithuba lokugcina **ngci** lokucabangisisa.*

(p. 126)

(Maybe I am being given a last chance to think about this.)

Ngci in this context refers to a last chance. This expresses time. We have therefore seen three different meanings expressed by **ngci**, that is, density, blockage and time. Ntuli's choice of words in expressing different meanings is superb.

Mbe

Following Mpiyakhe's story in 'Uthingo Lwenkosazana' (p. 01), Sinqindi is seen taking the spear as instructed by Mpiyakhe. Mpiyakhe has instructed Sinqindi to kill him (Mpiyakhe) with that spear.

*Awucibe ngamawala umkhonto uyothi **mbe** emseleni ngenhla...*

(p. 11)

(He threw the spear with hastiness and it stuck fast into a furrow just above Mpiyakhe.)

Mbe is an ideophone of sticking fast, of being firm or steadfast. In this context it has a meaning of sticking fast, being stuck. Sinqindi does not want to carry out Mpiyakhe's instruction. He refuses. He further refuses to accept chieftainship.

Another example of the usage of **mbe** is found in 'Ebusika' (p. 44) where the author says:

*Kuhlwile **mbe** kuSimanga ukuthi uma sekunjena yisiphi isinyathelo esinentuba.*

(p. 50)

(It is not clear to Simanga as to which step to take, that could be of help.)

Mbe is for the confusion which Simanga experiences. He is now very sick and does not know what to do. The **mbe** is further explained by the verb **hlwa** (to become dark), which literally would mean, it becomes dark in his mind. **Mbe** has therefore been used to express two meanings – sticking fast and confusion. Ntuli's arrangement of ideophones, showing different meanings, makes him unique in short story writing and must be applauded for this technique.

The author clearly shows that ideophones intensify action and focus in a short story.

Bha

Izikhwili

In the short story entitled 'Isifuba' (p. 11) one reads about Mlaba who has now decided to follow God. He is now confident. At the end of the first paragraph, he says:

*Indlela yami ebheke ekhaya ithe **bha**.* (p. 11)
(My road that goes to heaven is now clear.)

Mlaba is a converted person. Even if most people laugh at him, he does not care. The author has used **bha** to show that Mlaba now clearly sees his 'way' to heaven. In this context, **bha** will therefore refer to seeing things clearly with your mind.

Another meaning of this ideophone **bha** is seen in the short story entitled 'Unembeza' (p. 33)

Mandlakhe's action is given after Mthethwa has left his shop. This is after Mandlakhe and his friend's (Gqebhu) plan has failed, that is, for stealing Mthethwa's money. Mandlakhe says:

*Ha, unyezi ukhanya **bha** phandle ...* (p. 39)
(A, the moon is bright outside ...)

After Mthethwa's departure, Mandlakhe becomes confused. He is asking himself whether Mthethwa is trapping him. Because of Mthethwa's behaviour, must he now stop Gqebhu

from coming to the shop as they have arranged? But, now the problem is that they have agreed on a time. The author has used the ideophone **bha** to show how bright the moon was. This brightness of the moon might spoil their plan. But in fact here, **bha** has been used to give two meanings – clarity of the mind and the light of the moon.

Qu

At the end of the short story ‘Kungene ngaphezulu’ (p. 18), before MaNgema and MaMpongo’s fight begins, MaNgema is seen entering MaMpongo’s house with a stick. Inside the house, she does not argue with MaMpongo:

Kwathi qu enqulwini. (p. 24)
(A sound was heard on MaMpongo’s hip.)

As she is hitting MaMpongo a sound is heard. **Qu** in this context is for the sound we hear after MaNgema has used a stick upon MaMpongo.

Another meaning of this ideophone **qu** is used in this volume in the short story entitled ‘Utalagu’ (p. 61). In this story the reader is told about Bonga who phones Thobile Gumede. They are at school together. They discuss a few things. Bonga tells her that he had already completed his teachers’ diploma. Thobile also tells Bonga that she is a model. Bonga is reported by Thobile:

Athi uyoke athi qu azosibona. (p. 61)
(He said he would one day visit us.)

Here, the author could also have used the verb **fika** (meaning to arrive). Instead he uses the ideophone **qu**, meaning he will one day call at Thobile’s place.

Qu, has therefore been used to express two different meanings, that is, sound and visit.

Hloko

In ‘UMhlengikazi’ (p. 76) we read about Bellinah’s letter to her father. She tells him about a particular nurse who has come to their place. She forces them to remove everything dirty.

On the table she had also forced them to remove the piece of cloth because it has germs. She took a spoon, which was fortunately clean:

Athi hloko ekudleni ase emlonyeni. (p. 78)
(She pokes with the spoon into the food and takes it to the mouth.)

Hloko is for the poking, as we see from the nurse who wants to taste this food. **Hloko** is derived from the verb **hlokoza**, meaning to poke into.

Another meaning of **hloko** is used in “**Imicibisholo**”. Let us consider this example from ‘Umphathisikole’ (p. 41)

Ngathi uma ngikuthi hloko lokho ngambona egqunqa... (p. 45)
(When I mentioned that, I saw him becoming pitch black ...)

Hloko in this context is for touching or mentioning. It was during the night when Mr Smith (the principal) met the head-prefect with a girl. Mr Smith warned the prefect to concentrate on his studies. When Obed heard those words from his principal, he became “pitch black”. This ideophone therefore expresses two meanings – poking into food and mentioning a fact.

Ntuli’s style in the usage of the above class of ideophones clearly illustrates that this type of device helps to bring about clarity in a story.

4.2.5 UNEXPECTED APPEARANCES

Ideophones of unexpected appearances are also in most cases synonyms. Under this sub-heading we shall not discuss them as synonyms, but instead as referring to the ‘appearing’ unexpectedly of someone (or something).

Some examples will be taken from Ntuli’s short story volume entitled: “**Uthingo Lwenkosazana**”.

Lungu and vumbu

Looking at Sikhumbuzo's story in 'Bafanele Ukugcotshwa' (p. 13), people are walking towards the church hall. Inside the hall there is suspense as the audience is waiting for the graduands to enter. Sikhumbuzo looks this side and the other side. At the door step:

*Uma bethi **lungu** emnyango wesonto, bathi **vumbu** abantu.*

(p. 15)

(When they peeped at the church door, the audience suddenly stood up.)

Lungu is an ideophone of peeping and **vumbu** refers to a sudden appearance. There are two actions being expressed here. On the one hand, the **lungu**, which refers to the graduands entering the church. It expresses a sudden appearance because the graduands first peeped before entering. On the other hand, the audience, which is seated and waiting, suddenly rises from its sitting position, that is, the **vumbu**. The audience stands to show respect. These two ideophones therefore give a meaning of an unexpected appearing. This is stylistic of Ntuli in describing the actions of characters.

Chaphasha

In 'Uphondo LukaSalayedwa' (p. 25), a description of how Salayedwa helps the people of this community is given. This refers to his help towards children. One would doubt that the little boat that Salayedwa uses to help the children cross the flood river, would manage. If the movement of the water does not suit his boat, Salayedwa would then put the little child on his shoulders:

*... adondolozele, klabhuklabhu, **chaphasha**.* (p. 27)

(... he would use a walking stick, walk through the water and quickly emerge.)

Chaphasha is an ideophone of emerging. In this context, Salayedwa coming out of the water is as good as appearing. In Salayedwa's case, the **chaphasha** is not only for the appearance but also for his arrival at his destination. **Klabhuklabhu** is for the sound made by Salayedwa as he walks through the river.

Qhamu

In 'Ebusika' (p. 44), the reader sees Simanga who is about to alight from a bus, visualizing his future after his long jail term. It takes him some time to find the correct path to his home. He ultimately finds it. Seeing a few huts ahead of him, he starts running. On the way there are people who recognize him.

Uthe ethi qhamu egqumeni ... (p. 46)
(When he appeared on the hill ...)

Qhamu is for the unexpected appearance. When Simanga appears at his home, after 15 years, he is shocked to see that his home is so dilapidated. This **qhamu** also brings another shock to him, that his mother is deceased, when he sees her grave.

Memfu

The following day Simanga is seen in town with his uncle, Ncanana. In many places they could not consider Simanga for work.

Kwezinye izindawo banele bathi memfu ... zihlanganise amakhanda. (p. 48)
(In some other places when they appeared ... workers would congregate and discuss.)

Memfu is an ideophone of peeping out. In this context, **memfu** would refer to Simanga's sudden appearance. This appearance is sudden because no one expected to see him. The usage here is very effective because, Simanga's peeping records on all the people's minds when they try to think about what he did before serving his jail term.

Gubhu

Towards the end of this story we notice that Simanga has caught a cold. He is shivering. They try to help him. His uncle also tells him not to go out of the house. He has no appetite.

Uzoba sengathi ulele, ubone gubhu, qala qala ... (p. 50)
 (You would think he is asleep, you then see him starting up,
 looking about ...)

Gubhu is an ideophone of starting up. Because he is asleep and gradually begins to wake up. This is as good as appearing. Actually, Simanga is forced to jump, because he fears that his old enemies, the Shabalalas will kill him. In reality he cannot sleep properly.

The author has achieved balance and credibility in narration by using the above ideophones.

4.2.6 DISAPPEARANCE

Examples of ideophones related to a sudden disappearance will be taken from **Uthingo Lwenkosazana**.

Shoniyane

In 'Unyaka Omusha' (p. 32) the reader is introduced to the watchman relating his past to Nyandeni. He explains that after the death of his little boy, a cloud of death covered his kraal. He tried all means to help his family. At that moment his wife died. The watchman tells Nyandeni that if he wants to know about death, he must ask him (the watchman). After a few days the watchman's second son fell sick too.

... wawungathi yinganekwane. Shoniyane ingane. (p. 41)
 (... you would say it's a fable. The little boy died.)

The verb **-shona** literally means to sink or to go down, but in this context it means to die. **Shoniyane** is formed by suffixing **-iyane** to **shona-**. Its usage refers to speed. In other words, the death of the second boy happened very quickly. **Shoniyane** would therefore refer to the disappearance of this second son.

Sithe

In the short story 'Iziqongo Zezintaba' (p. 52) one can consider the day when MaMpungose was disappointed by her son Misumuzi. He denied his mother at his graduation party,

because she is an *isangoma*. Misumuzi left his mother behind and left with friends, to where they were going to enjoy themselves.

Inele ithi sith e imoto, zehle kuMaMpungose. (p. 54)
(After the car had disappeared, MaMpungose cried.)

Sithe is an ideophone of disappearance. Today, Misumuzi is very sick and that is why MaMpungose recalls the day her son disappointed her. She remembers very well that, that night she cried when the car with her son disappeared.

In respect of Ntuli's style, this ideophone has been effectively used in expressing fear.

4.2.7 COLOURS

In Chapter 3 we dealt with semantic contrast where colours were fearfully discussed. Dealing about "Imoto Eluhlaza", colours were handled illustrating words of opposite meaning (Cf. 3.2.1.2).

In this chapter reference can also be made to the sub-section under homonyms (4.2.4) where the ideophone **cwe** is discussed.

Now under the above sub-section "colours" we are dealing with ideophones referring to colours as found in some of Ntuli's works. Examples will be taken from his short story volume entitled **Uthingo Lwenkosazana**.

In 'Uthingo Lwenkosazana' (p. 01) reference can be made to the argument between Mpiyakhe and Sinqindi. Mpiyakhe was speaking like a dying person. After he has given instruction to Sinqindi to kill him, we notice the audience start glancing at each other:

*Uma ubheke emehlweni kaSinqindi asethe **tebhu**.* (p. 11)
(When you look at Sinqindi's eyes, you notice that they are red.)

Tebhu is an ideophone of redness. This usage shows how disturbed Sinqindi was. This is a psychological disturbance, where his blood became hot.

The 'red' colour is also used in 'Umenziwa Akakhohlwa' (p. 70)

*Anehlo lana asejike abomvu **tebhu**.* (p. 77)
(His eyes have turned red.)

This quote refers to Mfeka who had been receiving human flesh parcels through the post. He has now received another one. It is a human foot. He quickly runs to show this to his brother.

We notice in this example that **tebhu** has been used with **bomvu**, meaning red, yet in the first example it was used with **-thi**, a commendable style by the author, because he brings out the difference in Sinqindi's eye's appearance.

Nyembezi (1981: 258-259) remarks that the ideophone is a part of speech, which can be widely used. He further gives examples of parts of speech, which can be followed by the ideophone:

1. Noun: *Umntu **memfu**.*
2. Absolute Pronoun: *Mina **swayi** ngalandela yena...*
3. Relative: *Mhlophe **qwa**, bomvu **tebhu**.*
4. Verb: *Hlala **thekence**,...*
5. Identificative Copulative: *Ngumuntu **phaqa**.*

(Nyembezi, 1981:259)

At the end of the short story 'Ebusika' (p. 44) we see Ncanana who was fast asleep. Simanga was also on the look out. He opened the door slightly and went out.

*Ngobunye ubusuku ... **kumnyama bhuge**.* (p. 50)
(It is another night ... It is pitchblack.)

The author says **this** is a different night, because something unforeseen happens. Ncanana who is always thinking about the sick person, Simanga, goes out into the dark night to look for Simanga.

Ntuli has used *kumnyama bhufe*, literally translated **bhufe** means “black”, which is a colour. But in this context it refers to a very dark night. Simanga was not found in his room.

When Ncanana went outside the following morning, the author describes the scene as follows:

Konke kumhlophe thwa phandle. (p. 51)
(Everything is snow-white outside.)

Thwa is an ideophone referring to whiteness. **Mhlophe**, which precedes **thwa**, is also a relative. This also refers to colour like **bhufe** in the above example.

In both these examples, as in Nyembezi’s arguments, the ideophones follow relatives **mnyama** and **mhlophe** respectively.

Thwa is suitably used by the author and agrees well with the title of the story “Ebusika” (Winter), because frost is expected during this season. Ultimately Ncanana, covered by the white frost, discovered Simanga; and this is colour.

Ntuli is aware in his short story writing that an ideophone describes colour with reference to milieu and character.

4.2.8 NUMBERS OR COUNTING

Ideophones illustrating numbers or counting are also found in these volumes. Most examples are used in **Amawisa**.

In the first paragraph of ‘Ucingo’ (p. 99) the reader is introduced to Magwaza who is very ill. Nduduzo, his son is awaiting judgement in a case of murder. Magwaza can therefore not sleep, because of this.

Indodana yakhe eyodwa qhwaba. (p. 99)
(His only son.)

Qhwaba is an ideophone of pattering or of snapping the fingers. The relative stem **-dwa** means 'one'. Now, **eyedwa qhwaba** would mean – he being the only one. **Qhwaba** would not have this meaning if it is not preceded by **-dwa**. Also the usage of **qhwa** in the statement is tautological because the statement would also make sense without **qhwa**, that is:

Indodana yakhe eyodwa.

One can therefore conclude that the use of **qhwaba** expresses 'number'.

In 'Umshado Omhlophe' (p. 108), Lifa and his lover Zola are attacked by people they do not know. They run into a forest. Zola is hurt. Now, Lifa thinks about Ntombela, a medical doctor who can help them. After sunset he drove slowly until he saw a public phone. He then rang Ntombela:

Ngithi qaphu qaphu.
(I said a few words.)

(p. 110)

Qaphu is for talking disjointedly. Lifa does not have much to say because Zola is bleeding. In **qaphu qaphu** there is some counting because, in a few words Lifa was able to explain his problem.

After getting help from Ntombela, Lifa thinks he will be forced to follow these crooks.

Kwafika okokuqala ngqa ... Kukhona ukubulala umuntu.

(p. 111)

(It came for the first time ... There is killing of a person.)

Ngqa is for seeing for the first time and **okokuqala** also refers to – for the first time. Like in **qhwaba** above which gets its meaning when preceded by **-dwa**, **ngqa** in this example is also preceded by **okokuqala** to finalise its meaning. It then came for the first time to Lifa that if he follows these crooks, then killing will also be involved. **Ngqa** therefore shows some counting in its meaning.

Some other ideophones referring to numbers which are preceded by the quantitative **-dwa**, are discussed below and these are:

Zwi, vo and shwi

In 'Inkululeko' (p. 124) Nokwethemba Myeza is in a court of law. She is now a widow. She looks back to the days when she was marrying Hlakanipha. She looks at her ring, which has now rusted. She put this ring into her black bag:

Kubuye ukuthi sengingedwa zwi. (p. 125)
(It came that I am now alone.)

Even here the **zwi** is expressed by the relative **-dwa** to interpret its meaning. It is after Nokwethemba has looked into her ring and closes it immediately into her black bag, that she recalls that Hlakanipha, her husband, is no more. The **zwi** is used for 'oneness'.

Vo is used in **Imicibisholo** (1972) in the short story entitled 'Uname Lo' (p. 129).

... sekusele unyaka owodwa vo ngiqede ... (p. 132)
(... I am left with only one year to complete ...)

Vo in this context refers to solitariness. In this story, Jabulani tells about his mother who saw him through his studies. He is today celebrating his success. His mother never wrote long letters while he was at university. What she used to say was that she is now working very hard because only 'one' year was left. This is therefore counting because when Jabulani started school, no mention was made about the number of years left.

Shwi is used in **Uthingo Lwenkosazana** (1971), in the short story 'Uphondo LukaSalayedwa' (p. 25)

... uzihlalela yedwana shwi esijwini sehlathi. (p. 26)
(... he stays alone in the middle of the forest.)

Even here, **shwi** expresses 'one' as it precedes the quantitative **-dwa** in **yedwana**, meaning one. Biyela and the community were very worried about Salayedwa's absence. They could ask no one because Salayedwa stayed alone in the middle of the forest.

Nye like **-dwa** is also used to express meaning when it precedes monosyllabic ideophones. An example is found in the volume entitled **Imicibisholo** (1972).

... *sizosebenza inyanga ibenye nje shwi* ... (p. 23)
 (... we shall only work for one month ...)

In “Imoto Eluhlaza” (p. 19) Nowa and his sister Lizzy are making their living by stealing. They are today seen in a shop, preparing to steal.

Nowa mentions that they have worked enough.

... *sizosebenza inyanga ibenye nje shwi* ... (p. 23)
 (... we shall only work for one month ...)

Nye is an enumerative pronoun meaning one. **Shwi** is also seen in this example following the enumerative pronoun. We can see from the example that no one is satisfied about working. This can be seen from Nowa’s statement that, they must at least still steal for one month and this illustrates number of counting.

A short story writer is restricted with regards to the number of characters to be used, hence Ntuli’s use of the number one.

4.2.9 BREAKING

Ideophones related to breaking are also found in Ntuli’s works. We shall consider examples from **Amawisa** (1982) and **Imicibisholo** (1972).

Amawisa

Philip Mabuza in “Isiguli” (p. 58) is seen in hospital after the accident. He is discussing the patient he knocked down with his car with a nurse. The nurse tells Philip about the wound on the patient’s head. She goes on:

Fahla

Nomlenze-ke kusobala ukuthi wephuke fahla. (p. 59)
 (It is clear that even the leg is completely broken.)

Fahla is derived from the verb **fahlaka**, meaning to be smashed. **Fahla** in this context is used to explain that the bone has broken completely. The **fahla**, is therefore used to stress the completeness in a negative sense, of a complete break.

Phahla

Towards the end of 'Umshado Omuhle' (p. 108), Zola's boyfriend is seen following the crooks who attacked them. The crooks enter a certain house. Zola's boyfriend follows them. But he moves on his stomach so that they cannot see him.

Phahla, phahla. O, kubulawa amawindi emoto. (p. 113)
(Phahla, phahla. O, they are breaking the windows of a car.)

Phahla is for the breaking of glasses. As Zola's boyfriend came nearer the house he heard a sound. The repetition of **phahla** emphasises their continuing smashing of the windows. **Phahla** is therefore an ideophone of breaking. Another technique used by the author is forming a sentence with ideophones only, without a verb.

Fohlo

Emphasis is Ntuli's great style as was seen in chapter two.

Imicibisholo

Qhoqhoqho in 'Ithuba Lokuphindisela' (p. 137) recalls his past when he thinks about Mashinini, who is responsible for what he is today. He was trying to save his family one night when he ran towards his home. He ran through the night and slept the following morning. Because he was tired the following night he met with an accident.

... esabaleka, khalakatha eweni fohlo umlenze. (p. 139)
(... while running away, he fell into a precipice and broke his leg.)

Fohlo is for the breaking leg like in **fahla** above. The two are therefore synonymous. There is logic in this arrangement of ideophones, i.e. Ntuli is aware that a character must first fall, before it can brake.

4.2.10 TIME

Ideophones relating to time will be taken from Ntuli's **Imicibisho** (1972).

Dukuduku

In 'Isijeziso Sesethenjwa' (p. 05) the reader is introduced to Zungu who is panicking because his son is in jail. He is desperately in need of money. He is convinced that no one can help him. He finally decides to steal his boss, Madonela's money.

*Kuthi **dukuduku** uMadonela abize uZungu amnike iphepha nebhuku ... ayomlandela imali engu R50 ebhange,...* (p. 06)
(Shortly afterwards Madonela calls Zungu and gives him a signed withdrawal slip of R50 to the bank,...)

Dukuduku refers to an action shortly afterwards. This ideophone refers to time because we can see that while Zungu was thinking about stealing Madonela's money, we see Madonela calling him. Zungu becomes fortunate because his plan might work because he is sent to withdraw money.

Phathaphatha

Mr Smith in 'Umpathisikole' (p. 41) is talking to one of the parents about Obed who is head-prefect at this college. He explains that he was at one time very much worried about Obed's actions. One day Mr. Smith saw Obed going with a certain girl. That behaviour worried Mr Smith very much and made him fear Obed would fail his class. That day went past.

*Kuthi **phathaphatha** ngimbone esehamba nayo futhi...* (p. 45)
(After a short while I saw him going with that girl again.)

Phathaphatha is an ideophone, which refers to a short lapse of time. Its usage illustrates time because Mr Smith saw Obed at a certain time and it was not very long afterwards that he saw him again with the same girl.

Qheke

In the opening paragraph of 'Izulu Lomisile' (p. 144), Ngqungqulu is running short of words because of the drought, which has befallen them. He has planted quite a lot this year.

*Akakhumbuli naye elima ngalendlela selokhu kwathi **qheke**.*

(p. 144)

(He does not remember planting such a lot of grain since the dawn of time.)

Qheke is an ideophone of breaking away. **Selokhu kwathi qheke** would therefore imply – since the beginning of time. **Qheke** therefore refers to time because – since the dawn of time might be as long as an individual's age. In this context it would mean – all the time since Ngqungqulu began planting up to today during this drought.

One of the elements of short story writing is word economy. Ntuli uses this technique even in expressing shorter times, describing certain activities.

4.2.11 HAPPINESS

Ideophones of happiness are used in **Izikhwili**.

Kla

Bafana and Nokulunga in 'Kuhle kwethu' (p. 90) are very excited because they are getting married the following day. They are seen together on the eve of this wonderful day. As they part, they agree that they will meet at the church:

*Izinhliziyo zabo zithe **kla**.*

(p. 91)

(Their hearts are very happy.)

Kla is for a pleasant taste. In this context it expresses their excitement. They will meet the following day in church. The **kla** sound also sounds nice to the ear of the reader.

Cosololo

In 'Isifuba' (p. 11) Mlaba is complaining about the bad treatment he received from Mahlangu. He now wants revenge. Expressing this, Mlaba says:

*Nxa nginembe kahle, ngacela empunzini, kuyothi **cosololo**.*
(p. 13)

(If I hit him right with a stone and succeed in running away, I will feel nice inside.)

Cosololo is for the satisfaction or peace. Very effectively used in this context, Mlaba can be very happy if he can take revenge on Mahlangu.

Another function of the ideophone is to express the feelings of characters. Ntuli has succeeded in this regard.

4.2.12 CLARITY OF THE MIND

Ideophones relating to clarity of the mind are also used in these short stories. We also saw ideophones referring to clarity of the mind under homonyms (4.2.4) when **bha** was discussed.

Dwe

Imicibisholo

Considering the short story intitled 'Indlalifa' (p. 76), Ntshangase is explaining what he knows about Siziba. Siziba who is now insane becomes worse when it thunders. He even speaks to the weather. Ntshangase goes on:

*Uze ufike umqondo kimina ngenkathi ngibona sengathi kuthi **dwe** kuSiziba.*
(p. 80)

(An idea came to me when I saw that Siziba was becoming sane.)

Siziba, whose mind is confused, has now become better because Ntshangase says it was only after that time that he was able to speak sense with him. Ntuli, when explaining that Siziba's mind cleared, uses the ideophone **dwe**. We also see that it was after this discussion with Siziba, that Siziba told Ntshangase that he wanted to see an *inyanga*. In other words, Siziba too, was now aware that he had not been well in his mind.

Nwi

Dinah in 'Umnikelo' (p. 176) and her brother Zazi were burnt by fire. Dinah is now better and her brother is worse. Zazi cannot do a thing. These two were always seen together after the death of their parents. Now that her brother has been badly damaged by fire, she does not know what to do.

She is in love with Don and Zazi in love with Bongí. Now, her main worry is whether Bongí will want to marry her brother who is so sick. What will be his future? As she was seated, she stood up and made some food.

*Ngenkathi ephaqula endlini, kwabakhona okuthi nwi
emqondweni wakhe. (p. 182)*

(While she was busy in the home, something dawned in her mind.)

Nwi is an ideophone of dawning. It thus became clear in Dinah's mind that if Bongí says she is not prepared to marry Zazi (though she is), then she (Dinah) would be faced with a problem about her brother, who cannot help himself. **Nwi** therefore explains Dinah's clarity of the mind.

In describing characters, it is one of Ntuli's techniques to express their state of mind.

Nse-e-e

Amawisa

In 'Isiguli' (p. 58), Philip became very confused when he heard people around him say that the pedestrian would die. He became powerless. He was finally convinced that he could now be called a murderer.

*Ayothi **khehlehle** onqenqemeni lomgwaqo. Kuthi **nse-e-e** ekhanda.* (p. 58)
(He collapsed on the pavement. His ears buzzed.)

Khehlehle is for the collapsing on the pavement. Here, the author is trying to dramatize the activity in Philip's behaviour after the accident. Philip's falling is described by the ideophone – **khehlehle**. After this activity, the author uses another ideophone, which is related to the mind – **nse**. **Nse** refers to the buzzing in the ears, i.e. referring to the context, it was during his falling that it became clear in his mind that he has now killed a woman. In other words, he regained his senses during that short period.

Nge

State of mind of characters, clearly revealed by the author.

Izikhwili

At the end of the short story entitled 'Isifuba' (p. 11), Mlaba who had already taken a decision about his life, says:

*Kwasa **nge** kimina ukuthi ikusasa lami alikho...* (p. 17)
(It became clear in me, that I have no future...)

Nge is an ideophone of bright light, of flashing or of being wide open. At the end this story, the author describes Mlaba who, after having killed Mahlangu is now blaming himself. **Nge** is further explained by the infinite form –**sa** meaning dawn. **Sa** means 'clear', become bright. This further emphasises clarity in Mlaba's mind.

Dwi

At the end of 'Ingodosi KaDokotela' (p. 26) another ideophone of clarity is used. This we find in the dialogue between MaNdaba and Tozi her daughter:

*Ngikuphi lapha? Kwangathi kuthi **dwi** emqondweni kaTozi.*

(p. 31)

(What place is this? It was as if it became clear in Tozi's mind.)

Dwi is for dawning or becoming consciousness. In the story, Tozi had taken in poison. She thereafter threw herself onto a bed. She is now in a clinic. Not knowing at first how she came to the clinic, her mind is becoming clear about what she did, that is, she drank poison because her boyfriend had disappointed her.

Ntuli's choice of ideophones in describing characters' behaviour is superb, because vivid and potent pictures of such characters are portrayed.

4.2.13 NEGATIVE FORMS

Some ideophones expressing the negative form are used Ntuli's short stories and these are made negative by using **-thi** in the negative. Let us consider a few examples:

Vu**Imicibisholo**

In 'Isijeziso Sesethenjwa' (p. 05), it is noticed that, after Madonela had discovered that Zungu stole his money, he chased him away. Madonela then told Zungu to pack his things and go. Zungu was now crying. In his room, he collected only a few important items. His co-workers were shocked at his behaviour:

*... ngoba lendaba yakhe **akazange ayithi vu** nakoyedwa...*

(p. 12)

(... because this matter of his, he told it to no one ...)

Vu is an ideophone referring to the opening of the mouth to speak. **Akazange** expresses the negative form of **vu**, meaning he never said a thing.

Qothu

In 'UMphathisikole' (p. 41), we have seen how worried Mr Smith was about his head prefect, Obed. One night, he called Obed and found that his eyes were red. Asking him what was wrong:

... *athi yena yindaba kazange abuthi qothu ngayizolo...*
(p. 46)

Qothu is an ideophone of absolutely complete wiping out. **Kazange abuthi qothu** will imply he never slept the previous night.

Nyaka

The author has succeeded in achieving balance in these short stories.

Uthingo Lwenkosazana

The watchman in 'Unyaka Onusha' (p. 32) is explaining to Nyandeni about the night his mother went to kill his little boy. The two little boys were with their mother. The mother looked at the little children.

Zilele azithi nyaka. (p. 39)
(They are asleep, they do not move.)

Nyaka is an ideophone of moving or of shaking. **Azithi** is the negative form of **-thi**. **Azithi nyaka** mean they are not shaking and thus the statement illustrates the negative form, immobility or even death.

This usage illustrates that an ideophone is more effective than a verb, because Ntuli wants to give meaning in what he writes.

4.2.14 TOGETHERNESS

Ideophones illustrating the coming together of living things are also used in these volumes. Examples are found in **Imicibisholo** (1972) and **Uthingo Lwenkosazana** (1971).

Mbo

Imicibishlo

The last sentence of the short story entitled 'Isinqumo Esilukhuni' (p. 118) reads:

*Mthumeleni eNgonini. Kwathi **mbo** umsindo kukhulekwa.*
(p. 123)

(Go and kill him. There was a loud noise of salute.)

Mbo is an ideophone of covering over. In the context of this story, after the chief of this place had pronounced his final word about what is to be done to his own friend, Mphaphe, there was a loud noise from the kraal. This loud noise shows some unity, because no one told the audience to act simultaneously. The chief instructed that Mphaphe be killed. To show unity, the crowd also moved together, as they wanted to see when Mphaphe is killed.

Bu

Another character to consider is Ngqungqulu in 'Izulu Lomisile' (p. 144) who is very worried about the drought that had befallen their place. Ngqungqulu had a lot of cattle. He is the only one in this place with such large herds of cattle. He is trying to look at his cattle drinking water. There is no water.

*Umchachazwana okhona zithe **bu** kuwona ...* (p. 144)
(They [the cattle] are all crowded around the little existing water ...)

Bu is an ideophone of pressing together. This can be seen from the cattle, which are very thirsty, and the water they are trying to drink is scarce. They are forced to crowd or come

together for this little bit water before they die. **Bu**, therefore shows the unity or togetherness of these cattle.

Ngu

Uthingo Lwenkosazana

Misumuzi Manqele in 'Iziqongo Zezintaba' (p. 52) is receiving his BSc degree at a graduation ceremony. His mother, MaMpungose is also present, although she has not been invited. She is now blocked at the entrance because she has no card. There was a lot of argument because she wants to enter by force to see Misumuzi graduating.

*Sebethe **ngu** nabanye ababona ukuthi kuzosuka umsindo ...*

(p. 55)

(And, others who think that there would be violence have come closer ...)

Ngu is an ideophone of enclosing. It is common practice that whenever there is a fight or argument, people all crowd to witness the actions. Even in this university, the people wanted to see what this *sangoma* wanted at such a place. She was actually denied by her own son because of being *isangoma*. **Ngu** therefore refers to the coming together of a large number of people at a common point.

Bhu

In 'Izivakashi' (p. 101) we read about Khumfela who had been waiting for visitors from Johannesburg. Later in the day, people saw a huge car arriving at Khumfela's house. Not very late, people see him running away for these visitors.

*Nabo sebelandela bethi **bhu** ngemuva kwalaba abaxoshanayo.*

(p. 114)

(And they all follow these who are chasing each other.)

Bhu is for the large number of people. As in **ngu** above where people wanted to see what was happening at the door, they run behind those who are chasing each other. **Bhu** expresses togetherness or a large number of people in this context.

Ntuli has clearly illustrated that unity is not only amongst human beings, but also amongst animals.

4.3 CONCLUSION

From the above discussion on the ideophone, it has become clear that Ntuli has succeeded in describing the activities of characters, milieu, nature and so forth. Through the appropriate use of the ideophone, he never hesitates to use it for effect and to bring out precisely the meaning he intends to convey to the reader. Ntuli prefers the ideophone more than the verb to express meaning for obvious reasons.

Ntuli is the only author in Zulu to use the counting ideophone effectively. This technique is clearly revealed in expressing oneness, such as ‘... *izinyo elilodwa vo*’ and ‘*ngingedwa qhwaba*’. The first example refers to a narrator who has only one tooth and the second example refers to a lonely character in a given milieu. Their symbolic value is significant in interpreting certain truths about the story.

Speed has also been used by the author to express the activities of characters. To explain speed, the author has created ideophones like ‘*sondeliyane*’, ‘*cwayi*’ and so forth. This accounts for a unique style.

Ideophones denoting sound are numerous. This has been observed in descriptions of sounds produced by cars, church bells, fighting characters who hit each other with their fists as well as sound experienced by a dizzy character, sound of a beating heart, where different forms of ideophones are used by the author: *gxu gxu gxu* and *du du du*, sound produced by a horn blown by a character, a *z-z-z* sound experienced by ears, sound experienced while drinking a liquid: *nko nko nko* and *nku nku nku*, sound produced by lighting: *kl-kl-kl-qhu-qhu-qhu*, a character who is sniffing gives a *hlwi hlwi* sound, an *isidwaba* (petticoat skin) produced a *khwahlu khwahlu* sound while a laughing audience says *wohlo*. The list is continuous.

I think the reason for this long list is that Ntuli's style is about emphasis and for him to be able to do this, he has to use ideophones. His ability to select the right ideophone at the right time is unequalled.

Other ideophones used are those referring to movement. Characters' movements are brought out clearly by means of ideophones.

Within context, the author has displayed that the vocabulary, which he commands, can be used to illustrate the activities performed by different characters through the use of the ideophone. The author uses for example ideophones of similar meaning, expressing quietness where '*nya*', '*nyomu*' and '*cwaka*' were used to describe the actions of characters.

Expressing the behaviour of characters, the author also uses ideophones denoting anxiety of such characters. Using the noun '*uvalo*' the following ideophones were used to illustrate actions of certain characters: '*... Lumuthi heqe uvalo*', '*... thwansu uvalo*' and '*... nke uvalo*'.

Showing that ideophones can have more than one meaning, the author has illustrated this technique by expressing the actions performed by characters in "double" ways. For example, '*bhunsu*' and '*bhuklu*' can be used as synonyms to denote thrashing. The same two ideophones can also illustrate falling objects and in this study they have been effectively used to describe characters falling literally and figuratively.

Homonyms, i.e. 'ideophones with the same spelling' are used by the author to explain certain environments, for example '*nya*' was used to denote quietness or silence and '*cwe*', to describe nature like '*utshani*' and '*izihlahla*', where greenness is expressed. The same '*cwe*' is also used to explain the behaviour of a character who is swimming and later she discovers that it is 'clear' in front of her. In other words, Ntuli's ability to arrange ideophones, when describing the activities of characters, is unparalleled.

Ideophones enhance Ntuli's style, because he knows where to place them, when to use them and why as well as how to arrange them.

CHAPTER 5

PROVERBIAL EXPRESSIONS

5. INTRODUCTION

This chapter on proverbial expressions will be divided into two sections: the first part will deal with idioms (*izisho*/sayings) and the second part with proverbs. In its usage in general Vilakazi (1946: xi) says, the term proverb would exclude the many idioms in the language which are so commonly used. Some views on the idiom are the following:

5.1 IDIOM DEFINED

Makhambeni (1986:21) uses the term *izisho*:

Izisho ngamagama noma imishwana engeniswa lapho kukhulunywa, ukunothisa nokunonga ulimi.

(Idioms are words or phrases which are included in speech, to enrich and to season the language).

Vilakazi (1946: 253) also agrees that sayings are *izisho*:

In sayings (*izisho*) are found in plain prose usages, some of which fall under purely descriptive forms and idiomatic phrases, while others may be quotations from eulogistic poetry...

Guma's (1980:66) definition is more elaborate and focuses on the nature of the term:

Idioms are characteristic indigenous expressions, whose meanings cannot be ordinarily deduced or inferred from a knowledge of the individual words that make them up.

Vilakazi further explains that, these idioms and sayings group themselves around certain verbs, e.g.

- (i) *Ukuphonsa iso.*
(To have an eye.)

- (ii) **Ukuphonsela** intambo.
(To throw the string on the leading oxen's horns to release the leading man.)
- (iii) **Ukuphonsa** itshe esivivaneni.
(To throw a stone on a heap of stones.)

Basing our analysis on the above definitions, one can mention that it will be revealed that idioms are used to enrich the language and also to illustrate that they do not mean what they say at face value. In other words, it can be safely said that there is more to it than meets the eye.

5.2 Idiomatic use of words

The idiomatic use of the verbs, nouns and qualificatives will now be discussed:

5.2.1 Idiomatic use of verbs

The richness of the Zulu language is clearly revealed by the idiomatic usage of a number of verbs. Doke (1955:213) agrees that it is mainly the verbs that are susceptible to special idiomatic use, in addition to their significance.

Now some extracts from Ntuli's works will be cited and discussed:

- (i) **khala**
-**khala** basically means: cry, but when used idiomatically it changes its primary meaning as in:

... **kukhale imbazo lapha enhlafunweni...**
(... an axe landed on the zygoma...)

...**kukhale isicathulo ovalweni...**
(... a shoe landed on the ribs...)

(Amawisa, p.108)

In 'Umshado Omhlophe' (p. 108), Zola is seated with her boyfriend and they are attacked by thugs. While relaxing, they see three young men running towards them. The three carry an axe and a bush knife. Without asking a question, Zola is chopped with an axe (**imbazo**) on the zygoma (**inhlafuno**.) **Khala** in this context means 'chop' with an axe. When Zola's

friend tries to jump in order to defend her, he is instructed by the person next to him not to move. After jumping, he is kicked - (**kukhale** isicathulo). *Khala* in this case means 'kick'. In these two examples, the verbs have been used idiomatically meaning 'chop' or 'kick'.

- (ii) **-eba**
-eba, originally means 'steal':

Yathi ukubeba ngeso bonke.
 (He stole them all with an 'eye').

(Imicibisholo, p. 97)

Literally **-eba** means she stole them all, but idiomatically speaking, she glances at them. In 'Umhlola Usekhaya' (p. 94) six people are seen. Masofohla and the five people accompanying him to an *isangoma*. They are going to consult this *sangoma* about Masofohla's children who die at delivery.

They are directed into a certain hut. On entering this hut, they see across, as they are seated, a thin woman with hanging hair. She does not look at them directly, she literally 'steals (**-eba**)' them, i.e. she glances at them in such a way that they must not see that she is looking at them. This usage is therefore idiomatic, where one looks at someone indirectly.

- (iii) **-dla**
*...kwathi ephuma endlini ngazidlisa satshanyana...
 uzongimema...*
 (...when he went out of the house, I pretended to be eating
 some grass...he will invite me.)

(Izizenze, p.15)

In 'Sofasonke' (p. 14) we hear the narrator explaining to the audience, what he knows about Sofasonke. Sofasonke is dead. He used to stay alone in his house and no one had ever entered his house. He stayed with a cat. The verb **dla** literally means 'eat', but in this context it means: 'He pretends to be eating some grass'.

This is usually said of a person who hangs around for a particular purpose. In this context, the narrator is hanging around so that Sofasonke can invite him into his house. The narrator's aim is to see how Sofasonke's house looks like and also to see what is inside it.

He also wants to see what is being done by Sofasonke with this cat. Its usage is therefore idiomatic. The verb does not literally mean 'to eat'.

*Futhi ngeke **azidlise** ngoba ngumzala wami uMaNgema.*
 (MaNgema will never poison my children because she is my
 cousin.)

(Izizenze, p. 22)

In 'Kungene ngaphezulu' (p. 18) MaMpongo moves from one woman to another asking for help. When she reaches MaHlope, she becomes exposed. Here, we notice Ntuli's use of the causative by suffixing **-is** to **dla-** > **dlisa** 'make to eat' which in this extract means 'poisoning'.

In the short story above MaHlophe explains clearly to MaMpongo that this MaNgema whom she mentions to be poisoning people's children, will never poison her's because they are cousins. The reply makes MaMpongo to leave MaHlophe being discouraged.

(iv) **-gwinya**
*...kumele sisale **sesigwinya itshe** noma lehla kanzima.*

(Amawisa, p. 100)

Gwinya actually means 'swallow', and **itshe** is a stone. Literally **ukugwinya itshe** means 'to swallow a stone'. But in this context it has been used idiomatically and it means 'to take courage'.

In 'Ucingo' (p. 99), we are told of Magwaza who is in prison. Magwaza is deep in thought until his wife MaMtshali enters. This relieved Magwaza because he starts speaking. He now says his wife is correct when she says:

*...kufanele sisale **sesigwinya itshe** noma lehla kanzima.*
 (...we should rather swallow a stone, although it goes down
 heavily).

This simply means, they must just take some courage. This has been effectively used for Magwaza who could not have peace of mind about the absence of their son, Nduduzo.

(v) **-hlaba**
Hlaba means 'stab' or 'pierce'.

Examples with *-hlaba* are:

1. *Ngayihlaba imbuzi.*
(I slaughtered the goat)
(Izikhwili, p. 108)
2. *...indoda yangihlaba emehlweni ngethoshi.*
(...the man dazzled me with the light of the torch.)
(Uthingo, p. 32)
3. *...Nxashane besihlabe ikhefu...*
(...When we had taken breather...)
(Imicibisholo, p. 177)
4. *...udadewethu akasawuhlaba ngani umkhosi?*
(...why is my sister not giving the alarm?)
(Imicibisholo, p. 178)

Ntuli's usage of this verb shows that it has developed a number of metaphorical meanings.

Hlaba means 'stab' or 'pierce'.

In example 1, the original meaning of **-hlaba** has been used. This is taken from 'Inqina Yefa' (p. 103), where Mgezeni who, after having failed to get his treasure by digging, asks his younger brother, Peter to buy him a goat. He wants to slaughter this goat for *amadlozi* (ancestral spirits.)

In example 2, *yangihlaba ngethoshi emehlweni*, is experienced by Nyandeni in 'Unyaka Omusha' (p. 32). He has just arrived where the watchman is working. Coming nearer this place, he sees a man seated around a fire. Because of this fire, he is convinced that this man is the watchman of this place.

Ntuli describes this watchman having a torch in his hand. **Hlaba** in this context means 'shine with a torch on the eyes'.

The idiom is actually: **ukuhlaba...** (to fix with...). After the watchman shines Nyandeni with his torch, blinding him, he (the watchman) instructs him to stand still, which he does. This usage is therefore idiomatic. The idiom is more forceful than ordinary language. Because of the use of idiom therefore, the action is magnified and the meaning elucidated.

In example 3, which is taken from 'Umnikelo' (p. 176), one is introduced to Dinah Simelane. While she is singing, she is accompanied by her brother, Zazi who plays a piano. After the death of their parents they are always found together. Ntuli, then uses **uma behlabe ikhefu**, 'if they are on holiday'. The idiom is actually: **ukuhlaba ikhefu** (to have a rest). Dinah and Zazi are always together when they are both free. *Hlaba* here is used idiomatically.

The fourth example is from the same story, while Zazi is playing music, his sister goes out. She takes a longer time to come back. After some time, Zazi felt a certain smell. He then sees smoke coming from the back of the house. He is shocked of what is perhaps Dinah burning.

Ntuli now uses the idiom:

... *akasahlabi ngani umkhosi?*
(...why is she not giving the alarm.)

Literally, this would be 'to pierce a ceremony'.

Also cf. Vilakazi (1946:256). When Zazi finally enters the room, it is full of a thick smoke.

Ntuli's technique in using **-hlaba** idiomatically becomes vivid by giving it various meanings: its original meaning, then the meaning of shining the light on the eyes of a character, also to have a rest or a holiday and finally to give a warning. Ntuli uses the idiom accurately to depict vividly situations that obtain at various levels. This gives his text the dignity it deserves.

(vi) **-bamba**

Examples with **-bamba** are:

1. ...*anikine ikhanda, abambe ongezansi.*
(...he shook the head and grip the lower lip.)
(Imicibisholo, p. 151)
2. *uDonald athi ukubamba izithende.*
(Donald walked slowly)
(Izizenze, p. 21)

Bamba means 'catch', 'grip' or 'grasp'. In example 1, the idiom is actually: **ukubamba ongezansi**, meaning to be perplexed. **Ongezansi** refers to a lower lip. Because **ezansi** and **phansi** are synonyms, there is another idiomatic expression with **phansi**.

Ukubamba ongaphansi.
(To be perplexed – to hold the lower lip)

Example 1 appears at the end of 'Izulu Lomisile' (p. 144), where Ngqungqulu, who never believed in prayer is amazed by its wonders. This surprise comes after the prayer by the community and Ngqungqulu included is answered by rain. The expression is therefore idiomatically used.

In the second example, the reader sees Donald in 'Isitimela' (p. 20), who in his dream oversleeps. He rushes everything he is doing. On his way to the station he is very scared because he sees no one on the road. He then sees someone following him. Ntuli, describing this action says:

Athi ukubamba izithende.
(He withheld his heels for a while.)

Izithende refers to heels. *Ukubamba izithende* would therefore mean to keep back, as Donald does in this story. His aim is to allow the person following him to find him. In other words, he wants to have company.

(vii) **-shaya**

-shaya basically means 'strike' or to 'hit'. This verb has also been used by Ntuli to express metaphorical meanings. The following are examples:

1. *Ashaye izandla athi nje: 'Yisimanga lesi,...'*
(He clapped hands and just said: 'This is a miracle...')
(Imicibisholo, p. 151)
2. *Usezosuka ashaye ingoma ehlabela ethi: ...*
(He started a song, singing and said:)
(Imicibisholo, p. 79)
3. *Alushaye uphiyane uZazi.*
(Zazi played the piano)
(Imicibisholo, p. 178)

4. ...*babone ukuthi sekungumthwalo, bashaye utshani.*
(...they discovered that it was tough, they left.)
(Izizenze, p. 26)
5. *Awuboni ukuthi ngisashaywa umoya?*
(Can't you see I am still getting fresh air?)
(Izikhwili, p. 26)
6. ...*ngiyokutshela kangaki ukuthi uzishaya ngendlebe etsheni.*
(For how many times that I will tell you that you are hitting yourself with your ear on the stone).
(Izikhwili, p. 26)
7. ...*nigiziqinise ngokushaya umlozi.*
(...I controlled my feelings by whistling.)
(Imicibisholo, p. 15)
8. ...*ahlangane nexoxo ligxumagxuma, alibhaklaze ngenduku liyoshaya amanhlakomuzi le.*
(...he came across a jumping frog, he hit it with a stick and it went to die.)
(Izikhwili, p. 25)

Example 1 is from 'Izulu Lomisile' (p. 144).

After the community's prayer for the rain, Ngqungqulu's wife is also shocked. They see the weather changing. At the end of the story, Ntuli says:

UMaNzimande ezwe kuthi Co, Co. (p. 151)
(MaNzimande heard drops of rain).

About her reaction, the writers says:

Ashaye izandla.
(She clapped hands).
Ukushaya izandla.
(To clap hands, here means she clapped hands as a sign of giving thanks to God).

Shaya in this usage gives the original meaning of 'to hit'.

The second example which is from 'Indlalifa' (p. 76), that is, the story where Ntshangase was relating to his audience about Siziba's life. Siziba who is now insane is accusing Ntshangase. He says it is Ntshangase who wants to kill his wife. After Siziba has given a few warnings to Ntshangase, Ntuli uses: **ashaye ingoma**. **Ingoma** is a hymn. **Ashaye ingoma** therefore means 'Siziba started singing'. This usage of *shaya*, is idiomatic, where the meaning is not 'hit' but to start singing.

Example 3, appears in 'Umnikelo' (p. 176). This story has been discussed above under - **hlaba** in (v). In this example, **uphiyane** means a piano. **Shaya**, in **ukushaya uphiyane** has the meaning of sounding/playing a musical instrument. **Alushaye uphiyane uZazi** therefore means: Zazi plays the piano. **Shaya** in this context has been used to give different meaning/s of playing a musical instrument.

In example 4, an extract from 'Isipho sikaKhisimuzi' (p. 26), the reader is introduced to Makhathini who is very ill. He appreciates very much the help of his son, **Nduduzo**, who lives with him. Makhathini even mentions that other people cannot look after a sick person, like his son does. Ntuli supports this argument when he says: ...**bashaye utshani**, meaning to disappear. In other words, when other people see that someone is sick and has a problem, they just disappear and leave him alone. Makhathini is very grateful, because his son is not that type of a person. This idiom is actually **ukushaya utshani** (to disappear).

Example 5 is from 'Ingodosi kaDokotela' (p. 26), where during a graduation party, the reader sees Tozi Mdlalose who is very much worried. She is not happy because her boyfriend, Ziphohle has not arrived. She decides to go and sit outside the hall. Mandla, her classmate seeing this situation, wants to take advantage. Tozi becomes furious when asked by Mandla, what she is doing outside. Ntuli, uses the idiomatic passive form of the verb **shaya**: **Avuboni ukuthi ngisashaywa umoya?** (Don't you see that I am still getting some fresh air?) The idiom is actually **ukushaywa umoya** 'to be struck by (fresh) air', i.e. to get some fresh air.

Example 6, is also from the story in example 5 above. Mandla is seen dancing with Tozi. They seem to get along well while dancing. But after Mandla told her about love, she becomes furious and said: *Kanti ngiyokutshela kangaki ukuthi uzishaya ngendlebe*

etsheni... **Ukuzishaya ngendlebe etsheni** is to 'hit yourself with your ear on a stone'. This is usually said of a person who is on a fruitless errand. In the context above, Tozi speaks like this because she knows, she is in love with a 'doctor'. Who is then this Mandla to compete with a 'doctor'? At the end of this story it becomes clear that this 'doctor' is not a qualified one, it is just his name. Also cf. Nyembezi (1974:206, no. 61).

Example 7 is from 'Ehlathini iNzulu' (p. 14), where Nkinga is seen dreaming, finding himself in the middle of the iNzulu forest. When Nkinga had just entered, the writer says:

...*uma luthi nke uvalo, ngiziqinise ngokushaya umlozi*,...
(p. 15)

(When anxiety hits him (Nkinga), he contained himself by whistling...) This made him gain some courage.

Example 8 is found at the end of 'Kungene ngaphezulu' (p. 18). After MaNgema has punished MaMpongo well, she meets MaMpongo's husband, Dlodla, on the way. She tells Dlodla everything about what MaMpongo had said to the different women of the community, Dlodla becomes furious. He is rushing into his house.

Engena entubeni, ahlangane nexoxo ligxumagxuma, alibhaklaze ngenduku liyoshaya amanhlakomuzi le. (p. 25)
(Entering the gate, Dlodla met a frog jumping. Perhaps that made him more furious because he hit it with a stick).

It is usually a person who takes this position when he relaxes after hard work.

...*layoshaya amanhlakomuzi*, meaning it died. Literally **ukushaya amanhlakomuzi** is 'to sleep with your back', relaxing with your knees facing upwards. But in this context it means that the frog died.

(viii) **-buza**

1. *Kanti angibuzanga enkungwini.*
(Well, I had not asked from the mist)
(Imicibisholo; p. 15)
2. *Kanti angibnzanga elangeni.*
(Well, I had not asked from the sun).
(Uthingo; p. 53)

The first example is from 'Ehlathini iNzulu' (p. 14). Nkinga is in the middle of the forest. He cannot see an exit because of the darkness. He notices that if he proceeds, he will hurt himself. The writer uses an idiomatic expression to explain this intricacy: ...*angibuzanga enkungwini*.

Inkungu is mist. But the actual idiom is **angibuzanga elangeni** (I have not asked from the sun). This freely translated would mean 'I underestimated things'.

Ntuli seems to have used **inkungu** (mist) here as a technique, where its usage agrees with the environment which is dark. He has used **inkungu** to symbolise darkness. It is Ntuli's style to deviate from ordinary usage of a proverb and uses *inkungu* instead of *ilanga*. But in the second example, coming from 'Iziqongo Zezintaba' (p. 53), Ntuli uses the well known idiomatic expression: *Kanti angibuzanga elangeni*.

In this short story, this idiom is used after MaMpungose had prepared herself very well to attend her son's graduation party. She says that she will never forget that day. She had prepared her hair and everything so that she could be attractive.

The writer says: **angibuzanga elangeni**, i.e. I have underestimated things. When Misumuzi, her son, sees his mother he just goes past, pretending not to be seeing her. The problem is because his mother is an *isangoma*. But today, Misumuzi's friends are no longer with him.

5.2.2 IDIOMATIC USE OF NOUNS

The idiomatic use of nouns will be taken from Ntuli's three short story volumes: Uthingo Lwenkosazana, Imicibisholo and Izizenze. Nouns to be discussed are: **amehlo** (eyes), **idolo** (knee), **izinyembezi** (tears) and **inhliziyo** (heart). Let us consider the following examples:

5.2.2.1 Amehlo (eyes)

1. *Ngabe ukusiza kwakhe bekungukugcoba amehlo abantu godaka?*

(His helping people all along, could it have been smearing people's eyes with mud?)

(Uthingo, p. 30)

Ukugcoba is 'to smear' and **udaka** is 'mud'. At the end of 'Uphondo lukaSalayedwa' (p. 25), Biyela and the community who have been hunting for Salayedwa, are reaching a standstill. They are told by a certain woman that Salayedwa has been arrested. When the community thinks back about the work Salayedwa has offered them, they become puzzled.

Then Ntuli uses: **Ukugcoba amehlo ngodaka**, i.e. 'to smear the eyes with mud', meaning: is Salayedwa deceiving them for all these years?

This idiom is actually:

Ukuphatha ngodak' emehlweni.

(To hold with mud on the eyes).

(Nyembezi, 1974: 66)

Nyembezi (1974:206) further explains that this is used when one is indulging in deceit whilst seriously pretending to be telling the truth. Likewise, this community thinks that Salayedwa is cheating them while offering them help.

2. *...kukhona ongibheka ngeso lengulube ngiyashiya...*

(Uthingo, p.32)

In this story, the watchman tells Nyandeni that he (the watchman) is forced to run away from death. From that time, he says he started wandering from place to place. He names a few places like Nongoma and Dukuza. The watchman is not offered work in these places and when he discovers that

...kukhona ongibheka ngeso lengulube ngiyashiya...

that is, if there is anyone who looks at me with 'a pig's eye', I leave that place. The watchman leaves those places because he thinks, people who look at him with hatred, would kill him, like it happened to his family.

3. *Amehlo ami uthi kodwa ayasebenza?*
(Are my eyes actually working?)

(Uthingo, p. 46)

This statement comes from the dialogue between Ncanana and Simanga. Ncanana, who expects Simanga to be serving a prison term of fifteen years, is shocked to see him here. This idiom could be better understood if written:

Uthi amehlo ami ayasebenza?
(Are my eyes working?)

This is therefore idiomatically used because it actually means: Is it a truth that this person in front of me, is Simanga? It is Ntuli's style here, to illustrate the interaction of characters through the use of the noun *amehlo*. There is interaction because in each example two characters are involved to express fear and doubt.

General use of "amehlo"

Further idiomatic use of *amehlo* and their analysis are cited below:

1. *Izinduna...zide zitapana ngamehlo.*
(The *zindunas* now and then glance at each other).

(Uthingo, p. 01)

This example is from 'Uthingo Lwenkosazana' (p. 09). Mpiyakhe has swollen very badly and you cannot recognize him. There is tension in the hut and Dunguzela is facing down. Sinqindi is still staring at Mpiyakhe. The writer further emphasises this tension by using the idiom: ...*zitapana ngamehlo*.

The verb *tapa* means to extract or to take out. *Zitapana ngamehlo* would therefore mean, that the *zindunas* were gazing intently at each other.

Towards the end of the story, the writer says:

Lapho ewaphonsa phandle amehlo akhe...
(When he looked outside...)

(Uthingo, p. 12)

The verb **-phonsa** means to throw. The example above could literally mean: 'When he threw his eyes outside...'. This means that when he looked through the door, he discovered that there was another rainbow. **Phonsa** is therefore, used idiomatically. Also cf Ntuli (1978: 190).

2. ... *kanti-ke sikhohliswa ngamehlo.*

(Izikhwili, p. 20)

This example is taken from 'Kungene ngaphezulu' (p. 18), which is the dialogue between MaMpongo and MaShabalala. She had gone to MaShabalala to ask for some *muthi* to help her daughter Gengqe. Mashabalala explains her innocence about *muthi*.

The verb *khohliswa* means 'to be misled'. In this example it is used as 'we are deceived by eyes', meaning we take things for granted. In context, it would mean that by looking at MaShabalala, MaMpongo took it for granted that she (MaShabalala) knows something about *muthi*.

3. *Sikutshela ukuthi sizokwenza into yamehlo.*
(We tell you that we mean what we say.)

(Izikhwili, p. 93)

This example comes from the short story 'Kuhle kwethu' (p. 90). It is an opening sentence of the letter which was written to Bafana by Abafana Bomdlalo.

The actual idiom is: *ukwenza into yamehlo* (To do a thing of the eyes), that is, to do what you mean. In the context above, Abafana Bomdlalo is a certain unknown group of people which 'ran away' with Bafana's bride on the eve of their wedding. In their letter they are telling Bafana that he will never marry Nokulunga. What this group meant, is that it would do something which Bafana will never forget and also to teach him a lesson. The above extract, has therefore been effectively used, idiomatically. But at the end of the story we

see the irony used by the writer: Nokulunga arrives just before their wedding, but Abafana Bomdlalo said no one should hurt them.

4. *Wabuza ngamehlo ahlengezela izinyembezi.*
 (He asked with eyes which were filled with tears).
 (Imicibisholo, p. 28)

This example has been taken from 'Hawu NgoMafavuke!', (p. 28). This is after Myeza had told his son Ntokozo that he would kill his dog, Mafavuke. After saying these words, Myeza leaves for the bus because it is time to go to work.

Ntokozo, who is eating, leaves his food and follows his father for questioning. On meeting his father, the writer says:

...wabuza ngamehlo ahlengezela izinyembezi.

That is, he asked his father with eyes showing tender emotion. This does not literally mean that Ntokozo used his eyes for talking. It actually expresses how much pain he felt.

5. *...namehlo esibaya sonke esethe njo kuyena.*
 (...and all the eyes of the kraal staring at him).
 (Imicibisholo, p. 48)

This one is taken from 'Izinsizwa Amakhosi' (p. 48). Sibeko is experiencing a difficulty while they eat meat at Zwane's place. Sibeko complains that Gumede, who is serving, does not serve enough meat on their side. Gumede then gives him a big piece of meat and it gets stuck in his throat. Sibeko is now wet because of this blockage in his throat.

...namehlo esibayo sonke... therefore means that all the eyes in kraal are looking at him struggling with this big piece of meat in his throat, i.e all the people in the kraal are looking at him.

It is Ntuli's technique in using substitution when referring to characters. Instead of saying **abantu bonke**, he personifies when he says: **amehlo esibaya** (i.e. the eyes of the kraal).

The following noun under discussion now is:

5.2.2.2 *Idolo* (knee)

In trying to depict a character after an activity, Ntuli uses an idiomatic expression. The following characters' reactions are now described by the use of *idolo*. Idiomatic usages with *idolo* are also found in Ntuli's works. The following are examples found in two of his short story volumes:

1. *Uya ngakhona nje uzwa kugexa amadolo namhlanje.*
(As he is approaching this place, he feels his knees are loosening today).
(Izizenze, p. 21)
2. *...angiphume lapha ehhovisi, ngelule amadolo kancane.*
(...let me go out of this office and stretch my legs slightly).
(Izizenze, p. 61)
3. *Okwakufike kuqinise amadolo du ukuthi wayesebhala njalo uSikhumbuzo,...*
(Something which used to strengthen the knees, is that Sikhumbuzo used to always write letters...)
(uThingo, p. 16)

Example 1 has been taken from 'Isitimela' (p. 20), – *hamba* no. vi. Donald in his dream sees himself going to the station alone. He is shocked that, on that particular night there are few people on the road. When he passes this place, he feels scared. The writer uses the noun '*idolo*' to express this shivering: *...kuxega amadolo namhlanje*. (...the knees are shivering today).

Donald, approaching this place, feels his knees shivering.

The second example is from 'Ibhokisi' (p. 61), where a certain Solomon Ndaba who has a big Trading Store, is introduced. It is Saturday and his store had been so busy that he could not take his money to the bank. Looking through the window of his office, he feels that he should just go out for some time. To express this activity, the writer uses an idiomatic expression where he says: *...ngelule amadolo kancane* (...I stretched my knees slightly).

The verb *-elula* means 'stretch'. The full rendering of this idiom is: *ukwelula amadolo*, that is, to walk slightly stretching your legs in the form of easing oneself after having been

seated for a long time. Solomona also wants to slightly stretch his knees because he had been seated all day.

Example 3 is taken from 'Bafanele ukugcotshwa' (p. 13), where Ntuli gives the background of Sikhumbuzo's house. Now that today, Sikhumbuzo is graduating, his wife is also present. She has gone through difficulties with Sikhumbuzo. She always used to get some encouragement from Sikhumbuzo and that is why Ntuli says: *Okwakufike kumqinise idolo du* (What used to truly to give him courage.)

The full form of the idiom is actually: **ukuqina idolo** (to strengthen the knee), that is, to have courage. Sikhumbuzo's wife used to have courage because he always used to write her letters of encouragement. Sikhumbuzo used to tell her that because of prayer, he will succeed.

We have now seen the three meanings in the usage of the noun **idolo**, that is, to be terrified, to stretch your legs and to gain courage. Also cf Doke (1955:214). All these are used to interpret the behaviour of characters.

5.2.2.3 Izinyembezi (tears)

1. ...*waqhumuka wakhala, wancenga ngezinyembezi... abangenziwa lutho.*
(...she bursted and cried, she begged with tears... they must not be killed).
(Uthingo, p. 36)
2. ...*eyiwola indodana yakhe, eyanga ngezinyembezi.*
(...he grabed his son, kissing him with tears).
(Uthingo, p. 44)
3. *Washo ngezinyembezi wathi uyabonga.*
(He said it with tears, that he is thankful.)
(Imicibisholo, p. 31)

Example 1 is from 'Unyaka Omusha' (p. 32), where we see the watchman placed in a dilemma. The problem is, who must be killed between his two little boys. The answer he gets from his mother is that the custom must be fulfilled. Telling his wife that there is no

solution about saving one boy, the writer says: ...*wancenga ngezinyembezi*, that is, his wife begs with tears. The verb *-ncenga* means 'beg'. The mother of the little boys does not have words to express her refusal of this killing. Her answer is the running tears. She is actually saying nothing must be done to the little boys. Doke (1955:226) says the formative *nga-* can also be used idiomatically in such examples and he says: *Zavela ngamakhanda* (only their heads appeared), even in *ngezinyembezi*, this formative has been used: *nga + izinyembezi > ngezinyembezi*.

Also in example 2 taken from 'Ebusika' (p. 44), this formative has been used. The verb *-anga* means 'kiss'. *Eyanga ngezinyembezi* therefore means: he kissed him with tears.

In this story, Simanga who has just been released by miracle from prison, is walking towards a bus stop. As he is approaching the bus stop he thinks about his mother at home. He says when his mother sees him, she will be so excited that she will take him into her arms and kiss him with tears - *ayange ngezinyembezi*.

The use of the noun *izinyembezi* in the two examples is important. The first one expresses sorrow, where the mother says that no child must be killed. But the second one expresses happiness - if Simanga's mother will unexpectedly meet her son who was serving a long prison term, she will even cry because of joy.

The third example that is from 'Hawu Ngo afavuke!' (Imic. p, 2) also expresses grief as in example 1. Ntokozo, whose dog has now been killed, is now very sad. Just a day before his dog, Mafavuke, was killed, his father brought him a small terrier. His father then asked him whether he liked this dog or not. Ntokozo took it unhappily from his father: *Washo ngezinyembezi wathi uyabonga* (He said it with tears, he that is grateful).

As in the case of the watchman's wife, Ntokozo cannot express his sorrow, he took the small dog from his father. In fact, if he did not show gratefulness, his father would punish him.

5.2.2.4 Inhliziyo (heart)

1. *Inhliziyo yakhe yagwazwa ngumkhonto obukhali.*
(His heart was stabbed by a sharp spear.)
(Imicibisholo, p. 32)
2. *Inhliziyo isagaya izibozi ngokwenziwa nguMashinini.*
(The heart is still grinding rotten things about what Mashinini did to him.)
(Imicibisholo, p. 139)

The first example is taken from 'Hawu NgoMafavuke!' (p. 32), a story which has been discussed under **izinyembezi** in example 3 above. In this story Ntokozo's father had invited Sithole to kill the dog, Mafavuke. After Ntokozo had received his terrier from his father, Sithole called upon his dog, Mafavuke and that disturbed him most. The second one shows that Qhoqhoqho was angry about Mashinini's deed. Ntuli expressing this action says: *Inhliziyo yakhe yagwazwa ngumkhonto obukhala* (His heart was stabled by a sharp spear).

This, when literally translated would mean that when Ntokozo heard Sithole call upon his dog, it was as if his heart was being stabbed by a sharp spear. Actually this means that he felt a sharp pain in his heart.

The second example is from 'Ithuba Lokuphindisa' (p. 137). Here Mashinini's son is in front of Qhoqhoqho, the *inyanga*. He must today help his enemy's son, who is very ill. Qhoqhoqho today cannot walk properly because he broke his legs long ago, while forced by Mashinini to run through the night of that particular time. He is today at this place because of Mashinini. In this situation, the reader will be in a position to see Qhoqhoqho's behaviour, because he now stands the test of time. In other words, to see what type of a person he is. The author says of Qhoqhoqho: *Inhliziyo isagaya izibozi...* (p. 139), his heart is still grinding rotten things about Mashinini. At the end of the story, it becomes clear that Qhoqhoqho helped this young boy, because when they left, the boy was happy.

This idiom is actually: **inhliziyo igaya izibozi** (the heart is grinding rotten things). Nyembezi (1974:210) says: This describes a person who feels wronged and is annoyed.

Ntuli's main purpose in the employment of *inhliziyo* seems to express the feeling of characters and that in some short stories characters change as a story develops, like in Qhoqhoqho's case.

5.2.3 IDIOMATIC USE OF QUALIFICATIVES

Under the idiomatic use of the verb, it has been stated that Doke (1955:213) agrees that it is mainly the verbs which are susceptible to special idiomatic use, in addition to their significance. On the same page, Doke further says:

...and a few qualificatives which reveal this extension of the metaphorical instinct.

With reference to the idiomatic use of qualificatives, Doke (1955:216) puts it thus: "Idiomatic tendencies are to be found with a few qualificatives". Doke then gives the following examples:

-bomvu (relative stem: (i) red, (ii) ripe):

- a) *ukubheka ngamehlo abomvu.*
(to be wide awake.)
- b) *Ukuba nenhliziyo ebomvu.*
(to be bad tempered.)

-mnyama (relative stem: black):

- a) *iwa elimnyama.*
(a deep abyss.)
- b) *usuku olumnyama.*
(an unlucky day.)

As Doke has mentioned that there are very few examples with qualificatives, this is also noticed in Ntuli's works. In this discussion, reference will be made to the relative stem and the adjectival stem. The following are examples from **Izikhwili**:

Relative stem:

1. *Inhliziyo yami ibomvu.*
(I am bad-tempered) (p. 13)
2. *Ngimbheke ngabomvu.*
(I am wide open) (p. 13)

Adjectival Stem:

3. *Ngibuka ngamehlo esidala.*
(I am looking with old eyes, i.e. I am conservative) (p. 49)

Example 1 under relative stems is an extract from 'Isifuba' (p. 11), where Mlaba follows Mahlangu because he wants to take revenge. He wants to fulfill this aim. One day he sees Mahlangu and decides to make use of that change. He then hid in a forest as Mahlangu would go past that forest. While inside this forest, his thinking is described by using the relative stem **-bomvu**, which usually means 'red' or 'ripe'. **Inhliziyo yami ibomvu**, here literally means my heart is 'red' i.e. bad tempered.

In example 2, also a relative stem, Mlaba says: *Ngimbheke ngabomvu* (To be wide awake). The actual idiom is: **ukubheka ngabomvu**. Mlaba, who was waiting for Mahlangu wanted to make no mistake. In fact at the end of the story, he managed to kill him. The idiom is therefore effectively used to fulfill an aim. The adjective stem reads: *Ngibuka ngamehlo esidala* (I am looking with old eyes, i.e. I am conservative) is taken from 'Amalangabi' (p. 49) which is the dialogue between Sithembiso and his father, Shabalala. Shabalala is a mayor in this location. The youth want him to resign because he refuses to meet the demand by youth. There is therefore conflict.

Sithembiso tells his father that if he does not resign, then their house will be burnt. In answering his son, Shabalala says: *Ngoba ngiyabheda, ngibuka ngamehlo amadala* (Because I talk nonsense, I look at things with 'old eyes'). *Amehlo amadala* here does not literally mean old eyes, but its idiomatic meaning, is that Shabalala does not want to change, i.e. he is conservative. Ntuli's use of *amehlo* helps in creating suspense in the story by expressing expectation of the reader. Also the actions of the characters are clearly motivated.

In conclusion, one can comment about Ntuli's success in using this device. To create suspense, the author uses the same verb, but expresses different means. This is appealing to the reader. Ntuli has a technique in choosing the correct word and uses it to suit the action of the characters.

5.4 PROVERBS

In the first section of this chapter, we dealt with the idiom. In this second part, the proverb will be discussed. Most critics agree on the definition of a proverb. Nyembezi (1974:45) mentions problems concerning the treatment of proverbs. He rejects the alphabetical method which Doke has followed. Another scholar, Dunning has also made a fuller treatment of the proverb, but he has made no attempt at classification. Nyembezi has followed the method of classifying proverbs into larger groupings according to general significance. He further states that it is difficult to say what is a proverb or what is not, because in proverbs idioms are also included.

5.4.1 PROVERB DEFINED

Ntsanwisi (1985:3) has this to say about the proverb:

In all context in which it appears the form of the proverb remains fixed and unchanged. It is figurative and didactic in nature, usually it is short and pithy and packed with wisdom of the ages.

Makhambeni (1986:35), giving the difference between the idiom and a proverb, puts it thus:

Singasho nje ukuthi isaga singumusho ongaguquki lapho usetshenziswa, kanti eziningi izaga zethula iqiniso elithile...
(We can say that a proverb is a sentence that does not change when used; and yet most of them express certain truths...)

It can be deduced that the two critics agree in their views about a proverb. With reference to Ntuli's style it will be noticed that they remain fixed and unchanged.

Nyembezi (1974: 46), states that proverbs can be classified under certain categories. In this study, a classification according to certain categories will not be applied. Proverbs will be discussed from each short story according to their context pointing out what truths are being displayed. It will also be shown that proverbs are sentences which do not change and that they are didactic in nature.

Ntuli's technique in using the proverb will also show that most proverbs are didactic and explain certain truths as well.

Examples from each of the relevant books will be considered:

5.4.1.1 Izizenze

In "Ibhokisi" (P.61), Solomon Ndaba owns a Trading Store. He is visited by a man who also claims to be a Ndaba person too. He actually says that he (this visitor) is Solomon's father's brother. This Mr Ndaba praises Solomon about the good work done in this shop. He tries to give the differences between them as brothers. In their dialogue he (Mr. Ndaba) says:

- (i) *Wo, goba msenge.*
(O, bend *msenge* tree.)

Umsenge is a cabbage tree or a *cussonia spicata* which grows tall. The *umsenge* tree is very much liked by goats. When it is still young they cannot eat from it. But when it has grown old, it bends and the goats get a chance to eat of this tree. The full proverb is actually:

Goba msenge zikudle izimbuzi.
(Bend, *msenge* tree so that the goats can eat you.)

Like a person, this tree does not retain its younger age. At an older age it can also no longer do the things it used to do, when it was young.

Similarly, in the context above, Mr Ndaba says he was a very hard person during his youth. Now that he is old, he compares himself with the **umsenge** tree that bends when it is old. He tells this young man that the difference between them as brothers, was that Solomon's father was soft-spoken and he (Mr Ndaba) was harsh. Effectively used by Ntuli to show comparison between characters.

In their dialogue, Mr Ndaba also says:

Uma wazi ipigogo kwakuyimina. (p. 69)
 (If you know a peacock, that was me.)

Mr. Ndaba is comparing himself with a peacock. He says he had the pride of a peacock. But now that he has grown old, he can no longer do what he used to do, hence – **goba msenge**.

There are also other proverbs with this meaning:

- (a) *Guga sithebe, kade wawudlela.*
 (Eating mat, get old, long last thou served.)
- (b) *Akukho sigxobo saguga namaxolo aso.*
 (No block ever grows old with its bark.)
 (Nyembezi, p. 148)
- (ii) *Ubaba akasho khona ukuthi 'Hamba juba'?*
 (Father does not say 'Go pigeon'?) (p. 87)

This proverb is actually: *Hamba juba bayokuqhutha phambili* (Go pigeon, they will plug your feathers ahead).

The example above is taken from 'Isithembu' (p. 76), which is the last dialogue between Mthembu and his daughter, Nomusa. Nomusa's father does not want her to marry Sibanyoni because he is a polygamist. Nomusa is going to Sibanyoni by force because she loves him. It seems that Mthembu has lost the fight, hence his allowing her to go and marry Sibanyoni.

This proverb **hamba juba....** is usually used with reference to a person who does not want to take advice. To confirm the truth of this proverb, Mthembu says he is not using this proverb because he is not cursing his daughter. In other words, he says he will not follow the truth which is given by this proverb. In the line which follows he says:

Cha, mntanami, anginakukuqalekisa.
 (No, my daughter, I will not curse you). (p. 79)

Ntuli used a proverb of obstinacy but contrasted it again, because Mthembu says, he does not mean what he says to his daughter. Now his **hamba(go)** is no longer the one used for

obstinacy, because he ends by wishing his daughter good luck, when she settles with Sibanyoni.

- (iii) *Ukupha umuntu ehluphekile kufana nokuzibekela.* (p. 07)
(To give a person who is struggling, is to store for oneself).

This proverb is used in 'U-Esther Sokhulu' (p.7). This is after Zinhle has shown appreciation for what their parents do for them. She is also surprised about the treatment her mother gives to needy people.

The proverb is actually: **ukupha ukuzibekela**; the verb **-pha** means to 'give' and **-beka** to 'save' for a future. Zinhle's mother had always been emphasising that when you give to a needy person, you are also storing for the future.

Towards the end of this story, Zinhle is being fooled in this direction by Ester Sokhulu. Esther showed her a telegram announcing the death of her (Esther's) mother. She (Esther) is now asking for help to get money for transport. Zinhle, disturbed by this news, gives her the last money she had come to use in town. But at the end of the story, Esther is arrested for stealing peoples' money in this manner. There is a lesson to this action. Law has a long arm. It is therefore true that proverbs are didactic in nature.

5.4.1.2 Uthingo Lwenkosazana

Examples from this volume will now be considered: In 'Unyaka Omusha' (p. 32), the watchman is seen relating his past experience to Nyandeni, where he says:

- (i) *Samtshela ukuthi ukungenzi lutho kwethu kungase kube ukunzidonsela amanzi ngomsele...* (p. 36)
(We told him that if we are not doing something, it could lead to leading water to ourselves by means of a furrow)

By the usage of this proverb, the watchman is trying to explain to Nyandeni that, if they do not do what is required by custom, they would have caused trouble for themselves. They would have experienced a problem because this proverb says: if one of the twins is not

killed, then one of the parents might die. This is what then forced the watchman to consult with the old man. This is where the writer says:

- (ii) ...ngabona ukuthi kungcono **ngiyithungele ebandla**
namakhehla injobo. (p. 37)
 (... I saw that it was better, that I should sew it (the lion-skin)
 with the old men)

This proverb is actually: *Injobo ithungelwa ebandla* (A good lion-skin is one sewn in front of men).

In the context above, the watchman is faced by the custom of killing one of his twin sons. Asking his own mother, the watchman is told that nothing could be done. The watchman then approaches the old men in the kraal. The answer is the same, that according to custom one of the little boys must die. This argument therefore fulfills the truth of this proverb. It explains that one must refer to other people when faced with a dilemma instead of acting single-handed.

Here, we see Ntuli's technique in using:

... **ngiyithungele ebandla ... injobo.**
 (I sew it in the kraal ...the lion-skin).

For a non-speaker of the Zulu language, it would be difficult to understand this usage. A mother tongue speaker, is able to show his art and style in using his language.

Nyembezi in Ngcongwane (1981: 225) writes about this technique:

Umendo kawuthunyelwa gundane.
Ngahlushwa yikho-ke ukuba ngingenagundane.
Ngabe ngalithumela.

(Ubudoda, 1974: 06)

Commenting about Nyembezi's use of this proverb, Ngcongwane says it would be difficult for a reader who does not know what is happening to understand Nyembezi's two sentences when told about the mouse – **igundane**. In other words, the reader must be a mother-tongue speaker of the Zulu language.

Similarly, in Ntuli's example, to understand his usage, one must be a speaker of the Zulu language. Ntuli's style here is that he has changed the word order of the proverb.

At the end of this same paragraph in this story: 'Unyaka Omusha' (p. 32), Ntuli writes:

- (iii) *Isalakutshelwa sibonwa ngomopho-ke ndodana.*
(The foolhardy is seen by the flow of blood, my son.)

In the first example, the truth of the proverb has been explained, i.e. the watchman was convinced that a person must listen to the word of the old people. Now, in explaining this, Ntuli uses:

Isala kutshwelwa sibonwa negomopho...

This is usually said of stubborn and obstinate people who will not listen to advice. We notice two techniques in Ntuli's using these proverbs in (i) and (ii).

In (i), the watchman was convinced that it helps to take advice, and in (ii) we see that the watchman took the advice because of a reason, i.e. if he did not take the advice, something would happen to one of the parents.

In this third example, we notice another technique, because the actual proverb is:

Isalakutshelwa sibona ngomopho.
(The foolhardy learns by the flow of blood.)

Instead of the verb **sibona** (learns), Ntuli has used **sibonwa**(is seen by). **Bonwa** is therefore the passive form of **-bona-**, by suffixing **-wa** to **-bona-**. Ntuli's usage of this proverb is: A person who does not listen is seen by a flow of blood instead of he learns by the flow of blood. This proverb is also used by Ntuli in his, **Amawisa** in the short story entitled 'Emajikeni akwaNdundulu' (p. 66). At the end of this story, Ntuli says:

Isalakutshelwa siphelela khona lapho. (p. 72)
(The foolhardy ends up there).

Even here, like in (iii) above where he used the passive, he does not use the actual proverb. Here, Ntuli uses the applied form of the verb **–phela**. **Phelela** has been formed by suffixing **–el** to **–phela**. The verb **–phela** means to ‘end’ and **phelela** would mean ‘final end’.

Isalakutshelwa siphelela khona lapho, means that a person who does not listen ends up there, as in the above context, where Shezi is listening to Msimango who has asked for a lift in his car. Msimango (the ghost) says because he does not listen to his mother, who tells him never to drive alone along the meandering road of Ndundulu. Like Ntuli’s use of the applied form **–phelela khona lapho**, Msimango’s car overturned there and that was the end of it. Another truth given by proverbs: that it helps to listen to a given advice.

Further examples of proverbs from **Uthingo Lwenkosazana** are:

Uma eseholo, athole imbiza izwiwa ngothi (p. 55)
(When he entered the hall, he found that the pot is turned with a stick.)

Imbiza izwiwa ngothi is used to describe a large number of people, gathered for a certain purpose. **Imbiza** is a pot and **uthi** a stick.

When a crowd of people meets for a certain purpose, a large pot will be used to cook for this crowd. That food will be stirred by that stick. Similarly, in ‘Iziqongo Zezintaba’ (p. 55) above, when MaMpungose attends her son’s graduation party, she finds the hall full to capacity. It is also for this reason that she is denied entry because she does not have a ticket. The purpose of the tickets is to control the numbers.

Umenziwa akakhohlwa ... lolu unyawo lomuntu ofile. (p. 77)
(The one offended never forgets ...this is a foot of a dead person).

This example is found in a short story which is also titled ‘U**Menziwa akakhohlwa**’ (p. 70).

In this context we read about Mfeka who had received a parcel from an unknown person. Outside it is written **umenziwa akakhohlwa**. The person who sent Mfeka this parcel

implies that V.V. Mfeka once treated him badly. This creates tension in the story because Mfeka kept on receiving these parcels. But at the end of the story, it is discovered that Mfeka was being fooled by Mbheduka, an *inyanga* who wanted to get money out of him.

Ucilo angazishaya endukwini athole imali engumthanyana.
(p. 116)
(The *ucilo* can struck itself on the stick, perhaps he might get a little amount of money).

In 'Izivakashi' (p.111), Khumfela is awaiting visitors. His problem is how can he get money to entertain these visitors. **Ucilo** is a lark, which is not easy to hit with a stick and if it happens that it hits itself against a stick, then that expresses a fortune. The writer has used this proverb with Khumfela because he does not have money. He thought about stealing his wife's money to go and bet on the horse race. The usage of this proverb implies that Khumfela might win and if that happens, he will be able to meet his friends' demands from Johannesburg. Following the story, we notice that the **ucilo** did hit itself against the stick, i.e. Khumfela won in betting in a course race. He was nevertheless unfortunate because he was robbed of all that money.

Ntuli uses different methods in employing his proverbs within context. He has for example used the object concord and noun in the same proverb like where **injobo** and the **-yi-** are used. Ntuli has also used contrasting proverbs, where he has only used one part of the proverb. He has for example given one part of the proverb: **umenziwa akakhohlwa...** This portion is the positive part of **uzenzil' akakhalelwa...** Ntuli must be applauded for this style. The significance of this style is that a short story writer must be economic in word usage.

5.4.1.3 Izikhwili

Examples of proverbs from this short story book will be taken from the following short stories:

“Isifuba” (p. 11)

In this short story, Mlaba has taken a decision to leave everything and follow God. People are laughing at him, but he says that he will never change his mind, even if they are sarcastic:

...*bethi ngizenza ingelosi, ngingakugqizi qakala lokho.*
(p. 11)

(... saying I am making myself an angel, I do not care about that.)

Ngingakugqizi qakala means, I do not care. Many people were not happy about Mlaba's change of heart, but as far as he was concerned, he was correct. This action also depicts Mlaba as a strong character. To resist the attention of these people he says:

Usezovele awuhlabe inhlali naye. (p. 12)
(He will just keep quiet.)

Things became worse when Mlaba is appointed a church elder in his church. At one stage he was challenged by Mahlangu, who tells him (Mlaba) that he is not a converted person. He said Mlaba is just driven by the love of girls. Mahlangu insulted Mlaba twice, but Mlaba never told anyone about his problem not even his wife. When he arrived home that day, his wife could see that her husband was angry.

Usezovele **awuhlabe inhlali naye**, i.e. she will also keep quiet and not ask anything from Mlaba. Here, Ntuli's technique is noticed in using this proverb twice. Mlaba, decided not say a thing. Secondly when Mlaba's wife sees that he is furious, she decides not to ask him what the problem is.

Noma ewubona umfula udla izindwani akasenakuqhubeka.
(p. 12)

(Even if she sees that the river is eating grass, she will not continue).

...**umfula udla izindwani**, literally means, the river is eating grass. This is usually used to refer to a person who is very angry. In the above context, the reader sees Mlaba who because of anger, has no appetite. When asked about this, he (Mlaba) tells lies to his wife

and says that he fell in the kraal. This proverb is actually: *UThukela lugcwele, ludl' izindwani, lugol' izintethe* (The Tugela is full, it eats grass and collects grasshoppers).

Vowel elision has been used by the author to facilitate good rhythm in the story.

... *uhamba ekhubeka omdala. Iginye ithodlana.* (p. 13)
 ... as he (Mahlangu) walks he kicks stones. It (python) has
 swallowed a calf)

This proverb is usually used for one who has taken too much beer. Furthermore, the beer makes him speak "loosely". In this context, the reader sees Mlaba who wants to take revenge on Mahlangu. He now has a change. He had hidden himself (Mlaba) in a forest during that particular day. Hy was waiting for Mahlangu to return.

Iginye ithodlana means, he is drunk. Mlaba was now able to attack his enemy. After an argument, they are seen fighting. Mahlangu dies in this fight.

Following Mlaba's story, one observes Ntuli's technique in using these four proverbs that flow into each other as the story develops. At the end of the story, after drunkenness, one character dies. An example from a second short story will now be considered: 'Kungene ngaphezulu' (p. 18).

Three proverbs will be discussed in this short story.

Sithutha, kulele kunye lapha kuwe? (p. 21)

MaMpongo runs from one woman to another in search of *muthi*. The first one she meets is Mashabalala, but she cannot help her. She goes to MaHlophe. MaMpongo is surprised to learn that MaHlophe knows nothing about what is happening in their community. She tells MaHlophe that it is MaNgema who is responsible for the death of a few children in their community. Now Ntuli uses ...**kulele kunye**, meaning you lack advice, i.e. you are not aware about what is happening around you. The full proverb is actually:

Kulele kunye, ukube kubili ngabe kuyavusana.
 (It (fool) sleeps alone, were they two they would be warning
 each other).

In this context, MaMpongo has come to act as an advisor to MaHlophe, who seems to be 'sleeping alone' with no advisor. Ntuli's technique here is to omit the second part of the proverb, because of word economy.

In their dialogue, MaHlophe says:

Futhi ngeke azidlisa ezami ngoba phela ngumzala wami uMaNgema?. E. hawu, e, kanti...inkuku ibindwe yisidwa.

(p. 22)

(Well, she will not poison my children, this MaNgema, because she is my cousin. E, a, is it so ... the fowl has been chocked by the gladiolus buld).

Nyembezi (1974:119) says: The bulb is placed by a woman in the seed-gourd, and kept therein all the time she is sowing. This is believed to increase the productivity of the field.

This proverb is used to refer to a person who remains speechless because his evil deeds have been discovered and exposed. In the context of this short story, it has been effectively used because it has described very well a character who sees her mistake. This is noticed about MaMpongo who has spoken badly about MaNgema to MaHlophe. She has also told MaHlophe that it is MaNgema who is a suspect about the death of Mkhize's child. After MaHlophe mentioned that MaNgema is her cousin, MaMpongo is shocked. This is because she (MaMpongo) has told a lot of lies about MaNgema, hence the proverb – **inkuku ibindwe isidwa** (the fowl has been chocked by the gladiolus buld).

The following are other similar proverbs:

- **Intedel' ibindwe yisidwa.**
(The partridge has been chocked by the gladiolus buld.)
- **Wamiwa yisidwa and Wabindwa yisidwa.**
(He is chocked by the gladiolus.)

(Nyembezi, 1974: 119-120)

Because of MaMpongo's lies, she is chased away by MaHlophe. She (MaMpongo) left, being very discouraged, and goes to MaNgubane. She (MaMpongo) tells MaNgubane that

MaHlophe is a big liar, but says nothing about being chased away by MaHlophe. She says the following about MaHlophe:

UMaHlophe lowo akushiwo nokuthi lamkhahlela ihashi, lambhodloza isifuba isondo lalo laphumela ngemuva (p. 23).
(It cannot only be said that, MaHlophe was kicked by a horse, it even smashed through her chest and its hoof went through the back).

This proverb is used for a person who cannot keep a secret. It is noticed that Ntuli has used the verb *-bhodloza*, meaning to smash. By this usage, MaMpongo tries to emphasise that MaHlophe is a big liar. MaMpongo also warns MaMgubane that she must be careful about people like MaShabala and MaHlope.

This proverb has been effectively used by Ntuli to depict MaMpongo who is a liar. This is revealed at the end of the story, where MaMpongo is thoroughly thrashed by MaNgema for the lies she told about her. This truth about proverbs, is correctly cited by Msimang (1993:79) in his definition of proverbs that –

Ziyinkulumo engumphumela wezinto ezenzeka empilweni yethu.
(They [proverbs] are a speech which is a result of things which happen in our lives.)

At the end of this story Dlodla, who is MaMpongo's husband, punishes her severely for her lies.

This proverb also has variants which employ the nouns *imbongolo* (donkey) and *indlovu* (elephant) instead of *ihashi*, cf. Nyembezi (1974: 72).

Ntuli has also used this proverb in his other volumes, cf. *Amawisa* (1982: 102) and *Imicibisholo* (1972: 09) by using characters who trust each other, like Madonela who trusts Zungu and Magwaza's wife who explains to her husband that she is not a liar.

Unembeza (p. 33)

One proverb used in this short story will be discussed:

Yawuchitha umuthi inkonyane. (p. 38)
(Alas! the calf has spilled the medicine.)

In the above story, the reader is watching an action where Gqebhu is approaching Mthethwa's shop. As arranged, with his friend Mandlakhe to steal Mthethwa's money from the shop, he is nearing the shop. Just at that moment, Mandlakhe witnessed a fight between Gqebhu and Bhova, the watchman. He sees Gqebhu falling which means that their plan is failing, hence the proverb: **Yawachitha umuthi inkonyane**, which now explains a hopeless situation. In other words their chance was spoiled and Mandlakhe had to run away.

The following short story is:

Utalagu (p. 61)

From this short story, the following proverbs will be analysed:

Ngathi nami ngibika imbiba ngibika ibuzi ... (p. 61)
(When I reported a field-mouse and reported a field-rat ...)

Ukubika imbiba ubike ibuzi, is to say this thing and then the other. In the above story, Bonga and Thobile meet after two years. They completed their studies together. At school, Bonga was a very tiny boy and shy. When they meet, he proposes love to Thobile.

The above proverb is used to describe Thobile's response to Bonga's request. She tries to report one thing and then the other, i.e. trying to refuse Bonga's proposal. In her conclusion, she says, she has no reason for turning down Bonga's proposal because she had no lover. She therefore accepted Bonga as her boyfriend. Their relationship continued until Thobile was disappointed by Bonga.

Ntuli's technique in using this proverb is to keep balance between characters, because the real balance of this proverb is that of rhythm with the germ of the meter, but furthermore he has avoided vowel elision.

Another proverb is then used:

...*angazi ukuthi izozala nkomoni.* (p. 68)
 (...I wonder what calf [sex] it will give birth to.)

There are two things which Thomas does during this time. He sends a well wishing card to the radio, expressing his love for Thobile. While at a party with Thobile, Thomas instructs a photographer to take a photo of them. Without telling Thobile he sends that photo to the press. This photo on the press is seen by the public as well as her former lover Bonga. The public also hears over the radio that the two are in love.

Immediately hereafter, Thobile has another disappointment concerning the second lover, Thomas. On her arrival at her home, she phones Bonga. Although Bonga was reluctant, he finally agrees to meet Thobile. It is before this meeting that she is seen panicing and say: ...*angazi izozala nkomoni*, i.e. I do not know what will Bonga say. Will he accept her back as his lover, after these happenings? At the end of the story Bonga refuses Thobile's plea. This agrees with Msimang (1993: 79)'s definition on the truth of a proverb when he says: **Leso saga kasishayi phansi** (that proverb makes no mistake.) it is therefore clear that a proverb expresses truth.

This proverb is also used by Ntuli in his **Imicibisholo**:

... *bengafuni ukuba uSibeko ababone ngoba kungaziwa ukuthi ingazala nkomoni ...* (p. 48)
 (... they did not want Sibeko to see them because it was not known what calf (sex) it will give birth to...)

This is after Sibeko had complained that Gumede does not send enough meat to their side. After receiving a big piece of meat, it stuck in his (Sibeko's) throat. The people in the kraal are afraid to be seen laughing by Sibeko because **akwaziwa ukuthi ingazala nkomoni**, that

is, it is not known what might happen to anyone who can be seen by Sibeko laughing. The audience is laughing, facing down because it knows the truth of the proverb.

Further proverbs are discussed from:

Umhlengikazi (p. 76)

Bellinah is seen arguing with the nurse (as the title of the story suggests: UMhlengikazi) who had visited their community. The visiting nurse refuses to eat what Bellinah had given her food to eat and says:

Noma kungathiwa ithi ingahamba idle udaka nje, ngeke ngayidla lento. (p. 80)
 (Even if it can be said that, when it [the dog] had travel, it [dog] eats mud, I will never eat this thing).

The subject concord **i-** in **ithi** refers to a dog and **udaka** is 'mud'. This proverb states that when a person is in a new environment, he has to conform to the rules of that particular place, i.e. ("when in Rome do as the Romans do"). In the story, this proverb is used by the visiting nurse. She says these words after she had discovered that Bellinah's house was very very untidy. She says she cannot eat out of dirty utensils. It is interesting to see here that Ntuli has used a specific technique, namely, of not conforming to the proverb. But this refusal by the nurse is well motivated.

Kuhle kwethu (p. 90)

From the dialogue between Bafana and Nokulunga on the eve of their wedding day, she says:

... bakhona abade bethi noseyishayile akakayosi? (p. 90)
 (...there are those who often say, even he who has struck it [bird] has not roasted it?)

Although this proverb is usually used for a person who has struck a bird, in this context it clearly explains that even if one has made all necessary arrangements about one's aims, one cannot guarantee that things will go as planned. Like in the case of Bafana in this story,

who had planned everything to wed Nokulunga the following day. His plan is disturbed just on that eve, by Abafana Bomdlalo who runs away with Nokulunga. They take her for almost a day and bring her back just a few minutes before their celebrations. This agrees well with the proverb **noseyishayile akakayosi**. The usage of this proverb is Ntuli's technique of trying to prove its truth. This plan does prove a point because everyone is convinced that there will no longer be a wedding between the two.

Isithandwa Sethu (p. 96)

In this story, the reader is introduced to Hlongwane and his wife MaNcengwa. Hlongwane expresses satisfaction to his wife about the behaviour of their daughter Thembisile. She has never disappointed them. Thanking his daughter, who now enters where Hlongwane is eating, we hear him say:

Ukuzala ukuzelula ngakho lokhu. (p. 96)
(To give birth is to lengthen one's self in this way.)

The actual proverb is:

Ukuzala ukuzelula amathambo.
(Begetting is multiplying one's bones. That is, it has its rewards).

But Ntuli uses **amadolo** (knees) instead of **amathambo** (bones). Perhaps he has used **amadolo** because that is where a person's joints are. The usage of **amadolo** gives the proverb a literal meaning, i.e. to literally stretch one's self and produce a sound from the knees. The proverb is usually used when one shows gratefulness to a good thing done by his child, like in this case, after Hlongwane had been given food by her daughter Thembisile.

But in the story, the truth of this proverb is proved to be wrong because Thembisile disappoints her parents. While in a boyfriend's car, they have an accident and she breaks her leg.

Msimang (1993: 79), is correct when he says that a proverb is formed after an agreement, that in this world, that anything which behaves in a certain way, ends up in always the same manner. In the context above, Hlongwane, for a very long time did not really know about his daughter's doings.

Looking at the above discussion, it becomes clear that Ntuli's employment of the proverb enhances the reader – he uses comparison between characters, he also uses them to express contrasting ideas. Most interesting is where Ntuli deviates from the known proverb and instead uses the passive form, to explain his characters.

5.4.1.4 Amawisa

From this volume of short stories we shall discuss the following short stories:

In 'Emajikeni AkwaNdundulu' (p. 66), a ghost story, the following occurs in the dialogue between Shezi and Msimango (the ghost):

*Uqonde ukuthi ngisabambe itshe ungishiye. Konje bathi
umlungisi uzithela isisila.* (p. 70)

(Your aim, is that while I am still holding the stone, you drive and leave me behind. By the way, people say: the one who puts things right brings ill-luck upon himself).

As the two were driving in that mist during that night, they saw a big stone in the middle of the road.

Shezi asks Msimango (the ghost) to remove the stone. Msimango thinks that Shezi wants to trick him by saying he (Msimango) must remove the stone. The proverb is used by the ghost:

... umlungisi uzithela isisila.
(...the one who put things right brings ill-luck upon himself.)

Msimango thinks that after having done a good thing by removing the stone from the road, he will be the one to suffer by being left behind by Shezi. The author's technique is for a ghost to use a proverb. The following short story to be discussed is:

Ucingo (p. 99)

Ukhumbula imizabalazo...wakhela lendodana ifa ukuze ize ibe ngumuntu. Yeka amandla esambane. (p. 99)
 (He remembers his attempts... trying to accumulate inheritance for his son, so that he could become a man. Alas! For the strength of an antbear.)

At the beginning of 'Ucingo' (p. 99), the reader is introduced to Magwaza who is very sick. His only son, Nduduzo, has committed murder and is in custody. When Magwaza looks back into his past, he realises how hard he has worked, trying to save money for the future of this son.

The proverb: **Yeka amandla esambane**, is an expression of regret when one notices that one has spent one's time on fruitless labour. This proverb is effectively used by the writer to express regret for a person (Magwaza) who discovers that he worked so hard for nothing - in this case trying to accumulate money for Nduduzo, who may now face a death sentence.

This proverb is actually:

Yek' amandl' esambane sona esimba umgodi singawulali.
 (Alas! For the strength of an antbear which digs a hole and does not sleep in it.)

Nyembezi (1974: 108) states:

The antbear is an animal which seems to have an over-abundance of energy. It goes about digging holes in the veld in search of food, but it does not inhabit those holes. This is regarded by the people as wasted labour.

Following the story above, Ntuli on the same page puts it thus:

Ithemba bathi alibulali nje, mina sengathi lizongibulala engasekho uNduduzo. (p. 99)
 (Although they say hope does not kill, it looks as if it will kill me, when Nduduzo is no more.)

This proverb is actually:

Ithemba kalibulali.
(Hope does not kill.)

A person may have a hope that something is going to happen, but things do not always happen as expected. Also if something did not happen as expected, one does not die, as Magwaza says in the context that if his son dies, he (Magwaza) will also die.

In Ntuli's example above, one notices that he uses the negative form when he says:

...mina sengathi lizongibulala...
(...me it seems as if it will kill me...)

Nyembezi further says that if people died because their hopes did not come true, then we would be having many deaths today.

But Magwaza as expressed by the writer, says that in his case, he will die if Nduduzo is hanged, which is not true. This can be true if Magwaza decides to hang himself. It is a proverb which is used to express disappointment.

Ntuli's technique with these proverbs is that he uses tense like in *lizongibulala* (it will kill me), whereas critics say it is an idiom that conforms to time.

5.4.1.5 Imicibisholo

Examples here will be taken from where they are used in Ntuli's short stories in the above volume:

In 'Isijeziso Sesethenjwa' (p. 05), the dialogue between Madonela and Zungu is given, where Zungu says:

Akudingeki ukuba ngifele phakathi nje. (p. 10)
(It is not necessary for me to die inside.)

The original proverb is actually:

Ukufela phakathi njengebutho lakwaZulu.
(To die inside like the Zulu army.)

This proverb has been translated literally. Freely translated, this would mean to 'boil' inwardly or to control one's feelings. In the above context, Madonela shows concern about Zungu's problems. Zungu is his servant. He could read from Zungu's eyes that he had a problem. In this dialogue, Madonela is trying to explain to Zungu that it does not help for one to hide one's feelings. That is: *Akudingeki ukuba ufele phakathi nje*, in other words, it is not necessary that Zungu should contain himself and not tell Madonela about his problems. Actually, Ntuli has used this proverb correctly here, because Zungu had a plan to steal Madonela's money. He (Zungu) was now shivering as if Madonela knew about his (Zungu's) thinking.

In 'Ehlathini iNzulu' (p. 14), Nkinga finds himself in the middle of this iNzulu forest. Speaking to himself he says:

Kube sengiyinyathele emsileni kokungibambilie. (p. 15)
(I had trodden on its [snake's] tail, the thing which had held my ankle.)

Ukuyinyathela emsileni, literally means 'to tread on a (snake's) tail'. This proverb is used to refer to a person who starts trouble for himself. In the context above, when Nkinga was inside this forest, he could hardly see. He heard something, bringing his ankles to a cul-de-sac. Trying to extricate himself from this intricacy, he brought himself problems. Hence, the writer says it was the same as treading on a snake's tail, because the next thing he experienced were teeth entering his body. This proverb has been effectively used by the writer.

At the end of Nkinga's dream, he hears Magade, his friend knocking at the door. Then another proverb is used:

Pho-ke idla ngamabala. (p. 19)
(Well, it eats by means of its spots.)

The full proverb is:

Ingwe idla ngamabala.
(Well, it eats by means of its spots.)

This proverb means that if one wants to be seen as a better person, then one must have features which makes one unique from others. In the context above, Nkinga used this proverb because he had won Nomanzi's love while competing with Gebhu, a prince. After preparing himself, he then left with Gebhu to the function where Nomanzi was also to be present. Nkinga was now panicking as to what would happen when he meets his opponent, Gebhu.

Lizzy, who is driving at a very high speed in 'Imoto Eluhlaza' (p. 19) is told by her brother Nowa to slow down. At this very moment, Rev. Xaba is also in a hospital bed. Rev. Xaba says he is worried, as to whether the two people in a blue car will be traced.

Rev. Xaba says, because the service they had that Sunday was to make a collection for the end of the year,

...*esontweni, imbiza ibiziwa ngothi.* (p. 20)
(...in the church, people were full.)

Nowa and his sister Lizzy, attacked the people in the church and left with the money. This is why Rev. Xaba is in a hospital bed. Because this was a special service, the church was full to capacity, i.e. *imbaza ibiziwa ngothi*. The proverb has been effectively used.

On their arrival home, Nowa remarked after counting the money:

...*Lizzy sengathi sizidonsele amanzi ngomsele namhlanje.*
(p. 22)
(...Lizzy, it looks as if today we lead water to ourselves by means of a furrow.)

Ukuzidonsele amanzi ngomsele, (also cf. 5.3.1.2) is to cause problems for yourself. Nowa was now panicking that they would be arrested because they had just managed to escape from the police.

Another proverb which is used in this story, is where Lizzy shows gratefulness to her brother:

Ubucubu obuhle ngobuhamba ngabubili. (p. 23)
(Good waxbills are those which go in pairs.)

Waxbills are always seen in pairs. This proverb is used as a warning, that two people are better than one, i.e. it is good to have friends. In the context above, this is applicable to Lizzy and Nowa, always being together, although for a bad purpose. About the proverb given above, Best (1957:65) says: "birds of a feather flock together" and this corresponds well to the Zulu proverb.

Lizzy used this proverb when she thought of her brother. Had it not been for him (Nowa), she would not have made such a lot of money. But Nowa is now scared. Ntuli's technique is making Lizzy a brave character and Nowa a coward. Of course, this conflict is necessary for the story to develop. He now tells Lizzy that they must stop stealing. He even uses a proverb:

Bathi-ke alikho iqili elazikhotha emhlane. (p. 23)
(They say there is no cunning person who ever licked his own back.)

But Lizzy in her reply says:

Nanti-ke elizozikhotha emhlane iqili... (p. 23)
(Here is the one who will lick his own back.)

This proverb is used as a warning that one should be careful, especially a cunning person who can trick people. He cannot always succeed in his tricks, he can make a mistake and become exposed. In the context above, Nowa is aware of the truth expressed by this proverb, but Ntuli in the following statement is seen using a contrasting idea where he says: *Nanti-ke elizozikhotha emhlane*, i.e. here is one who will lick himself. This conflict by the writer, is necessary in the story to bring about development. But at the end of the story, it is noticed that the truth about the proverb comes out when the two are arrested.

Nyembezi in Ngcongwane (1981: 226), states the following about this proverb:

Die spreekwoord: **Akuqili lazikhotha emhlane.....**
 Nyembezi gebruik dit deurgaans sonder die selfstandige
 naamwoord **iqili**.

Phela futhi alikazalwa elizikhotha emhlane.

(Inkinsela 1969: 149)

Ingabe lake labonwaphi elizikhotha emhlane?

(Mntanami 1977: 34)

Ngcongwane further states that perhaps, referring to **iqili** without naming it is not correct. He then stresses that because the reader is supposed to know the proverb, this makes no difference. I agree with Ngcongwane that proverbs will only be understood by people of that particular culture.

But in Ntuli's usage of this proverb, we notice that he has used the noun **iqili** in both the examples, but in the second one, he has changed the word order of the proverb. Following Ngcongwane's argument this also does not matter because the reader is taken to be knowing the proverb.

In 'Hawu NgoMafavuke!' (p. 28), Myeza becomes furious after Mafavuke had again eaten eggs in the fowl-run. Ntokozo, Myeza's son is not happy about this because his father now wants to kill Mafavuke: Ntuli says:

Zaqala ukudlala...sekungamathe nolimi nje. (p. 30)

(They started playing because they are now saliva and the tongue).

Ntokozo is talking to his dog Mafavuke as if it is a person. He reminds it (Mafavuke) about the good things it (Mafavuke) used to do.

While Ntokozo is discussing this with his dog, he (Ntokozo) hears, Baqathi barking. This is Sithole's dog, their neighbour. Baqathi has just been bought by Sithole. The dogs then start playing because ...**sekungamathe nolimi nje**, i.e. they are now the saliva and the tongue, meaning they are now close friends. This proverb refers to very intimate friendship. In this context it refers to the two dogs: Mafavuke and Baqathi.

In the first paragraph of 'Imvunulo kaKhisimuzi' (p. 34), Ntuli uses:

Thina sawuthumela igundane umendo... (p. 34)
(We, we sent a mouse when we married...)

This proverb is usually:

Umendo awuthunyelwa gundane.
(No mouse is sent when one is to marry.)

In Ntuli's application, a contrast of this proverb is used. The statements are opposites. The verb **-thuma** means 'send'. The actual proverb here is in the negative form **awuthunyelwa** (it is not sent) and Ntuli has used its contrast **sawuthumela** (we sent it). In the context, this proverb has been used by MaShezi when she referred to her period before getting married to Ndlovu. Usually, people (women) who are happily married, say that they sent a mouse to go and check as to how things are, at the bridegroom's place. This is stylistic of Ntuli's works, but Nyembezi in Ngcongwane (1981:225) puts it thus:

Ngahlushwa yikho-ke ukuba ngingenagundane. Ngabe ngalithumela. (Ubudoda 1974:06)
(I was afflicted by not having a mouse. I would have sent it.)

Ngcongwane continues to say, it would be difficulty for a reader who does not know the real forms of the proverbs, as to what the 'mouse' stands for. Another negative usage of a proverb is used by Ntuli in: **Umpathisikole** (p. 41), where he says:

Kwangangiphathi kahle neze lokho ngoba sengiyazi, Malinga ukuthi akuvami ukuba elisuka muva lingashaywa yizagila. (p. 46)

(That disturbed me Malinga, because I know that, it does not always happen that a partridge which starts last does not get the best part of the sticks.)

The original form of this proverb reads:

Ithendele elisuka muva likholwa yizagila.
(The partridge which starts last gets the best part of the sticks.)

Ntuli's use of **akuvami ukuba lingashaywa** (i.e. it seldom happens that the partridge is not struck), emphasises the truth of the proverb.

In the context above, it occurs exactly as the writer stresses the meaning of the proverb, because Obed, the headboy fails his June examination that year. Smith, the principal of the college, expected the same results, because on two occasions he finds Obed with a girl.

It is also Ntuli's technique to hide the real reason which makes this headboy fail. Without telling Mr. Smith, Obed manages to stop the violence that nearly destroys the college. Mr. Smith learnt very late about that good reason. Obed actually saves the whole school as well as the principal.

The conflict between Gumede and Sibeko who find themselves at the foot of a mountain in: 'Izinsizwa Amakhosi (p. 48), will now be discussed. Three proverbs to be discussed appear on the same page of this story.

Kube yilowo athi ukhuza eyakhe kube nhlanga zimuka nomoya. (p. 50)

(Each one of them gave orders to his dog to stop fighting, but it was all in vain.)

...**kube nhlanga zimuka nomoya**, in this context means that their dogs do not listen to them, i.e. they (the dogs) stop for a short while and again continued to fight. In most cases, proverbs are used to explain the activities of people, but here Ntuli uses them to animals (dogs). Also in 'Umafavuke' above, we saw Sithole's dog being an intimate friend with Myeza's dog. Ntuli has used the proverb: *sekungamathe nolimi*.

Following this story, the reader sees an argument developing between Sibeko and Gumede. The dogs which have stopped their fight, started again. The problem starts when Sibeko strikes Gumede's dog, instead of separating them. We hear Gumede say:

Kuzophela ukwanda ngomlomo lapha kuwe Sibeko. (p. 50)
(You will stop being wide-mouthed.)

This proverb usually reads:

Wande ngomlomo njengesiqabetho.
(He is wide-mouthed like a basket.)

It is Gumede who was fed-up and told Sibeko to stop being wide-mouthed. They both threw away a stick and each was left with one. Sibeko laughed.

Mahlayana mahlayana, zase zitholene. (p. 50)
(Joking jokingly, they started fighting.)

Mahlayana mahlayana would in this context mean, whilst Sibeko and Gumede were still arguing jokingly, their fighting started. As the two were fighting, they were busy passing insulting words to each other. In the middle of this fight, the writer has this to say, after these two have been arguing:

Zindala zombili.
(They are both old.)

This proverb is usually used when two bulls of equal strength are fighting. *Zindala* in the proverb refers to **izinkunzi** (bulls). Referring to people, the proverb is used for two who are equally matched in a contest, like in this case of Gumede and Sibeko. They fought until Gumede was forced to run away. The author expresses humour here.

In 'Umaqondana' (p. 61), one is introduced to Zinhle who stays at Zula. A certain Dlodla who has just arrived at this place, proposes love to her. But before she falls for him, Siphon is seen approaching her too. Zinhle does not want to hear a thing when Siphon proposes to love her. In their discussion Siphon says:

...ngicela ukuba uthathe iseluleko sami esisodwa sokulthi
ubogawula ubheke. (p. 66)
(...I request you to only take this one advice from me: that you must look before you leap.)

Ukugawula is to fell trees or to leap. The proverb **ubogawula ubheke**, means that one must always keep ones eyes open, whenever one does something. In the context above,

Sipho is aware about Dlodla's proposal to Zinhle and is trying to warn her to be careful about the one she will choose.

Zinhle had no time for Sipho who was paving his own way. At the end of the story, the reader sees that Sipho was correct, because Dlodla later disappointed Zinhle. She ultimately fell in love with Sipho. The proverb therefore proves to be a correct statement, that **ubogawula ubheke**.

Akuyiwa nganxanye kungemanzi. (p. 73)
(People do not go in the same direction, they being not water.)

This proverb occurs in 'Umntwana Uphi?' (p. 69), after the disappearance of MaBiyela's child at the Durban Station. Everyone was arguing about this incidence.

MaBiyela had given her child to a certain lady because she (MaBiyela) wants to release herself. The young lady is nowhere to be seen when MaBiyela returns. People are saying different things about this matter. Some say she has thrown away the child purposely. Others said she has killed the child on the way and now hides by saying the baby has been stolen. Others say, the baby was not like the father. Now, the proverb - **Kungeyiwe nganxanye kungemanzi**, means that people differ in opinions unlike water, which always follow the same direction. Another truth expressed by a proverb.

The last story to be discussed in this volume is:

Umdlola Usekaya (p. 94)

Masofohla and his team is seen early the following morning, on their way to the *isangoma*.

Ntuli gives us a picture about these people when he says:

Kwabanye...kufike ukuthi basaphume yona inqina kamabuyaze, bayobhedelwa ngumuntu nje. (p. 97)
(To others...it came to pass that they had still gone out on the hunting expedition of Mr. Mabuyaze, someone will just tell them nonsense). Also cf. Nyembezi (1974: 117).

The original proverb is actually:

Ukuphuma inqina kamabuyaze.

The verb **-phuma** means to go out. In this context it means to go out for hunting. **Buya** means to come back and **ize** is nothing, i.e. **ukubuyaze** is to come back with nothing.

Now, some of the people in the above story were hesitant that they would come back with good results from the *isangoma*. Nyembezi (1974: 117) calls this Mr. Come-back-empty. }

This hunting was a success, because at the end of the story, the reader notices that Masofohla ultimately got a baby girl.

Ntuli's usage of the proverb is interesting to the reader, because of the various forms, which he employs, as for instance in his application of the negative forms. But what is more appealing, is the motivation of the character's actions.

5.5 CONCLUSION

To recapulate, the section of this study has revealed that idioms and proverbs can be used in a variety of ways. The author has illustrated as Vilakazi states that idioms group themselves around certain verbs. The writer has shown, for instance by the use of **-shaya**, where eight different meanings are displayed, his ability to manipulate language in order to achieve the desired effect.

Verbs used in idiomatic expressions range from the literal meaning of character behaviour to the free translated meaning of such activities by the characters. In examples like: **ngayihlaba imbuzi**, literally meaning 'I slaughtered the goat', he has instead used: **ukuhlaba ikhefu** meaning to have a holiday and not to slaughter a holiday.

It is Ntuli's creativity in style to differ from many authors in following the verb and nouns with their known meaning in describing the activities of his characters. The known idiomatic expression - **angibuzanga elangeni**, Ntuli does not use the word **ilanga** but

instead he uses **inkungu** (mist), where he writes: **angibuzanga enkungwini**. (Literally meaning, 'I did not ask from the mist'). Ntuli is guided by the milieu in choosing his words when explaining a particular character's movement.

With reference to idioms used in idiomatic expressions, four nouns are used effectively: **amehlo** (eyes), **idolo** (knee), **izinyembezi** (tears) and **inhliziyo** (heart). Like in the usage of verbs, Ntuli uses substitutions. For example the idiomatic expression: **ukuphatha ngodaka emehlweni**, where **-phatha** is used by most speakers of the Zulu language, Ntuli has used **-gcoba** (also meaning to smear). His example is **ukugcoba amehlo ngodaka**, both **-phatha** and **-gcoba** in the context mean to anoint, whereas the idiomatic expression means to deceive.

As stated by Doke (1965:93) that there are very few qualificative in Zulu, this is also characteristic of Ntuli's works, only the relative stem and the adjective stem are used.

On the use of proverbs, Ntuli succeeds in illustrating that proverbs remain fixed and they are also unchangeable. These are used to describe the different actions of characters. For example in describing the characters' age, the proverb: **Goba msenge** is used. It has been noticed in his style, that he tries to move away from the ordinary usage of certain proverbs, like in: **Isalakuthshelwa sibonwa ngomopho**, a proverb used when giving advice to a person. The actual proverb is ...**Sibona ngomopho**. The author uses the passive form where **-wa** is suffixed to the verb **-bona-**.

It has also been discovered that Ntuli is able to change the form of the proverb when describing the behaviour of characters. He says for example: **lamkhahlela ihhashi**; **lambhodloza isifuba** instead of saying **wakhahlewa yihhash' esifubeni**. As an artist, Ntuli has also illustrated that certain words can be inserted between certain proverbs. About the well-known proverb: **ithemba alibulali**, Ntuli writes: **ithemba bathi alibulali**.

It is said that idioms have to do with time, Ntuli has shown this behaviour with proverbs, in such examples: **bazokhomba ngophakathi** vs **ukhomba ngophakathi** (ii) ...**sengathi lizongibulala** vs **ithemba alibulali**. Omission of the noun is also noticed. **Bathi alikho elazikhotha emhlane**, here the noun **iqili** has been omitted and it is explained by the subject

concord **li-**. The list is very long. As an element of style, the idiom and proverb have been properly utilised by the author, because it has been revealed that idioms are used to enrich language and also that their meaning cannot be deduced from individual words. The main identity of a proverb is that it remains unchanged. Ntuli maintains this fact, but he plays about with the word order of the proverb, substitution as well as suffixing and in all these instances motivation always exists. His innovations enhance his style.

CHAPTER 6**IMAGERY****6. INTRODUCTION**

In dealing with style and technique, almost everything in a language should be analysed. For the purpose of this though, only the pertinent ones are considered, and imagery therefore will be analysed. Imagery is generally a comparison of two or more objects in order to make the initial concept, emotion or experience real and concrete.

The following are views of some scholars on imagery:

Baldick (1990:106) regards imagery as:

A rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literary of figurative reference to perceptible or 'concrete' objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition.

For Peck and Coyle (1993:37), the term is just as vague:

The most convenient way of describing the key words in a poem is to use the term 'imagery': imagery covers every concrete object, action and feeling in a poem and also the use of metaphors and similes.

They could have added the other figures of rhetoric, as Hees and Lawton put it in Ntuli (1978:176-177):

... we employ the word 'image' as a general term and the words 'simile', 'personification', 'metaphor' and 'symbolism' as specific terms indicative of different kinds of images.

Much of this will become clearer when we look at Ntuli's short stories, for he frequently uses poetic devices.

Peck and Coyle (1984:37), have this to say on analysing a poem:

... we have to report on the basic images used, how they ground the poem in a particular experience and context.

In other words, they see images as being of great importance. The fact that we find numerous images in Ntuli's stories is a confirmation of the view of Hees and Lawton who state that:

The use of images is not of course limited to poetry, an image can be employed in prose as well. (Hees and Lawton, p. 62.)

In this study we shall follow Hees and Lawton's definition of imagery and discuss this analysis under simile, personification, metaphor and symbolism. Because there is a vast number of different images found in Ntuli's works, we shall treat each book separately.

As discussed in our previous chapters, it will be clearly revealed that Ntuli's choice of words is fascinating to the reader. The definitions above will also prove that he conforms to these ideas.

6.1 SPECIFIC IMAGE TYPES

6.1.1 SIMILE

We are not dealing with poetry here, but it will be necessary to refer to it, because Ntuli's works use this element of imagery too.

Poets use comparison in order to be able to give a clear meaning of what they want to explain. Ntuli (1978:178) says, in Zulu the formative 'njenga-' or similar formatives are used in presenting this comparison.

According to Shipley (1943:304):

The term simile means the comparison of two things of different categories.

Simile will now be discussed from Ntuli's different works:

Izikhwili

In 'Ngenxa KaNtombini' (p. 05), Gomboqo, who has taken a final decision not to honour his chief's instructions, says:

*Angiyi empini, ... Okungcono ngingafela lapha endlini
kunokuba ngiyofa njengenja lena endle.*

(I am not going to the battle, ... I would rather die here inside
the house than go and die like a dog, in the veld.)

There is a comparison in this dialogue. Gomboqo, who had married just the day before, refuses to go to battle. He compares his death in battle with a dog. It is significant that our hero sees a dog where others see heroism. Although Gomboqo's refusal to fight for his chief is well motivated, it is slightly inconsistent with Ntuli's presentation of Gomboqo as brave.

He must be seen as a coward because according to Zulu culture, a hero dies in battle. Apart from this comparison between Gomboqo and a dog, we see another comparison in the usage of the words: **endlini** (in the house) and **endle** (in the veld). One can conclude therefore that this comparison is just juxtaposition and not a true comparison.

This is how Ntuli begins his 'Isifuba' (p. 11)

*UMahlangu uvundle endleleni yami. Unqume kabili
njengogodo. (p. 11)*

(Mahlangu lies across my 'way'. He divides it into two like a
piece of wood.)

It is Mlaba who is soliloquising here. He is very worried about Mahlangu who is a stumbling block in his (Mlaba's) life. This comparison with a piece of wood would not be clear if Ntuli did not motivate this *ugodo* (wood). In fact, this comparison of Mahlangu as an obstacle is further reinforced when Mlaba by using a metaphor (**umthangala**) strong material of stone where he says:

Ungumthangala wamatshe izinguzungu ezivimbile. (p. 11)
(He is a stonewall, huge ones are blocking.)

Another word, which makes this comparison more effective, is the use of **izinguzungu** (huge stones). This then becomes a good comparison in Mahlangu blocking Mlaba's path. In concluding, one can refer to this simile as a life-road and a man-life. Other similes are two-fold-road and wall. This usage evokes visual images.

On the same page, Ntuli uses another comparison in the dialogue between Mahlangu and Ndaba. Mahlangu says:

Futhi mina ngingakuphohloza uthwale izandla ekanda njengenina.
(And furthermore, I can smash you, that you carry your hands on your head like a woman.)

The comparison here is between a man and a woman. Because Mahlangu despises Mlaba, he takes him for a coward and even compares him (Mlaba) with a woman in **njengenina** (like a woman). Whenever a woman is faced with a problem or experiences danger, she will always cry and move her hands to her head. She is therefore taken for someone who is a coward. Mlaba too, in this context is compared to a woman's behaviour.

In 'Kungene ngaphakathi' (p. 18), the following simile occurs:

Uma ememeza uze acokame atshekise ikhanda kuhle kweqhude libika ukuza kwelanga. (p. 18)
(When she calls, she even stands right up and twists her head like a cock, when it announces the rising of the sun.)

In this story, MaMpongo is very worried about her daughter Gengqe. She had sent her to MaNgema's place. MaMpongo is described by the author, when calling for Gengqe at the top of her voice. She is likened to a cock, which crows at dawn. The comparison here is based on the attitude of the heads and the position which she takes, i.e. when MaMpongo calls and when a cock crows. We know that the shape of a cock's head is half moon-like when it crows and the comparison is humorous if perhaps doubly so since the cock is not just arrogant, he is a male. The position of the whole body is suggested by stretching out as when a cock crows.

This comparison of a person with a cock is also used by Ntuli in his **Imicibisholo**, where he says:

... *kuzwakala khona izwi elingibizayo. Sengathi zikhalisa
okwamaqhude.* (p. 18)
(... a voice calling me is heard. As if they cry like cocks.)

Nkinga in this story is dreaming. He is supposed to go to Gazu the following morning where there is a function. Finding himself inside the iNzulu forest, he hears the sound of his *ibutho* singing. Ntuli says **zikhalisa okwamaqhude**, literally they 'cry' like cocks. The comparison here is between the two sounds, the crowing of cocks and the singing of *ibutho*. Perhaps what further motivates this usage of a cock is 'time', because the sun was just about to rise, as we realise when Magade, who is Nkinga's friend, comes to wake him up. He is surprised to find that he is dreaming.

Ntuli, like poets, uses this style to express comparison in his stories.

Uthingo Lwenkosazana

Towards the end of the short story entitled 'Uthingo Lwenkosazana', we read about Mpiyakhe who gives instructions that Sinqindi be called. There is now tension as the audience waits for Sinqindi. On his arrival his description is given:

Sekumisiphasipha, isihluthu singangobaba. (p. 6-7)
(He is now muscled, his hair is as long as my father.)

Isihluthu refers to a shaggy growth of hair. Sinqindi had stayed alone in the veld for a very long time. His hair had become very long and had never been combed. Now, we see Ntuli comparing Sinqindi's hair with the height of a man.

The audience at this stage was waiting for Qolotha the *inyanga*. He had also been called by Mpiyakhe, who is now very sick after a snake had bitten him.

Lapho ingena... Ibone uMpiyakhe lona osengangezintaba.
(p. 10)

(When he enters [the *inyanga*] ... He sees Mpiyakhe this one, who is as big as the mountains.)

Mpiyakhe's thigh has hugely swollen and Ntuli says it is as big as the mountains. The comparison here is between Mpiyakhe's swelling and the mountains. Prominence in this image is given to the helplessness of those who die.

Sinqindi, after his arrival, argues with Mpiyakhe:

... sonke isizwe kade singibona ngihlala entabeni njengohlanya.
(p. 11)

(... the whole nation had been seeing me staying on the mountain like a mad man.)

Uhlanya is a mad man. The comparison between Sinqindi and **uhlanya** (mad man) implies that there is a lack of truth, since normally a simile compares very different things because of one similar element. His hair looks like that of a lunatic and he has changed, adding muscle and developing very red eyes. Furthermore, no normal man stays alone on a mountain; but as the reader soon realises, he is not mad.

Further images are used by Ntuli in 'Bafanele Ukugcotshwa' (p. 13):

Wezwa ephelwa ngamandla sengathi unjengesibuko,...
(p. 18)

(He felt that his strength was decreasing, as if he was like a mirror,...)

In this extract, Sikhumbuzo's inner feeling is likened to a mirror. As the audience looks at him, while he is reading the Bible, to him it is as if these people see his thinking and what is in his heart, as Cooper (1979:106) puts it that a mirror is also man's knowledge of himself. Like in a mirror, Sikhumbuzo thinks that his innermost being is being reflected to this audience.

In another short story 'Uphondo LukaSalayedwa' (p. 25), there is another interesting dialogue between Biyela and Shandu.

*USalayedwa bese simhatha njengensimbi nje engehlelwa
yilutho. (p. 27)*

(We had been taking Salayedwa like a piece of iron, which
can experience no problems.)

Insimbi is a piece of iron. The comparison here is between a piece of iron and Salayedwa's strength. In other words, he is as hard as iron. This is because he served his community with all his strength. He used to help the people of his community to cross the river with his boat when the river was too full. At times he would also carry the kids on his back. He did all this free of charge.

To say: '**unjengensimbi** nje engehlulwa lutho' refers to his strength which never decreased just like that of a piece of iron. This comparison is very effectively used.

In 'Ebusika' (p. 44), Ntuli has this to say:

*... okuzingane. Ngifuna kukhule kuqonde njengothi
lomkhonto. (p. 45)*

(... the children. I want them to be well brought up and be
straight like the sharp point of the spear.)

These were Simanga's words soliloquising, after his release from prison. He is looking deep into his future, knowing that his mother would want to see him married. He wants his children to be so disciplined and be straight like the sharp point of a spear. Here, a comparison is made between the children and the spear. ... *ukuqonda njengothi lomkhonto* is to be straight like the point of a spear.

Ngcongwane (1981:233) comments on this image:

Njengothi lomkhonto vergelyk raak met die Afrikaans **reguit soos 'n roer**. Die Zulu wapen is toevallig ook so reguit soos die geweer.

In Ntuli's context above, Simanga is planning in his mind that his children will be well brought up and be straight like the point of a spear. Unfortunately for him, he does not marry and hence has no children.

Imicibisholo

Nkinga in 'Ehlathini iNzulu' (p. 14) after doubting whether to enter this forest, finally goes in:

*Kukhona nokufisa ukubakhombisa nje ukuthi mina anginalo
uvalo entanyeni njengexoxo,...* (p. 15)
(I also wished to show them that I do not carry anxiety on my
neck like a frog.)

On a frog's neck you will always notice movement as it breathes. The Zulu people interpret this movement of the neck as anxiety on the part of the frog. Whenever a person wants to explain that he is brave, he usually says:

... anginalo uvalo entanyeni njengexoxo, meaning: "I am not
a coward like a frog".

In this context it expresses bravery, as it can be seen that Nkinga finally entered the forest in his dream. Here, the comparison is between Nkinga and the frog.

Ntokozo speaking to his dog in 'Hawu NgoMafavuke!' (p. 28) says:

Ha, silwane sakwamhlola! Mafavuke njengedangabane!
(p. 30)
(Ha, the monster! Mafavuke like a *dangabane* plant.)

In this extract a comparison is made between Mafavuke (the dog) and a plant called *dangabane*.

After Ntokozo's father had given instructions that Mafavuke (the dog) be killed, the reader sees Ntokozo seated with it. He speaks to it as if it can hear what he is saying.

... silwane sakwamhlola!

Isilwane is an animal. This usage is usually applied to people, like Nyembezi in Ngcongwane (1981:238) who puts it thus:

Isilwane sikaNdebenkulu! (Inkinsela 1961:81)
(Die ondier! [The monster!])

*Saqudula isilwane sikaNdebenkulu, safulathela asaze
sambheka nokumbheka uMkhwanazi.* (p. 213)

But we see Ntuli applying it to animals. The comparison in Ntuli is between the dog (Mafavuke) and the *dangabane* plant.

Umafavuke njengedangabane. (Nyembezi 1962:5),

is the first line in Dingiswayo's praises.

Msimang (1981:vol 9.1 and 2) has this to say about the *dangabane* plant:

People believed that Dingiswayo had been killed whereas he had escaped and found refuge elsewhere. After his father's death he returned ... People could not believe their eyes. None could *do better than the dangabane (species of commelinacea) plant.*

Msimang explains that this perennial plant withers away in winter; its stems can be destroyed, but as long as it has not been uprooted, it will grow again.

Likewise, with Mafavuke whose life was saved twice, i.e. by Ntokozo's tears when the police wanted to kill it and secondly when it was bitten by a snake. They think Mafavuke is dead but he rose again like the *dangabane* plant. Although Mafavuke is finally killed, but in Ntokozo's father's mind he is still alive because, on the very same night he sees the dog which used to eat the eggs in the fowl-house. To prove that Mafavuke is still alive, Ntokozo's father never told him about what he discovered that night. This comparison is therefore very effectively used by the author.

Amawisa

In 'Umshado Omhlophe' (p. 108), the reader is told about lovers, Lifa and Zola. Zola is attacked by three crooks. Lifa begs them to release her.

Akhale uZola, ngizwe izwi lakhe lingisikisa okwensingo.

(p. 108)

(Zola cried, I heard her voice cutting me like a razor blade.)

The comparison here is not necessarily between Zola's voice and a razor blade. It is Lifa who hears Zola's voice when she is attacked by these crooks. This extract actually explains the love Lifa has for Zola. In other words, it is his feelings, which are displayed here. Zola will be married by her lover, Lifa in two weeks' time. The pain of love that Lifa feels is compared with the love which he has for Zola.

After this incident, Lifa follows these crooks. He hides himself because he wants to see what they are doing. After breaking windows in a certain house, Lifa sees them dragging a woman. She is tied with something around her neck. Explaining his action, he says:

Ngazidela. Ngagxumisa okohlanya.

(p. 113)

(I risked myself. I jumped like a madman.)

The comparison here is between Lifa's action and a madman (*uhlanya*). When a madman takes any action, he takes no precautions. Lifa has been forced to take this action because of the love he has for Zola. His action is therefore well motivated, because he did something, which he would not do if he acted in his normal senses. Lifa's action also proves how much strength he has.

Towards the end of the story, Lifa gets hold of these crooks. He did not want to shoot them. When one of them pleads with him, he produces a knife and cut their clothes. This is what is said about one of these crooks:

Adazuluke njengohlanya.

(p. 114)

(He burst out like a madman.)

In this extract the crying is again likened to that of a madman. Ntuli has used *dazuluka* meaning to scream. The author could have used *-khala* (cry). **Dazuluka** is perhaps used to express the degree of noise, representing the intensity of the emotion.

What is noticed here, is Ntuli's stylistic technique in expressing this comparison, by using the word **uhlanya**. He also does not use the same prefix, to express simile. The prefixes used are **oko-** and **njenga-**, in:

... *okohlanya*. (Like a madman.)

... *njengohlanya*. (Like a madman.)

This agrees with what Mbalekwa (1987:5) states about style, that:

Language, ... is the material for any author of any literary work to express his thoughts, feelings and emotions.

Ntuli (1978: 178) says that in Zulu the formative '*ngenga-*' or similar formatives are used in presenting comparison. He has used this formative as well as '*okwe-*' and '*oko-*' in his short stories. This usage by a prose writer elevates the level of his or her works. It makes Ntuli's style unique, in other words, a poetic device used in prose usually elevates its standard and enhances style and brings life into the stories.

6.2 PERSONIFICATION

As an element of imagery, personification is also found in Ntuli's works. It is a relevant device to include in this study.

Gwinn (1992: 312) defines personification as:

A figure of speech in which human characteristics are attributed to an abstract quality, animal or inanimate object.

Abrams (1981:65) puts it thus:

Another figure related to metaphor is personification in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes of feelings.

On the other hand, Zulu (1994:94), commenting on the poetry of C. S. Z. Ntuli, says:

There are many poems in which Ntuli employs this figure of speech to achieve a variety of effects.

In this study we shall discuss personification under the following sub-headings: apostrophe, human actions and human features.

I accept the above definitions because in many of Ntuli's short stories he "employs this figure of speech with a variety of effects".

6.2.1 Apostrophe

In his short stories, Ntuli also uses personification, where characters address non-human organisms and they are also addressed by inanimate objects.

In some of Ntuli's short stories, his characters are seen giving instruction to non-human organisms. In 'Indlalifa' (p. 76), the audience is giving instruction to the weather:

Kwaba sengathi sesithi zulu duma kakhulu.

(Imicibisholo, p. 78)

(It was as if we were saying: weather, thunder loudly.)

Gwensa is addressing an audience, telling it about what it knows concerning Siziba's past. The audience is forced to go into one room. They go into one room because the weather was thundering. The narrator says, it is as if they are saying:

... zulu duma kakhulu.

(... weather, thunder very loudly.)

In this example the audience is speaking directly to the weather, since only human beings can be addressed in this way. We realise the weather is being given human qualities.

Gwensa is speaking about his brother, Siziba who had lost his senses and was now insane. In this same story, Siziba once said:

Ha, usuyangibiza manje zulu ndini. Ucabanga ukuthi, ...

(Imicibisholo, p. 82)

(Ah, you are now calling me you funny weather. You think that,...)

As the audience is chasing Siziba, who was running into the rainy weather, it heard him speaking. He was addressing the weather, because he says

... weather you are calling me...

Here it is noticed that, a human being Siziba, believes he is being addressed by a non-human organism. The weather is given human qualities, to be able to give instructions to Siziba.

Ntuli must be applauded in using this device successfully, in describing the actions of characters.

6.2.2 Human actions

Ntuli (1984:173) has this to say about this feature of personification:

Inanimate things are sometimes made to do what is normally done by human beings.

This phenomenon of personification is extensively used in Ntuli's short stories. Examples will be taken from **Uthingo Lwenkosazana**.

Sikhumbuzo's wife in 'Bafanele ukugcotshwa' (p. 13) is seen looking back into her past life. Today it is Sikhumbuzo's graduation party because he has completed his ministry studies. Ntuli says:

... *lomakoti waqina ngokukhuleka, nembala zadeda izingqinamba.* (p. 16)

(... this young wife was help by prayer, truly the problems got away.)

Sikhumbuzo's wife solves her problems through prayer, while her husband is at college. The verb –**deda** means to get out of the way and **izingqinamba** are problems. Ntuli in the above extract says the problems gave way. It is a human action for the problems to get out of the way. Perhaps, by this extract, the author wants to emphasise the power of prayer.

In 'Unyaka Omusha' (p. 32) the author uses this type of personification. We have seen the watchman relating his past to Nyandeni:

*Kwasuke kwahlala ze endlini yakwethu Fana ... sengathi
kuqale kude. Kwamqhwabaza umzala... Kwamlahla phansi.*
(p. 34)

(It [death] settled in our house, ... as if it [death] came from afar. It [death] battered my cousin... and it [death] threw him down.)

The watchman says death settled in his house for a very long time. In other words it was killing the members of his family. This is a human action. Death he says, started by killing distant relatives in **kuqale kude le**. The same death then battered his cousin and threw him down, meaning it killed him. All these actions are normally done by human beings, but now we see them performed by death.

The watchman continues to explain what death did to his house. He tells about the time when his mother was supposed to take one of the watchman's little boys for killing. This action had to be done in obedience to a Zulu custom.

Then the watchman puts it thus:

... egxavula enye ingane... Amehlo omkami ayilandela.
(p. 39)

(... gripping one of my children... My wife's eyes followed the child.)

After the grandmother had picked up one of the little boys, Ntuli is using personification when he says – **amehlo ayilandela**, that is, the eyes followed the child. The eyes here are given human qualities, of being able to walk and to follow someone.

In 'Iphasika' (p. 88), Velaphi is seen trying to help prevent Kholiwe from drowning in the sea. Now the writer says:

Aqhubeke uVelaphi. Kuze igagasi... Kuze elinye. Aligwinjele. Nanguya uKholiwe. Kuze elinye igagasi. (p. 99)
(Velaphi went further. A wave came. Another one comes. He dived. There is Kholiwe. Another wave came.)

Igagasi is a wave. The first wave is seen facing Celaphi. Then the author says **kuze elinye**, meaning another came. The extract ends by **kuze elinye igagasi**, which means that these waves are more than one. The verb **-kuze** (to come) seems to refer to a person, which makes it sound like something happening in a deliberate way like a human would do it. This coming does not refer to one wave, but to more than one. It is also interesting that Ntuli does not use the plural form in the end: **amagagasi**. We can therefore speak about human actions because the waves are more than one.

In the short story entitled 'Uthingo Lwenkosazana' (p. 01), the reader sees Mpiyakhe who had been bitten by a snake. Only one thing came to his mind, i.e. death.

He lift up his eyes:

... kusekhona uthingo ... olusaphuza ezansi emfuleni uSomjadu. (p. 01)
(... there is still a rainbow down there, which is drinking in the Somjadu river.)

When Mpiyakhe left very early in that morning to attack Sinqindi, there is a thick rainbow. But even after the snake incident, he saw it again. Now, this rainbow is said to be drinking in a river (**olusaphuza**). Ntuli describes the rainbow in this way because from afar it looks as if it enters the river. This position is then compared to a position taken by a human being when he drinks water in a river. This is a human action.

Mpiyakhe then looked at his thigh again. He was discouraged when he saw blood.

Ingani ubukhosi bese ebubheke emehlweni... (p. 01)
(Indeed, he was looking face to face with chieftainship...)

Mpiyakhe has hopes that he would take after his father. But he now takes himself as a dead person. **Ubukhosi** means chieftainship and **ebubheke emehlweni**, means to look at it in the eyes. Then to say chieftainship was looking at him in the eyes, is to personify. **Ubukhosi** is given human action, because it was facing Mpiyakhe.

Mpiyakhe is now going back home. He only thinks about an inyanga who can help him. While looking at nature, the writer describes this by saying:

Nazi izimbali ezintsha zithe gqwa gqwa, zimamatheka.

(p. 02)

(Here are new flowers scattered all over, they are smiling.)

Describing the beauty of these flowers, Ntuli says they are smiling – **zimamatheka**, acting as human beings do when they are happy.

Another example of human action is taken from 'Unyaka Omusha' (p. 03)

... ngithungathana nezinyanga... Phela sezesaba ukuthi kungase kuzibhdukeze nabomndeni kwazona. (p. 35)

35)

(... I was hunting for *nyangas*... They [*nyangas*] were also afraid that it [death] might pounce on them together with the family members.)

In this extract, the watchman is explaining to Nyandeni that death was leaving no stone unturned in his family. Even *izinyanga* were now afraid to come and give help in this family as if death is awaiting them like a human being. To pounce upon, is an aggressive human action, in this way therefore death is personified, and its character as an aggressive enemy is made obvious.

The watchman continues his explanation:

Kanti sekuzongena khona... ebantwaneni bami. Kwathatha umfana. Kwalandela udadewabo. Kusuke kwathi bha manje ukuthi kuzosizila ngempela... asebebadala kakhulu kuyabagwamela. (p. 35)

(And that it will now attack my children. It [death] took my son. His sister followed. It now became clear to me that it [death] had come to destroy, and that it was avoiding the elderly.)

Ntuli uses verbs, which describe human actions. The verb **-ngena**, usually means to enter, but in this context it means to attack, i.e. **sekuzongena ebantwaneni** – it will attack the children. **Thatha** means to take away. We notice here that Ntuli has used euphemism. Instead of saying death kills, he says it takes away. Another verb used here is **-sizila** which means to destroy or to wipe out, like this death which wanted to leave no one behind. The last verb is **-gwema**, to avoid, like in this story because the watchman says, it avoided elderly people and went for the children. All of these are human actions. This usage elevates the level of Ntuli's ability in short story writing.

The story is now reaching its climax, because after the death of his two children, his wife gives birth to twins. The fear now grew bigger:

*Ngazizwa nasegazini ukuthi nanini kungase kungigalele
lokhu kufa okugqigqa ungogqigqa emzini wami. (p. 36)*
(I felt in my blood that it [death] could strike at anytime this
death which has come to lodge in my house.)

Death is attributed with a very powerful strength when Ntuli uses the verb **-galela**, meaning to strike heavily. **Ukugqigqa** implies to come more often. In this context it implies that it [death] takes the members of this family one by one. Ntuli's usage of the word death shows that language is a flexible medium, which can be used in fiction. This tallies well with what Dietrich and Sundell (1974:185) state that:

A good author is a craftsman in words...

Ntuli has successfully used different verbs to personify death. This also agrees with what Bloom and Bloom (1976:201) say about a writer's style, that

It emerges from the manner in which he selects and arranges
his words upon a page...

In agreeing with Sundell, it could be stated that Ntuli's ability in selecting words has made him an artist.

In 'Ebusika' (p. 44), Simanga is very excited about his release from prison. Ntuli describes Simanga looking back into his past:

... *azibone futhi izindonga... zejele. Zomile khehle, zihwaqile*
iminyaka eyishumi nanhlanu. (p. 44)
 (... he sees again the walls ... prison. They are dry and sulky
 for fifteen years.)

A picture comes back into Simanga's mind of what the prison looks like. To say, **zihwaqile** is to make these walls act like a grumpy and unpleasant living human being, i.e. they frown and are sulky. Simanga is now approaching the bus stop. He finds other people waiting for the bus. Inside the bus we now see him very disturbed about the behaviour of some of the passengers in this bus:

Lamehlo ambhekayo... Axoxa indaba yokwenyanya... (p. 45)
 (The eyes which are looking at him... They are telling a story
 of a strong dislike...)

Eyes which are "telling a story", literally means they are discussing. They are not telling a story but they reflect dislike towards Simanga. These are human actions, i. e. for eyes to tell a story.

This concludes examples from the short story entitled: 'Ebusika' and now extracts will be drawn from: 'Izivakashi' (p. 101). In this story we are introduced to Khumfela who shows unhappiness about the position of his house. How can his visitors come to such a dilapidated house? Going outside, he discovers that everything is beautiful because of recent rains:

Ubona izimbalimbali... nemvelo iyazi ukuthi yisikhathi
sokubusa lesi ... (p. 102)
 (He sees a lot of different flowers... even nature knows that
 this is the time for celebrating ...)

It is not only Khumfela who sees the beauty of nature. He uses personification when he says even 'nature' knows **-iyazi**. Something interesting also about this nature which has the ability of knowing, is that it knows during this time when there are beautiful flowers it is also time for it to celebrate. Only human beings can appreciate beauty.

Khumfela now recalls how he spent his money while working in Johannesburg:

... *kwabhoka ukoma, kwathi nemadlana ayitholayo...*,
yengena ebhodleleni. (p. 103)
 (... thirstiness worsened, and the little amount of money
 which he earned..., went into the bottle.)

There is the reason why Khumfela has no money today. This is seen in Ntuli's usage of the *-ngena* in *yangena ebhodleleni*. *Ngena* literally means to go in. In this context, this would mean the money entered the bottle. In other words the money shows human actions because it can walk and go into something like a human being.

Let us now look at another short story volume: **Izikwili**

Gomboqo in 'Ngenxa kaNtombini' (p. 5), finds himself tied with grass after the two young men who had been following him found him. They stab him with a spear. He is taken to their chief Gevuza. The *isidwaba* which he has on, has now become loose:

Izinqulu lezi zilunguzile. (p. 08)
 (The hips are peeping.)

This is humorous, for Gomboqo has his wife's *isidwaba* (women's leather kilt) on. The writer describes Gomboqo's hips as peeping. His hips (*izinqulu*) are behaving like human beings, because they are peeping as if they have eyes to be able to see.

But before the two young men left for the Chief's kraal with Gomboqo, he asks to speak to his wife Ntombini. They looked at each other. This is how Ntuli describes this scene:

Noma bengakhulumi, amehlo abo axoxa indaba. (p. 08)
 (Although they are not talking, their eyes are discussing a story.)

This usage of **amehlo**, by Ntuli can be compared to the extract above.

We later see Gomboqo in a kraal, where he had to answer to his chief as to why he refused to go to the battle. He has now become dizzy from standing for so long in the sun. This is how Ntuli explains the scene.

Umqondo wakhe ugijima ndawozonke uze ufike ugxile kuNtombini.

(His mind is running all over until it stands firmly at Ntombini.)

Gomboqo does not know what will happen to him after he has dishonoured his chief's word. Now, the writer giving human action to this, says Gomboqo's eyes are running all over. This actually means he is thinking deeply. Also, saying Gomboqo's eyes "stopped at where Ntombini was", is to emphasise this personification. In other words, the eyes are given feet to run and stop at any place they want to.

In 'Isifuba' (p. 11), Mlaba is described as a very disturbed man. Because of his decision to follow Jesus he is now despised by Mahlangu. After he met Mahlangu and was teased again, we hear Mlaba say:

... Kepha inhliziyo ngiyibambe ngomkhumbi ingadlubulundeli. (p. 11)

(... but I am restraining my heart so that it does not break away from control.)

Mlaba, who is very angry, is well described. Because of his anger, his heart is given human qualities, when the writer says it wants to run out of its cavity. For the heart to be able to run out depicts it as something, which has legs and feet like a human being. Also for Mlaba to be able to hold his heart makes this action sound literal. This looks like he is holding another person (heart) who is fighting against him. In other words, some conflict is being expressed between Mlaba and his heart. Also it seems it has the same energy in its emotion as a man feeling pushed to violence.

In 'Unembeza' (p. 33), we are introduced to Bhova who is Mthethwa's watchman. This particular night he does not sleep because Mthethwa's shop has made a lot of money that Saturday. After failing to get sleep-ezz pills from Mandlakhe, he decides not to sit down the whole night because:

Buyobaleka kabi ubuthongo bubona lendoda obuthi buyayikhokhobela isuke iphaphame... (p. 37)

(The sleep will run away if it sees this man it is trying to stalk being awake...)

In the example above, it is sleep that is personified. Ntuli has used the verb **-baleka**, meaning it (the sleep) will run away and this is a human action. Another verb used is **bubone**, i.e. when it (the sleep) sees Bhova, the man it (the sleep) is trying to get hold of. For a non-human organism to be able to run and see, it must have legs and eyes. Sleep is therefore personified in this extract.

Vusumizi in 'Isiphukuphuku' (p. 69) is seen struggling at school. This is because the stream he is following is not the correct one. In his class he is called a fool. He even sleeps in class.

Ziyahamba izinsuku zibheke ekuhlolweni. (p. 72)
(The days are walking towards the examination.)

While Vusumuzi is doing badly in his class, time could not wait for his pace. That is why Ntuli has used the verb **ziyahamba**, meaning they (days) are going. Another verb has also been used **-bheka**, which gives the direction these days are taking as they move towards the examination. What these days are doing are human actions.

As all the women are seen walking towards the forest in 'Ngenxa kaNtombini' (p. 05). Gomboqo is also seen in the centre of these women.

Nezitho zikaGomboqo uma uzibheka ziyasho... ngezendoda.
(p. 07)
(When you look deeply at Gomboqo's legs, they tell you that they are man's.)

There is humour in the extract above, where Gomboqo is seen having his wife's *isidwaba*. His legs are personified if the writer says they tell (**ziyasho**) that they are legs of a man.

As this group is walking inside this forest, the writer says:

Kukhuluma unyawo nje kuphela. (p. 07)
(Only the foot speaks.)

There is tension in the story. To express this tension, the writer uses the verb **-khuluma**, meaning to speak. This verb is used with **unyawo** (foot) which it is said it speaks. This actually explains the tension and quietness, as this group is moving.

This is what Mlaba says in 'Isifuba' (p. 11) when he complains:

*Bunye nje **ubunzima engisalwa nabo.*** (p. 11)
(There is only one problem I am still fighting against.)

Ubunzima is a problem. These are given human qualities when Mlaba says he is fighting it. He says he is by birth a hard person, he is now trying to control his character.

Mlaba does not forget the incident in which Mahlangu degraded him in a kraal, even then he tried by all means to control his temper.

*... ngiyazama ukukhuleka; **umqondo uvele ulethe uMahlangu***
lapha ngokungiphoxa kwakhe. (p. 12)
(... I am trying to pray, but my brain just brings Mahlangu in front of me, with the disdain he feels for me.)

Mlaba says whenever he tries to pray, his prayers seem to have failed because Mahlangu's picture is always projected in his mind. His thoughts are made to act like a human being because they always bring Mahlangu in front of him (Mlaba).

After killing Mahlangu, he never had a rest. He always went to church to listen to Rev Mnyandu's sermon.

*Iphakeme **lentshumayelo, ingidle ingiqede lapho***
sekwenekwa... (p. 15)
(Mnyandu's sermon was at its highest, the sermon ate and finished me when he exposed...)

Mnyandu in his preaching mentions that even if we hide certain things, there is an eye which sees everything. The verb **-dla** means to eat and **intshumayelo** is a sermon. Now to say the sermon ate and finished Mlaba, is to give it human qualities. In other words, Mnyandu's preaching stated all the truth about Mlaba's life and made a strong impression on him.

Towards the end of this story, Mlaba says:

*Nanku umthwalo lona okade ungicindezele sonke lesisikhathi.
Wathi ze phambi kwami, wayivimba yonke indlela.* (p. 17)

(Here is my load, which has been pressing me down all the time. It [the load] stood right in front of me, it [the load] blocked all the way.)

Umthwalo is a load or a burden. Ntuli uses verbs to give this load (**umthwalo**) human qualities. The verb **-cindezela** means to press down. Ntuli starts by pointing at this load (**umthwalo**) as if it can be seen. He further says it (the load) presses him down, i.e. as if it has hands to apply upon a human being. The ideophone **ze** is used to emphasise that the burden 'stood' in front of Mlaba. To further give this burden (**umthwalo**) human qualities, the phrase **-phambi kwami** is used meaning in front of me (Mlaba). In other words, the burden stands right up in front of Mlaba. This **umthwalo** did not only stand upright in front of him, but it also blocked (**wayivimba**) the way. The author has used this personification very effectively.

Mandlakhe in 'Unembeza' (p. 33) finds himself in the middle of a forest. This happened after his plan and Gqebhu failed in stealing Mthethwa's money. Speaking to himself he says:

Yabelesela ingane esiswini. (p. 39)
(The 'baby' pestered in the stomach.)

Ingane is a baby and **isisu** a stomach. In this context **ingane** refers to hunger. Now, to say **ingane** pestered in the stomach is the same as saying the hunger bothered him (like a baby) i.e. Mandlakhe. This is true because if a baby is hungry it rouses its mother by crying.

Describing the Rev Ngwenya in 'Abanesihawu' (p. 54), Ntuli puts it thus:

Izinwele iminyaka isiyazivuvuzela ngomlotha. (p. 54)
(The years have sprinkled his hair with ash.)

Iminyaka are years, **izinwele** refers to hair and **umlotha** is ash. Years here, have been given human qualities when Ntuli says, they have sprinkled the Rev Ngwenya's hair. To be able sprinkle, something must have hands. In simple language, this means that with the

passage of time, Rev Ngwenya's hair has turned grey. **Umlatha** (ash) here is metaphorically used to represent grey hair because it is also white.

Let us now look at the last example of human action in this short story volume.

In 'Inqina Yefa' (p. 103), Mgezeni has this to say after he could not get the treasure he had been digging for a few days:

... *usebonile uPeter ukuthi lezizinto sezikhathele.* (p. 107)
 (... Peter has seen that these things are tired.)

Mgezeni had been digging using a spade and a pick. These garden tools could no longer perform what Mgezeni was using them for. Instead of saying they are now 'blunt', Ntuli says they are 'tired' as if they were human beings, because the verb **-khathala** means to be tired.

Extracts to be used now, will be taken from the short story volume **-Izizenze**.

During Sofasonke's burial in 'USofasonke' (p. 14), his neighbour tells the following to the audience attending the funeral:

Sofasonke's companion is a cat. Visiting Sofasonke at one time, the narrator says he could hear Sofasonke discussing with this cat, as if the cat could hear what he said.

... *noma athathe ikati lakhe aliphulule, axoxa nalo...* (p. 15)
 (... or he would take his cat and brush it, discuss with it...)

The cat is given human qualities by using **-xoxa** which means to discuss. As he was brushing it, you would say there are two people having a discussion.

Hhayi, liyagijima lelilangabi. (p. 16)
 (A, this flame of fire is running.)

The narrator is recalling one scene when he saw a flame of fire coming out from Sofasonke's house. **Ilangabi** (flame) is given human qualities here, when the writer says **liyagijima** (it is running). This expresses the speed at which the flame was flowing out.

Ilangabi limpampa yonke indawo ngelikhulu ijubane. (p. 16)
 (The flame is fluttering all over at a very high speed.)

The narrator sees Sofasonke coming out of his house. He stood at the door at arms akimbo. Now, the flame is further personified in

... limpampa... ngelikhulu ijubane...
 (... fluttering... at a very high speed.)

Mpampa means to flutter or run about uncontrolled. **Gijima** and **mpampa** are synonymous, but **mpampa** refers to a higher degree of speed. **Ijubane** means speed. **Ilangabi** is further qualified by using **ijubane**.

This fast flame is burning Sofasonke's cat. He sees the cat rolling on the ground. Ntuli uses another verb in giving this flame further human qualities:

Laqala ukuhamba kancane manje ilangabi. (p. 16)
 (The flame started moving slowly now.)

This explains further human actions given to this **ilangabi** (flame), for it to be able to change speed of movement, it must be a human action.

At the end of the story, the narrator explains how Sofasonke and his house are destroyed by fire:

Uphele umsindo wokukhala... Kudlobe umsindo welangabi...
Likhule ilangabi. Ikhule intuthu. (p. 19)
 (The crying noise stopped... The flame's noise grew. The smoke became bigger.)

There are two 'noises' here, the one made by the flame and that made by the burning cat. Sofasonke is also making noise while speaking to this cat. Now to say the flame is making noise is to give it human qualities.

In 'Inhlawulo' (p. 38), Ntuli opens the first paragraph by telling about Sishi who was late for a meeting:

Wayinyathela. Yazamula, yavuma. (p. 38)
 (He accelerated the car. It 'yawned', it 'agreed'.)

Zamula means to yawn and **-vuma** to agree and the pronoun **yona** has also been used to substitute motorcar. We notice therefore that the turning and running of the engine is given human qualities. When the car gives its first sound, Ntuli says it yawns (**-zamula**). When the engine starts running, Ntuli uses **-yavuma** ('it agreed').

At the end of this story, the author says:

Asibone isithunzana sisala emuva sigwinywa umnyama.
 (p. 44)
 (He saw the little shadow remaining behind, being swallowed
 by darkness.)

Sishi refuses to give a lift to a policeman on a rainy night and instructs the policeman to get out of his car. Now, as Sishi drives away, he sees the policeman's shadow in his mirror. The verb **-gwinya** means to swallow and **umnyama** is darkness. **Umnnyama** is given human qualities of being able to swallow the police's shadow. To further emphasise this human action, Ntuli uses the passive **-gwinywa** (to be swallowed). In other words, it implies that this darkness has a mouth and a throat, to be able to swallow. In short, this action simple refers to the disappearance of the policeman's shadow.

But after some short period of time, Sishi comes back again, now blaming himself that he should have helped this policeman because it was raining.

Now, on this arrival, Ntuli writes:

Amehlo akhe ayacinga... (p. 44)
 (His eyes are searching for...)

Amehlo (eyes) are personified, for them to be able to search or look for something as if they were a human being.

This verb **-gwinya/-gwinywa** is also used at the end of 'Ibhokisi' (p. 61):

Laze lagwinywa yibanga, ... kwezwakala ukuduma kwemoto.
(p. 74)

(It was ultimately swallowed by the distance, the car sound could be heard ...)

This extract is from the dialogue between Solomona and his uncle. Solomona's uncle had been put into a car which took him to hospital because he is very sick. Now we see Ntuli's style of using **ibanga** in this extract, yet in the above one he used **umnyama**. **Ibanga** is distance. What is being swallowed here is voice (**izwi**). Solomona's uncle is singing when he entered the car. Now, the writer says, as the distance (**ibanga**) becomes longer the voice becomes faint. In other words, Solomona could no longer hear his uncle's voice.

In these two extracts we therefore notice this arrangement:

... isithunzi sigwinywa ubumnyama.
(... the shadow is swallowed by darkness.)

Izwi ligwinywa yibanga.
(... the voice is swallowed by distance.)

Two abstract objects are made to be able to swallow different abstract things. Ntuli's ability in word choice and usage builds concentration in the reader's mind.

The next volume to be discussed is **Imicibisholo**.

Zungu in 'Isijeziso Sesethenjwa' (p. 05) is very worried about his son who is in jail. For this reason he has decided to steal Madonela's, (his employer's money):

Unele abe yedwa... inhliziyo yakhe ididizele, ... Kudamane kufike izwi likaNembeza lisho lithi kayeke... (p. 07)
(Once he is alone, his heart bustles about, ... Now and then comes a voice of conscience saying he should live...)

Zungu knows very well where Madonela's money and everything is kept. Now, the writer uses the verb **didizela**, which means to bustle about. To say **inhliziyo iyadidizela**, is to say his heart is bustling. In other words, his heart is given human qualities. Not only has he doubts about stealing, but there is also now and then a voice telling him to stop this action.

Izwi (voice) is also personified, if the writer says – it comes (**-fika**) and also tells him or instructs him saying **-yeka**, i.e. do not do this.

In 'Ehlathini iNzulu' (p. 14), we read about Nkinga. Dreaming, he finds himself in the middle of a forest. Speaking to himself, he says:

*Ngithi uma ngilunikina uphondo lwami olusekhanda
luhlebe... luthi: "Ngena Nkinga... ungesabi". (p. 15)*
(When I shake the horn, which is on my head, it whispers...
saying: "Get in Nkinga... you must not panic".)

Ntuli uses four verbs in this extract to express human qualities to an inanimate object. This object is **uphondo** (horn). **Hleba** means to whisper **thi** to say, **-ngena** to go in and **-esaba** to be afraid or panic. This horn starts by whispering to Nkinga and saying something to him. But these are human actions because only a human can whisper and say something. It also gives instructions to Nkinga when it (the horn) says he must go in (**-ngena**). The negative form of **-esaba** has been used in **ungesabi**. In other words this horn also encourages Nkinga not to panic as he goes into the forest. Again a human being usually does these actions.

In 'Imoto Eluhlaza' (p. 19) we see Nowa and his sister being chased by policemen in two cars. The policemen are now confused. They stop:

*Ukuba baqalaza ... sebeyibona leyamoto ethi lungu ... Ithi
lungu ime... (p. 21)*
(If they looked well ... they would see this car which is
peeping ... It peeped and stopped.)

The car is given human qualities by the writer's use of the verb **-lungu**, which means the car is peeping. When the crooks' car saw the police car, their car also peeped.

Two different cars are acting like human beings. Each car peeps as if it has eyes.

Zinhle in 'UMaqondana' (p. 61), after Siphon had told her whom to choose as a lover, is seen at Zule where Dlodla stayed. She did not tell Dlodla she was following him. After a child had told her that Dlodla is at home, the author then says:

Igxume inhliziyo.
(The heart jumped.)

(p. 67)

Gxuma, which means to jump, expresses happiness in Zinhle's heart. It jumps from a human emotion because of joy in that she will see Dlodla and this is attributed to the heart.

Ntshangase was in the group, which was chasing Siziba in 'Indlalifa' (p. 76) says:

... *uma ungambuza ukuthi ziphi izingubo, athi: "Zivakashale olwandle... Zizobuya khona manje."* (p. 82)
(... when I asked him where his clothes were, he said: "They [clothes] have visited the sea. They will return soon".)

Ntshangase, who had found Siziba naked, asked him about his clothes. The answer he got was that his clothes have visited the sea as if they are human beings. Siziba went further to say his clothes will be back very soon, i.e. as if they can walk like people.

Bongani in 'Uphi Umahluleli' (p. 84), tells Njabulo his friend about the bad treatment he gets from his father. Showing his disgust about his father, he says:

Nalomlelembe ongukufa ulokhu utatabuka onke lamakhulu eminyaka ungaziniki izimpethu imfanelo yazo. (p. 84)
(This sleepy-looking death is moving lazily for all these years, without giving the worms their food.)

Bongani in this story is seen blaming death. He asks why death has taken so long before killing his father. **Tatabuka** means to act lazily and **-nika** to give. For death to be walking so lazily gives it human actions. On the other hand it [death] must give the worms their food.

The last extract on human actions is taken from the short volume: **Amawisa**

In 'Ucingo' (p. 99), after the dialogue between Magwaza and his wife MaMtshali, they decided to sleep:

*... ubuthongo ngoba nampo sebuze bunyonyoba bunyonyoba,
bumqukule kahle uMagwaza bacothoza naye bamusa
kwelinye izwe. (p. 105)*

(... there is the sleep coming stalking stalkingly and lifted up
Magwaza very gently and walked with him to another world.)

The author has used four verbs describing Magwaza's falling asleep. In this way the sleep is personified. **Ukunyonyoba** means to stalk so that the one you are stalking cannot hear you. The repetition of this verb emphasises the slow movement of the sleep. **Ukuqukula** means to lift up something. In this context, the writer says, Magwaza was lifted up by sleep. In other words the sleep is made to have hands like a living being. After it (sleep) had picked him up, the writer uses **-chothoza**, meaning it moved very swiftly, taking (**-bumusa**) him to a new world. All these actions are done by **ubuthongo** (sleep) which is not a human being. Ntuli very effectively uses these.

Magwaza in his sleep, met with his son Ndudugo who told him now he (Nduduzo) killed Gogoda.

Ntuli's technique in using this device helps to elevate the level of the theme, because it is mostly in poetry, where non-organisms are seen performing human actions, i.e. to see a rainbow drinking into a river, money entering a bottle - this makes Ntuli a great author, full of poetic vision.

6.2.3 Human features

In this technique, inanimate objects are given physical characteristics, which are found in human beings.

There are few instances in Ntuli's short stories where human features are captured in personification.

An example can be cited from 'Isijeziso Sesethenjwa' (p. 05), where Zungu is seen on a bicycle. He is doubtful because he is going to steal Madonela's money. Inside the bank:

Neminyango yayo ... Kwasengathi inamehlo amakhulu abona ngaphakathi emcabangweni ... womuntu ... imbone noyisigangi. (Imicibisholo, p. 08)

(Even the bank's doors ... it is as if they have eyes which can see inside a person's thoughts ... they can even see a thief.)

It is not the first time that Zungu enters this bank. But today, because he has come to withdraw his employer's money with his consent, the doors (*iminyango*) seem to have eyes. These doors' eyes can read into all types of people. They are therefore given human features, because eyes are features of human beings.

In concluding this section on personification, the last extract will be taken from 'Ebusika' (p. 44), where the author says:

Ubona umhlaba umnika isiphundu. (Uthingo, p. 49)
(He notices that world is giving him its 'occiput'.)

We notice that after Simanga's arrival from prison, people are not happy with him. **Isiphundu** is an occiput and **umhlaba** the world. Now, instead of the author saying people have turned against Simanga, he says the 'world' is giving him its occiput. This is a physical feature of a human being and it is thus personification, for the world to have a head bone.

This is another technique that makes Ntuli a unique prose author who has an ability of giving physical characteristics to inanimate objects. This style is highly poetic.

6.3 METAPHOR

The significance of metaphor is necessary in this study, to see how Ntuli gives prominence to his characters. As with repetition, an element of poetry, it will be seen how Ntuli employs it effectively in prose.

Murray (1978:87) on the use of metaphor says:

Metaphor, along with simile, is the writer's chief mode of achieving concreteness and vitality. By means of a successful metaphor, he gains strength and clarity of impression. A vivid metaphor can impress its meaning more memorable and more indelibly than almost any passage of abstract discourse, however well written.

Webster in Doke (1955:204) defines metaphor as:

A rhetorical figure of speech by which a word or phrase literally denoting one kind of object or idea is applied to another to suggest a likeness between them; as in 'the ship *plows* the sea.

On the difference between a simile and a metaphor he says: the simile is a comparison proclaimed as such, whereas a metaphor is tacit comparison made by the substitution of the compared notion for the one to be illustrated.

In Zulu prose the metaphor is used in various ways.

The sub-headings under which Ntuli uses the copulative construction will be the following: with possessives, the demonstrative, the absolute pronoun, adverbs, use after a passive predicate, nouns and descriptive:

6.3.1 With possessives

Ntuli uses the copulative with the possessive in some of his short stories. In the first paragraph of 'Isifuba' (p. 11) he writes:

UMahlangu ... Ungumthangala wamatshe, izinguzungu ezivimbile.
(Izikhwili, p. 11)
(Mahlangu ... He is a wall of rocks, huge rocks which are blocking.)

In this extract, it is Mlaba who is complaining about Mahlangu. Mahlangu is not only called **umthangala** (a wall), but one which is made of rocks. The **wamatshe** is formed from: **wa -amatshe**. This formation means possessive, which refers to made of. In fact

this literally refers to a strong wall, meaning Mahlangu is only to be removed from Mlaba's thoughts.

To emphasise the strength Mahlangu has, Ntuli uses another metaphor –**izinguzungu** (huge rocks). These **umthangala** and **izinguzungu** are problems.

Another use of the possessive is found in Ntuli's **Amawisa**. An example can be cited from 'Intando Kamufi' (p. 80)

Uma ngabe uyimpisi-ke sekungaba yiyo impisi yami. (p. 80)
(If he is a wolf, he will then be my wolf.)

This dialogue is between MaNdlovu and her daughter, Betty. MaNdlovu is not happy about her daughter's choice. This conflict between the two is necessary. The mother has used the above extract to emphasise her feelings. **Impisi** is a wolf. MaNdlovu calls Siphso, who is the daughter's lover a wolf (metaphorically meaning a trickster person). In saying **impisi yami** (which is possessive), the mother means that if her daughter is Siphso's wolf, then the son-in-law will also be her (MaNdlovu) 'wolf'. The possessive is explained by the usage of **yami** (mine). MaNdlovu compares Betty's boyfriend with wolves because they always prey on sheep. She therefore feels Siphso will be unfaithful to her (Betty).

Towards the end of 'Inkululeko' (p. 124) we find this example:

*Nemamba yami baningi benginika amasu okuyikhipha
amazinyo...* (p. 127)
(There are many people who had been giving me plans for
removing my mamba's fangs.)

Nokwethemba Myeza is seen seated in a court of law because of the disappearance of her husband. She might have been involved because she says her husband was her **mamba** in **nemamba yami**. In other words, her husband was hers and she possessed him. She also calls her husband an **imamba**.

Imamba is a very venomous snake. Nokwethemba's husband had such qualities. Bards in praise-poetry mostly use the word *imamba*. Cetshwayo's bard says:

Imamba yath' ukuvuka yangen' ehlathini; ...
 (Nyembezi, 1958: 88)
 (The mamba after it had woken up, it entered the forest.)

Although Nokwethemba did use the plans she got from friends, i.e. using *muthi* against her husband, Hlakanipha still did not change his harsh behaviour.

The effect of this combination has on narration as well as its impact on his style.

6.3.2 Demonstrative Pronouns

Doke (1965:219) says: “*yi-* is preplaced to all demonstrative pronouns to form copulatives”.

Let us see how Ntuli uses this type of pronoun:

In ‘Isifuba’ (p. 11), Mlaba is worried about Mahlangu who is on his way.

Sengonde nguwukhahla ngalento. (Izikhwili, p. 14)
 (I had become an emaciated person because of this thing.)

Now, Mlaba’s body is equated to that of an emaciated person. He has become thin because of this murder as he says *ngalento*. He does not say he is like, but he is an emaciated person, which is metaphorically used in this context.

Another example of this demonstrative can be cited from ‘Umahluleli’ (p. 84), from the dialogue between Bongani and Njabulo:

Uma lomlisa ezoba yinyongo futhi nanamuhla.
 (Amawisa, p. 87)
 (If this man will be a nuisance even today.)

In *lomlisa*, the *lo* is the demonstrative pronoun where the English equivalent is *here*. But Louw, Ziervogel and Ngidi (1967:58) feel it would be more correct to refer to *lo* as “this one”. *Ezoba* is a ‘verb to be’ and *yinyongo* is a copulative, where *yi-* has been prefixed to the noun *inyongo* gall-bladder.

In the extract above, we are introduced to Bongani who does not see eye-to-eye with his stepfather. This is the reason why Bongani uses the word **yinyongo**. It is known that the gall bladder is bitter. Now, to say someone is an **inyongo**, literally would mean he is bitter, which actually means someone you do not agree with. **Lomlisa ezoba yinyongo**, is metaphorically used because the **lo** which is the demonstrative pronoun meaning 'this one', the 'verb to be' **ezoba** and **yinyongo** (will be gall bladder).

From 'Umshado Omhlophe' (p. 108) let us consider this extract:

Intombi le isilugodo ngaphandle kwemoto.

(Amawisa, p. 113)

(This girl has now turned into a pole outside the car.)

Intombi is a girl. The **le** like in above extract refers to "this one" and **isilugodo**, means she is a 'pole' (literally).

After the crooks, whom Zola's boyfriend, was following, had pulled a girl out of a house, she was standing next to their car as if she was a pole, probably because she is immobile with fear. This is a remarkable technique used by the author to describe a fixed position by using a boundary peg and a pole. We also note their difference in height.

Another example similar to the above can be taken from 'Intando Kamufi' (p. 80):

Uma isithelekile lengwe, akekho ongabe esayivimba.

(Amawisa, p. 80)

(If this leopard has arrived, no one can stop it.)

Ingwe literally means a leopard. In this context it is used by one of the women who had come to mourn at the Mafunde's place. Mafunde's husband has died. She does not call death by name but uses leopard. A leopard is a fearful animal and because of that reason she says "this one", and this is explained by the **le**.

In another story, Ntuli uses **ingwe**, but now it is used to represent a human being but not death. The short story is 'Izivakashi' (p. 101).

... *ukuze isale ibohla ingwe le endlini* . (Uthingo, p. 110)
 (... so that this leopard could calm in the house.)

Ingwe in this context is used to describe Khumfela who is MaDludla's husband. Khumfela had been forced by anger to throw a brush at his wife's eyes. **Ingwe** in this case refers to a ferocious man. The comparison here is between Khumfela and the leopard. She actually says: 'the leopard this one'.

It is artistic of the author to use **ingwe** as a substitute for death in the first extract and a person's behaviour in the second. We also notice Ntuli's technique in changing the position of the demonstrative **le** in both examples. In the first example the **le** is prefixed to **ingwe** and in the second one, it follows **ingwe**. That is why one might agree with Dietrich and Sundell (1974:188) when they say: once a reader has discovered an author's repletion of a specific image and patterns of images, then the function for example, of colour imagery or animal imagery will become clear.

With this combination, the author succeeds in the description of characters, thus allowing development to flow in the story.

6.3.3 With absolute pronoun

Copulatives are also formed from absolute pronouns. In Ntuli's works the pronouns are followed by the copulative.

In 'Inkosi yaMantobana' (p. 82), we can cite this example:

Uma uNgidla, tona eyindlondlo kusekhona nenkosi ...
 (Izikhwili, p. 83)
 (If this Ngidla, this one is an old mamba while his father is
 still alive ... what type of a mamba will he be...)

In this extract Gcogcoma and his wife KaMagozo had been discussing with their son Ngidla about the chieftainship. Ngidla has become wild and does not even hesitate to lay his hand on his mother. Although according Louw et al (1967:55) the absolute pronoun is a pronoun, which inter alia takes the place of the noun as subject, and as object of the

sentence, we notice that, used with the copulative, it comes before it, i.e. **lona eyindlondlo**. In the extract, Ntuli's technique has also been noticed that even the personal noun Ngidla has been used in the construction. Also of importance is that, Ntuli does not use **imamba** but **indlondlo**, which refers to an old *mamba*. This usage by the author has been effectively used where Ngidla who is associated with an old **mamba** depicts him as a strong figure because he now disagrees with his mother and he wants to take control of things while his father is still alive.

Another example of the use of the personal pronoun can be cited from 'Indlalifa' (p. 76). Ntshangase, who had been addressing an audience after Siziba's death, says:

*Lingamthinta kanjani yena njengoba eyinyoni elidumisayo
nje?* (Imicibisholo, p. 79-80)
(How does the weather concern [touch] him, because he
[Siziba] is a bird which causes thunder.)

Even in this example, the absolute pronoun **yena** has been used before the copulative **eyinyoni**. This **eyinyoni** is metaphoric, because literally it is saying 'he is a bird' and this is explained by the prefix **yi-**.

By combining the absolute pronoun and the metaphor, the author's style clearly depicts the strength of the characters in the story.

6.3.4 With adverbs

Defining an adverb Doke (1965:231) says:

An adverb is a word which describes a qualificative, predicate or other adverbs with respect to manner, place or time.

Ntuli in his works uses the adverb in describing certain characters.

About chief Gcogcoma in 'Inkos yaMantobana' (p. 82), he uses this copulative:

... ukuthi kwakuyinsimbi elukhuni ngoba noma eseqinile
 umqondo ... usakhaliphile. (Izikhwili, p. 82)
 (... that he was a hard 'iron' because even at an old age ... his
 brain is still sharp.)

In this context, chief Gcogcoma is compared with or he is made a piece of iron in **kwakuyinsimbi**. The writer does not only end at saying he was a piece of iron but also a strong one (elukhuni). It is therefore metaphoric to say Gcogcoma was not only a piece of iron but also a hard one. This description refers to Gcogcoma, because it is said although he was old, his brain was 'sharp'.

Another metaphoric extract used by Ntuli is in 'Ukufika Kwabakhwenyana' (p. 88), where in the dialogue between MaNdlovu and her daughter Betty it is said:

Phela zikhona izimpisi ezigqoka izikhumba zezimvu.
 (Amawisa, p. 91)
 (Truly, there are 'wolves', which dress up in sheepskins.)

In this dialogue MaNdlovu was comparing Betty's boyfriend to a wolf because she did not trust him. **Phela** and **-khona** have been used to describe Siphso as a character.

Even in the Bible, this extract is written thus:

*Xwayani abaphrophethi bamanga abeza kini bembethe
 okwezimvu, kepha ngaphakathi beyizimpisi eziphangayo.*
 (Matt. 7:15)
 (Be on your guard against false prophets, they come to you
 looking like sheep on the outside, but on the inside they are
 really like wild wolves.)

Even in this extract, to say *beyizimpisi* is metaphoric. Zulu (1994:101), concluding on animalisation on the poetry of C. S. Z. Ntuli, says:

... in respect of personification and its sub-categories demonstrates clearly that C. S. Z. Ntuli is at home with this figure of speech and applies it in various modes for a variety of effects, all of which enhance the quality of his poetry.

Similarly, D. B. Z. Ntuli is at home with his vocabulary where some of his characters are described through his biblical knowledge.

One element of short story writing that Ntuli maintains, is that they are didactic in nature and he does this by using his Biblical knowledge.

6.3.5 Use of a passive predicate

Although there are few examples of this type, an extract can be given from 'Isifuba' (p. 11) Since Mlaba has decided to follow Jesus, he has left behind all the bad things.

... *sengibuyekile kanti kade ngidakwa ngibe yinhlama.*
 (Izikhwili, p. 11)
 (... I have now left it [beer], because I used to be so drunk and
 become dough.)

Mlaba recalls that he used to drink beer like a fish. **Dakwa** is derived from **daka** meaning to be drunk. Mlaba used to be so confused that, that he called himself **inhlama** (dough). Mlaba calling himself **inhlama** means that he used to be so drunk that he could not control himself. Mlaba recalls his past, now that he is a sober man, he is given problems by Mahlangu, the one he calls **umthangala wamatshe**, i.e. a wall rock.

This clearly shows that Ntuli has used the above elements of metaphor with a purpose – to clearly give the picture of characters, to give meaning to characters' expressions and to allow the developments of events in a short story.

6.4 SYMBOLISM

It has been observed in the previous chapters that Ntuli's handling of vocabulary proves him to be an artist. Before analysing his use of symbolism, let us first consider the views of the following critics on this topic.

Frakes and Iraschen (1969:145) have this to say about a symbol:

The symbol literature is a concentration of felt meaning. It is further, a representation of those meanings.

According to Shaw (1976:266):

... a symbol is a word, phrase, or other expression having a complex of associated meanings, in this sense, a symbol is viewed as having values different from those of whatever is being symbolised.

In this discussion we shall consider those symbols, which are mostly used by Ntuli in his short stories. It is also of importance to take note that Ntuli (1984:176) records that: one reader may see symbolism in a poem in which the other person sees none.

6.4.1 Hope

At the end of the short story entitled 'Uthingo Lwenkosazana' (p. 01), we find this extract:

Lapho ewaphonsa phandle amehlo ... abone ... ngaphesheya sukukhona olunye uthingo lwenkosazana. (Uthingo, p. 01)
(When he looked outside ... he saw that there was another rainbow.)

Uthingo lwenkosazana is a rainbow. Mpiyakhe in 'this story, is depicted when he was approaching Sinqindi's place. It was very early in the morning and the mist was dense. At that moment, when he lifted his eyes, the author says: ... *laphaya ekudeni kusekhona uthingo lwenkosazana*, meaning there yonder, the rainbow is still visible. Most people have hope when they see the rainbow, because if it appears after a heavy rain, then people have hope that the weather will clear up. Similarly, with Mpiyakhe in this first appearance of the rainbow he had hope that he will reach Mpiyakhe's place.

But the second appearance, which is at the end of the story, the rainbow appeared again. This was after a snake had bitten him. He was in pain. All his family was around him. His father, who is an *inyanga* had tried to help cure his son, but it did not help. At last, Qolotha the *inyanga* arrived with that snake and explained that it was not a poisonous snake. At that moment Mpiyakhe was seen crawling towards the door and when he looked outside, the

rainbow appeared again. The rainbow here symbolises hope that Mpiyakhe will not die and this is further emphasised by what Qolotha told them about that type of a snake.

Another example of a symbol of hope is at the end of 'Iziqongo Zezintaba' (p. 52) in these lines:

Wabheka empumalanga. Laphuma ilanga. (Uthingo, p. 60)
(He looked towards the east. The sun rose.)

Misumuzi, who was critically ill, was receiving treatment from his mother, MaMpongose. It is his mother he denied during his graduation at university, just because she was an *isangoma*. Today, his friends are no longer with him.

It took MaMpongose almost the whole night to help her son. Ntuli ends this by saying: **laphuma ilanga** (the sun rose). The rising of the sun symbolises hope. There is therefore hope that Misumuzi will recover.

The next example of a symbol of hope is from 'Ibhokisi' (p. 61), where Ntuli reports about the lights of a car:

*Zaqhubeka izibani. Nazo manje sezikhanyisa amafu. Naziya
... zasithela.* (Izizenze, p. 75)
(The lights proceeded. They are now lighting the clouds.
There they are ... they disappeared.)

Solomona said these words when his uncle, Mbatha, was taken to hospital by car. Mbatha was very sick. **Izibani** are car lamps in this context. Personification has also been used in: **zaqhubeka izibani**, i.e. the light went further. The lamps lighting the clouds, might be giving an image of the path Mbatha took on his final journey. In fact, Mbatha never returned. One might therefore conclude that **izibani**, symbolise Mbatha's clear path to his final home.

Ntuli, has also used the verb **-sithela** meaning to disappear. This will further emphasise that Mbatha died after the lamps of the car had cleared his path. One therefore has to agree

with Madden and Scott (1984:131) when they say symbolism always means what it says and also something else...

6.4.2 Adversity

About adversity, Ntuli (1984:183) reports that:

Vilakazi likes to use darkness and shadow images. These often symbolise misfortunes which range from mild to death.

In 'Ngenxa kaNtombini' (p. 05), Gomboqo is waiting for his judgement:

Esabheke eceleni uGomboqo akhangwe... okuthile phezulu.
Ngamanqe. (Izikhwili, p. 10)
 (While Gomboqo was looking by his side he was attracted...
 above. It is vultures.)

It is usually said that most Zulu kings during their times, after finding a person guilty, had him thrown down a precipice. Furthermore, it is also said that, when an audience of men was in a traditional court of law, which was usually held in a kraal, vultures would be seen flying above, i.e. waiting for the convict to be thrown into the precipice. In this context, Gomboqo was being tried for having refused to join other regiments of his king – and to fight for his king. In this context, the flying in the sky of these vultures may symbolise or act as a warning that Gomboqo would be killed. But it is interesting to see that Gomboqo was forgiven by his king. This seems to confirm that Bloom and Bloom (1976:389) say: a symbol is that which stands for something else. Most readers would take vultures as symbols of death, but this symbolism thus adds tension but is not a forecast of the outcome.

Another example of symbolism, is found at the end of 'Ebusika' (p. 44) where Ntuli says:

Eduze kwenye kunomfunzana olele isithwathwa, othe mbo.
Elule isandla ... aghaqhazele. (Uthingo p. 51)
 (Next to the other grave there is something which is covered
 by frost, completely. He (Ncanana) stretches a hand ... it
 shivers.)

It is Ncanana in this context who had been checking now and then for Simanga, who could not sleep that night. Simanga would go out unseen, to go and pray at his mother's grave. It was dawn when Ncanana found a little heap, next to Simanga's mother's grave. It was completely covered by frost (**isithwathwa**). In other words, Simanga was dead. **Isithwathwa** in this context will symbolise death.

Another word used here is **qhaqhazela**, meaning to shiver. This verb is metaphorically used because it can refer to more than one meaning. Literally, it can mean that Ncanana's hand shook because it was cold and can also refer to death, because Simanga was no more. Concurring with this are Dietrich and Sundell (1974:188-189) who state that a single image... may have many symbolic values: cold, for example, can symbolise vitality and freshness as well as solitude and death.

6.4.3 Love

This is how the first line of 'Imbali Yomnduzi' (p. 42) reads:

*Namhlanje ... ngiphethe **imbali yomnduzi** esandleni.*
(Izikhwili, p. 42)
(Today ... I am holding a crinum lily in my hand.)

Imbali (a rose) is a symbol of love. In this context, it is the author himself who is holding this crinum lily. He says he used to hold it before the death of his sister. That was for joy, but today the writer's tears are falling. This flower seems to symbolise two things – remembrance and love.

6.4.4 Wholeness...

Mthiyane (1972:2) discusses 'wholeness' symbolised by "indebe and igobongo". He says **igobongo** is known for its fresh clear, water. Mthiyane further says: Without water, the *igobongo* is a symbol of emptiness and uselessness.

In Ntuli's works, this type of a symbol is found in 'UMaqondana' (p. 61).

In this story we are introduced to Zinhle who saw herself as a helpless girl who could be overcome by young men who are crooks in love affairs.

A certain Dlodla wooed her. Seeing that she showed some interest in him, we see another young man Siphso intervening. In his argument, Siphso tries to prevent her from falling in love with Dlodla. He says:

Uthando olungenankolo luvame ukuba yigobongo nje.
(Imicibisholo., p. 64)
(Love that has no Christianity in it, in most cases it is an empty calabash.)

Ultimately, Zinhle fell in love with Dlodla. But towards the end of the story, Dlodla, who she later discovered, was a crook, disappointed her. Dlodla was going around with other ladies. As Zinhle today speaks, she says she will never get a friend like Siphso. One can therefore conclude that **igobongo** in this context symbolises emptiness, because Dlodla did not have a true love for Zinhle.

Mthiyane on the following page says:

A higher level of meaning would be that what makes man real is that which is in him and is as eternal as water i.e. his soul. Without this, man is as useless as an **indebe** or **igobongo** without water.

Ntuli employs created symbols that cause a tangible-conceptual relationship to be suggested to the reader's mind, because of their juxtaposition to a particular character or even the story.

6.5 CONCLUSION

What has emerged from the above discussion is that Ntuli avoids repetition. His success is due to the use of synonyms. His images are described by verbs which are synonyms, for example when describing Mlaba's problems, he uses the verbs: **uvundla kabili** (he lies across his path) and **unqume kabili**, where **-vundla** and **-nquma** are synonyms. Some of his similes express humour, as in ... acokame **atshekise ikhandla kuhle kweqhude**,

imagine MaMpongose when she calls at someone, it is said she stands on her toes like a crying cock.

Ntuli's use of personification is mostly with human actions. Describing an image he uses progression. Describing death he says: it stayed in our house, it came from afar, it battered my cousin and threw him down. What came out as an effective feature is his use of the passive: he says for instance, the voice is 'swallowed' by distance. This installs dignity in a story and accelerates development in a story.

The use of metaphor illustrates the author's background. He uses snakes and animals. The author's vocabulary of praise-poetry is clearly revealed where, he names a dog *uMafavuke* and later describes this dog as *uMafavuke njengedangabane*, this usage reminds the reader about Godongwane. The word **imamba** is used and later developed into an **indlondlo**, which is an old **mamba** and all these, describe some of his characters. The author's biblical knowledge was clearly revealed in his description of characters who are untrustworthy, like a young man who plays false with a lady, Ntuli would use **-impisi** (a wolf). This reminds the reader about false prophets. If by technique is meant everything, then this usage by Ntuli fits in his style.

D. B. Z. Ntuli uses symbolism very effectively. The rainbow and the sun that are symbols of hope are used to indicate that there is hope for characters who are critically ill. But there is a twist in Ntuli's usage of **izibani** (lamps); where the reader would expect hope, its usage indicates otherwise.

Other symbols used are those of love and adversity. A rose (*imbali*) is used by Ntuli to symbolise joy and remembrance. The list is endless. Ntuli's style is clearly depicted by his ability in choosing the relevant elements of language and arranging them in a convincing manner. In his usage of imagery for example, he picks up a suitable word to use as a symbol. It is therefore true that 'style is writing itself'. He uses created symbols that give dignity to his stories. As his technique, Ntuli succeeds in exploring his subject matter.

CHAPTER 7

STYLE AND STRUCTURE

7. INTRODUCTION

Many critics agree on their definition of style. Style and structure are somewhat interwoven. Some comments on style and structure are given below:

According to Hendry (1991:51) structure:

... is usually viewed as an element of style, because it is part of how a piece is written rather than of what it contains...

On the other hand Hayes in Freeman (1966:281) states that

... the study of style is a study of the complexity of sentence.

On the elements of style, Msimang (1986:178) agrees that the basic element of style is language. He further mentions that a rich vocabulary will allow the writer to choose the word that best communicates his ideas. Another logical fact that Msimang states is that: words form sentences and that sentences form paragraphs.

Msimang further says that words can be used in a figurative sense. Used as figures of speech, they should harmonise with the work. Dialogue too should harmonise with the theme of the work.

Msimang further quotes Murray (1978:08) as saying:

... we have three fairly distinct meanings of the word, Style, disengaged; Style, as personal idiosyncrasy; Style as exposition; Style as the highest achievement of literature.

In a short story, because of its structure, the use of words should be of great economy.

Let us now consider how Ntuli's sentences are structured as part of his style, in the composition of his short stories.

SENTENCE STRUCTURE

Ntuli's construction of sentences shows a vast economy of words. This agrees with what Matthews says in May(1976:53), when commenting on the requirements of a short story author as compared to a novelist. He puts it thus:

The novelist may take his time; he has the abundant room to turn about. The author of short-stories must be concise, and compression, a vigorous compressing is essential.

With regard to sentence construction, Msimang (1986:178) quotes Blackman (1923:85) as follows:

The strength of a sentence consists in such disposition of its several words and members as may tend most powerfully to press the mind of the reader with the meaning which the author wishes to convey. It must be free from all redundant words.

The above definitions will be relevant to our study, because they meet one requirement of a short story writer: that his scope and material are limited.

7.1 TYPES OF SENTENCES

7.1.1 Long and short sentences

From **uThingo Lwenkosazana** the following examples can be cited:

Nginikine ikhanda. Ngimbone uma egoba ezibuka izingane. Zilele azithi nyaka. Athule umama. Elule isandla. Sighaqhazele. Athinte ingalo yenye. Ayiyeke. Aselule futhi. Athinte enye ingane. Ayiyeke. Asonge izandla. (p. 39)
(I shook my head. I saw her when she looked at the babies. They are asleep and are not moving. She kept quiet. She stretched her hand. It shivered. She touched the hand of one baby. She left it. She stretched her hand again. She touches another baby. She leaves him. She folded her hands.)

Observed in this extract is that the author uses various types of sentences. His construction shows compression. In this context, the watchman is trying to explain to Nyandeni what transpired when he was compelled by culture to follow the custom of killing one of the newly born twin.

In the above example, the longest sentence is composed of five words. We further notice that the largest number of sentences is those formed by two words. These are five in number. Also the author has used one-word sentences. What is interesting is that from the first sentence, these are linked up to the last one.

In the above paragraph, the reader sees the watchman's mother who is supposed to choose one of the two little boys to be killed. She starts shaking her head which shows that she is not free. She then looks at the two babies. The little things are fast asleep. She stretches her hand, with the aim of grabbing one of them, but then her hand shivers. She touches one of them, but immediately withdraws. She stretches her hand again which expresses emphasis. She touches the other boy and immediately withdraws. Now we have notice that after the grandmother had touched both these little ones, she folded her hands.

Looking at the above sentences, one notices that the author had applied a lot of compression. Ntuli avoids the use of many words, but the few words he uses are very effective. They convey the desired meaning. It is true that the medium of the short story is closer to poetry than to the novel and Ntuli has used this technique adequately. The verb – **elula** is repeated in this case, to explain the number of the little boys which is two. Another verb which is repeated is – **thinta**, meaning to touch.

Also –**yeka** (to leave) meaning to leave each of the kids. By using all these, which have poetic qualities, the author is trying to explain the confusion, which faces the grandmother, i.e. she does not know who to choose from the two.

Ntuli's artistry in sentence construction can further be discerned in the following paragraphs from **Imicibisholo**:

Aqhubeke njalo. Usehamba kancane manje. Uhamba ema ephumula. Abuye ahambahambe. Ame. Aphele ngokunye amandla. Ahlale phansi. Ha, kungaba yiyona leyandlu kwandodana yakhe. Asukume. Aqhubeke. (p. 155)

(He proceeded. He is now walking slowly. He walks and stops and rests. He moves a bit. He stops. He walks a bit. He stops. He loses power completely. He sits down. Ah, that could be his son's house. He stands up. He proceeds.)

This extract too, shows a variety of sentence construction. The shortest ones are one-word sentences. This expresses the author's economic use of words. In these one-word sentences, we also notice some repetitions. The verb **-ma** (to stand) has been repeated to show emphasis. We also notice that this repetition of **-ame** follows the verb **-hamba** (to walk). This is a technique by Ntuli to use antonyms. The verb **-hamba** is also repeated in four- and two-word sentences. The use of **-ma** illustrates that Kheswa is now very tired. We also see words of opposite meaning used in: **-ahlale phansi** (he sits down) and the last but one-word sentence- **asukume** (he stands up).

There is more movement in this, because Ntuli is using action verbs. This enhances the tempo of the story and as such its suspense. Ntuli demonstrates exceptional ability in controlling the pace of his narration, etc.

Towards the end of 'Inqina Yefa' (p.103) from Ntuli's *Izikhwili*, the narrator says:

... ngizwe unyawo lwami lushona emhlabathini. Sengathi kukhona umgodi. Ngethuke. Thala thala, angibonwa muntu. Nganyathela. Ishone lendawo. Ngithinte ngepiki. Lishone. Ngithi ukqhandaqhanda. Inhlabathi igubhuzeke. Qala qala: ngingedwa. Ngimbe ngobunono. Gqu into phansi. Ngifake isandla. Ngiqhwande. Kuvele. UKHAMBAMBA!

(p. 109)

(I heard my foot sinking into the ground. It is as if there is a hole. I was frightened. I peered about, no one sees me. I trampled. This place sinks. I touched with a pick. It sinks. I dug over the surface. The ground loosens. I peered about: I am alone. I dug with tidiness. A thudding sound of something. I inserted a hand. I dug. Something appeared. It is a CALABASH!)

In this context, Mgezeni is seen searching, by digging for the money his late father promised him before he died. Looking at this paragraph, we notice that it has been constructed by various types of sentences. Commenting on the sentence structure in essays, Zulu (1991: 86) says:

In some cases short sentences are used to show development and growth of ideas in the paragraph.

Not only 'development', but also the creation of the tension and relief – pattern, which accounts for rising suspense in the paragraph. Ntuli is the master craftsman of suspense in short stories. Even in the paragraph above, one notices that the author has used short sentences. The sentences show development because they show linkage, i.e. there is continuity of ideas, flowing into each other. This is clearly revealed as we look at Mgezeni's actions. He trembles and discovers that this place sinks, which shows that there is an unknown object. Then the digging starts. Again, he looks around to make sure no one sees him. He then digs with care. There is a **gqu** sound. After putting his hand into the ground, he peers and something appears. This something is a CALABASH. Surely, the arrangement of these sentences shows development as Zulu puts it and this also brings about tension.

Truly, Ntuli's choice of words and how he arranges them, creates suspense and development in his short stories.

7.2 USAGE OF IDEOPHONE IN THE SENTENCE

About the ideophonic sentence Hlongwane (1983:20) states:

In this sentence the predicate is the ideophone that is usually accompanied by the kind of auxiliary predicate with the stem – **thi / -the**.

In our analysis, we shall discuss the ideophonic sentence under various types of headings as found in Ntuli's works.

7.2.1 Ideophone at the end of a sentence

Extracts illustrating this usage of the ideophone, will be taken from the following short story volumes:

Uthingo Lwenkosazana

From this volume of short stories one can cite these examples:

Kusondele ehoreni lesikhombisa. Kuthule kuthi nya.
Kwedlule ... Kuthi nya. (p. 29)
 (It is nearing the seventh hour. It is quiet. It went past ... It is quiet.)

We notice in this paragraph that the ideophone **nya** is at the end of the sentence. It is also accompanied by the verb **-thula** (to be quiet). **Nya**, which means quiet, is synonymous with **-thula**. **Nya** has been used by the author to express quietness. The author in this context tries to express the tension that existed in this community. This is when all the people were complaining about Salayedwa's horn, which had not been blown that particular morning. The whole area was quiet because Salayedwa had just disappeared.

By using the ideophone at the end of the sentence, Ntuli achieves completeness of the action given by the sentence. The verb **kuthule** does not answer the how in the sentence, but **nya** answers that there is no noise.

Kusho izwi lendoda emva kwakhe. Athi jeqe. Nguyise ...
uNcanana. (p. 46)
 (A man's voice is heard behind him. He glanced. It is his uncle ... Ncanana.)

This extract is from the short story entitled 'Ebusika'(p.44). We notice here that the ideophone **jeqe** is accompanied by an auxiliary verb. This ideophone of glancing has been used to express surprise by Simanga, who had just been released from prison after a fifteen-year term which he did not complete. He is shocked that the person who calls him from behind is Ncanana, his uncle.

On the following page, we find these lines:

*... ukungazi ukuthi sengiyintandane ngempela. Zithi **pho pho pho**.*
 (... not knowing that I am a real orphan. The tears dropped repeatedly.)

Here, we notice the technique of the repetition of the ideophone. This also appears at the end of the sentence for expressing fast action. Now, Simanga is seen crying after he had been told that his mother is dead. The repetition here is perhaps for the emphasis that Simanga was crying repeatedly and also imitates the sound of tears falling.

Another short story volume to discuss is:

Imicibisholo

In this volume of short stories, we can consider the following examples:

*Wasondela udadewabo. Wafike wathi uyakhuluma kwathi **ngqi**.* (p. 95)
 (His sister drew nearer. When she tried to talk she became tongue-tied.)

The reader is told about Masofohla who has been waiting for news about his wife, who is delivering their baby. Today, again it is a stillborn child. That is why his sister's tongue was tied. Masofohla's heart would break to hear such news.

Another example can be taken from 'Ekhulwini Leminyaka' (p. 101), where we read:

*Ngiwuyeke umshanelo, ngithi **lacu, thwayi thwayi**, ngibheke emnyango, **lungu**.* (p. 102)
 (I left the broom. I jumped up quickly and walked lazily towards the door, I peeped out.)

Lungu is an ideophone of peeping. It is accompanied by the verb **-yeka**, meaning to leave. Apart from this technique of ending a sentence with an ideophone, we also notice some repetition where **thwayi** is used. **Thwayi thwayi**, here means to walk lazily. A certain structural form is being used here. MaMsomini after putting down the broom she had been

using, jumps (**lacu**) and walks steadily (**thwayi, thwayi**) towards the door and peeps (**lungu**). This arrangement of ideophones shows development, where a character's action is described, from point to point. The repetition of **thwayi** in this sentence expresses anxiety experienced by the characters.

Mayevu (1976:4.1 and 4.2:87) emphasising the effective use of the ideophone in Tsonga gives this example:

Swi lo yini u ngo lokoxolokoxo mixo wo tani!
(Why is it that you **walk so lazily** so early in the morning!)

Further extracts are from another Ntuli volume:

Amawisa

In 'Isiguli' (p. 58) the following line can be cited after Philip had knocked down a pedestrian:

Nomlenze-ke kusobala ukuthi wephuke fahla. (p. 59)
(And it is clear that the leg is broken.)

Fahla, an ideophone of cracking is accompanied by the verb- **ephuka**, meaning to break. It is an ideophone of sound. It stresses that the leg is completely broken. The injured person was then taken to hospital.

About Philip's visit in the hospital, Ntuli writes:

Abheke amehlo. Afuna ukuvuleka ... Mamo, qanu! Cime.
Qanu. (p. 61)
(He looked at the eyes. They want to open. Ah, they open.
They close. They open.)

Qanu is an ideophone of exertion or of straining. The patient is struggling to open her eyes. We note here that this structure is without the use of **-thi/-the**. It is also accompanied by an exclamation **mamo!** Also in this structure we notice the author's using of one-word sentences in **cime** and **qanu**. These sentences are describing the movement of

the patient's eyes. The following day, Philip went to the hospital again. The nurse allowed him to enter the patient's ward.

Inhle lentombi. Imuthi njo. (p. 63)
(This lady is beautiful. She stared at him.)

Njo an ideophone of staring implies that the patient's eyes are now open. She stares at him. This staring also explains the concentration from the patient's side.

Izikhwili

Mlaba in 'Isifuba' (p. 11) has finally decided to take revenge on Mahlangu, who is a hurdle in his life. He says:

Nxa nginembe kahle, ngacela empunzini, kuyothi cosololo.
(p. 13)
(If I can hit him correctly, without missing and run away, I will feel nice inside.)

Cosololo is an ideophone of contentment, satisfaction or of peace. In this context it refers to satisfaction and peace of mind. **Ukucela empunzini** is an idiomatic expression, meaning to run away. We notice here that **cosololo** is accompanied by this idiomatic expression which is used predicatively. We said above that **cosololo** means satisfaction in this context, because we hear Mlaba saying if he is fortunate, not to miss Mahlangu with the stone, then he will be very happy. On the following page one witnesses a fight between the two. After a long struggle, Mlaba is seen on top of Mahlangu. He is holding him by his throat. He wants to teach him a lesson, he even speaks:

Ngifuna ukumyeka esevuthwe bushu. (p. 14)
(I want to leave him when he is 'well cooked', i.e. properly done.)

The verb **-vuthwa** literally means to be 'well cooked'. The ideophone **bushu** illustrates emphasis and **sevuthwe bushu**, would therefore mean well cooked, i.e. something which has been overdone. For a person in this context, this would mean that Mlaba would leave Mahlangu when he is convinced that Mahlangu will no longer be a hurdle on his path. Mlaba continues to say:

Lapho ngimdedele, umzimba wakhe uvele uthi khithi. (p. 14)
(When I left him [Mahlangu], his body just dropped down).

Khithi is an ideophone of dropping down or of collapsing. In this context, it refers to Mahlangu's action because he never stood up again.

7.2.2 Ideophone at the beginning of a sentence

Ideophones at the beginning of a sentence are also found in Ntuli's short stories:

Uthingo Lwenkosazana

The watchman in 'Unyaka Omusha' (p. 32), relating about the death of the members of his family, says:

Ho, madoda, wawungathi yingane kwane. Shoniyane ingane.
(p. 41)
(Oh, people, you would say it's a story. Suddenly a child died.)

This kind of an ideophone that is used at the beginning of a sentence refers to speed. In other words, very unexpectedly a child died, to Nyandeni, the listener this sounded like a story, as if it never happened.

In 'Iphasika' (p. 88), these lines can be cited:

Lacu nepotimende lakhe. Usephuma kulenqola. (p. 91)
(She quickly stood up with her suitcase. She is leaving that compartment.)

Lacu is an ideophone of rising quickly. Kholiwe in this context did not feel comfortable in this coach, because of the noise the people made. She was forced to leave for another compartment where she could settle nicely. **Lacu** refers to fast movement.

Imicibisholo

Zama who had been arguing with his son, Bongani in 'Uphi Umahluli' (p. 84) starts fighting:

Dukuduku, zase zigonyozana phansi. (p. 84)
(Shortly afterwards, they were fighting on the floor.)

The two did not argue for a long time, because the father started hitting the son. In no time the two were on the floor. **Dukuduku** here implies a fast speed. Whilst the two were struggling under the table:

Wiyane isibani, cishi. (p. 90)
(Quickly, the lamp fell, it became dark.)

Wiyane also means a fast action, as it took no time for the two fighting under the table, the table fell. Another quick action is expressed in 'Ekhulwini Leminyaka' (p. 101), where an ideophone is also used at the beginning of the sentence:

Ngiyashanela. Swiciyane unwnele. Ngiqinisile. Luswice futhi... Thuliyane manje ukuhlabelela. (p. 102)
(I was busy sweeping. My hair frowned. Truly. It frowned again ... Suddenly I stopped singing.)

MaMsomi who is relating to her grandchildren a story she will never forget in her life, says she was busy sweeping. She saw a huge man who stood facing her. We notice here that the author commences with an ideophone. **Swiciyane** is a fast frowning action of the hair. Another technique by the author, in the following sentence, he begins the sentence with the verb from which **swiciyane** has been delivered, i.e. **-swaca >swaciyane**. The last sentence also begins with an ideophone, **thuliyane**, meaning to quickly keep quiet. MaMsomi in this context quickly kept quiet because she was scared. These sentences seem to be answering **what?** In **shoniyane**, the ideophone tells us about the death of the **ingane** (child). **Wiyane** tells us about **isibani** and **lacu** tells us about the picking up of the suitcase. In all these sentences the writer succeeds in expressing the fast actions of characters.

7.2.3 The ideophone repeated

Ntuli's short stories also contain the repetition of the ideophone.

Imicibisholo

Mafavuke's action is given in 'Hawu NgoMafavuke!' (p. 28). When Ntokozo was addressing him:

Yathi cwayi cwayiinja yacimeza. Yalalela. (p. 29)
(Blinkingly, the dog closed its eyes and listened.)

Cwayi is an ideophone of blinking. Its repetition illustrates emphasis on how Mafavuke (the dog) listened to Ntokozo, as if it could hear what he was saying. This also shows the concentration the dog showed to its owner. After some minutes Mafavuke was lead by Sithole, who had been instructed by Ntokozo's father to kill it. After Sithole had waited for some time,

Kwathi nyanya, wasethi kulungile kahambe nayoinja.
(p. 32)
(It was quiet for some time; Sithole was then instructed to go with the dog.)

Nya, which means *quiet* is repeated. Its repetition expresses the degree of quietness.

Izikhwili

From 'Kungene ngaphezulu' (p. 18), let us consider this example:

Nku, nku, nku uGengqe. Awaqede. Akhelelwe amanye futhi.
Nku, nku. Ehluleke manje. (p. 19)
(Gengqe drinks the water at a fast pace. She finishes them. Some more water is poured for her. Again she drinks it fast, but she fails to finish the water now.)

Gengqe has been given water by her mother MaMpongo, who suspects that she has been poisoned. Speed is also shown in the construction of this sentence. Although she has

finished the amount of water, she now fails to finish the second amount. This shows that her stomach is now full. The ideophone **nku** has now been repeated twice in this sentence. Ntuli uses ideophonic sentences to show their fast actions.

7.2.4 Negative forms

Sentences showing negative forms can also be taken from the short story entitled 'uThingo Lwenkosazana'. (p. 05)

Kuthule. Akathi vu uSinqindi. (p. 10)
(It is quiet. Sinqindi says nothing.)

After Sinqindi's arrival, Mpiyakhe tells him the truth about the inheritance that he holds. He explains that this inheritance actually belongs to Sinqindi. But Sinqindi gives no reply, that is why the author says **-Akathi vu** (He says nothing). Sinqindi refuses this offer from Mpiyakhe. He now has a spear in his hand. Mpiyakhe gave Sinqindi this spear to kill him (Mpiyakhe..

Umkhonto uyaveva ngaphezu kwesiguli. Sona asithi nyaka.
(p. 11)
(The spear is trembling above the patient. He hardly moves.)

Nyaka is an ideophone of moving or shaking. In this construction it illustrates the negative form **-asithi nyaka** (The patient does not move). Actually, Mpiyakhe cannot move because his thigh has swollen. As the author describes him **-usengangezintaba**, i.e. he is as big as the mountains.

7.3 SENTENCES WITH CONJUNCTIVES

Introduction

On the syntactic function of the conjunctive in the Zulu sentence, Doke (1955:148) states that:

... it may have an introducing function or it may have a connecting function.

In this analysis we shall discuss the conjunctives as used by Ntuli in his short stories. We shall concentrate on those that show effectiveness in the construction of his sentences. The following will be discussed with reference to his sentence construction:

- (i) Kokunye and its synonyms,
- (ii) Phinde, and
- (iii) Pho.

(i) **Kokunye**

Imicibisholo

Towards the end of 'Umntwana Uphi' (p. 48), this extract explains the above conjunctive:

*Uma mina bengingatholakala nginecala, kokunye ngaze
ngafakwa iminyaka ejele ...* (pp. 92-93)
(If I could be found guilty, perhaps be sentenced to many
years in jail ...)

Kokunye is a conjunctive meaning – it may possibly be, but in this construction it has been used as a connective word. In this context Bongani is seen panicking, now that his father Zama is dead. Zama had been hit hard by Bongani with a hammer. There are two ideas expressed here, i.e. that if he is found guilty and secondly – if because of this deed he be sent to jail for many years, he would then repent. **Kokunye** has then been used to connect these two ideas.

After half an hour, they saw a car arriving. Bongani was now shaking, thinking:

Kokunye isithwele isidumbu sikayise. (p. 93)
(Maybe it is carrying his father's corpse.)

In this formation, **kokunye** is used at the beginning of the sentence. Bongani is not very clear when he see something coming from afar. Now that he sees it is a car, he says it may possibly be carrying his father's corpse.

At the end of 'Izulu Lomisile' (p. 144), Ntuli concludes this short story by saying:

*UNgqungqulu manje usesola nje ukuthi leNsizwa ithukuthele
kokunye. Mhlawumbe ithukuthelele yena. (p. 150)*
(Ngqungqulu expresses doubt that maybe this Young man
[GOD] is angry. Perhaps He is angry with him.)

Various techniques are illustrated here. **Kokunye** is used at the end of a sentence; this is a poetic technique. The following sentence begins with **mhlawumbe**, which is synonymous with **kokunye**. In other words, in this construction the author is seen, ending a sentence with a conjunctive and beginning the following sentence with its synonym. Apart from this effective usage of the conjunctive, there is also humour in this construction, where Ngqungqulu is calling GOD, a young man because he does not believe in Him. There are two ideas expressed here: God is angry and secondly He is angry at him (Ngqungqulu).

Amawisa

Examples using **kokunye** are also numerous in this volume of short stories. In the first opening paragraph of 'Umhlalaphansi' (p. 49), the reader is told about a Rev. Phakathi who has just received a letter. The author says the following about the Reverend's reaction:

*Uzizwa enxhalana. Kokunye sebezizwa omunye
umhlangano. Kokunye uMbhishobhi uyeza. Kokunye...*
(p. 49)

(He has a little desire ... Maybe they are called to another meeting. Perhaps the Bishop is coming. Perhaps...)

Once Rev. Phakathi has received this letter, he wanted to immediately know what it contained. The use of this conjunctive, **kokunye** in this construction is highly poetic, i.e. similar to the initial linking in stanzas. This is typical of Ntuli's style. But now these conjunctives connect two or more ideas: firstly is the one about a meeting and the second one is the Bishop who might be coming.

Izikhwili

Myeza and MaZungu his wife in 'Umoya Omubi' (p. 47) can no longer stay inside their house because they believe there are evil spirits. From the dialogue between Myeza and his neighbour Hlabisa, we get these lines:

*Uyohlala ulindile nje Hlabisa. **Khathisimbe** siyokulethela umthwalo.* (p. 51)

(You will have to wait for us Mr. Hlabisa. Perhaps we shall bring you a problem.)

Khathisimbe is used at the beginning of a sentence here. This conjunctive is synonymous with **kokunye** and **mhlawumbe**, which were used in his other volumes **Imicibisholo** and **Amawisa** above. The author seem to be playing about with words to avoid repeating the same conjunctive. This technique is stylistic of this author, for emphasises in commencing his sentences with conjunctives when expressing different ideas.

(ii) **Pho and Phinde**

These conjunctives will be treated from Ntuli's two volumes: **Izikhwili** and **Amawisa**.

Izikhwili

The last line of 'Ingodusi kaDokotela' (p. 26) reads:

*Azibuke uTozi ethi angase afe. **Phinde**.* (p. 32)
(Tozi looked at herself, thinking that she might die. Never.)

Phinde is a conjunctive meaning never. In the above context, we are told about Tozi who has taken poison, because she wants to kill herself. **Phinde**, a one-word sentence complements the first sentence. This illustrates another technique where a conjunctive forms a sentence when used alone. **Phinde**, also emphasises the fact that Tozi did not die.

Another example with **phinde** can be extracted from the third paragraph of 'Imbali yomnduzi' (p. 42). In this story, the reader is introduced to Dumisani and his sister, Lily. They are arguing about who should make a break and not continue with school:

*... ungeke usho ukuthi yizingane ezelamanayo ... Zivame ukuklwebhana. **Phinde** ukuba siklwebhane thina.* (p. 42)
(... you would never say we were children who follow one another in age ... they usually scratch one another. Never did we scratch one another.)

Phinde in this construction is used at the beginning of a sentence. This is used for emphasis. Similar usage in sentence construction is also found with **Pho**.

Amawisa

An extract can be given from the dialogue between Zwide and his wife MaNdlovu, in 'Ukufika Kwabakhwenyana (p. 88):

... *ngabe ngike ngatholola ithuba ... bengakavumelani*
ngaloluhlobo. Pho! (p. 89)
 (... I should have been given a chance ... before they drew up
 a conclusion about this matter. Well then!)

Pho is a conjunctive meaning – well then! MaNdlovu is doubtful about the choice her daughter, Betty has made. Actually, the young man who Betty has chosen to marry, is MaNdlovu's former son. Ntuli's technique using short sentences is because of word economy and in this instance he wants to express negativity and doubt.

7.4 SENTENCES WITH ADVERBS

Introduction

On the use of adverbs we shall consider examples from Ntuli's sixth volume of short stories entitled **Induku** (stick). The selected short story is entitled "Induku" (p. 03).

Commenting on language and style, Peck and Coyle (1993:150) write:

It might seem easier to concentrate on the content of a text, but we can never ignore, or at least should not try to ignore, the fact that literary texts are built out of words.

And Brooks and Warren (1961:312) defining style as an over-all result, say:

It is a result determined by the working together of sentence structure, vocabulary, figures of speech, rhythm and many other elements.

Perhaps we should leave off trying to define what style is, in order to determine what it does within a short story.

Now let us consider Ntuli's use of **-impela**, **-phela**, and **-ngempela**.

The narrator in 'Induku' is reporting to an audience about what happened to him and his son who is now dead. He puts it clearly to his audience that he is not a person who fails to express himself under normal conditions, i.e. when he is supposed to address a group of people. Then he says:

*Namuhla kodwa ngibophekile. **Impela.*** (p. 03)
(Today, I am tongue-tied. Truly.)

Impela means truth. In this structure it is a one-word sentence. Commenting on the relationship between these two sentences, one would say: The declaration of the Speaker's state of mind is given. Sentence no. 02 or **impela** is an emphatic confirmation of the truth of the first sentence. This confirmation takes the form of an exclamation. In other words, **impela** emphasises Dlamini's inability and makes the listeners want to know why.

Today, he feels compelled to address this audience because his son is dead. He stresses that he never looked down upon any person, but he also wants to put it clearly, that even this audience know that he is a strong person. He then says:

... *ngoba ontangayethu bayazi ngelusa ngaba yingqwele.*
Impela. (p. 03)
(...because my peer group knows that I herded, until I became chief among the herd-boys. Truly.)

Impela here complements **ngelusa**, in other words, it explains that it is a truth that Dlamini herded until he became an **ingqwele**. Here again **impela** is a one-word sentence.

The narrator further says, although he is a kind man, he must always keep a stick, to guard against people who may want to do as they please:

*Kungaba wubulima uma abantu bezochachaza ... ngizothi ngihlonipha ... lwabantu olunjengani. **Impela.** Yikho-ke zihlale zikhona iziqwayi zami. (p. 03)*

(It would be foolishness if people do, as they like ... just because I respect people like yourselves. That is why I always keep a stick, I really do.)

Impela in this extract emphasises Dlamini's reason that he must always keep a stick, i.e. for people who may want to do, as they like. In the last sentence, he uses a word also synonymous with **induku**.

Explaining to some people who may feel he (Dlamini) has taken too long to come to a conclusion, he says it is because he wants this audience to know who this Dlamini is:

*Okwenza ukuba ngiphawule elesiqwayi yikho ukuthi **ngempela** ngiye ngisiphathe. (p. 04)*

(What makes me mention a stick, is because I truly keep one with me.)

Ngempela is derived from the instrumental **nga + impela > ngempela**. In this structure Dlamini reminds his audience that he has mentioned a stick with reasons. **Ngempela** has therefore been used to stress certain truths. He gives three reasons for this: he keeps a stick for walking, to fight against snakes and above all, to support himself in case he kicks a stone on the road and falls.

In this speech, Dlamini is actually trying to explain what happened when his son died. He emphasises that he was carrying his stick during that time, but again stresses that he had not armed himself against people. No.

*Cha. Khona **phela** selaguquka izwe. (p. 04)*
(No. Indeed the world has changed.)

Phela is an adverb meaning – indeed, truly or really. In this construction it has been used to explain a certain truth. **Selaguquka izwe**, in other words the world has changed. This implies that, one cannot trust anyone as one goes about, i.e. one must carry something to protect oneself.

Continuing with his address, Dlamini says, he never thought that there are robbers in their place. He emphasises that this is because of the community's negligence, which has attracted these crooks into their place Dakeni:

... ngabantu abavela kwezinye izindawo abangeza
 bazobamba inkunzi kule ndwawo. **Impela.** (p. 04)
 (... are people who come from other places to rob in this
 place. It seems highly possible.)

The narrator had so much confidence in the people of his place. As far as he is concerned, there are no crooks at Dakeni. **Impela** in this structure explains the truth.

Noticing that some people in the audience are now complaining about his lengthy speech, he says, he wants certain things to be clear to such people. He then puts it thus:

Thina sikhule kuyivelakancane ukuba uzwe elenswelaboya.
Impela. (p. 04)
 (When we were growing up, it was very rare to hear the word
 robber. Truly.)

Kuyivelakancane, means that the word *robber* was not commonly used when the narrator grew up. But that does not mean that there were no crooks. They were few. **Impela** then stresses this fact. This is true, because if we can compare the *past* and the *present*, we can come out with the answer: the crooks are now more in the present. If we can also compare the present and the future, we can give an answer. (Also think about our S.A.: old and new.)

Now, Dlamini states that many people are unemployed today. But he says, this reason must not create robbers. He warns that:

*Okubalulekile yikho ukunciphisa izindleko zihambisane
 nokuncane esikutholayo. Impela.* (p. 05)
 (What is important is to decrease our demands so that we can
 meet our needs with the little that we earn. It's a fact.)

Impela in this context explains that if we sacrifice some of our demands, we can live with the little that we earn. This can also lower the number of crooks, which has accumulated.

The narrator who, it seems has taken so long in his explanation, warns his audience.

... *ngisukela kwelisiqwayi nenyoka.* (p. 05)
 (... my starting point was the words “stick” and “snake”.)

He has already given them the reasons why he carries a stick. He is also trying to explain about what transpired during his son’s death. Then he says:

... *bengisiphethe njengasemihleni ngide ngidondolozela ngaso. Impela.* (p. 05)
 (... I had it [the stick] as usual, using it as an aid. Truly.)

Because, now his audience already knows why he always carries a stick, he then says even during that day, i.e. when his son died, he was using it as an aid. Dlamini now says, other people are gifted in predicting danger. This is how he puts it:

... *bezwe ngegazi uma kukhona okushaya amanzi. Impela.* (p. 05)
 (...they have an intuition if there is something wrong on the road they are taking. Really.)

Another truth is expressed here. It is a *truth* that there are people who have a gift of feeling if there is any danger on their way. **Impela** in this context emphasises this truth. Some people say their hair shrinks if there is a danger around. Others even dream about their far away families who are in trouble or even feel with their bodies which become depressed.

Now, comparing himself with those people, he says he is very unfortunate because he does not have that gift.

He now explains what happened:

Ngiqonde ukuthi bengingenake lutho ngempela. (p. 05)
 (I am trying to say, I was truly very unaware.)

Ngempela here is explaining another truth. Dlamini then says it was not so imperative for him to take precautions, because he knows that place very well. He knows the road very well and also knows where there are stones. In other words, there was nothing to fear.

He then says, it was during that moment when he saw two shadows appearing in front of him. Very, very much unaware, he was caught by those two people. He now says to his audience:

... kungikhanyele ukuthi uma ngizithambisa ukufa kulapha.
Impela. (p. 05)
 (... it became clear that if I did not act, I would die. This is a fact.)

This is another truth expressed by **impela**. Two people who want money from him now hold him up. He makes sure that his stick is tight in his hands. Trying to run away, he heard a fist. He just heard the word “imali” (money).

Mamo, ...ngizokwephucwa imali ngempela. (p. 05)
 (Ah, ... I will really be robbed of my money.)

Ngempela in this context explains another truth, because he says he does not remember what happened after they had punched and also kicked him. He saw one of them falling down, i.e. now one function of a stick is shown. He heard something, which was like a stone hitting him on the cheek. He dropped down.

Concluding his address, the narrator says it is now that he sees himself having regained consciousness. In front of him he sees MaSikhakhane and others. Actually, all this occurred when he was trying to defend himself, i.e. a truth to die for your money.

Dlamini now asks about his wallet. They say it was not there when they picked him up. The only thing, which was next to him, was a **stick**. Now, when he looks at his stick, it has blood on it. He says:

Kubuye ngamawala ukuthukuthela. Impela. (p. 06)
 (I quickly became angry. Truly.)

This is another truth because, who would not be angry to see his stick red with blood and his money not there.

Concluding his speech finally the narrator says:

Ngizibonele nami sengihambisana namaphoyisa ukuthi uhuduliwe esuswa lapho ebibambene khona wayiswa kuleya ndawo. Impela. (p. 06)

(I saw with my own eyes, when I was accompanying the police, that my son was being dragged, being removed from the battlefield, he was left yonder [at the mortuary]. He really was.)

Impela is now used to give the last truth in this short story entitled “Induku” (stick). At the battlefield the narrator discovered that his son was taken to the mortuary dead is another truth. His final word to the audience is that the procession leading to the graveside will leave the following day at 10h00.

In conclusion, we can state that the author has in a story of only four pages successfully used the adverb thirteen times, emphasising the reality of the main actions and the reasons for those actions. The use of the adverb has a special effect in that it amplifies action and clarifies description. Ntuli therefore is a writer who does not only depend on sheer talent for his narrative abilities, but is also a writer who is pregnant with ideas.

7.5 SENTENCES WITH DEMONSTRATIVES

Introduction

Many critics have looked into the word demonstrative from different angles. The following are some of the views:

Van Wyk (1966:256) distinguishes a separate word class “interjective demonstrative” for Northern-Sotho. Since his original research (1958) included Zulu, this conclusion is also applicable to Zulu as well. The characteristics of the word class (adapted for Zulu) are as follows:

- Morphological: The root {na-} +N+ concord morpheme.
- Syntactical: Predicate valence.
- Semantical: Appellative, deictic and demonstrative.
- Phonological: Normal phonological characteristics.

Lombard (1985:163) uses the term “demonstrative – copulative” and regards it as a separate word class on morphological, semantic and syntactic grounds.” The only correspondence between the demonstrative-copulative and a type of pronoun is the indication of different positions (or distances) like demonstratives. This is not enough to make it a pronoun. And lastly, Von Staden (n.d. 147) also does not regard ‘Copulative-demonstratives’ as pronouns, but includes them in the chapter on pronouns because of the similarities between this word class and pronouns. He says these words are used to indicate relative distance to an object, but it includes a copulative (and thus predicative).

We shall, in this analysis which is based on semantics, follow the phrase ‘relative distance to an object’. The demonstrative is another element of language that shows Ntuli’s style in his sentence structures. Extracts will be taken from **Induku** and **uThingo Lwenkosazana**,

Induku

Towards the end of ‘Ubaba’ (p. 15) in his short story book entitled **Induku**, we get these lines:

Lapho ngiphonsa khona amehlo ubuso buyagqama. Nanguya uGogo Triphina. NguPillay owayedayisa utamasisi lowayana. Nampaya abakwaHlongwane ... beqhubeka begida. Nanguya UHlomendlini ... baze bamshisa. Nanguya uMvangeli uShobede. Nanguya uMbhishobhi uSmith. Nanguya uMbonambi owagcina eselengisiwe ... evumile ukuthi ... Nampaya nabanye engibaziyo. (p. 18)

(When ‘I throw’ my eyes, the faces become clearly visible. Yonder Gogo Triphina. It is Phillay who used to sell tomatoes yonder. Yonder are the Hlongwanes ... continuing dancing. Yonder Bishop Smith. Yonder Hlomendlini until he was burnt. Yonder Evangelist Shobede. Yonder Mbonambi who was ultimately executed ... agreed that ... Yonder others that I know.)

This paragraph which is made up of nine sentences, has eight demonstratives. The narrator is dreaming and he does not know who he is. He does not know his mother because she died when he was very young. But, he knows his late father. In his dream he is being led by a person he does not know. As he moves with that person who is leading him, they are stopped by the sound of music. Lifting up his head, the narrator sees the singers at a

distance. Now, the author in the above paragraph is expressing this distance between the narrator (the dreamer) and the singers. At that distance, the faces of the singers are clearly visible. Pointing at these people, the author uses the demonstrative of the third position. Yonder he sees Gogo Triphina. He also notices yonder a certain Pillay who used to sell tomatoes and in this sentence, the demonstrative is placed at the end of the sentence. Yonder again he sees the Hlongwanes. Yonder the narrator sees a Bishop Smith and can recognize him very well, because he once saw him on a photo standing with his parents when he was still very small. The narrator sees everything that is happening to those singers. He also recognizes Hlomendlini and he remembers very well that people of that community burned him alive. The next person he saw was the evangelist Shobede. Still yonder, there was Mbonambi whom he remembers very well, who ultimately confessed about his bad deeds to the community of that place.

In his conclusion, the narrator says, also a great number of people he knew was in that group. In other words, those he had mentioned were the prominent members in his life. One can state that this paragraph has been structured poetically. Perhaps, except in one sentence where he mentions Pillay, each of the other sentences, begins with a demonstrative of the third position.

These demonstratives might have been used by the narrator to demonstrate the distance between the narrator and the heavens; because all those mentioned are no more. Furthermore, to emphasise how much he can remember. The repeated use of this device has a cumulative effect. Emphasis is achieved and focus of narration is consolidated. Ntuli is a master craftsman of creative repetition as could be discerned from the paragraph cited.

Uthingo Lwenkosazana

In this volume of short stories, the author also uses the demonstrative extensively. In the short story entitled 'Uthingo Lwenkosazana' (p. 01), Ntuli opens with a demonstrative after Mpiyakhe had been bitten by a snake:

... *umkhonto uwele laphaya.* (p. 01)
 (... the spear fell yonder.)

Laphaya is a pronoun of the third position and following Lombard and Von Staden's theories, to say the spear fell yonder, expresses distance and it also shows how much pain Mpiyakhe experienced when he fell.

After the snake had disappeared, Mpiyakhe looks above his knee, where the snake had bitten him. The author then says:

Nazi izimbotshana ezimbili. (p. 11)
(Here are two little holes.)

Nazi which means 'here are they', illustrates some concentration. Mpiyakhe is pointing at where the snake has bitten him. This demonstrative of the first position, shows that Mpiyakhe is pointing at a distance which is very near to him.

Now, when lifting up his eyes, noticing the drizzling weather, he author says:

... kodwa **laphaya** ekudeni kusekhona uthingo lwenkosazana ...
Uma ebheka laphaya entabeni. (p. 01)
(... but yonder, the rainbow can still be seen ... When looking
yonder towards the mountain.)

As Mpiyakhe is still approaching the Cijojo mountain, he seems to be thinking. He notices that the rainbow is still there. The use of the third position by the author, implies that the rainbow is still very far. The author refers to the same distance, he uses **laphaya** (yonder).

Mpiyakhe's actions are well described by the author. Looking deep into the Cijojo mountain, he sees a smoke going up. He now sees something like a shadow. Describing it, he puts it thus:

Nguyena uSinqindi loyana. (p. 01)
(It is him, Sinqindi yonder.)

Here, we notice a technique by Ntuli, in using the personal pronoun **yena** together with the personal noun Sinqindi. This seems to express some emphasis, because even if one of these were omitted, the statement would still have sense. **Loyana** expresses distance yonder.

With this demonstrative, we also notice that **-na** has been suffixed to **loya**. But in the case of **laphaya** above, this suffix **-na** has not been used.

Now, Mpiyakhe is seen inserting his spear into the hole where the snake entered. He does not get it. After looking for the second time towards the mountain, some repetition of the pronoun is observed, where the narrator says:

*Sengathi **nguyena** uSinqindi ... **loyana**.* (p. 02)
(It seems as if, it is him Sinqindi ... yonder ...)

In this extract we notice the personal pronoun **yena** which has been used with the personal noun, uSinqindi. Lauw (1967:55) says this is used to stress the noun, e.g.:

Izinkomo zona ziyafa.
(The cattle die.)

Also in the same example, an absolute pronoun showing position has also been used: **loyana**. This is effectively used because Sinqindi was very far from him and he even appeared as a small shadow.

Mpiyakhe has now decided to go back home because he feels pain. He now feels very much disturbed. Ntuli now describes Sinqindi's feelings:

***Lolu** usuku lwakhe lokugcina emhlabeni.* (p. 02)
(This is his last day on earth.)

Lolu means 'this one'. This is a demonstrative of the first position. Saying, this is the last day, seems to express emphasis. Mpiyakhe has said this because of the pain he is feeling. By now, the rainbow has cleared and the sun is bright. Looking around him, he just sees beauty. These are perhaps signs of death.

*... namazolo **lana** angubuhlalu.* (p. 02)
(... and the dew, these ones, are like beats....)

After the rainbow has disappeared, there is now dew. This expresses Mpiyakhe's concentration, he is seen looking down and appreciating the beauty of the grass that is covered by dew.

This is how Ntuli describes this scene:

Nazi izimbali ezintsha zithe gqwa gqwa ... (p. 02)
(Here are new flowers, they are scattered ...)

Mpiyakhe is now looking at the flowers around him. **Nazi** is a demonstrative of the first position plural. This therefore means that these flowers are near Mpiyakhe. While looking down, he hears birds singing. Now, his eyes are taken away from the flowers. This technique by the author, forces the reader to concentrate. The author describing the scene says:

Ha, nantuya uthingo lwenkosazana ... (p. 02)
(Ah, yonder the rainbow ...)

Ntuli clearly describes Mpiyakhe's actions. He has now lifted his eyes and that is why he sees the rainbow. **Nantuya** is a demonstrative of the third position. The rainbow must be far from Mpiyakhe, because it appears in the sky. This is the author's style to describe this scene.

Louw (1967:103) records that:

In the demonstrative copulative there is, like in the ordinary demonstrative, three positions relative to the speaker.

And, Von Staden (n.d.: p. 147) writes:

Soos demonstratiewe voornaamwoorde, word die relatiewe nabyheid of verwyderheid van 'n saak ook aangedui, maar met 'n kopulatiewe betekenis daarby ingebou wat vertaalbaar met "hier is", daar is" en "doer is".

Ntuli's arrangement of the demonstrative agrees well with these two critics' ideas.

Carried away by this beauty, Mpiyakhe goes home. There are a few people in his mind. The first one is Sinqindi, his enemy and then come his wives, and

... *abantwana labo babe lufifane le emuva.* (p. 03)
 (... the children become very faint yonder.)

In Mpiyakhe's thinking, the reader sees a logical arrangement of things. What he sees seems to have been arranged in order of importance. Sinqindi, his three wives as well as his children. It is perhaps important for the reader to see that the children are placed last in order of preference.

Entering his kraal Mpiyakhe lifts up his eyes again:

Naziya izinkomo zikayise. (p. 03)
 (Yonder his father's cattle.)

This beauty which cannot be measured, seem to interpret Mpiyakhe's last days on earth. On his arrival home, he sends for his three wives and moves towards his father's hut.

Noyise lona akaphilile kahle. (p. 03)
 (And his father, this one, is not well.)

Uyise means 'his father'. In this extract, the author has used the absolute pronoun **lona** to show stress. Two activities are expressed here; Mpiyakhe is sick because he has been bitten by a snake and also is his father sickly. We notice after the arrival of his wives, he reports to them about the snake:

Nanka amazinyo ayo. (p. 04)
 (Here are its teeth.)

Nanka is a demonstrative of the first position. The author has used this position because the little holes infected by the snake can clearly be seen. So, it is something nearer to the speaker.

In conclusion it could be noted that Ntuli uses the demonstrative repetitively for stylistic purposes. The patterning/variation of this descriptive is a conscious effort by the author aimed not only at stylistic creativity, but also an attempt at keeping the high literary standards that are his hallmarks. Through effective use of language, the consciousness of

the reader is engaged. His skillful choice of words allows him to be tense without compromising any of his narrative craftsmanship.

7.6 TITLES

The use of titles in the text by Ntuli in his short story volumes, seems to reflect certain aims. With the exception of his third volume, uThingo Lwenkosazana, the remaining five titles are traditional weapons. Below are diagrams of these titles used by the author:

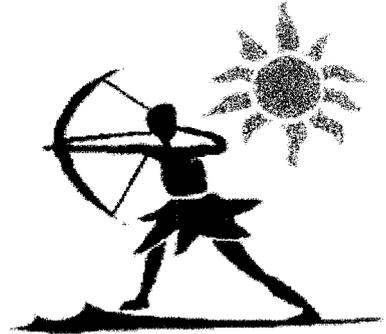
**1969 -Isikhwili
(fighting stick)**



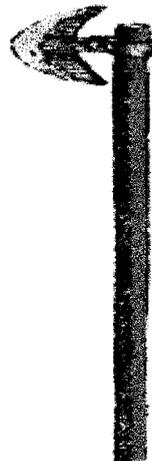
**1971 -Uthingo Lwenkosazana
(The rainbow)**



**1972 -Umcibisholo
(bow & arrow)**



**1982 - lwisa
(Large-headed knob-kerrie)**



**1986 -Isizenze
(Battle-axe)**



**1992 -Induku
(stick)**

Izikhwili

Izikhwili is Ntuli's first short story volume, published in 1969. *Isikhwili* means a 'short knobless fighting stick'. In 'Ngenxa kaNtombini' (p. 05) there is this extract:

Enye insizwa imusho ngewisa ... athi lothe. (p. 07)
(One of those young men hit him with a large-headed knob-kerrie ... and he fell.)

Gomboqo is followed by two young men after he dishonoured his chief's instruction. Gomboqo refuses to go to the battle. Now in the above extract, Ntuli does not use the word **isikhwili** which is the title of this book, but instead he uses **iwisa** because it is a knob-kerrie which is large-headed and yet **isikhwili** is just a fighting stick. In other words, the young man uses an **iwisa** to make sure that Gomboqo will fall when he is hit by it. In 1982, Ntuli's book called **Amawisa** was published.

At the end of 'Kungene ngaphezulu' (p. 18), from the dialogue between MaMpongo and MaNgema, one can cite this example:

Ayikhokhe induku yakhe. (p. 24)
(She took out her stick.)

When MaNgema went to MaMpongo, she had a stick with her. This MaMpongo, had been going around telling lies about all the women in this community. MaNgema had gone there to punish her. Perhaps, the author here has used **induku** because the person to be punished here is a woman. It may also be that **induku** (stick) is lighter than **iwisa** (knob-kerrie). For example, in the above story, **iwisa** was used against Gomboqo, a man.

After MaMpongo's denial she speaks badly about her (i.e. MaNgema) to MaHlophe, she does not waste any time. A sound is heard on MaMphongo's hip. Now, about MaMpongo trying to run away, Ntuli says:

... waputshuka wathi uyaphuma sahlala isikhwili kuwo umconjwana lona. (p. 24)
(... slipping out trying to run away, the short knobless fighting stick, landed on this thin leg.)

In this extract, the author has now used the word **isikhwili**. This is the title he used for his first book of short stories, published in 1969. **Isikhwili** is synonymous with **induku** in the above example. This can perhaps be described as word play by the author to avoid repetition. The word **induku** is the title Ntuli has used for his sixth short story volume, published in 1992.

Another word used by Ntuli, which is also a traditional weapon is the word **isagila**. This word is synonymous with **iwisa**. In 'Unembeza' we find this extract:

... ngabona **isagila** sisho kakhulu ekhanda likaGqebhu.

(p. 38)

(... I saw the knob-kerrie landing hard on Gqebhu's head.)

Another technique used by the author, observed here is that of using the word **isagila**, which is used by a man against another man. **Isagila** has perhaps been used because of its strength. Never, perhaps up to now has Ntuli used **isagila** as title of his short story volumes. Some readers may not be surprised if Ntuli uses **isagila** as a title of a book yet to be written, in the time to come.

Another title word used by Ntuli is found in 'Inkosi yaMantobana' where we see Sigodo after having stabbed his brother Ngidla with a spear, tries to run away. This is how the author describes this scene:

*Athi uyathathela, khubekiyane, bhunsu phansi. Imfice enye
insizwa imgalele ngesizenze.* (p. 88)

(Trying to run away, he kicked a stone, fell on the ground. A certain young man got hold of him, struck him with a battle-axe.)

Isizenze (a battle-axe) is another self-defense weapon. Ntuli has used, **isizenze** as a title of his third volume of short stories published in 1986. Perhaps in this context, the author has used **isizenze**, because this was a wartime, when Gevuza, the Chief had sent out his *amabutho* to go and attack his enemy.

Now examples from this second book:

Imicibisholo

Imicibisholo (bow and arrows) is Ntuli's second volume of short stories, first published in 1970. Its second edition was published in 1972. In this volume of short stories, the author also uses words referring to fighting weapons.

Nkinga, describing himself in 'Ehlathini iNzulu' (p. 14) says:

... Ngiphethe **imizaca** emibili kuphela. (p. 14)
(... I had only two fighting sticks.)

Nkinga in his dream finds himself well dressed traditionally. Looking at himself from toe to head, he speaks about his huge **ucu** (a core of an affair), today he also has his white *bheshu* on. He finally refers to what he has in his hands, **imizaca** (fighting sticks). **Umzaca** is another weapon one carries for self-protection. It is actually a tradition amongst the Zulus that one cannot just go barehanded. The usage of *induku* has clearly been discussed under adverbs above. It is interesting in this extract to see Nkinga carrying these weapons even in his dream. Another weapon used by the author is:

Isagila in 'Hawu NgoMafavuke!' (p. 28). Here the reader sees Sithole after he had been instructed by Myeza to kill Mafavuke, i.e. Ntokozo's dog, with Ntokozo holding the little ugly dog his father had bought him, to replace Mafavuke. Very much unaware:

... thushu uSithole lowo ephehte esikhulu **isagila** lesi. (p. 32)
(... suddenly, Sithole appears with a big knob-kerrie.)

Sithole has come with an **isagila** (a knob-kerrie). The author here might have used the weapon **isagila** because the dog will perhaps not easily die with **isikhwili** or **induku**. This shows an ability by the author's technique in his choice of words. We have also seen this technique of using a stronger weapon, when Bhova hit Gqebhu with an **isagila** on the head and he immediately fell.

Another weapon used is:

Induku in 'Izinsizwa Amakhosi' (p. 48). This is used immediately after the two rivals Gumede and Sibeko met below a mountain unexpectedly. The author says about Sibeko:

... uhlale ephethe **izinduku ezimbili** noma kuphi elinde
ingozi. (p. 49)
(... he always keeps two sticks wherever he is, awaiting
danger.)

Ntuli has also used this word **induku** in his first book **Izikhwili** (1969). Now, its usage under **imicibisholo** (1972), conforms with the title the author has used, in his 'last' volume of short stories in this analysis. Ntuli says, Sibeko always keeps **induku** (stick) with him, wherever he is, in case of danger. We shall clearly see this explanation in his volume entitled **induku** (1992), where the author gives the functions of a stick.

Another traditional weapon used by Ntuli is found in:

'Isinquno Esilukhuni' (p. 118), where the author uses another traditional weapon, **ijozi** (a spear). Mpaphe who is the chief's best friend in this community has murdered a certain Malamba. After all the deliberations, the chief asks Malamba's father to comment. This is how the old man expresses himself:

Mina ngibanjwe sengifuna ukuzifikela mathupha ngejozi
kuyena. (p. 122)
(Me, I was stopped when I wanted to stab Mpaphe personally
with a spear.)

Another traditional weapon used here is a spear. The author might have perhaps used **ijozi** (spear), because the old man wanted to kill Mpaphe. In other words, weapons like **iwisa**, **isikhwili**, and **umcibisholo**, would take too long to kill this person.

Ntuli has now used a different traditional weapon from those discussed above.

In 'Izulu Lomisile' (p. 144), where we see Ngqungqulu is described as follows by the author:

*Aggoke ezokugibela ihasi ... Afake isigqoko esinendondo yethusi. Apathe **imvubu** enesibambo. (p. 148)*
 (He put on his horse riding clothes ... He had a hat with a copper badge on. He carried a sjambok, which has a handle.)

Ntuli has now used a sjambok (**imvubu**), this seems to explain the author's ability in selecting a suitable weapon for a particular occasion or situation. The author is aware that the horse cannot be walloped with a stick or a knob-kerrie, because the purpose is not to kill. **Imvubu** also bends when used unlike a stick.

Let us now turn to Ntuli's third volume of short stories.

Uthingo Lwenkosazana

This volume of short stories was published in 1971. This title is symbolic, because *uthingo lwenkosazana* means a rainbow. The first short story in this volume has also a title similar to that of this volume of short stories.

Ntuli uses two traditional weapons in this book, i.e. *ihawu* (shield) and *umkhonto* (spear).

This is how Ntuli opens this first story:

*Agxume agelekeqeke uMpiyakhe, **umkhonto** uwele laphaya, kusale **ihawana** kuphela. (p. 01)*
 (Mpiyakhe jumped and the spear fell yonder, a little shield only remained.)

This was after a snake bit Mpiyakhe, while he was approaching the Cijojo mountain. It is clear in this context that Mpiyakhe was armed as he carried his spear and shield. He had carried these for self-protection as Ntuli puts it in his **Induku**. Towards the end of the story, Ntuli uses synonyms, where in the dialogue between Mpiyakhe and Sinqindi, the following is said:

*... uma ngithi ngiphila njengabantu bonke ngizokwanelwa **yijazi**. Umkhonto uyaveva ngaphezu kwesiguli. (p. 11)*
 (... if I tried to live like ordinary people, I would be killed by a spear. The spear is shivering above the patient.)

Sinqindi who refused to kill Mpiyakhe as he was instructed by him, says he was forced to live like a madman because if he did not, he would be killed by a spear. The author here uses **ijazi**, which is truly used for killing. Now, Ntuli describing Sinqindi uses personification when he says the spear (**umkhonto**) is shivering above the patient. This is a poetic device.

Amawisa

Ntuli has never used the word **iwisa** in this book. This volume was published in 1982. Ntuli has used the word *iwisa* in his first and second volumes of short stories, published in 1969 and 1970 respectively. This word *iwisa* also appears in his fifth volume entitled **Izizenze** published in 1986. Some readers might conclude that the author might have used **iwisa** in his first two books, perhaps to indicate that he will later present a book with this title- **Amawisa**, i.e. large-headed knob-kerries.

Ntuli's 'last' but one short story book is:

Izizenze

This book was published in 1986 and *isizenze* has been used by the author in his book entitled **Izikhwili**, (1969). This was used in the short story entitled 'Inkosi yaMantobana' already discussed above, where we saw Sigodo being hit by a battle-axe (*isizenze*), after he had killed his brother Ngidla.

In this volume, Ntuli has used **induku** and **iwisa**. We shall look into two short stories.

In 'Isitimela' (p. 20), we find Donald dreaming. He sees himself going to work in the dark hours of the morning. He is surprised as to why it is so quiet this morning. He sees two people, they attack him. But although it's dark:

... abone kancane ukuthi omunye wabo uphethe **iwisa**. (p. 21)
 (... he saw slightly that one of them has an **iwisa**, i.e. a large headed knob-kerrie.)

These robbers, to be able to get what they want, they must carry something, which will force their victims to give in. We then see them demanding money from this student.

Now, **induku** is used in 'Isipho sikaKhisimuzi (p. 26) and here we can cite this dialogue about the use of **induku** (stick):

Yini?
Yinyoka! Yinyoka Baba!
Ngempela? Thath' induku! (p. 29)
 (What is it?
 It is a snake! It is a snake my father!
 Truly? Take a stick!)

This dialogue is between Makhathini and his son Nduduzo. Makhathini receives a telegram addressed to him. Nduduzo is instructed by his father to open this parcel. Inside they find a small snake. It is then that Makhathini says "thath' induku" (take a stick).

Actually it was a dead snake. The reader sees here that the author uses **induku** for killing a snake and not **iwisa**. Seemingly, a snake is small enough to be killed with a stick. This clearly shows Ntuli's knowledge about the uses of traditional weapons.

Now, let us take a look at Ntuli's book entitled **Induku**. It is in this book where Ntuli has illustrated how a stick functions or why it is kept.

Induku

Induku (stick) was published in 1992. The short story entitled 'Induku' has been analyzed above under the adverb **impela**. Ntuli, for the first time in this book uses the word **isiqwayi** where he says:

Okwenza ukuba ngiphathe elisqwayi yikho ukuthi ngiye
ngisiphathe. (p. 04)
 (What makes me mention a stick, is because I truly keep one
 with me.)

Isiqwayi is synonymous with **induku**. Throughout Ntuli's short stories, synonyms are used. In this way, the author is able to show how rich the Zulu language is.

In this short story, the author clearly explains the functions of a stick. These are as: an aid, in case he kicks a stone on the road, he also uses it against robbers, like in this very story 'Induku', where he survived because of this stick. Finally, the author uses a stick to protect himself.

In this same story, there is where the narrator says:

... *ngiyibambe kahle induku.* (p. 05)
(... I held my stick tight.)

For the narrator to say, he held his stick tight, explains one of the functions of an **induku** as stated above.

The titles of Ntuli's stories refer to traditional weapons of destruction. In the context of his various stories these weapons are used to destroy life, protect dignity and sometimes to display people's culture and beliefs. Ntuli is obviously a writer who is rooted in his culture. It is only creative for any writer to use what is an active and emotive terminology to suit his style. The use of these title terms is certainly not without substance as their symbolic significance can be experienced in the stories themselves. Ntuli's ability to manipulate language has the effect of adding excitement to the text, breathing interest in it and denoting his style as uniquely his.

7.6.1 SET NOTATION ON THE ABOVE TITLES

We shall represent the above titles by set notation. We shall refer to the traditional weapons as elements of a particular book used by the author.

KEY:

- | | | | |
|----|------------------|----|------------------------------------|
| a) | Izikhwili = K | g) | $n(A)$ = cardinal number of A. |
| b) | Imicibisholo = M | h) | \cong means equivalent |
| c) | Uthingo = T | i) | \subset means subset |
| d) | Amawisa = W | j) | \cap means intersection |
| e) | Izizenze = Z | k) | $\{\}$ or \emptyset = empty set. |
| f) | Induku = Nd | | |

7.6.2 Equivalent sets

Sets are said to be equivalent if they have the same cardinal number, e.g.

If $A = \{a; b; c\}$ and $B = \{1; 2; 3\}$
 i.e. $n(A) = 3$ and $n(B) = 3$
 therefore $n(A) = n(B)$
 i.e. set A is equivalent to B or $A \simeq B$.

KEY on traditional weapons:

Iwisa	= a	Isizenze	= e
Induku	= b	Umzaca	= y
Isikhwili	= c	Imvubu	= x
Isagila	= d	Isiqwayi	= p
Umkhonto	= q	Ijozi	= r
Ihawana	= s		

Equivalent sets

- $Z = \{\text{iwisa; induku; isikhwili; isagila; isizenze}\}$
 (a) (b) (c) (d) (e)
 - $M = \{\text{umzaca; induku; isagila; iwisa; imvubu}\}$
 (y) (b) (d) (a) (x)
- Now, $n(Z) = 5$ and $n(M) = 5$
 therefore Z is equivalent to M
 i.e. $Z \simeq M$

In other words, all the traditional weapons found in **Izikhwili** are also found in **Imicibisholo**.

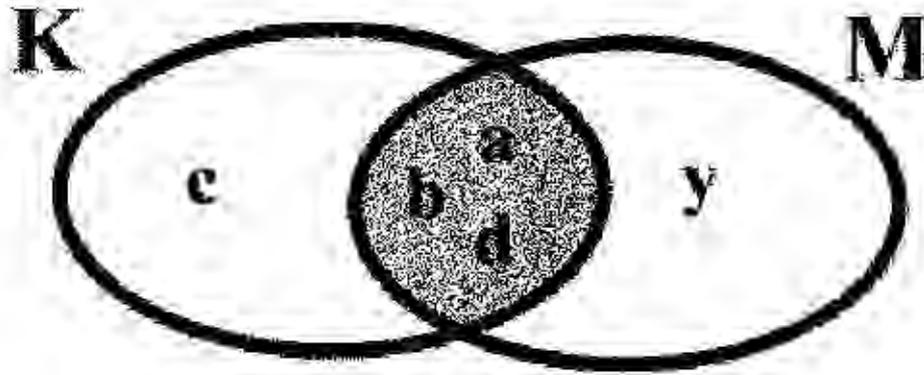
7.6.3 Intersections and subsets

The following are traditional weapons found in Ntuli's short story volumes:

1. IZIKHWILI = {iwisa; induku; isikhwili; isagila; isizenze}
2. IMICIBISHOLO = {iwisa; induku; imvubu; isagila; umzaca}
3. IZIZENZE = {iwisa; induku}
4. UTHINGO = {umkhonto; ihawana; jozi}
5. AMAWISA = { }
6. INDUKU = {induku; isiqwayi}

NOTATION

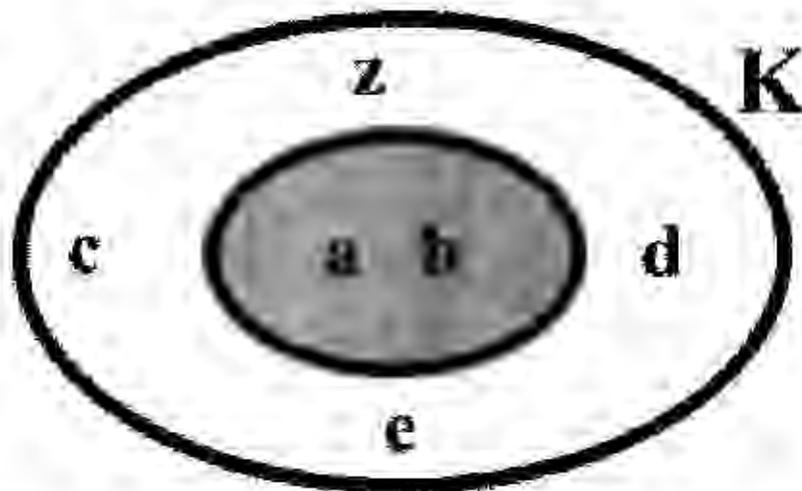
$$(a) \begin{aligned} Z &= \{a; b; c; d; e\} \\ M &= \{a; b; x; d; y\} \end{aligned}$$



Therefore K and M intersect at a point, in other words the writer uses the common elements in both books. These common elements are a, b and d and can be represented as:

$$K \cap M = \{a; b; d\}$$

$$(b) \begin{aligned} K &= \{a; b; c; d; e\} \\ Z &= \{a; b\} \end{aligned}$$

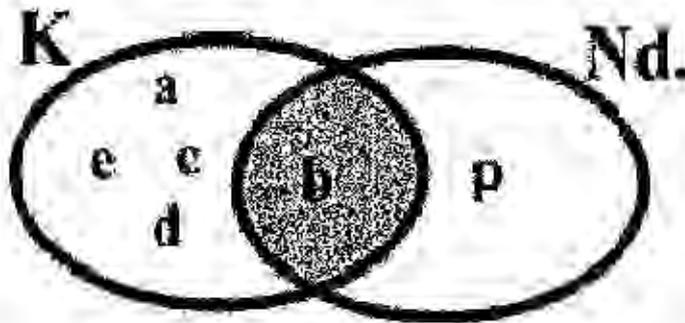


Now, Z is a subset of K, i.e. all the elements of Z are found in K. In other words, the writer uses a and b in Izikhwli and in Izizenze. This can be represented as:

$Z \subset K$ (all the elements of Z are found in K)

$$(c) K = \{a; b; c; d; e\}$$

$$Nd = \{b; p\}$$



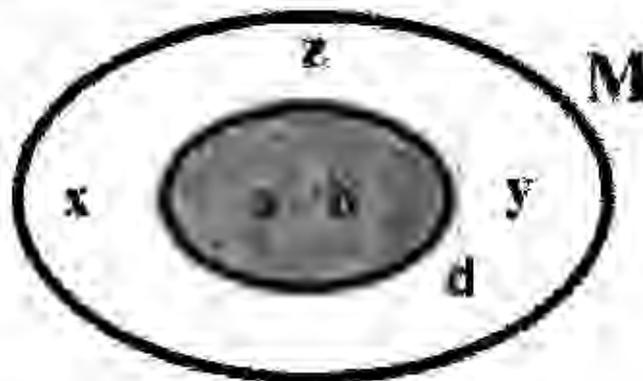
Nd Intersect with K . In other words, these sets are sharing a common element $\{b\}$. This can be represented thus:

$$K \cap Nd = \{b\}$$

i.e. in both **Izikhwili** and **Induku** we see that the author has used the common element 'induku' $\{b\}$.

$$(d) M = \{a; b; x; d; y\}$$

$$Z = \{a; b\}$$

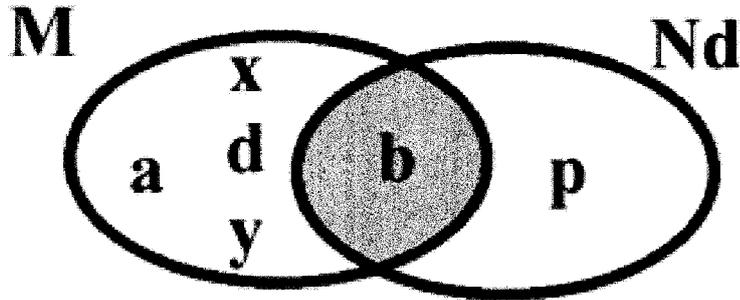


In this figure, Z is a subset of M , i.e. all the elements of Z are found in M . Thus, all the traditional weapons $Ntuli$ has used in **Izizenze** are contained in **Imicibishole**.

$$Z \subset M = \{a; b\}$$

i.e. Z is a subset of M having *iwisa* and *induku* as common elements.

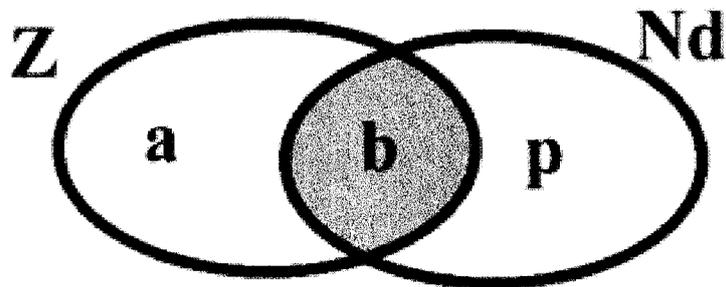
$$\begin{aligned} \text{(e) } M &= \{a; b; x; d; y\} \\ Nd &= \{b; p\} \end{aligned}$$



$$M \cap Nd = \{b\}$$

i.e. in both **Imicibisholo** and **Induku** the author has used the common traditional weapon *induku*.

$$\begin{aligned} \text{(f) } Z &= \{a; b\} \\ Nd &= \{b; p\} \end{aligned}$$



$$\text{i.e. } Z \cap Nd = \{b\}$$

Z and Nd intersect and give **b** as a common element. Here, we also note that set Z and set Nd are equivalent sets, because they have the same cardinal number 2, i.e.

$$n(Z) = n(Nd) = 2.$$

(g) Set W is an empty set, because it contains no traditional weapons within it. This can be represented thus: $W = \{ \}$ or \emptyset

In other words, it can also be stated that as an empty set, i.e. $\{ \}$, it appears in every set mentioned above.

(h) $T = \{ \text{Umkhonto; ihawana; ijozi} \}$
 (q) (r) (s)

This set has three elements. But this can be argued if we consider words of similar meanings, because *umkhonto* and *ijozi* are synonymous. Because of this, set T can be said to have two elements, because these can also be expressed as:

$\{q; r; s\}$ three elements
 or
 $\left. \begin{array}{l} \{q; q; s\} \\ \{r; r; s\} \end{array} \right\}$ Two elements

The traditional weapons found in the titles as well as in the texts of the stories in almost all the volumes have both symbolic and semantic values. They exhibit not only the tapestry of Zulu culture, but also Ntuli's exceptional intuitive ability to use the ordinary to maximize literary meaning. Ntuli should be applauded without exception.

7.7 NAMING OF CHARACTERS

Ntuli seems to have named some of his characters with some relevance to their situation. Some of his characters seem to have been selected to fulfill certain aims. But during my discussion with him, he said to me, it depends, what comes first when one begins writing. It can be a story or the character that comes to the writer's mind first.

On naming a child, Kunene (1971:13) says that the Basothos did not as a rule:

Choose a name simply because the parents liked it, but for its relevance to a given situation, or for a certain purpose that the name was supposed to fulfill, ... to naming the child after someone; usually a relative.

We shall in this analysis consider a few of those characters who seem to meet the above requirement. Examples will be taken from **Imicibisholo** and **uThingo Lwenkosazana**.

7.7.1 Personal names from nouns

From Ntuli's **Imicibisholo**, an extract can be taken from the short story entitled 'Ehlathini iNzulu' (p. 14), where Nkinga, speaking to himself, says:

... *uma ngilunikina uphondo lwani olusekhanda, luhlebe nalo*
, luthi: "Ngena Nkinga ...ungesabi" (p. 15)
 (...when I shook my horn which is on my head, it whispered
 and said: 'Go in Nkinga, do not fear'.)

Inkinga means a problem. The personal noun **uNkinga** has been formed from the common noun *inkinga* i.e. a problem. In this context, **Nkinga** like his name, was faced with a catastrophe. In his dream he finds himself in the middle of the iNzulu forest. Two unknown people withheld him. The word *inkinga* is therefore effectively used by the author.

Another character is taken from **Uthingo Lwenkosazana**.

This is how Ntuli opens his first paragraph of 'Ebusika' (p. 44)

Konke akubonayo akakukholwa. Kuyena konke kufana
nephupho. (p. 44)
 (He does not believe all what he sees. To him it is like a
 dream.)

This extract refers to Simanga who had just been released from a fifteen-year prison term. He has actually been released earlier than it should have been. This has come as a shock to him. Actually, the verb *ukumangala* means to be surprised. In this context, the personal

name uSimanga refers to one who experiences surprises. In this story, Simanga is the first one to experience this shock.

Another surprise is expressed in the dialogue between Simanga and Ncanana, his uncle:

*Ngubani lona? Nguyise omncane uNcanana. Amehlo ami
uthi ayasebenza kodwa? Ingani nguSimanga nje lona! (p.
46)*

(Who is this? It is his uncle Ncanana speaking. Are my eyes really working? Ah, this one is Simanga!)

Now Ncanana is shocked. He is surprised to see Simanga there, because he is supposed to be in prison. In this manner, the author explains the personal name, Simanga.

At the end of this story we read:

*... azibone izindunduma ezimbili. Eduze kwenye
kunomfunzana olele isithwathwa. (p. 51)*

(... he sees two graves. Near one of them there is a little heap, which is covered by frost.)

After failing to get Simanga in his bed during the early hours of that morning, Ncanana goes out to check as to where Simanga might have gone. Looking towards the graves he sees a little heap which is covered completely by frost. That was Simanga's corpse, what a shock?

It could be noticed that Ntuli has selected the personal noun Simanga, to express surprise. The surprises which are being expressed here are four. Simanga to see himself outside prison walls before completing his sentence. Secondly for Simanga to discover on arrival at home that his mother was no more, thirdly, for Ncanana to see Simanga unexpectedly, because he knew him to be serving his sentence and lastly, Ncanana was shocked to find Simanga dead.

Ntuli, as a unique author in short story writing, has a technique of forming names of characters that fit a particular milieu. This is clearly motivated in Nkinga's case.

7.7.2 Personal nouns from verbs

In Ntuli's short stories also found are character names formed from verbs or a combination of verbs. For instance:

In 'Hawu NgoMafavuke!' (p. 28) we find the name uMafavuke. This does not explain whether this character is a person or an animal. Later in the story we discover that, this is a name of a dog.

Its formation **-fa + -vuka** (die + rise), furthermore **ma-** has been prefixed to the sum, i.e. **ma + -fa + -vuka > uMafavuke**

The name Mafavuke means one who died and rose again. This occurred with Mafavuke where Ntokozo says:

*Uyakhumbula ugula sesithi uzokufa, nakhu mina ngize
ngikumbela ingcwaba lokukulondoloza kahle? Nakhu
usuvuka... (p. 29)*
(Do you remember when you were very sick and we thought
you would die, I even dug a grave to bury you neatly? But
you rose again...)

Mafavuke was at one time so sick that Ntokozo and his parents thought that he would die. Ntokozo had given up hope and that forced him to dig a grave for his dog. Ntokozo's actions here express his love for an animal. But, Ntokozo was surprised to see his dog rising again, just like its name.

At the end of the story, Mafavuke was killed through Ntokozo's father's instructions. But the following day, Ntokozo's father discovered that he had made a mistake by killing Mafavuke, because he saw another dog running away from where he thought Mafavuke used to enter and eat eggs. That thing worried him very much, this also explains that Mafavuke was still alive in Ntokozo's father's mind.

Another example can be given from this same book **Imicibisholo**, where in 'Umntwana uphi' (p. 69) Nsingizi Zwane and his wife, MaBiyela are introduced. MaBiyela is about to

deliver their first baby. Nsingizi who was working in Durban was very excited when he received the news that his wife has given birth to a boy. He immediately named his boy **Zakhele**. This personal name is derived from the verb *-akha*, meaning to build. Zakhele will then mean to build for yourself.

MaBiyela is later seen at Durban Station. She was taking the little one to see his father after she had been instructed to do so. But here, Zakhele is stolen by another lady before reaching his father, Nsingizi. Towards the end of the story, the lady who had stolen Zakhele sends him back to his father by train. Zakhele reaches his father through the police. In a letter that she wrote to Nsingizi, she stated that the boy had been given a name, i.e. his name is **Velaphi**.

Velaphi < -vela + phi? and this means 'where do you come from?' This is a well-selected name by his father and it fits this stage. This boy has now two names:

1. Zakhele meaning 'to build for yourself'. This name was given to him by his father for a certain purpose. It was actually, his first and the last child he had on earth. His aim was that the Zwane surname should remain forever.
2. Velaphi meaning 'where do you come from?' Ntuli, seems to have given this name to the little boy also with a certain purpose, i.e. for Nsingizi to be able to ask after such a long time: 'Where do you come from son?'

As was observed with traditional weapons, Ntuli is a writer who wants to explain events applying to his culture. Even in those instances he knows the culture of naming a child as he has done. He also shows respect for the Zulu kings by his use of uMafavuke, this reminds the reader about *idangabane*.

This also explains that a person can have more than one name, depending on conditions or circumstances.

7.7.3 Personal names from verbs and nouns

Names of characters are also formed from verbs plus nouns. In 'Iziqongo Zezintaba' (p. 52), the following example can be cited:

*UMaMpungose umbuka nje uMisumuzi usuke amkhumbuze
umyeni wakhe. (p. 52)*
(When MaMpungose looks at Misumuzi, he reminds her of
her husband.)

Misumuzi is derived from:

-*misa* + *umuzi* (i.e. verb and noun).

This literally translated would mean "one who looks after *umuzi*". Also *-misa* means to erect or to set up and *umuzi* is a hut.

Returning to the contents of the extract, we have noted that Misumuzi has denied his mother, just because she is an *isangoma*. This was when his mother appeared at the university when a Bsc degree was conferred upon her son Misumuzi. But today, Misumuzi is critically sick and his friends have left him.

Today, he is receiving treatment from his mother, an *isangoma*. Towards the end of the story, we notice that his mother succeeded in healing her son. This construction, **-misa + umuzi**, therefore answers to the author's personal name, because, Misumuzi will now be able to look after his family.

Truly, the Zulu culture is fulfilled here, i.e. that of giving a child a name, with a particular aim to be fulfilled.

7.7.4 Personal names formed from birds

Ntuli, has also named some of his characters, by using names of birds. This corresponds well with what Ntuli said when he was interviewed on his short stories. He mentioned that his background as a young boy, contributed tremendously in his vocabulary. His

background is 'part of him'. As Gustave Flaubert puts it, in Madden and Scott (1984:107), that ... style is life! Indeed it is the lifeblood of thought.

Gustave Flaubert further says:

The words a writer chooses to express feelings, thoughts and actions will tell you a great deal about his relationship to his raw material and the way he wants his readers to respond to it.

Let us now look at what Ntuli says, when he opens the first paragraph of 'Izulu Lomisile.' (p. 144):

Ayifuni nakukhluluma namhlanje ingqovela enguNgungqulu.
(p. 144)

(Hooked nosed Ngungqulu does not want to say a thing today.)

Ingqovela is a gigantic person or one with a prominent nose. About *ingqungqulu*, Nyembezi (1992:340) says:

... inyoni ensundu enezimpiko ezibomvu ukhozi. Noma umuntu onamandla, ... onekhono lokwenza okuthile.
(... it is a brown bird which has red feathers, a hawk or a strong person, ... who has an ability of doing a certain thing.)

Ingqungqulu in this extract has been used metaphorically. It is a person's name derived from a bird's name. Ngungqulu in this community is highly respected because he has many herds of cattle. He also has plenty of grains. Ngungqulu is therefore called a hawk by Nyembezi, meaning he is strong and has ability in doing certain things.

Ntuli's style shows that his background played a great role in his vocabulary, we now see him likening a character with a bird that he saw when he was a small boy. This imagination cannot be measured.

7.8 CONCLUSION

In concluding this chapter on Ntuli's construction of sentences, we can mention that these sentences show various forms or patterns.

His sentences vary in length and his shortest one is a one-word type. These short sentences are mainly used to enhance imagery and focalise narration. Also noticed with these sentences, is how they are arranged, that is, to show progression in the story. Ntuli's patterning is complex and yet exciting.

Ntuli's technique in sentence construction exhibits poetic influence. His use of the ideophone, for example illustrates this fact well. As in poetry, his sentences commence or end with ideophones. This is solely used for emphasis.

Conjunctives and adverbs are also used in a similar manner. This is displayed with his uses of *impela*.

About titles, the author seems to have followed a clearly defined pattern. This is seen by the author's use of traditional weapons. The use of these weapons is defined through the activities of the characters.

Personal names are also created with a purpose. Some are created to fulfill a certain aim or as a result of a certain activity. The creation of the personal names clearly reveals Ntuli's background as well as his knowledge of praise-poetry.

His style shows an influence he had as a young boy. His choice of words illustrates a technique of unique quality in selecting words, because all these help to bring colour to a story and in character description.

CHAPTER 8**GENERAL CONCLUSION**

In this chapter an attempt will be made to reflect upon the interesting findings and observations of this research. It is interesting to note that Ntuli's style revolves around elements of language that include: repetitions of various types, word choice, the ideophone, proverbial expressions, and cultural elements.

Ntuli's personal life, which forms part of the introduction, helped in the unravelling of his talent and ability in short story writing. This also helped us to realise that the vast vocabulary he commands makes an imprint on his works and as such defining his artistry. There are also influences that came to him through his direct contact with the S.A.B.C. and the knowledge he accumulated while working for Radio Zulu. Above all, it is also his academic experiences as a scholar of African Languages, that has fashioned his skill with language.

It has also been shown how tactfully Ntuli can choose and arrange words upon a page. Perhaps to use Burnett's words in Balogun (1992:51), for a writer to achieve his goal he

... must give thought to each word and weigh each one spoken or written for its true sense, its effectiveness, and its colour because each word a fiction writer uses must have meaning, weight, feeling and particularity.

Certain facts stand out prominently when one evaluates Ntuli's use of language. For instance his arrangement of his chosen words which translate into repetition is marvellous to say the least. To express his repetition, he uses various linguistic elements. His use of the verbs, has illustrated how emphasis functions in fiction. The quantitatives are also well used when stressing some facts based on people, animals and nature. To vary his style, Ntuli does not only repeat verbs, but phrases as well. Short sentences and one-word type, are outstanding features in his fiction. Repetition is mainly used to enhance narration and to evince theme as well as to magnify action. This is the technique that gives Ntuli's style

its unique profile. Remarking on this technique of repetition, Madden and Scott (1984:106) make the following observation:

To detect ways in which a writer tries to affect his readers, analyse his style. The words the writer chooses to express feelings, thoughts, and actions will tell you a great deal about his relationship to his raw material and the way he wants his readers to respond to it.

Repetition is mostly used in poetry and therefore it is interesting to see Ntuli using it in short fiction. It is true therefore that it is distinctive style, among other things, that distinguishes most great writers from each other. In literature, as in life itself, patterns of language distinguish one personality from another.

Another feature in Ntuli's language, is his ability to choose words aptly, which in turn enriches his style. Ntuli's repetition is used specifically for emphasis and focalisation. In his hands this technique receives fresh impress. The use of synonyms, contrasting descriptives and juxtapositions patterned into a single unit with a single purpose impacts greatly on his style that can only be described as great. .

Ntuli's Biblical influence and background cannot be missed. Ntuli avoids paddling the same word by using words with similar references, e.g. *unyoko* and *umama wakho*, *umlisa* and *indoda*. These are referentially identical, meaning 'your mother' and 'your father' respectively. Avoiding monotony, Ntuli uses *isicabha* and *umnyango*, referring to 'door' in the same context. Referring to 'heir', Ntuli uses three words of similar meaning: *-phuma kuqala*, *indlalifa* and *inkosana*. These are used by the author to create conflict in the story.

Ntuli has also used words expressing opposite meanings. Of interest perhaps is where he illustrates up and down positions, in such examples as:

Ikhanda phansi* vs *izinyawo phezulu
(head below) (feet upwards)

... *eluhlaza ngezansi* vs *ibomvu ngenhla*.
(... green below) (red above)

Ntuli also uses prefixal forms in contrasting words of opposite meanings. The expertise with which he does this is exceptional as is apparent in the following instance:

akasekho (she is no longer there) < **usekhona** (she is still there);

ayisekho (the baby is no longer there) < **isekhona** (he is still there);

azisekho (the clothes are no longer there) < **zisekhona** (they are still there).

It is clear that the essential quality of Ntuli's style is precision. This is discernible in his use of the demonstrative. Doke (1965: 73) states that the noun can be used under four categories, i.e., smallness of size, youth, small in quantity and derogatory. Ntuli's use of these clearly gives the meaning in a number of short stories. He has used:

...*ngekhadlana lalo* (with its small nose) – derogatorily used.

... *hwi ngengadlwana*, ... (...snatched with her little arm, ...) – smallness in size.

... *kwedlula izinsukwana*, ... (... a few days went by, ...) – small quantity.

... *achathaze impushana ayihlikihle* ... (... he served out a little amount of medicine and rubbed it ...) – small in quantity.

The above examples of the diminutives, clearly illustrate that Ntuli's real concern is to convey his meaning clearly and unequivocally.

In selecting words, Ntuli also uses counting as a technique. Although he uses different numbers in his counting, the numeral that stands out in its usage is the number two. Two, with its multiples, is used to refer to time, characters and counting in tens and hundreds. This is a peculiarity that can only be associated with Ntuli.

His use of loan words, shows a particular background. The words are mostly from the English language. This demonstrates the point that a writer is a mirror of his environment. English has had tremendous influence not only on Zulu, but on all African languages

generally. The ideophone is one of the dominating features in Ntuli's style. He uses it as a technique to ignite the text with excitement and to add the poetic quality to his prose.

The ideophone alone can be classified under more than sixteen sub-headings. The ideophone with this author appears on almost every page of his short stories. As a technique it is used in almost all the phases of the story, such as introductions, descriptions, one-word sentences, endings, repetitions and more. With its abundant use, manipulated skilfully, one is made to believe that it is indeed a ready made literary tool that enhances the standard of the language.

Ending the short story entitled "Bhatata-A-A-I" (p. 60), Ntuli says:

*Ngiphenduke ngibuke isithuthuthu sincipha, sincipha,
sincipha ... Sithe.*

(I turned and looked at the motor-bike diminishing,
diminishing, diminishing... Suddenly disappeared).

(Izizenze, p. 60)

The narrator has been looking at this motor bike disappearing from view. When it finally disappears, the author uses the ideophone 'sithe'. This expresses a sudden disappearance. The author could have used the verb – **sasithela**, i.e., it disappeared. The ideophone used here is also a one-word sentence. The ideophone is used to serve a variety of purposes. It is graphic in its description of action, and it enshrines the narration with semantic significance.

Movement is for example well illustrated in most short stories. For instance the ideophone 'thuliyane' occurs where MaMsomi is forced to immediately stop singing because of fear. This is followed by 'lacu', meaning "she jumps". These two ideophones express a fast movement, unlike 'thwayi thwayi', where a lazy and slow movement by MaMsomi is illustrated. In this same action, the ideophone used is 'lungu', i.e., she peeps quickly and thereafter 'qala' (looks around). The degree of speed is greater with 'lungu' than with 'qala'. These ideophones are used to describe the movement of a character expressing and ascending order. A certain tempo or rhythm is also being expressed.

Ntuli's use of the ideophone, shows that it could be classified to various sub-headings. There are numerous examples here, such as sound, movement, disappearing and falling. There are also ideophones that could be classified under more than one-section. Take for example **mbumbumbu**, where Ntuli uses it to illustrate Mbuthuma's action.

Ntuli's association of ideophones with numbers is interesting. The number mostly used is the number one, as in the following examples:

eyodwa qhwaba ... (only one)
(Amawisa, p. 99)

unyaka owodwa vo ... (... only one year ...)
(Imicibisholo, p. 132)

uzihlalela yedwa shwi. (... he stays literally alone ...)
(Uthingo, p. 26)

The three ideophones: **qhwaba**, **shwi** and **vo** refer to the number *one*. These have a symbolic value that adds various dimensions to his fiction.

Ntuli should also be applauded for his success in using proverbs and idioms. His use of the idiom is clearly compatible with Vilakazi's (1946: 253) statement that "they are found in plain prose usages..." He also mentions that "these idioms and sayings group themselves round certain verbs". It should be mentioned that such "verbs" are skilfully selected to achieve effect. This is true of Ntuli as well.

With regard to proverbs, this study has shown that in all contexts in which they appear, their form remains fixed and unchanged. Ntuli's usage of the proverbs has revealed that it can be used as it is or with one of its constituent elements omitted. This is why a non-speaker of the Zulu language may not understand its meaning within a certain context. It therefore requires a mother-tongue speaker who will know which part has been omitted. Ntuli is therefore a typical writer who writes for his people.

As an innovative artist, Ntuli's ability transcends the ordinary through his manipulation of language to achieve his goal. This could be discerned in his use of the proverb in which syntactical placements bring balance to the text.

Ntuli should be applauded for being innovative in his approach. With a style so unique, he has demonstrated that the Zulu language is not only expressive, but also flexible. The use of the proverb in prose writing as a device is one thing and to employ it so as to achieve a special effect demands skill, which goes beyond ordinary creativity. Ntuli's style therefore is enhanced not only by skilful choice of words, but also by his exceptional clairvoyance.

Variation through creativity in the usage of the proverb by Ntuli, has shown that there is a wealth of good language and vocabulary in his short stories.

Another commendable aspect of language found in Ntuli's short stories, is his use of imagery. He has clearly revealed that, if any element of language, like imagery is in the hands of a skilful writer, such an element is always more than decorative.

As is the case with poetry, Ntuli's use of imagery can be arranged under the main categories: metaphor, simile, personification and symbolism. Although Ntuli has used these four elements, it is interesting to note that personification has been used more than the other three. An interesting example in Ntuli's short stories is perhaps where he expresses time. In one of his short stories he compares the crowing of cocks (*amaqhude*) with the singing of regiments (*amabutho*). Here, two sounds are being compared.

In his doctoral thesis Ntuli (1978:201-206) divides personification into four categories. He further says: "Vilakazi uses a number of methods in order to personify".

It is also noticeable that personification in Ntuli's short stories can also be classified under various categories. He uses the apostrophe, to great effect:

Ungafi wena Sulubezi. Ngisho ezinye zingafa ...
(You Sulubezi [bull]; you must not die. Even if others do die...)

(Imicibisholo, p. 147)

In this extract, Ngqungqulu was addressing his bull, Sulubezi. It was during a big drought and he was begging this bull not to disappoint him by dying.

Ntuli aims at precision when using his language. He personifies the rainbow and gives it human attributes, where he says:

... *uthingo* ... *olusaphuza ezansi emfuleni uSomjadu.*
 (... the rainbow, which is still drinking in the Somjadu river.)
 (uThingo, p. 01)

Metaphors have been used with great success in Ntuli's short stories. He has used natural objects like **igobongo** (calabash), animals like **ingwe** (leopard) and snakes such as the **mamba**.

Symbols too are found in Ntuli's works. Various symbols are seen in his language, like those referring to death, hope, time and many others.

According to Fenson and Kritzer (1966: 58): "There are basically two kinds of symbols employed in fiction, the *established* and the *created* symbol". They further give the most obvious established symbols as the cross, suggesting Christianity, the rose, suggesting love and the color white suggesting purity.

Ntuli has used the rose in his "Imbali yomnduzi", where he is seen along the graveside of his sister. He opens this story by saying:

Namhlanje ngimi lapha ... imbali yomnduzi esandleni.
 (Even today I am standing here... with the lily flower in my hand.)

With this lily flower the author symbolises love for his sister he loved so much.

Symbolism through character development is also used by Ntuli as style. To illustrate this we can mention the early description of Mbuthuma: *Ngumdududla*. (He is a well-built person.) *Yinkwishela*. (He is a very black African.) *Izitho ngamagqikolo*. (The thighs are heavily built.) *Umkhaba ungaka*. (His protruding stomach is so big.) *Izihlathi zingaka*. (He has huge cheeks.) *Amehlo ayalokoza*. (His eyes are flickering.) *Ngumshashadu*. (He is a bald-headed person.)

This description serves two purposes: the concrete details of the description provide the image of a tangible human being, but the connotative effect of the description indicates the negative attitude that is to be associated with Mbuthuma. The strange behaviour he shows to his wives, by milking them and the fight against Ngqeku (MaMfeka's brother), until Mbuthuma is forced to drink MaMfeka's milk, serves to unite the mystery of the milieu, because ultimately, MaMfeka became the most loved wife amongst his three wives. Ntuli's purpose here is uniting the established symbol of the home with the established symbol of the man.

From this exposition it could be stated without doubt that Ntuli is a great writer. His penchant to manipulate the raw material at his disposal is a mark of discreet creativity.

In any short fiction word economy is the watchword. Word economy has shown that a whole entity can develop and grow from a single sentence. As an example we can refer to the ideophonic sentence, which has revealed a number of poetic qualities in Ntuli's short fiction. The following are two examples of his placing the ideophone at the end or beginning of a sentence:

- (a) Ngifuna ukumyeka esevuthwe **bushu**. (I want to leave him when he is 'well cooked')
(Izikhwili, p. 14).
- (b) **Wiyane** isibane, **cishi**. (Suddenly, the lamp fell, it became dark)
(Imicibisholo, p. 90).

We notice that in the first extract the ideophone is at the end of the sentence. But in the second example, the ideophone is at the beginning and at the end of the sentence. This technique, is stylistically representative of Ntuli's use of language.

Ntuli's use of language is clearly revealed by considering his background. It has been shown that only one of the titles of the six books we have discussed, does not contain reference to a traditional weapon, i.e., 'Uthingo Lwenkosazana'. The remaining five volumes all refer to traditional weapons in their titles.

The use of all these traditional weapons is clearly illustrated in different short stories. The importance of traditional weapons is not only seen in relation to Ntuli as a short story writer. It is interesting to note how Ntuli's style is emulated by other Zulu writers. Ndelu (1962:1), a dramatist, for instance, opens his drama book entitled, **Mageba Lazihlonza**, with these lines:

Mpande: Leliwisa engaligawulelwa yisizwe. Liyangisinda...
(p. 01)

(This large – headed knob-kerrie which the nation has chopped for me. It is heavy ...)

Ntuli's style has a marked influence on younger writers. We can cite an extract from Hlengwa *et al* (1993: 27) where in one short story he says:

Akunjalo Baba. Siyakhuluma nje. Asilwi.
(It is not so my father. We are just talking. We are not fighting.)

This extract is similar to Ntuli's style. This is a good style and also illustrates Ntuli's influence on other writers.

From discussions with Ntuli, it was discovered that his choice of these traditional weapons as titles, has a bearing on his background. That a writer is the product of his background is true, especially when one considers the fact that Ntuli grew up in a traditional Zulu environment.

Msimang (1981: 205), a Zulu scholar, also supports the influence of background upon writers. He states that most of the novelists he analysed in his critical research exploits, grew up in rural areas. Remarking that Ntuli also grew up in a typical traditional Zulu area, he quotes Ntuli's poem, where he (Ntuli), describes his own background in 'Egcotsheni' as:

Ezweni elimagebhugebhu...

Emaqhugwaneni engongoni
La ngihamba khona ngezinyawo...

Kubantu bezikhumba neziqhaza.

(In a broken country

Where huts are thatched with *ngongoni* grass
Where I walk barefooted...

Where people wear skins and broad ear-plugs.)

Further evidence which places Ntuli at the apex of short story writing, is seen from the influence, he has had on young writers attempting his style. They use short sentences, one-word sentences, repetition and other language devices found in Ntuli's works.

Finally, it will be appreciated that this study on stylistic technique in Ntuli's short stories could not cover every aspect of Ntuli's use of language. Aspects that still need to be researched in Ntuli's short stories include: dialogue, cultural elements, influences of his style on others, didacticism in his short stories and also his poetry in short fiction.

Furthermore it should be mentioned that all of these creations add to Ntuli's genius as a writer and as such to a great style. So saying, one can easily invoke the muse and conclude: he has unique imaginative power. When we consider imaginative writing in short fiction, we cannot help but acknowledge that his style is unparalleled in Zulu literature and therefore:

*UNtuli,
Angafaniswa nomthungi,
Hhayi, umthungi womshini
Kodwa, umthungi wenalithi,
Phela, owomshini ungciiphiza
Amabanga alinganayo,
Kanti isandla singciiphiza
Amade noma amafushane.*

*NjengoNtuli-ke, umthungi wenalithi
Uyazikalela amabanga awafunayo.
Amanye mafushane
Amanye made.
Futhi uhlobisa nganoma yini
NoNtuli-ke unjalo, uqoka amagama ...
Umthungi yena angasebenzisa uhala,
Uhala omnyama, ophuzu, omhlophe ...
Futhi, angathunga ngendwangu engafani
Unjalo-ke, noNtuli
Akantuli.*

TEXTS**Bibles**

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