

WEATHER SYMBOLISM IN DBZ NTULI'S LITERATURE

by

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DECLARATION

I declare that WEATHER SYMBOLISM IN DBZ NTULI'S LITERATURE is my own work and that all the sources I have used and quoted have been indicated and acknowledged by means of complete references.

Mncube GJG

THE SUMMARY OF THE STUDY

This study deals with **weather symbolism in DBZ Ntuli's literature.**

Chapter one describes the aim, biography of DBZ Ntuli, definition of important literary concepts, the scope and the methodology.

Chapter two considers the symbolic use of mist, fog, overcast weather and clouds. Each of these aspects is defined and is studied under each genre, i.e. in terms of its use by Ntuli in prose, drama and poetry.

Chapter three explores the symbolic usage of rain, thunder and the rainbow in all the genres in which Ntuli writes.

Chapter four deals with the imagery of the sun. The sun is shown as exhibiting three distinct levels of heat: mild, hot and extremely hot.

Chapter five deals with the symbol of cold weather. Its aspects can be perceived on two levels: cold weather and extremely cold weather.

Chapter six is a general conclusion that reveals the outcome of the research, observations and the recommendations.

KEY TERMS DESCRIBING THE TOPIC OF THE DISSERTATION

Title of dissertation:

WEATHER SYMBOLISM IN DBZ NTULI'S LITERATURE

Key terms:

Weather symbolism, Prose, Drama, Poetry, Style, Imagery, Symbolism, mist symbol, Fog symbol, Overcast weather symbol, Cloud symbol, Rain symbol, Thunder symbol, Rainbow symbol, Imagery of the sun, Cold weather symbol.

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Also not to forget my editor, Mr DNR Levey from the Department of English. I say your English skills and knowledge was of great help to me. In my ears your *sawubona* and *salakahle* will always ring.

I cannot forget the advices and inspiration given by Prof. DBZ Ntuli, his interviews were always warm and friendly. I say “*Mphemba, Godide kaNdlela, Sompisi. Akwande baba ubacakulele nabanye.*”

To the ladies who worked tirelessly typing this work. Your ability to work under pressure was demonstrated and observed, remember, the push you felt was not from me, it came from behind, I was only the transmitter.

I would also like to thank my family for their special time used for this study. My special thanks goes to my father Zwelabantu Albert Mncube for making me what I am today, his love, his financial support and his advices. I say “*Mzilankatha, Mlotshwa, Guleka kaMsangu. Mlandela langa lize liyoshona.*”

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CHAPTER 1

INTRODUCTION

1.1 Aim

The relationship between a literature and the critical comment that develops about it is never static. Any new literature or literary movement of value is not only subject to existing critical approaches but may itself act as a powerful agent in modifying those approaches; there is a continuous dialogue between literature and criticism. The purpose of the essays in this volume is to discuss some of the more important elements of this dialogue as it relates to modern African writing, and to provide examples of ways in which contemporary critical approaches can be employed and modified, critically examining particular authors or aspects of literature (Wright, 1973: ix).

Wright demonstrates that there is a relationship between literature and critical evaluation. Modern African writing and to be specific, South African writings require further critical evaluation.

After some years of purely aesthetic fascination with DBZ Ntuli's literature it has become imperative that a study be conducted on this writer's work. The aim of this dissertation is to examine how Ntuli uses weather symbolism in his literary works. The symbolism that he uses is part of the poetic or figurative language that is common in literary works. As this study progresses, it will be shown how Ntuli changes images into symbols. Another aim of this study is to compile a vademecum that will be used to decipher Ntuli's symbols.

Furthermore, this study hopes to reveal how his use of weather imagery enriches and deepens Ntuli's literary works, in such areas as theme, plot, style, milieu and character portrayal. Also, in this study it is shown how Ntuli has adopted the use of weather symbolism as part of his style, and has maintained it for more than three decades, but suddenly altered it; this is known as a break in style.

Many critics have undertaken extensive critical evaluations of Ntuli's work. A number of these have covered the different genres separately. They have not exhausted the study of Ntuli's writing. Hence my dissertation is not the first investigation of this author, nor will it be the last. My focus falls merely on the use of weather symbolism in Ntuli's literature.

1.2 The study

Figurative language [is] language that is not intended to be interpreted in a literal sense. Figurative language always makes use of a comparison between different things. By appealing to the imagination, figurative language provides new ways of looking at the world. The interpretation of the poem often depends upon recognizing its figurative meaning (Harcourt, 1980:729).

Literature often demands that its writer should use figurative language. Literature also demands that its writer must be well versed in the language and its usage. The reader has a duty to interpret figurative language, where it is clear that this language is not to be interpreted literally.

This study hence aims at discussing Ntuli's literary works and interpreting the weather imagery found in them.

1.2.1 A brief biography of DBZ Ntuli

Ntuli was born at eGcotsheni in the district of Eshowe in KwaZulu-Natal on the 8th of May 1940. His schooling took place from 1947 to 1959 at the following educational institutions: eGcotsheni School, where he did SSA to standard four. Where after he did standards five to seven at Ndulinde, he then attended Ndaleni for standard eight and lastly attended St Francis College for his Matric.

Ntuli was born and raised in rural areas, a fact which must be kept in mind, as it greatly influenced this writer in developing the skills of using weather imagery. This is because in the rural areas people depend on the weather for their daily existence.

Ntuli has been engaged in the following activities, which show him to be a well educated literary veteran:

ACADEMIC QUALIFICATIONS

- Matric: St. Francis College, Mariannhill: 1959
- B.A.: UNISA: 1964 (at University College of Zululand)
Majoring in Zulu and Psychology
- Hons. B.A: UNISA: 1972 - African Languages
- M.A.: UNISA: 1974 - African Languages: Dissertation: "Imitation in Zulu Poetry"
- D. Litt. et Phil: UNISA: 1978 - African Languages: Thesis: "The Poetry of B.W. Vilakazi" D Litt (h.c.) University of Zululand (2001)

EMPLOYMENT

- S.A.B.C. Announcer/Translator/Producer: Oct. 1964 - Oct. 1967
- UNISA 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 - Sept. 1999
Awarded status of Emeritus Professor by Unisa after retirement.
- Part Time
Over years has reviewed and edited manuscripts for publishers such as Van Schaik, Via Afrika, Educum, Juta, Kagiso, Bard, Vivlia, Shuter & Shooter, Palm, Aktua, etc.
- Current: Freelance reviewer, editor, translator

MEMBERSHIP OF ORGANISATIONS, COMMITTEES, ETC.

- At University of Zululand (1960- 1964)
S.R.C. (Secretary), S.C.A.(Secretary), Varsity Swallows (player)
- Bureau for Zulu language & Culture - Founder member, committee member, 1972-1992
- Zulu Language Board (Later known as IsiZulu Council - member, 1968 - 1998;
Chairperson, 1990 - 1998
- African Languages Association of Southern Africa - member. Was member of Board for 8 years, Vice Chairperson for 4 years. Scientific Editor, SAJAL, 1997- 1999

- Commission of Enquiry into Creative Arts - member, 1981 - 1984
- UniZul University Council, - member, 1982 - 1989
- Promat College - Board member and Trustee, 1983 - 2002
- 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 - Founder member, committee member - 1984 -
- South African Folklore Society - member
- Names Society of Southern Africa - committee, member 1993 - 1999
 - Survey of Southern African Geographical Names - Vice-Chairperson 1994 -1999
- Evangelical Lutheran Church in S.A. (Central Diocese)
 - Church Choir conductor - Mamelodi West, Ekukhanyeni Congregation -1968 -
 - Chairperson, Mamelodi West, Ekukhanyeni Congregational Council - 1980 -
 - Diocesan Council Executive member, 1989 - 1994
 - Scholarship Committee - Chairperson - 1995 -
- IsiZulu National Language Body (Under PANSALB) - Chairperson) 2001 -
- AmaBhele Clan (KZN, Gauteng, Eastern Cape), National Chairperson 1990 -

EXAMINATION WORK

- Joint Matriculation Board - Chief Examiner, Zulu HG paper 3: 1969 - 1991
- S.A. Certification Council, later known as UMALUSI, - Moderator, Zulu H.G.,
For D.E.T., M.B., KwaZulu-Natal, Transkei (Eastern Cape),
Gauteng Province, Northern Province (Limpopo), Mpumalanga, Free State, IEB, 1992
- to date
- External Examiner for universities - Natal, Fort Hare, Pretoria, RAU, Rhodes, Vista,
Zululand, Durban- Westville

AS SUPERVISOR/PROMOTER (completed projects)

- M.A. - Supervisor - 5: Joint Supervisor - 6
- Doctorate - Promoter : 2 Joint Promoter - 3

PUBLICATIONS

- Academic books

1983: "Zulu Literature in the Seventies", chapter in A.S. Gérard's Comparative Literature and African Literatures, 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 Burges.

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

1998: Izimpende, (Co-author), Pretoria, Unisa Press.

1999: "Busnaming as a communication strategy", Chapter in R. Finlayson's book African Mosaic, Unisa Press.

- 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 302-306.

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: "Praises will remain" chapter in Zulu treasures: Of kings and commoners KwaZulu Cultural Museum

2000:(Jan. - Dec.) Weekly literary columnist –“Izingwazi Zosiba” ILANGA

2003 to date – fortnightly literary columnist – “Sicikoza Ngamazwi” ISOLEZWE

- Novels

1962: UBheka, Pietermaritzburg, Shuter & Shooter.

1970: Ngayoze Ngimthole, Johannesburg, Educum.

- Short Stories & Essays

1969: Izikhwili, Pretoria, J.L. van Schaik.

1970: Imicibisholo, Pietermaritzburg, Shuter & Shooter.

1971: Uthingo Lwenkosazana, Johannesburg, Varia Books.

1982: Amawisa, (Co-author), Pietermaritzburg, Indlovu.

1985: Ngamafuphi, (Editor), Pretoria, De Jager-HAUM.

1986: Izizenze, (Co-author), Pietermaritzburg, Shuter & Shooter.

1987: Ingcamu, (Editor), Pietermaritzburg, Shuter & Shooter

1987: Idubukele, (Co-editor), Pietermaritzburg, Shuter & Shooter.

1987: Umtshingo, (Editor), Pietermaritzburg, KwaZulu.

1990: Isicamelo, (Editor), Pietermaritzburg, Reach Out.

1992: Induku, (Co-author), Pietermaritzburg, Shuter & Shooter.

1994: Isibhakabhaka, Pretoria, Actua Press.

1996: UMjuzo, (Co-author), Johannesburg, Vivlia.
1997: The rainbow flute, (Compiler), Pietermaritzburg, Shuter & Shooter.
2001: Izinyembezi Zothando, (Editor), Pietermaritzburg, Shuter & Shooter.
2001: Amalivilivi, (Editor), Pietermaritzburg, Shuter & Shooter.

- Drama

1971: Indandatho Yesethembiso, Johannesburg, Educum.
1975: Ithemba, Pretoria, J.L. van Schaik.
1985: Amavenge, (Co-author), Pretoria, De Jager-HAUM.
1988: Woza Nendlebe, Pietermaritzburg, Shuter & Shooter.
1988: Ishashalazi, (Co-author), Pietermaritzburg, KwaZulu.
1990: Amaseko, (Co-author), Pietermaritzburg, Centaur.
1991: Lalela-ke, (Co-author & Ed.) Pretoria, Out of Africa.
1992: Indoni Yamanzi, (Co-author), Randburg, Vivlia.
2000: Imilando YakwaZulu, (by H Sishi) (Editor) Unisa Press, Pretoria
2003: Amadlelo Aluhlaza, (Editor), Pietermaritzburg, Shuter & Shooter

- Poetry

1969: Amangwevu, Pretoria, Better Books.
1972: Imvunge Yemvelo, Johannesburg, Educum.
1971: Amehlo KaZulu, (Co-author), Goodwood, Via Afrika.
1975: Ugqozi 1 and Ugqozi 2, (Editor), Pretoria. J.L. van Schaik.
1982: Ilaka Lokulangazela, (Co-author), Johannesburg, Educum.
2002: Ugqozi Olumaphiko (Editor) Pietermaritzburg, Shuter & Shooter
2003: Ziyosala Izibongo, (Editor), Pietermaritzburg, Shuter & Shooter

- School Manuals

1986: IsiZulu Samaciko Std 8, (Co-author), Pietermaritzburg, Shuter & Shooter

1987: IsiZulu Samaciko Std 9, (Co-author), Pietermaritzburg, Shuter & Shooter.

1988: IsiZulu Samaciko Std 10, (Co-author), Pietermaritzburg, Shuter & Shooter.

1991: Phumelela Ekuhlolweni IsiZulu 10, (Co-author) Pietermaritzburg, Reach Out.

1993: Phumelela Ekuhlolweni IsiZulu 10, Paper III, Pietermaritzburg, Reach Out.

- General books

1999: IBandla LabaPhostoli BakaKhrestu, (Co-editor), Pietermaritzburg, Reach Out

2000: Church of God of Prophecy. (Co-editor), Pietermaritzburg, Reach Out.

SOME PAPERS READ

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 Sept.

1980: South African Vernacular Literature, Univ. of O.F.S., 16 Oct.

1981: A Critique of Zulu Literature, African Literature Association, Claremont, California, (U.S.A.) 10 April.

1981: Southern African Literature, Kontak, Pretoria, 2 Sept.

1983: Writers in Shackles?, Inaugural Address, Unisa, 2 August.

1984: The Influence of B.W. Vilakazi's Poetry, ALASA Seminar, Windhoek, 22 July.

1984: Poetry: Dead or Alive - Structure, ALASA Seminar, Unisa, 22Sept.

1985: Poems on C.L.S. Nyembezi, ALASA Conference, Pietermaritzburg, 9July.

1985: Censorship in African Literature, Afrikaans Writers' Guild, Johannesburg, 16 July.

- 1986: The Final Scene, ALASA Seminar, Cape Town, 5 September,
- 1988: Rhythm in African Poetry, N. Sotho Language Board Literary Prize-giving ceremony, Pietersburg, 15 Sept.
- 1989: The role of the Black Writer in S. Africa, Tsonga Language Board Literary Prize-giving Ceremony, Giyani, 27 April.
- 1990: The Final Examination of Poetry, Seminar, College for Further Training, Soshanguve, 1 February.
- 1990: The Relevance of Zulu Literature, Univ. of Pretoria & Wits, 3rd May & 5 May, resp.
- 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 Sept.
- 1994: Divergent Reasons for House and Homestead Appellations, 1st World Congress of African Linguistics, Kwaluseni, Swaziland, 21 July.
- 1995: Bus-naming as a Communication Strategy, Names Society of Southern Africa, HSRC, Pretoria, 8th Sept.
- 1997: Singing Praises for My Bus, ALASA conference, Durban, 16th July
- 1997: The Significance and Performance of siSwati Bus Songs, SAFOS conference, Univ. of Zululand, 18th September
- 1998: The function of the narrator in Hubert Sishi's Imilando YakwaZulu ALASA Conference, Potchefstroom University
- 2001: Street names in Durban Townships, Names Society seminar, Univ of Natal, Pietermaritzburg, 12th September

Over many years conducted numerous writers' workshops mainly for IsiZulu, IsiNdebele and SiSwati (in Swaziland) writers' organisations.

TRANSLATIONS

Numerous books, manuals and school text books translated into isiZulu.

Major translations:

2001: Nelson Mandela's "Long Walk To Freedom": IsiZulu title: "Uhambo Olude Oluya Enkululekweni" (Vivlia)

2002: Zakes Mda's one-act plays into Zulu "Imidlalo KaZakes Mda" (Unisa Press)

2003: Kahlil Gibran's "The Prophet" into Zulu: "UMpholofethi" (Gauteng Dept of Arts & Culture)

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 Script Writing Award (thrice), 1983, 1986, 1989, (one-act radio plays).
- B.W. Vilakazi (Overall) Award (4 times), 1985, 1988, (Short stories – "Imicibisholo", "Izizenze") 2000 (General books – "Izimpande:). 2002 (Drama - "Imilando YakwaZulu")
- N.N. Ndebele-Centaur Award for Drama (thrice), 1989, 1993, 2001 One-act plays – "Ishashalazi", "Indoni Yamanzi", "Imilando YakwaZulu")
- Sibusiso Nyembezi-Heinemann Award for Anthologies, 1991, (Edited short stories - "Isicamelo").
- Muntu Xulu – Shuter & Shooter Award for short stories, 2003 (edited "Amalivilivi")

- Magolwana Jiyane _ JL van Schaik Award for poetry, 2003 (Edited “Ugqozi Olumaphiko”)
 - RRR Dhlomo – Lectio Award for general books, 2003 (Translation of Mandela’s “Long Walk to Freedom” into Zulu: “Uhambo Olude Oluya Enkululekweni”)
 - Kenneth Bhengu – Actua Award for prolific writing, 2003
 - South African Translators’ Institute’s Award for Outstanding Translating, 2003 (Translation of Mandela’s “Long Walk to Freedom” into Zulu: “Uhambo Olude Oluya Enkululekweni”)
 - University of Zululand Convocation Award - Literature: 1995
 - Lifetime Achievement Award - IsiZulu literature, May 2005
- Numerous nominations

SOME OF THE ARTICLES AND THESES ON NTULI’S LITERARY WORK

- Articles
 1. Dladla, PMM: 1990. “Imagery from the poetry of DBZ Ntuli”, Hons BA, Unisa
 2. Hadebe VOS: n.d. “Izinkondlo Zika-DBZ Ntuli” Hons BA, Univ. of Natal
 3. Mabuza, JK: 2002. “Choice of words in the short stories of DBZ Ntuli, with reference to synonyms”, *South African Journal of African Languages*
 4. Marggraff, MM: 1997. “Verb stems as stylistica in DBZ Ntuli’s ‘Ucingo’”, *South African Journal of African Languages*
 5. Mncube, NV: 1990. “Characterisation and suspense as incentive towards further reading in DBZ Ntuli’s short stories”, Hons BA, Univ. of Zululand
 6. Strachan, A, 1990, “Time in Ntuli’s short stories with special reference to ‘Uthingo Lwenkosazana’, *South African Journal of African Languages* 10(3)
 7. Zulu, GS: 1986. “An investigation to determine what factors contribute towards the popularity of DBZ Ntuli’s short stories”, Hons BA, Univ. of Zululand.
 8. Mncube, GJG : Weather symbolism in DBZ Ntuli’s prose works, Hons BA, Unisa
- MA dissertations
 1. Biyela, TI: 1997. “The study of theme in DBZ Ntuli’s short stories”, Univ.

of Natal

2. Ntuli, CD: 1997. "Sign and structure: A semio-structural approach to the short stories in DBZ Ntuli's 'Isibhakabhaka'", Unisa
 3. Sibiyi, NG: 2001. "Some aspects of symbolism in DBZ Ntuli's one-act plays", Univ. of Zululand
 4. Tlou, TJ: 2001. "The Marxist critique of DBZ Ntuli's short stories", Vista Univ.
- Doctoral theses
 1. Mabuza, JK: 2000. "Stylistic techniques in the short stories of DBZ Ntuli", D Litt et Phil, Unisa
 2. Maphumulo, AM: 2001. "A study of DBZ Ntuli's radio trilogy: 'Isivumelwano', 'Isivumelwano Esisha' and 'Ngenxa Yesivumelwano', D Litt et Phil, Unisa
 3. Marggraff, MM: 1996. "A study of style: DBZ Ntuli's 'Ucingo', D Litt, Univ. of Pretoria
 4. Mayekiso, ACT: 1994. "Cultural and religious contrasts and symbiosis in DBZ Ntuli's short stories", D Litt, Univ. of Durban-Westville
 5. Mlondo, A: 1994. "Meaning in DBZ Ntuli's poetry", Ph D, Univ. of Zululand
 6. Strachan, A: 1988. "'Uthingo Lwenkosazana' van DBZ Ntuli: 'n Narratologiese ondersoek", D Litt et Phil, Univ. of Pretoria.

From the above list one can easily perceive that here we are dealing with a veteran writer of literature. In most works Ntuli has employed weather imagery that calls for interpretation.

1.3 Definition of some literary concepts.

This section will discuss definitions of some literary concepts that are fundamental in and relevant to this study: prose, the novel, the short story, types of drama, poetry, style, imagery and symbolism.

1.3.1 Prose

Prose comprises a variety of text types, such as the novel, the novelette, the short story and the essay. These are distinguished from poetic and dramatic texts on the basis of their structure (Grobler, 1992:1).

There are many definitions of prose. Prose is written in the language of everyday speech. It is often a narrative work of some length that is not written in verse. The different types of prose include the novel, the novelette, the short story and essay. The best prose is often what is called the poetic prose: a blending of poetic devices and prose elements. Hereunder, a short description of various kinds of prose is given.

1.3.1.1 The novel

About the novel Heese and Lawton (1988:133) observe:

(The novel) comes in many different forms...the closest we can come to an all embracing definition is to say that the novel is an extended fictitious narrative in prose form.

From the above exposition one understands three basic features of a novel. It is an extended form of prose, meaning it is the longest form of prose. It is fictitious; like many literary works, it is a form of fiction that is written and presented as a creation of the writer. It is a narrative, which differentiates the novel from poetry and drama. Henry (1995:189) adds another point of view in the following citation:

Often defined as any piece of fiction longer than 60 000 words or so, the novel generally includes a plot, carefully controlled by the writer, comprising a number of episodes. Because of its greater length, a novel will

have more characters, take place over a longer period of time and involve more movement among settings than a novella or short story.

This critic refers to the number of words, plot, the number of characters and the time span, and also stresses the notion that a novel has greater length. Clearly the above citation emphasises the number of words and length as important.

1.3.1.2 Short story

A short story is defined by Mtuze (1986:7) as:

A relatively short narrative (under 10 000 words) which is designed to produce a single dominant effect, and which contains the elements of drama. A short story concentrates on a single character, in a single situation at a single moment.

The critic here makes specific reference to the number of words. A short story is a type of prose text that possesses limited characters, one location, limited time span and a small number of words. A short story is literally short. Everything in it is brief. Here it is evident that a short story contains some dramatic elements because it includes some brief dialogue and action.

The most important characteristic of a short story is that it concentrates on a single character, in single moment, event, incident but the number of characters should be at most five. No opportunity is given for the characters to develop, even the main character. On this point Grobler (1991:30) adds, “few characters are involved, sometimes only one”. The short story occurs in a single situation, meaning that all its action usually happens in a single place and

should not take place in many situations, ideally three at the most. For example, if it begins in a house, it should ideally end in the same household.

A short story is rated highly if it happens at a single moment or over a brief span of time. From the beginning to the end of the short story, the time span should ideally not be more than three or four days and the best short story is preferably as minimal as possible: an hour or even less. Abrams (1988: 173) adds another dimension by saying that a short story is:

A narrative which can be read at one sitting, from half an hour to two hours and is limited to a certain unique or single effect in which every detail is subordinate.

Here Abrams refers to length as one of the important aspects of the short story. It can be read in one sitting, unlike a novel that takes hours or even days to read. Abrams also stresses that a short story has a single effect or one particular theme.

The above discussion has shown that the novel and short story differ significantly.

1.3.2 Drama

When you are studying any form of drama you must be constantly aware that a “play” really only exists when it is performed. A playtext, on which most study is centred, is only a complex set of instructions to the performers. Because the bulk of a playtext consists of the words which the cast must speak, and because words are chosen or shaped with great skill, the playtext itself is often mistakenly thought to be simply another literary form like the novel or poetry. Small wonder that some students find plays difficult to understand, since they have not grasped that the “meaning” of a play only emerges in the theatre (Pickering, 1988: 4-5).

The implication of this passage is that the drama text that one reads comprises the set of instructions intended for the actors: drama is a literary genre that is written by the dramatist

for performance by the dramatis personae. Though drama is a literary text that is written for performance on stage, some dramas end up being text only and cannot be performed on stage: these are called the closet dramas. Swanepoel (1992:50 – 51) has this to say about drama:

The concept drama implies a dichotomy: of text and presentation, script and performance, of verbal material in print and visual perception in theatre, arena or television room and auditory perception over radio.

The above extract highlights a number of features. At this juncture one is going to concentrate only on the dichotomous nature of drama. It comprises two parts: the text and the presentation.

Drama is literature designed for stage or film presentation by people –actors - for the benefit and delight of other people – the audience. The essence of drama is the development of character and situation through speech and action. Like fiction, drama may focus on a single character or a small number of characters, and it enacts fiction (and sometimes historical) events as if they were happening right before our eyes (Roberts, 2003:3).

Because drama is written for the benefit and delight of the audience, the audience both benefits and is entertained. Dramatists agree that the genre of drama comprises three types: stage, television, and radio drama, each of which can be long or short.

1.3.2.1 The stage drama

This kind of drama is written for performance on stage in front of an audience. On stage drama, Barnet (1992:30) observes:

A play (drama) is written to be seen and to be heard. We go to see a play in the theatre (theatre is derived from a Greek word meaning “to watch”), but in the theatre we also hear it, thus as becoming an audience is derived from a Latin word meaning “to watch”.

The notion of drama being dichotomous is evident in that the dramatist constructs a text that must be performed. As time went by dramas were also performed in halls, amphitheatres and so on and were no longer confined to the theatre as the case used to be. Heese and Lawton (1988:113) echo the above citation:

Drama as we know it today is the literary form designed for the theatre in which actors take the roles of the characters, perform the indicated action and utter the written dialogue.

1.3.2.2 Television drama

Like the stage drama, the television drama is meant for watching and hearing. This form of drama is meant to be broadcasted on television: one is able to view actions and situations that cannot be shown on stage, such as rivers, battles, airplanes, ships, avalanches, etc. In television drama, scenes are very short and can condense long periods of time to within a minute (Mbhele, 1988: iv). Lastly, television dramas can be short or long, sometimes very long, with many episodes.

1.3.2.3 Radio drama

This type of drama differs significantly from television and stage drama because it is meant for hearing only. The dramatist writes his¹ drama in such a way that the audience comprehends the work through hearing only. No other sense is used, than the ear and some imagination. The dramatis personae are distinguished by voice; the producer picks his actors in such a way that their voices differ according to the roles they play. Sound effects are

¹ 'He' and 'his' should be taken to include 'she' and 'hers' and vice versa in this dissertation.

created in the studio. Certain sounds are played to show, for instance, a certain time of the day or night owls and crickets, for example; or certain situation, such as in panel-beaters: sounds of hammers and saws are heard. The audience must be able to visualize the action depicted by the dramatist; otherwise the drama is a failure. The radio drama can also be short; playing for twenty minutes, or be a serial with many episodes.

1.3.3 Poetry

This genre is often expression of the poet's feelings, desires and attitudes. It is frequently filled with figurative language and therefore uses images and specifically symbols of some kind. It is the oldest form of literature, according to Heese and Lawton (1983: 12):

Poetry is the most ancient form of literature known to man. From early times it was a universal phenomenon... The earliest poetry was closely related to religious rituals and feast. It was a fusion of song and dance... It was an expression of man's most fundamental feelings and desires.

The Zulus were no exception; they had their traditional form of poetry in the form of the *izibongo*- (praise-poems), where the bard would shout out loud, praising, warning and reprimanding the king. Also there were personal *izibongo*, where each individual would coin *izibongo* for himself as self-praise, or be given one by his friends, enemies or relatives Mlondo, (1994:1). Other forms of isiZulu poetry were *amahubo* and lullabies. Regarding this, Ntuli (1984:6) adds:

After the publication of **Inkondlo KaZulu** in 1935. Taylor wrote an interesting review. He refers to the fact that prior to publication of this book, *izibongo* were the main type of poetry among the Zulu.

What then is poetry? It is a genre where the poet uses language to express his or her feelings, desires and attitudes. There are many examples of figures of speech, such as hyperbole, imagery, sarcasm, irony and pun.

It must always be noted that a poem, just like a drama or a novel, is a complete work of art. It carries a message for every reader. The poem, however, seems more dramatic than any other literary genre in that it calls for a personal response from the reader. In other words, a poem evokes a personal response from every individual reader, which is in accordance with his world-and-life view. Meaning in poetry is invariably sifted through cultural spectacles. That is why people with different cultural backgrounds will approach the same poem from different standpoints and work towards a common message. Even if they can arrive at the common general meaning, the nuances will differ from person to person (Mlondo, 1994:17).

This critic asserts that poetry is a work of art, and adds that different readers have different responses to the same poem. Meaning in poetry is also influenced by one's cultural background. Mlondo adds that meaning in poetry can be emotional and contextual. Roberts (2003:3) refers to the use of symbols in poetry by the following words:

Poetry's power lies not only in its words and thoughts, but also in its music, using rhyme and a variety of rhythms to intensify its emotional impact. Although poems themselves vary widely in length, individual lines are often short because poets distil the greatest meaning and imaginative power from their words through rhetorical devices such as imagery and metaphor. Though poetry often requires many formal and metrical restrictions, it is paradoxically the very restrictiveness of poetry that provides poets with great freedom. Traditionally important poetic forms include the fourteen-line sonnet, ballads, blank verse, couplets, epigrams, hymns, limericks, odes, quatrains, songs or lyrics, terse or triplets, villanelles, and the increasingly popular haiku.

This critic emphasizes the musicality of poetry, stemming from its rhymes and rhythms. Poetic devices such as imagery and metaphor are also highlighted. Poetry may also be brief though it reflects one's complex emotions, feelings and thought.

The richness of its suggestions, the sounds of its words, and the strong feelings evoked by its lines are often said to be what distinguishes poetry from other forms of literature. Poetry is difficult to define, but most people know when they read it. Lines of poetry are often arranged in stanzas. Through the use of rhyme and strong rhythms, poetry establishes certain feelings and effects; through the use of imagery, poetry suggests things we can know through our senses; and through the use of figurative language, poetry adds special meanings by comparison. Techniques used to build musicality or to emphasize meaning include alliteration, assonance, onomatopoeia, repetition and inversion (Harcourt, 1980:735).

Here the use of imagery is again emphasized. The music created by poetry is also mentioned, as are the poetic techniques that can be used by poet to create music in poetry.

1.3.4 Style

There are various views about the definition of style, for instance Slusser (1992:53) says:

Of all literary elements, style is the most personal and the hardest to analyze.

Slusser expresses the most important fundamental aspect of style; it is the most personal to the writer. Style is the way that a person uses to express himself in a language; so says Van Gorp (1984:291 – 292) as quoted by Grobler (1992:70):

Style is the characteristic way in which someone expresses himself in a language.

Style is a writer's way of presenting his or her ideas and includes language usage, plot, sentence structure, the poetic devices, the images, and arrangements of words and choice of words. This also includes imaginativeness and a thorough knowledge of how to manipulate the language. By implementing the style that he or she has developed, the writer displays his creativeness. Thus Boshego (1993:136) remarks:

...by saying that the writer's vitality, the imaginativeness, the beauty of his creation, all depend on words. Words enable writers to describe characters' appearances, clothes, actions, habits, inner feelings and thoughts. ...sees proper knowledge in manipulating one's language as the only means for the writer to expose and to convey a particular moral or vision.

Writers employ the language differently from each other, so they use dissimilar styles. The writer is a creative artist who organizes material in terms of a distinctive style. Heese and Lawton (1983:11) have this to say:

The creative artist, we have said, imposes order upon the chaos of his material by a process of elimination and organization. In this way he creates what we called artistic form. The artist has therefore to be, among other things, a successful craftsman: he must be able to control and manipulate his basic material.

Like a skilled sculptor, who takes a piece of wood and designs a piece of sculpture of outstanding quality that is praised and adored by many, the writer takes a language and uses it to produce literary work. It is up to the public to judge whether it is good work or poor. Style is the pattern that a writer decides to follow. This is explicitly put by Ntuli (1984:7):

This is not surprising when we remember that his poems were written before Vilakazi matured as a poet. He had not decided on a specific pattern to follow.

Other aspects of style that need to be brought to light are the writer's attitude or the point of view: whether he or she approves or disapproves of an issue. The attitude and the point of view are felt through skilful expression.

Style is the way the writer presents his work. According to views above, the writer is impelled by experience, which concurs with the paragraph from Ntuli, where Vilakazi is praised for his style despite his lack of experience.

Style is said to be the individualized way of telling a story: is an author's own distinct manner of narrating a story. Style is the individual writer's personal property. The writer who develops it thus makes it distinctly his or her own way of expression and of language usage.

In conclusion, style includes the distinctive usage of imagery and symbols. These two concepts are the theme of this dissertation and will be defined in the following paragraphs and explored throughout the discussion.

1.3.5 Imagery

Imagery (that is "images" taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the vehicles (the secondary references) of its similes and metaphors (Abrams, 1985:86).

Imagery uses images to connote the objects and aspects of sense perception in literature.

Images are figures of speech and according to Abrams examples include simile and metaphor.

Heese and Lawton (1988:82) add that an image is a:

...description of something concrete whereby the writer conveys an impression of something else: Some critics differentiate between an image and symbol. In this book the word "image" is used as a general term and the words "simile", "personification", "metaphor" and "symbol" as specific terms indicative of different kinds of images.

In this treatise we shall subscribe to the idea that imagery is the use of images, and those examples: are simile, personification, metaphor, and symbol.

A simile exists where the poet compares two dissimilar things, employing a comparative word e.g. as and like. For example, "*Mandla* is as kind as a lamb". This image is less poetic in

nature and is less powerful, less productive and not as striking. It is a figure of speech but it is been so currently in use that it has lost its poeticity; it is part of everyday language.

The metaphor is a comparison of two things by identifying one with the other, example, 'Sipho is a lion'. The comparison is drawn from the fact that there is a feature in Sipho that is comparable to that of a lion, such as aggression. This image is productive and powerful as the receiver or reader has the task of viewing the two entities attempting to find the features that call for the comparison.

Personification is an image where the poet gives something the features of a human being, such as listening, speaking, shouting or grieving. Hence personification is the attribution of human qualities to inanimate objects or abstractions. Heese and Lawton (1988:83) cite this example: "The hands of the wind scabble at the windowpane" The wind has no hands, but the poet says it does. This is poetic as it forces the reader to linger on the images, strive to discover the writer's thoughts and try to align the two.

A symbol is an image where one object signifies or represents something else; it may represent it because it resembles it, or because it has been traditionally associated with it. For example, a human skull and two crossed arm-bones is a symbol of danger.

Heese and Lawton add that imagery, can be expressed in a word, a group of words or sentence. Imagery evokes a picture in the reader's mind, which, when interpreted by the reader illuminates the writer's work. The use of imagery is part of the writer's style. As was shown in the discussion of style, it is developed and promoted by the writer's experience. Imagery increases his originality and vividly expounds the purpose of the fiction. Although remarks that imagery has three main types, i.e. simile, metaphor and personification, in this

dissertation we shall follow the route demarcated by Heese and Lawton (1988) who state that imagery has four subcategories, because the latter includes symbol, which is really a subcategory of imagery.

We must note with appreciation, the poet's appropriate use of imagery. It enables him to convey and communicate the meaning of his sonnet to his readers (Mlondo, 1994:113).

This critic explicitly mentions that the appropriate use of imagery enables the writer to convey the meaning of the literary work to the reader. On conveying meaning through imagery, Hodgins (1980:265) adds:

One important way that writers convey meaning is through images, words or phrases that evoke the sensations of sight, hearing, touch, smell or taste. Although most images are visual, others convey sensations without presenting anything to the eye. ...images often reflect the writer's personal response to an experience. ...Although a reader may never have had an experience that resembles the one a writer depicts, both writer and reader share a capacity for physical sensations. Through their use of imagery, writers can establish a common ground between a personal experience and the experience of any reader.

1.3.6 Symbolism

A symbol may be regarded as one of the subcategories of imagery. Hawkins (1991:1464) defines a symbol as:

A thing conventionally regarded as typifying, representing, or recalling something, especially an idea or quality.

The three words by which a symbol is defined are: typifying, representing and recalling. A symbol typifies something else because it may be of the same type in character or in form. The symbol represents something else when it can be used in its place without making use of

the referent, which means that one must know both the object and the symbol before he will be able to recall the referent when he sees the symbol.

It is the representative nature of the symbol that this study will explore. A symbol represents something else, which means that Ntuli, for example, uses symbols to represent the concepts that are to be discussed in this treatise. Webster's *New World Dictionary*, as quoted by Bigelow (1976:139), concurs with the above view by defining a symbol in this way:

Symbol n. [Fr. *Symbole*, L. *symbolus*, Gr. *Symbolon*, token, pledge, sign by which one infers a thing....]
Something that stands for or represents another thing, especially, an object used to represent something abstract; emblem: as, the dove is a symbol of peace; the cross is the symbol of Christianity.

The issue of representation is repeated here, but another expression of the symbol that must be scrutinized is that the symbol is "something that stands for", denoting substitution. This means that a concept or idea can be removed and the symbol can be used in its place and "stand for" it. One can rightly add to the three definitions of symbol that of substitution.

Here, the critic's definition encompasses notions that will be used throughout this dissertation. Firstly, the symbol heightens the meaning of the work, to greater heights. Secondly, the symbol "stands for" something else, which reflects what has been discussed in the above paragraph. It is noted that some symbols may be missed in fiction, owing to failing on the reader's part and some may be misinterpreted. The interpretation of symbols is at the centre of this discourse. As remarked above number of interpretations could be equal to the number of the readers.

Misinterpretations may occur because of the implicit nature of the symbols. Reaske (1996:109) has this to say about symbolism:

Many poems are based on a symbolic statement. The poet offers something on a concrete level, which symbolizes something, either on the abstract level or another unstated concrete level. When we discuss symbolism in poetry we are concerned with the representation of one world by another.

Here it is clearly spelt out that the poet says something on the concrete level, which means or symbolizes something else on another level. This study will discuss these symbols that Ntuli uses and will analyze their meanings, on another level.

A symbol can also be equated with allegory, where the latter is a story, play, poem, picture, or any work of art where the meaning or message is represented symbolically. A symbol can further be understood as a trope. Bigelow (1976:8) says:

... a trope (Gr., turning) is a rhetorical figure which says one thing while meaning another, and depending upon context and the poet's intention, can function either as the central scheme of organization or as a rhetorical embellishment.

The writer uses rhetorical expressions to emphasize what is said and to demonstrate mastery of the language. The writer may say one thing while meaning another. A trope or symbol is also used as an embellishment, to beautify a literary work, thus making it attractive to the reader. Such adornment may be part of writer's style and constitute effective symbolism.

The writer may be aware of the one-to-one correlation between the symbol and meaning. But for readers, it may be problematic to interpret a symbol, which is why a symbol can be further defined as polysemous, meaning that it has many meanings. Possibly unlimited ones, that a

symbol may have as many meanings as its readers, as many as the sides of a round object. The interpretations of a symbol can further be termed mysterious because a poet may use a symbol with a meaning only known to him or herself only to find that the readers are baffled by the expression.

This consideration of symbolism touches only the tip of the iceberg; it is by no means an exhaustive discussion. This concurs with what Hans Rehrig (1949:9), as quoted by Bigelow (1976:144) remarks:

(In answer to the question, what makes a phenomenon a symbol?). It may be impossible to give an answer to this question. This may be because the problem of symbolization is so extremely complicated; or symbolization may be a mental phenomenon of an absolutely fundamental and original nature. Thus it would be impossible to explain it as a function of any other mental processes.

Firstly, the critic says it is impossible to fully define what a symbol is, because a symbol is approached by a diversity of critics and each may possess a different standpoint. Secondly, the difference lies in interpreting the symbolization itself: the way the writer uses symbols may be interpreted in terms of a critic's philosophy, reading and background. Thus interpretation becomes extremely complicated.

Thirdly, symbolization may be a mental phenomenon of an original nature. The way the writer symbolizes is original and individual. It may be a combination of ideas from what he has read, but the actual symbolization may be unique and original.

Lastly, a symbol is ambiguous. The ambiguity of the symbol sums up the multifaceted character of the symbol. The ambiguity is inferred from the fact that the meanings of the

symbol are so numerous that for the reader it may be hard to pinpoint one meaning. So, for the reader, the correlation between the symbol and its meanings may be many-to-one.

1.3.7 Weather symbols

Geographically there are many aspects of weather, but here the weather aspects used by Ntuli as symbols are the only ones that will be reflected: mist, fog, overcast skies, clouds, rain, thunder, the rainbow, sunny and cold weather. This is in line with Hawkins (1991: 1637), who defines weather as:

The state of the atmosphere at a place and time as regards heat, cloudiness, dryness, sunshine, wind, and rain, etc.

The weather aspects will be discussed in four groups, as in each group there is an underlying characteristic: firstly, mist, fog, overcast weather and clouds, as in all of these the tiny particles of water that float in the atmosphere are common.

Secondly: rain, thunder and the rainbow, which often occur simultaneously. Thirdly, and fourthly, sunny and cold weather will be discussed separately. These symbols will be discussed in four different chapters.

1.4 Scope

Many literary works appear under Ntuli's name. Of some he is the writer, others he is the co-author and he also edits others. In this study, only the literary works of which Ntuli is the

author or co-author will be used. Even in cases where he is the co-author, for this study we shall concentrate only on the parts that bear his mark.

Even after the limitations mentioned above, the field of investigation is vast and cumbersome. Therefore a further delimitation needs to be done; otherwise this treatise will be unnecessarily long. Hence only, the following literary works will be consulted. They appear below with the abbreviations by which they will appear in the discussion.

Firstly, prose works: UBheka, 1961 (UBheka); Izikhwili, 1969 (Izikhwili); Uthingo Lwenkosazana, 1971 (Uthingo), Ngiyoze Ngimthole, 1974 (Ngiyoze); Imicibisholo, 1979 (Imicibisholo), Amawisa, 1982 (Amawisa), Izizenze, 1986 (Izizenze) and Isibhakabhaka, 1994 (Isibhakabhaka).

Secondly, dramas: Indandatho Yesethembiso, 1971 (Indandatho), Ithungelwa Ebandla, (1993) (Ithungelwa), Amavenge, 1985 (Amavenge).

Lastly, certain poetic works: Amangwevu, 1969 (Amangwevu), Amehlo kaZulu, 1971 (Amehlo KaZulu), Imvunge Yemvelo, 1972 (Imvunge).

We shall discuss these 14 books thoroughly: each weather image used will be scrutinized for poetic aspects. Those with some poeticity will be put aside, those put aside will be revisited for screening to find out if they qualify to be labelled weather symbols; maybe some latent, dead symbols will be rejuvenated and given life again.

1.5 Methodology

Every scientific study needs a method that should be clearly spelt out before one begins work. There are many literary approaches in use today. Some are old; others have been developed recently. Because each one of them is unique, not all critical approaches fit all literary studies. For that reason some approaches have been handpicked for this specific study: the semiotic approach, the historical biographical approach, and the linguistic approach. As Swanepoel (1990:52) remarks:

No single approach is adequate for literature is by nature irreducible to any sort of common measure.

The semiotic approach is the backbone of this study, so a much of this approach is discussed here. The other approaches will be hinted at in passing and not discussion of them will be carried out in this study.

1.5.1 The semiotic approach

The semiotic approach is the study of signs. This dissertation therefore studies some signs in Ntuli's works that are related to his use of weather symbolism.

This approach was founded by the American Charles Sanders Peirce and furthered by the Swiss Ferdinand de Saussure, as Abrams (1985:274) indicates:

At the end of the nineteenth century Charles Sanders Pierce, the American philosopher, founded a study that he called "semiotic" and in his course in

General Linguistics (1915) the Swiss Linguist Ferdinand de Saussure independently proposed a science, which he called “semiology”.

There are three classes of signs, grouped in accordance with the kind of relationship between the signifying item and the meaning of a symbol. These are the icons, inherent similarity, the index (natural relation) and the symbol, also known as the sign proper: here the relation between the signifying item and what it signifies is not a natural one, but entirely a matter of social convention, (Abrams, 1985:275).

There are three interesting puns associated with semiotics. Being a modern approach, it has been called the science of our times. Being interested in signs, sign systems and semantic processes, it has also been called the science of signs by Jakobson. ...The concept sign is wide and includes various communication systems such as traffic signs, signs at an international airport and behaviour signs among animals. More applicable to our purpose, the field includes linguistic signs realized in human speech, i.e. audible words, or readable words in sentences, and the discourses on the page of a book (Swanepoel, 1990:21-22).

Swanepoel also clearly spells out that the semiotic approach is the science of signs. Mention is made of the types of signs that one can come across, of which the most important one is the linguistic sign. When the weather images are discussed in this study, the semiotic approach will be employed to examine the linguistic elements.

1.5.2 The linguistic approach

The relationship between linguistics and literature is clear, since both deal with language and language usage. Whereas linguistics deals with language in an exact sense, literature deals with language in an applied sense (Swanepoel, 1990:26-27).

The linguistic approach is mostly relevant for this study, because it deals with language usage, as does this study of Ntuli. According to Swanepoel,(1990:28) the linguistic approach considers the following eight levels of investigation:

- The phonological level in which the sounds are investigated for their phonological significance.
- The syntactic level in which sentences may be studied in terms of their construction from smaller units such as phrases, word groups or words.
- The semantic level in which the different kinds of meaning of sentences are brought about by those of their smaller units.
- The lexicological level where the original meaning of words may be traced for comparison with their possible connotative meaning.
- The morphological level where the formation of words from smaller units may be studied.
- The discourse level in which the coherence of sentences may be traced within the framework of larger units such as paragraphs, speaking turns (in drama) etc.
- The pragmatic level where the effective use of different types of expression is investigated.
- The stylistic level in which most of the above-mentioned levels are combined to investigate the characteristic way in which an author expresses himself to make his point.

For this study only these levels: semantic, lexicological, pragmatic and stylistic of the linguistic approach will be utilized. Semantics provides the background to the meanings of sentences. The lexicological level provides the etymology of words. The pragmatic level probes the effective usage of expressions. The stylistic level is used to investigate the characteristic way in which the writer expresses himself.

1.5.3 The historical biographical approach

This approach saw the literary work, if not exclusively, then for the greater part, as a reflection of the author's life and times; of the life and times of the characters. The approach sets out to collect facts and other empirical data by means of which a causal relation between the author and his work or works could be established. This to a great extent amounts to a study of the sources

\which informed literary works, or an author's oeuvre and the development of his talent (Swanepoel, 1990:4).

The historical biographical approach reflects on the relationship between the author's life and works. The style the writer uses reflects his or her life. The sources that inform the writer's work are his life experiences. Ntuli (in this study) grew up in rural areas, which influenced his life and thus his works. In the rural areas people depend on the weather for their daily existence, which is why the life background of Ntuli is important for this study.

1.6 Chapter breakdown

The study is arranged in the following manner:

CHAPTER ONE: Introduction.

CHAPTER TWO: The symbolic use of mist, fog, overcast weather and clouds.

CHAPTER THREE: The symbolic use of rain, thunder and the rainbow.

CHAPTER FOUR: The imagery of the sun.

CHAPTER FIVE: The symbolic use of the cold weather.

CHAPTER SIX: General Conclusion.

1.7 Recapitulation

In this chapter the aim of this study was briefly discussed, and a short biography of Ntuli was given, which includes some of his literary works. In it the link between Ntuli's life and his works was described. It was also shown why Ntuli uses weather symbolism.

Certain literary concepts were defined and discussed. Those explored are related to this study: prose, which includes novels, novelettes, short stories and essays; drama with its different forms, i.e. short and long dramas; and its different types, that is, radio drama, television drama and stage drama; and poetry. Examples were discussed of poetic features, which include amongst others, the image with its subcategories of the simile, the metaphor, personification and the symbol. Imagery and symbolism were elaborated on as they form the backbone of this study.

The weather symbols that will be studied in this treatise were also mentioned: the mist, fog and clouds, rain, thunder and the rainbow; sunny and cold weather.

In the following chapter these weather aspects are discussed: mist, fog, overcast weather and clouds. They are studied under the title: The symbolic use of mist, fog, overcast weather and clouds.

CHAPTER 2

THE SYMBOLIC USE OF MIST, FOG, OVERCAST-WEATHER AND CLOUDS.

2.1. Introduction

Ntuli uses mist, fog, overcast weather and clouds as symbols in his literary works. In this chapter, their usage is scrutinized. The reason why these weather aspects are grouped together is that they all possess a common element: in all of them there are tiny water particles that obscure the sky.

2.2. The symbolic use of mist and fog

In the following paragraphs, the symbolic use of mist and fog will be studied.

2.2.1. Definition of mist

Mist comprises the tiny particles of water floating in the atmosphere near the ground, which obscure visibility. Hawkins (1991: 928) defines mist as:

Water vapour near the ground in minute droplets limiting visibility.

It is this limitation of visibility that is picked up by Ntuli to form his symbol of mist.

2.2.2 Definition of fog

Fog is very similar to mist, but the slight difference is that fog is thicker than mist. Hawkins

(1991:544) says that fog is:

a thick cloud of water droplets or smoke suspended in the atmosphere at or near the earth's surface restricting or obscuring visibility. Obscurity in the atmosphere caused by this.

Fog is said to obscure visibility while on the other hand mist is said to limit visibility. Noting these effects Ntuli observed that where there is no visibility, there is danger. He therefore decided to take these features and turn them into symbols of danger. Biederman (1992:139) supports this exposition by remarking about fog:

Generally symbolizes an uncertain "gray" zone between reality and unreality.... The fog symbolizes human uncertainty about the future and the afterlife, and only light (spiritual illumination) can dispel it.

It is this uncertainty that is emphasized by Ntuli when he uses fog as a symbol of uncertainty and danger.

In this treatise, mist and fog will be used as synonyms. There is a thin line that divides fog from mist, but for the sake of uniformity in this study, they will be treated as one. But when fog is used with its deeper meaning of a "thick" cover, then this will be highlighted.

2.2.3 Symbolic use of fog in prose

2.2.3.1 Symbolic use in a short story: *Emajikeni akwaNdundulu* Amawisa (1987)

The story

This is the story of Shezi and a ghost which he meets at the dangerous winding road at Ndundulu: a place between Melmoth and Eshowe in KwaZulu-Natal. The ghost (Mr.

Msimango) was involved in a car accident when he was driving in this dangerous area. It was a misty day as it is in the story, where it is drizzling and there is so much fog that one could only just see objects close to the car. Mr. Msimango, who seems to know the area very well, saves Mr. Shezi in the fog. The fog had troubled Msimango so much that he died. The same fog troubles Shezi.

The symbolic usage of fog in the story.

Ntuli starts the story thus:

Zikhasa phansi izinkungu – Lithi khifikhifi, izibani zemoto zikhanyise kuphelele khona lapha nje.

(Amawisa, 1987:66)

(There is a thick fog. There is drizzling rain; the car lights light up to a very short distance.)

Ntuli uses the fog as a symbol of the trouble that Shezi will encounter. This symbol of trouble is used proleptically, as it has reference to the trouble that is to come. The narrator remarks that there is a thick fog and there is drizzling rain. He also hints that there is some obscurity as the lights of the car can light up only a short distance ahead. In the above extract Ntuli symbolizes trouble, as Shezi is about to give Msimango a lift.

Shezi's trouble is coupled with Msimango's, who suddenly tells his tale. He was driving on the same road on the day of his death. Again Ntuli effectively uses the fog symbol in:

“Ngathi uma ngifika eMalimete ngazithola zikhasa phansi izinkungu.”
“Njengalezi zanamuhla?”
“Impela. Nokukhemezela nje ungathi yilo lelo langa....”

(Amawisa, p67)

“When I arrived in Melmoth I found there was a thick fog.”
“Was it like the fog we have today?”
“Surely. Even the drizzling rain is just the same as that day...”)

Again, here Ntuli uses the fog symbol as a prolepsis or prophecy of what had to befall Msimango on the day of his death. There is a thick fog that is accompanied by drizzle. This is an effective symbol that is used for both characters. It implies: watch out; danger ahead!

In the fog Msimango encountered many troubles the hardest which was drowsiness. He shows Shezi a road curve that had troubled him most, together with fatigue and drowsiness. Msimango prophesied that there was a beast right in front of the car, and there was indeed one. He also foretold that there might be a rock right in the middle of the road, and there was one. These hardships were foretold by the fog symbol used by Ntuli.

Before Shezi damaged his car, right before driving on the rock in the middle of the road this eventuality is foretold by Ntuli’s use of the fog symbol, indicating major trouble ahead.

“Lapha – ke yase ithe nje ngci inkungu.”
Ngiyibambe nami ngcono khona ukutotoba. Nangempela isithe ngci namanje inkungu.
“Uyabonake kuleli esiya kulo, ngcono sinele sifike ngasesigxotsheni ume ngoba kuvame ukuba namatshe adilikayo uma kade lina kakhulu’.....
“Ngithi ngcono ume Dlaba. Ngithi yima!” Ha, useyamemeza umuntu lo... Ngiyimise imoto Lapho ngibukisisa phambi kwemoto, nanso inguzunga yetshe.
(Amawisa, p70)

“Here, the fog was very thick.”
I slowed down; it is better to drive slowly. Really even now the fog is very thick.
“You see on the next bend, it is the best that when we arrive next to that post you stop as there are falling rocks after a heavy rain”....

“I say it is good if you stop, Dlaba. I say STOP!”
Hey, this man is shouting now...

I stopped the car.... When I looked carefully in front of the car there lay a gigantic rock.)

The first fog symbol was a premonition for Msimango. It reflects the foretelling of the troubles he experienced on this bend. The second fog symbol tells of the trouble Shezi is about to land in if he does not listen to this “man” that has been sent to help him out on the winding road of Ndundulu. Msimango acts in accordance with the premonition by spelling out that Shezi must stop near the post, as there “might” be falling rocks. Suddenly he warns Shezi to stop. After this he urgently instructs Shezi to STOP. Shezi obeys. There is a gigantic rock right in front of his car.

Ntuli has used the fog symbol to foretell that trouble is over, by using the same symbol, but reversed. He uses the symbol of the light mist after a thick fog to show a transition from difficulty and trouble to ease and safety. Ntuli writes:

*Sesiwaqedile amajika amabi manje, usuqala ukuqonda umgwaqo. Nenkungu
ithe ukwehla lapha.*

(Amawisa, p 72)

(Now we have gone past the dangerous road windings. The road is straightening up. The mist is lighter here.)

When Shezi is driving in the dangerous road curves the symbol of thick fog is used. When he is exposed to the dangers of the rock and animals, the fog symbol is employed. Even on the day of Msimango’s death, the identical fog symbol is used. When the trouble is over, the sharp curves are past, the road is straight, and hence the light mist symbol is used. This demonstrates clearly that Ntuli used these symbols purposely; they are not a matter of coincidence. Here

Ntuli uses the fog symbol exactly as Biederman (1992:139) suggests when he remarks that it means uncertainty about the future.

In this story, both Shezi and Msimango are uncertain about the future, and certainly Msimango did not get home. Shezi is not certain about his future because of the fog, the dangers when he narrowly escaped and finally his doubt about the mysterious man who is with him. For Shezi, everything is solved when he arrives at the place where there is a “light mist” and a straight road ahead. He is safe.

2.2.3.2 The symbolic usage of mist and fog in a novel

The story

This is the story of a young boy called Bheka. Foster parents who ill-treated him so much had raised Bheka that one day he decided to run away from home to an unknown land. It is after days of sleeping in the bush and experiencing many troubles that he sees this light fog. He has come to a house where he is welcomed, and given a home, education and love.

The symbolic usage of mist and fog in a UBheka

In the preceding paragraphs it is seen that mist is the prolepsis of trouble. When light mist is used, it means that the troubles are over. Ntuli further hammers this notion home in the novel **UBheka** as follows:

Amagquma ayeseqokiswe ingubo yawo eluhlaza ehlotshiswe ngemibala emihle, ebomvu nemhlophe. Laphaya ezigodini lapho kwakungakakhanyi

kahle khona, kwakusekhona omhlophe qwa umlalamvubu_noma nawo wase ululwelwesana lapho usuqala khona ukunyamalala. Lapho ukukhanya okusha kuhlaba utshani obabusenamabethe.

(UBheka, 1962:38)

(The hills had been clothed with their green blanket that was decorated in beautiful colours; red and white. There in the valley, where there was not enough light yet, there was the snow-white fog although the fog was light where it had started to lift. Where the new light hit the grass that was covered in dew.)

This is why Ntuli decides to purposely use the fog symbol. It has been shown in the above paragraphs that thick dark fog means uncertainty about the future. On the other hand it has been shown that light mist means that one's troubles are over. Here, Bheka has escaped from hell, so to speak: he is about to enter a better life. Here reference is made to *omhlophe qwa umlalamvubu* – the snow-white fog. Even here the fog that reflects uncertainty about the future is described with a positive note. A snow white colour is positive, pure and harmless it makes one think of snow-white wool and the metaphor of the sheep immediately comes to mind. One is even tempted to interpret this image by saying that Bheka was already leading a prosperous life – yet this is still merely a prophecy. The narrator further highlights the good life Bheka was about to enter when he makes mention of the term *okusha* (new) in *lapho ukukhanya okusha* (the new light). Here Ntuli expresses explicitly that mention is not being made of the beautiful day, but rather of the new life that Bheka will lead from that hour onwards. Light is just light, it has never been old or new. Here, the juxtaposition of *ululwelwesana* (the waning fog) and *ukukhanya okusha* (the new light) really means that Bheka was at last free. The tone of the whole paragraph reflects a better life in store. The hills have been beautified: *ayesegqokiswe ingubo yawo eluhlaza ehlotshiswe ngemibala emihle* (had been clothed in their green blankets decorated in beautiful colours.) The symbols of the waning fog and *ukukhanya okusha* (new light) are juxtaposed and striking. Immediately

thereafter the little girl bumps into Bheka, her parents are alerted, and happier times start for Bheka.

2.2.4 The symbolic usage of mist and fog in drama: *Indandatho Yesethembiso*

The symbolic usage of mist and fog in drama is studied in detail in this section, which focuses on the drama text: **Indandatho Yesethembiso** (1971).

The story

This is a love story about Themba, who loved Lindiwe. He went to town to find work in order to obtain *ilobolo* (bride price) for Lindiwe. While there Themba fell in love with Dulcie and thus abandoned Lindiwe. When this happened, Lindiwe forgot about Themba and she later loved Siphso. Later, while at work Themba realized that he did not love Dulcie and told her so. He insisted that his love was Lindiwe and that he would love no one else.

The symbolic usage of mist and fog

It is quite interesting that Ntuli used this feature only once in this drama. Other weather features have been used abundantly. Even this usage is a figurative usage. Nevertheless, it drives the point home.

Ndoda:

Impela ndoda yamadoda uma ungalujiki lolu nyawo, mina ngesaba ukuthi lo msebenzi uzokuphelela. Awusakwazi yini ukuzibamba ekuphuzeni lapha Themba?

Themba:

Uyazi nawe. ULindiwe. Impilo ezayo isenkungwini. Nginjengesilima manje. Ngizozama ukukhohlwa yikho konke lokhu.

(**Indandatho**, 1971: 69–70)

(Ndoda:
Hey big man, if you do not stop your new habits, I am afraid you are going to lose this job. Themba, can't you stop your drinking habits?

Themba:
You know this yourself. This is because of Lindiwe. My future life is in the mist. Now I am like a fool. But I will try to forget all this.)

Themba is in trouble. Lindiwe whom he claims to love so much has rejected him. Now he has started to drink so heavily that he does not even go to work. His friend Ndoda reprimands him sharply. Themba claims that all this is because of Lindiwe. This figurative usage of mist means that he is in trouble. He cannot see the future, as the mist hides it. The mist was defined in paragraph 2.2.1 as a weather feature that limits visibility. Hence, Themba cannot see the future because the fog has figuratively obscured it.

This is the last friendly encounter with Ndoda, because after this Themba hits Ndoda with a chair and Ndoda is injured. Thereafter he goes drinking with Gweje. Gweje attacks him with a hammer. Somebody arrives while they are fighting and kills Gweje. Subsequently, Themba wakes up the following day and is arrested for murder. He is later charged, tried and found guilty of murder, and is to hang. This is what he implied when he said that his future could not be seen as it is in the mist.

Ntuli successfully uses this weather symbol to suggest the troubles in this character's life.

2.2.5 The symbolic usage of mist and fog in poetry

In poetry, as in the other literary genres, the poet may use a word or phrase symbolically. When it is used as an image, it loses its meaning and becomes something else: an artifact of the poet. This metamorphosis is in full agreement with Kovach (1985:60) who remarks:

When the poetic metaphor is thus liberated from one specific reference, it attains a kind of autonomy comparable to that of a musical motif. The word is no longer a simple signifier of some concrete thing or idea; instead it is a highly potent element which includes all of its potential meanings (including historical meanings long since vanished from ordinary speech), its sound, even its appearance on the printed page, and its association with other works in the poem.

The idea of Kovach in the word losing historical meaning through manipulation by the poet is evident in the mist symbol below.

The following study of the symbolism of mist and fog in poetry is applied to the poem entitled: “Inhlakanipho” (wisdom), from the anthology **Amangwevu** (1969). This poem can be literally described as a poem of appreciation for hard work. The first stanza concerns someone who is asleep; then light is revealed to him. Revelation of what one should do about his life, everything is done for him, his forehead is touched and life is easy for him. He achieves without hard work. A comparison is done regarding who should be rewarded, between this person and the person cited in the second stanza.

The second stanza shows a person who realizes that he must work hard to achieve good things in life. He wakes up to find fog before him; he stumbles, falls, becomes hungry and suffers. Finally, when it is time to be rewarded for hard work, he is there with someone who has not suffered; who has just achieved without hard work. The third and final stanza is a question: Which of the two should be rewarded? The one who had fought with a ready made sword or the one who had looked for the sharpener, flattened the iron bar, sharpened it to make a sword; then wins battles with it. Who should be rewarded? The mist symbol is strategically positioned here:

*Yama umzuzwana kulon'inkanyezi
Waphaphama kugcwel'inkungu
Wath'uyahamba waqhuzulwa yisigodo
Wath'uyaqhubeka waphonsek'emgodini
Wath'uyaphuma wahlatsywa ngameva,
Waze waficwa nguMashayandawonye
Ngenxa yomqhele awubonana kalufifi
Wagaqazela ngamadolo ebheke khona
Wafika esemantwayintwayi
Uyahefuzela, uyajuluka,
Usemi nomngani wakhe abasuka naye;
Ongahefuzeli, ongajulukile.*

(Amangwevu, 1969: 93)

(The star paused momentarily on this one
He woke up and there was mist all over
He tried to walk forward and stumbled on logs
He tried to move forward and fell into a pit
He tried to get out and stepped on thorns
And then hunger befell him
That was because of the award he hardly saw in front
On his knees he went forward
On arrival his clothes were torn and tattered
He is breathing heavily, and is sweating
There he stood with the friend who left with him
Who is not breathing heavily, who is not sweating.)

Here Ntuli places the mist symbol right at the beginning of the stanza, where he describes the start of the imaginary, hard journey of a man who has to toil in order to achieve. The mist literally causes one to stumble, fall into pits, and step on thorns. This figurative use of the mist symbol demonstrates that Ntuli does not use this symbol co-incidentally: he knows that it is powerful. The mist symbol accurately prophesied that hardship was coming, and it has come.

With this argument in mind, one may rightly agree with Mlondo (1994:113) when he remarks:

We must note with appreciation, the poet's appropriate use of imagery. It enables him to convey and communicate the meaning of this [poem] to his readers.

The imagery used heightens the delivery of the message that the one who should be rewarded is the one who has worked hard to accomplish his mission. The metaphoric use of *inkungu* (mist), its accompanying difficulties, is effective.

2.3 The symbolic use of overcast weather and clouds

In the following paragraphs the symbolic use of overcast weather and clouds is discussed.

2.3.1 Definition of overcast weather and clouds

Clouds cause an overcast sky by covering the sky and/or sun, in this discussion overcast weather and clouds will be used synonymously. In the following paragraphs they are defined merely to find their etymological and connotative (figurative) differences, but denotatively they are similar.

2.3.1.1 Definition of overcast weather

This is the condition when, during the day the sun cannot be seen because clouds hide it.

Hawkins (1991: 1036) remarks about "overcast":

(... of the sky, the weather, etc) covered with clouds; dull and gloomy.

One knows the pleasure that is brought about by the presence of the sun on a winter's day; also, one knows the effects that are brought about by the sudden appearance of clouds to cover the sky and cause overcast conditions. It is this change that allows Ntuli to take overcast weather and make it an effective symbol in his literary works.

2.3.1.2 Definition of clouds

A cloud is the mass of condensed water particles that float in the sky, causing overcast conditions. Hawkins (1991:278) describes a cloud as:

- * a visible mass of condensed watery vapour floating in the atmosphere high above the general level of the ground
- * a mass of smoke or dust.

2.3.2 The symbolic use of overcast weather and clouds in prose.

This type of symbol is effectively, skillfully and widely used by Ntuli, for instance in the novel **Nginyoze Ngimthole** (1970), where one finds the mist symbol. This is a story of revenge and avenge. Gwaqaza had been jailed because of Dube's honesty and bravery while he was a night watchman: Dube had fought with Gwaqaza, a robber, and plucked out his left eye. On the day Gwaqaza was tried and sentenced to five years imprisonment, he swore that he would hunt down and kill Dube on his release. The following extract occurs on the day when Gwaqaza is about to carry out this threat. Dube had dreamt of his death, and Gwaqaza managed to shoot and kill Dube. The cloud symbol is described as follows:

Liguqubele lapha eNguga bo. Kukhona igqinsi lefukazi elimnyama bhufe, ungathi yinsizi nje izulu leli. Sengathi ligagasa ukuna noma nini. Lizothile – sakuzila. Lona ilanga selivelile kwezinye izindawo, kepha abalapha kwaDube abakaliboni njengoba lisithwe yintaba lena, iNgunga. Nayo uma

uyibuka ungathi inyukubele ngokunye;... Amafu alulwelwesana khona. Nangempela nanto lithi thushu... Sekuthi selikhanya kamnandi ilanga, ifukazi elimnyama lalemukela, laligwinya, kwabanye kwathi ngci futhi ithunzi lasibekela yonke imizi. Isinyamalele leyo ntokozi ebeliza nayo ilanga. Sekushweza umoyana omakhazana.

(Ngiyoze, 1970: 31)

(There is overcast weather here at Nguga. There is a thick pitch-black cloud. It seems like it may start raining at anytime. (The weather) is so calm – as if in mourning. The sun has risen in other places, but the Dube household has not seen it because the Nguga mountain hides it. Even the Nguga mountain looks furious... There is a thin film of cloud. Then the sun comes out (from the clouds)... While the sun is shining warmly, a thick black cloud takes it, swallows it, there is darkness again, the cloud covers all households. The warmth that comes with the sun goes away. A wave of cold breeze flows over the area.)

Through the use of the cloud symbol, Ntuli alerts the reader to a prolepsis. One senses that trouble, sadness and even death are looming. The expression: *Liguqubele lapha eNguga bo* (there is overcast weather here at Nguga) fills the reader with a sense of chill: one really feels the discomfort the cold brings. This symbol spells out the misfortune that will befall the Dube family on this day.

Ntuli reinforces the tense mood by describing the cloud that caused this overcast condition: *Kukhona igqinsi lefukazi elimnyama bhucwe* (there is a huge, thick pitch-black cloud). The term *igqinsi* (something thick) makes one feel that the cloud is heavy and that it could completely cover the sun and cause total darkness. No wonder one feels fear regarding the darkness during the day. Ntuli furthers his depressing description of the cloud by adding that it is *elimnyama bhucwe* (that is pitch-black). One feels the ominousness of the black colour: black garment – worn during mourning; dark night – fright; black cat – bad luck, etc.

Even the *ifukazi* (the big cloud), creates a feeling in the reader. One uses the imagination to see this gigantic cloud that brings total darkness and fear.

Ntuli succeeds in foretelling the sad situation that is going to happen to the Dube family. This trouble is prophesied by the use of the cloud symbol.

Ntuli explicitly describes this sad situation in the Dube family in writing: *Lizothile sakuzila* (It is calm as if in mourning). Here Ntuli conveys that the cloud cover that he uses in this paragraph really connotes death. The word *ukuzila* (mourn) sounds the death alarm: one really feels that this situation of the: *ifukazi, igqinsi, elimnyama bhuqe* and *ukuzila* is frightening. When one reads this paragraph, one feels a chill down one's spine.

As Boshego (1993: 136) says about the word in literature:

The views mentioned above about the word are sufficient evidence to show that the writer must be well-versed with the literary language which, at its best, is always charged with the cultural heritage of his linguistic group. In addition to his vast knowledge of language, the writer should adopt an individualistic mode of expression, which would help in exposing his thoughts, emotions and life experiences.

In the same way Ntuli does not use the above-named words by mistake; he is well versed in literary language. Even the use of the word *ukuzila* (mourn), shows that the author knows the cultural heritage and implication of the word. One feels the tragedy that is to befall the Dube family.

In the same paragraph (further down), one finds the sun coming out. One feels warmth and happiness. The sun that appears briefly dissolves the tense mood that has been brought about by the pitch- black cloud. But the sun warms the soul: *ifukazi elimnyama lalemukela, laligwinya* (the big pitch black cloud stretches its hands to take the sun and swallows it). The

warmth that is brought by the sun is taken and swallowed – this anticipates the troubles that will persist forever. When something is swallowed, it is gone forever.

The cloud symbol used here foretells the troubles that befell the Dube family on this day. Gwaqaza arrives and kills Dube while his son Bhakubha and MaZikode had gone to town to buy groceries for the large function they were planning in order to thank Dube for his good works. Dube dies. The major occasion becomes the major funeral. The troubles anticipated by the cloud symbol have begun.

2.3.3 The symbolic use of overcast weather and clouds in drama

This study deals with the meaning of words and phrases in the works of Ntuli; it is therefore appropriate to quote Mlondo (1994: 15-16) on meaning:

When studying the meaning of any passage, we really have three levels of meaning:

- a) The basic meaning of each individual word.
- b) The connotation or shift of meaning of a given word within a given context.
- c) The overall meaning of the sentence or passage as a whole.

Therefore, in the reading of any passage of literature, it is not sufficient merely to understand the basic meaning of the individual words. It is on the connotation or shift of meaning that this study dwells. Cloudy and overcast conditions can be used in two ways in literature: as a symbol – where the writer refers literally to an actual cloud in his works, as in paragraph 2.3.2 above. They can also be used figuratively. In the latter the writer uses the cloud symbol metaphorically, where he seems to refer to a cloud while actually referring to something else.

The former and the latter are not easy to differentiate. Here is an example of the latter: from **Indandatho Yesethembiso** (1971).

Lindiwe, the main character is in trouble yet more trouble is forthcoming. She has been left as a beggar by Themba who has been taken away by Dulcie in town. She loves Sipho, who is attacked by a strange disease and dies. She wishes to die; nevertheless there is a spark of hope in her about life and she says:

Lindiwe:

*Kanti-ke siyaphila nje, nalo leli fu ekade likhona sethamba ukuthi lizohamba
lihambe lincibilike nje sikukhohlwe konke noma kulukhuni nokho.*

(**Indandatho**, 1971: 126)

(Lindiwe:

I am OK, even this cloud which was here, we hope that as time goes on, it [the cloud] will dissolve, and we will forget all this although it is difficult to do so.)

As has been shown in the above paragraphs, Ntuli uses the cloud symbol to refer to imminent difficulties. The cloud symbol here is used to refer to the present difficulties and also proleptically to refer to the even more difficult times that Lindiwe is about to enter. After the use of this cloud symbol, Lindiwe faces the following troubles:

- She receives a letter from Themba, who tells her that he has been given the death sentence and will hang. While she mourns Themba's life,
- Thembile (Sipho's wife) enters the scene. She relays the news to the Cele family that she had married Sipho, who then left her. Sipho had a disease that was triggered by anything that troubled him emotionally.

Lindiwe is now in deep trouble. The cloud symbol reaches its climax when she says:

Lindiwe:

Umhlaba ugange ngami wangenza isiphukuphuku. Sengizibona ngiyinhlekisa kulo lonke izwe leli. Angiboni ukuthi ngizobe ngisaphilelani. Ngizobhuqwa.... Akusasizi lutho usezofa uThemba. Nami sekumele ngivele ngife. Kumele ngithathe omunye umkhumbi bengangiboni ngivele ngiyozikhunga emthini ngizifele.

(Indandatho, p149)

(Lindiwe:

The world misled and fooled me. I see myself as the laughing stock of the whole world. I do not see a reason why I should live. I will be ridiculed.... It is hopeless because Themba will soon die. I must also die I must take one of the ropes while they are not aware, I must hang myself in a tree and die.)

Literally, the cloud which causes darkness is notorious for making people lose direction. Here, it figuratively causes Lindiwe to lose sight of the direction of her life; she decides to die by hanging on the day on which Themba has been sentenced to die by hanging.

2.3.4 The symbolic use of overcast weather and clouds in poetry

Ntuli uses the cloud to imply and anticipate imminent trouble, whether in a character or an external trouble. The symbolic cloud that he uses is usually black as in – *ifu elimnyama* (the black cloud). Here, Ntuli juxtaposes the happiness brought about by the blue sky with the hardships and troubles brought about by the appearance of the black cloud:

*Ekwanelisweni kokucwatha kwami,
Ngibuke imvelo phansi ingeyami,
Ngabuk'izulu liluhlaza ngubuhle,
Uqwemb'oludinayo ngokuba luhle
Kungandizi neyodwa emoyeni wami*

(Amangwevu, 1969: 42)

(On the satisfaction of my calmness,
I looked at nature underneath, which is mine
I looked at the sky that has a beautiful blue,
A board that is annoyingly beautiful
Nothing is flying in my sky.)

Here, Ntuli pictures one who is full of joy. The words: *Ekwanelisweni* (to the satisfaction); *kokucwatha* (in the calmness), *ngubuhle* (with beauty), and *oludinayo ngobuhle* (that is annoyingly beautiful) show that there is happiness brought about by the sight of nature.

Then the anticipation of trouble comes:

Lavela if'ekupheleni kobuhle bami
Leza, leza liza nethunz'elifihl'izulu
Leza, leza amehl'ami alidedel'izulu
Abanjwa yifu elimnyama liza kimi
Leza lalifihla ilangakazi okungelami.
(**Amangwevu**, p42)

(The cloud appeared at the end of my beauty
It came; it came with the shadow that covered the sky
It came, it came and my eyes abandoned the sky
(My eyes) held on the black cloud coming towards me
It came, hiding the big sun – which is mine.)

Here the cloud approaches, causing the narrator immediately to abandon the beauty that he is admiring. *Leza, leza* (it came, it came) – this indicates that this cloud comes slowly, stalking its victim. The use of *Leza, leza* terrifies the reader: one feels this slow motion of the cloud coming closer and closer to the narrator. The black cloud hides the big sun that he was appreciating. Now he faces the pitch-black cloud. What does it do?

Langisibekela ifu elimnyama
Amalulwane namagundwane
Ehlela kimi nobubi obukhulu
(**Amangwevu**, p42)

(The black cloud covered me
The bats and rats
Attacked me with their horrible appearance)

The narrator has been watching the beauty of nature, but a symbolic cloud appears which brings trouble: it anticipates more problems that will befall him.

Nezimfene
Zatheleka zibhonga ngobubi

(Amangwevu, p42)

(The baboons
Came roaring with their terror.)

The cloud symbol anticipated these troubles when it covered the sun. Now different types of troubles, suggested by the animal images, disturb the narrator.

Horrible baboons attack him. Literally, these terrible activities take place in a conducive situation because it is dark – owing to the cloud cover.

Othekwane nezikhova
Nemisindo ehlasimulisayo.

(Amangwevu, p42)

(The mud lurks and owls
With nerve wracking sounds.)

These attacks by the birds of ill omen are foreshadowed by the use of the cloud symbol. The cloud symbols convey further bad luck for the narrator. Finally the narrator dies of the hardship that has been brought by the symbolic use of the cloud to mean trouble: the last stanza reflects his death because of his troubles:

Sukani!
Su_____!

(Amangwevu p43)

(Go away!
Go ____ !)

The effective usage of *Su_____!* after *Sukani!* shows that the narrator could shout no more: he had died of the troubles that had been prophesied by the use of the cloud symbol. This was not an ordinary cloud. It is an *ifu elimnyama* (pitch-black cloud), connoting trouble in its severest form.

Ntuli has skilfully used the clouds symbol to carry the meaning that he intends to relay in the three genres discussed above.

2.4 The significance of the symbolic use of mist, fog, overcast weather and clouds in Ntuli's literature.

Various readers may view Ntuli's usage of mist, fog and overcast differently. As previously mentioned, this section intends to examine the symbolic usage of mist, fog, overcast weather and clouds in Ntuli's literature. In this context it should be noted that Ntuli writes a narrative that has sub narratives underneath; on this issue Rimmon-Kennan (1983:91) has this to say:

But there may also be narration in the story. A character whose actions are the object of narration can himself in turn engage in narrating a story. Within his story there may be, of course, be yet another character who narrates another story, and so on in an infinite regress. Such narratives within narratives create a stratification of levels whereby each inner narrative is subordinate to the narrative within which it is embedded.

Ntuli writes a narrative about fog, yet there is another narration within this fog. The fog that one sees in the text has a deeper reference which creates a stratification of the levels of meaning.

The symbolic use of fog, mist and overcast skies by Ntuli in his works has elevated his work to a high level of literature. It engages the reader and the reader should not read sleepily; otherwise he may lose sight of the message.

2.5 Conclusion

Ntuli has successfully used the mist, fog, overcast weather and cloud in his literary works. The tiny water particles in them indeed obscure visibility and cause one to be exposed to danger.

So, these weather symbols are used by Ntuli to predict danger. Whenever these aspects are referred to, they are put in such a way as to warn the reader that trouble is coming.

CHAPTER 3

THE SYMBOLIC USE OF RAIN, THUNDER AND THE RAINBOW

3.1 Introduction

This chapter intends to find out what might be the symbolic meanings of rain, thunder and the rainbow. These three weather aspects have been grouped together for a simple reason: they often occur almost simultaneously. Firstly arrives the lightning and thunder, opening the gates of heaven. Secondly, there is rain in its varying degrees. Lastly, there is a rainbow indicating that the rain is about to pass.

3.2 The symbolic use of rainfall

According to my observation, subject to correction, rainfall may be categorized into three kinds, that is:

- (a) A drizzle or light rain. This type of rain is soft; it gently waters the soil without damage.
- (b) Mild rain, with effects similar to drizzle but with a harder effect.
- (c) Lastly, a storm, which is hard rain accompanied by strong wind. It erodes the soil, at times killing plants, animals and people.

As the kinds of the rain differ, their symbolic effects also differ. Ntuli has capitalized on these levels when developing the weather symbols used in his literary works.

3.2.1 Rainfall defined

When water drops fall from the sky on to the earth, this is called the rain. Hawkins (1991:1193) defines rain as:

- (a) The condensed moisture of the atmosphere falling visibly in separate drops
- (b) The fall of such drops

And rainfall as (1991:1194): ‘A fall of rain’

The symbolic effects of the different types are also evident. When a drizzle falls after a hot scorching summer day, it brings relief and has a cooling effect. When the farmer experiences a mild rain, hopes that there will be a good harvest are raised. This hope brings a sigh of relief and a hope for the bright future. The storm brings destruction, so its use in literature is an indication of impending trouble.

3.2.2 The symbolic use of rainfall in prose

Ntuli poetically uses rain in prose to show trouble in the present and also to predict it. When a character is in difficulty, the rain symbol is used, as in:

Uthe ezwa kwakukhwishiza umoya. Izulu seliqala ukuthukuthela. Le ndawo akuyona ayinamizi kakhulu...liqine izulu, Athathele. Lithi qhaba. Athathele ngamandla.

Dukuduku, co, co. Kwakuwa amatshe. Athathele, wonke umzimba ugcwele ameva manje...Ngesikhathi eyeka ukugijima ukuze ahambe kahle nje, izibane zaseNsangane zibonakale sezizungeza... zisondele, zihlehla, zisondele zihlehla. Kuthe kusuka zabe zithi nje cishi zonke, kuthi gumbeqe.

(Ngiyoze, 1970:132)

(Suddenly he feels a storm. The weather becomes very bad. There are no houses in the place where he is. The weather worsens. He starts to run. It starts to rain. He runs at a faster pace. After a while, bigger raindrops fall. Hail is falling. He runs. He feels thorns all over his body...He stops running, starts to walk, the street lights of Nsengane start to move as if they are orbiting around him – they come closer, back, close, back. After this there is complete darkness.)

The rain symbol is used here to imply the trouble Bhakubha is in. He is very tired and hungry and has sore feet. He can hardly walk. But when the rain is used symbolically, he is forced to run. To heighten Bhakubha's troubles, Ntuli remarks about Bhakubha's running: *Akuthatheli yena, kuthathela inhliziyi nje* (It is not Bhakubha that is running, it is just his heart), which heightens the impression that Bhakubha is in trouble. As the weather worsens, there are no houses to which Bhakubha can go and find shelter. Traditionally, when one sees the weather turning worse, one looks for a household in the neighbourhood to plead for shelter. But here: *Lithi qhaba* (It starts to rain), and the poor man is totally helpless. Immediately thereafter: *Dukuduku, co, co. Kwawa amatshe* (After a while, bigger raindrops fall. Hail is falling). Bhakubha is now really in difficulty, which is heightened by the use of the metaphor of the pricking thorns in: *wonke umzimba ugwele ameva manje* (He feels thorn pricks all over his body), which is painful. When one is pricked by one thorn, which is painful, just imagine what one feels if it is said that he is pricked by thorns all over his body.

The climax of Bhakubha's pains is when he falls unconscious right in the middle of the road with the rain and hail beating all around; as described in: *izibane zaseNsangane zibonakale sezizungeza, zisondele, zihlehla, zithi cishi, kuthi gumbeqe*. (The streetlights of Nsangane

move as if they orbit around him coming closer, back, closer, back and there is complete darkness.) By the use of the rain symbol here, Ntuli depicts this character as one who is in serious trouble.

3.2.3 The symbolic use of rainfall in drama

One should take Ntuli's use of rain as a trope; because Bressler (1994:286) defines a trope as:

A term synonymous with a figure of speech or a word or phrase not meant to be taken literally.

As that Ntuli uses the rain, it does not literally mean the rain, as it is denotatively known. There is a deeper, connotative meaning, that of difficulty or suffering. In a drama by Ntuli one finds this in:

Ake ngime bazalwane ngivule imbotshana nje kekukhulume omunye obethintana kakhulu noSipho emhlanganweni wabasha. Ngiqondise kuDumisani Mthethwa. Uzobeka ngamafuphi nje ndodana. Nanti izulu seliqala ukuna, sengathi lizosikhathaza bese siqeda ngokuphuthuzela.

(Indandatho, p119)

(Let me pause a bit and give this opportunity to one of the people who were close to Sipho in the youth organization. I am directing this to you Dumisani Mthethwa. Please be brief my son. It is starting to rain; it is going to trouble such that we shall finish this work hurriedly.)

There is a major difficulty that is emphasized by Ntuli in this quotation. This extract takes place on the day on which Sipho, Lindiwe's fiancé, is laid to rest. Almost all the dramatis personae are suffering here: Lindiwe is in serious trouble because her fiancé, her hope, has passed away and he is being buried on this day. Cele is also in trouble on this day, and his trouble is twofold. Firstly, he has to bury Sipho and bear all the expenses yet Sipho is not his

son and they are not even related. Secondly, Lindiwe, Cele's daughter, still claims that Siphohad died because of Cele's high *ilobolo* (bride price). This is only the start. The trouble intensifies in the graveyard as found in:

EMANGCWABENI – (LIYANA LIYADUMA)

In the graveyard – (it is raining; there is thunder)

Mfundisi: Egameni likaYise, neleNdodana nelikaMoya Ongcwele Amen.

Uvele emhlabeni uyophenduka umhlaba uyobuye uvuke

emhlabeni, Amen

(UQEDELWE UMNGCWABO)

(**Indandatho**, p120)

(MFUNDISI: In the name of the Father, the Son and the Holy Ghost. Amen.

He came from the soil he will return to the soil... you will raise from the soil. Amen

(They finish up the burial function))

When a person has passed away, there is pain, but this reaches its climax when the body descends into the grave, which is why Ntuli repeats this rain symbol at the grave. This weather symbol is used to show the suffering Lindiwe, the Cele family and all the others have when Siphos body goes down into the grave. They will never see him again.

Ntuli purposefully carries this rain symbol to the Cele house, as in:

KwaCele – (LISANA LIYADUMA)

Lindiwe: (*EKHALA*) *Hi, - hi – hi*

Cele: *Sale usuthula Lindiwe, sekwedlule. Yinto eyadalwayo ukuthi kuzobanjena*

Lindiwe: *Ngigalekisiwe mina! Ngonani kodwa? (AKHALE)*

(**Indandatho**, p120):

(At Cele's home – (it is still raining, there is thunder)

Lindiwe: (weeping hysterically) *Hi – hi – hi*

Cele: *Please stop weeping Lindiwe; it is done. It was God's plan that it would end like this.*

Lindiwe: I am cursed! What have I done? (continues to weep))

It is not easy for Lindiwe to forget what has happened. To see Cele near her breaks her heart even more, as she still maintains that Cele is the cause of all her grief. The Cele family is in real pain. They have laid Siphon to rest. Now they still have to think about their Lindiwe's future and present. They can see that she cannot accept what has happened. Here Ntuli strategically uses the rain symbol during the parts of this drama where there is severe suffering. Firstly, before the congregation and during the sermon. Secondly, when Siphon's body descends into the grave. Lastly, when Lindiwe gets home.

One easily perceives why Ntuli uses the rain symbol to signify present difficulty. When there is heavy rain, nothing can be done. One cannot walk, can hardly drive, and cannot cross the rivers. It is from such hard situations that Ntuli developed the rain symbol as a symbol of difficulty.

3.2.4 The symbolic use of rainfall in poetry

In the preceding paragraphs it has been noted that Ntuli uses the rain symbol to imply that there is trouble. In poetry, too Ntuli uses the rain symbol to connote the same thing. In the anthology **Amangwevu** (1969:21) one finds the poem "*Lapho Esedlondlobele*" (When he is angry). Here Ntuli personifies nature to show what happens when nature is angry. There is an interesting building up of events here. The weather phenomena are graded according to the degree of difficulty and hardship they exert for people.

Ntuli gradually cumulates the events in this poem. In the first stanza, there is wind: *ebhenguzisa isiphepho* (causing the hurricane to start).

In the second stanza the scorching sun is represented in: *kungqongqe kusale amalahle* (things are burnt to ashes).

Next is the thunder which rocks the landscape in: *Edlikizisa Umhlaba* (roughly shaking the earth). Then follows the volcano with the molten magma scorching the earth, that is found in:

*Kusenjalo agonyulukise umhlaba, uqhumbuke,
Uhlanze intuthu nomlilo*

(Amangwevu, p21)

(At the same time causes the earth to vomit, then bursts open
Vomits smoke and fire.)

The penultimate stanza is the focus of this analysis. It is the climax of what happens when nature is enraged. The difficulties caused by nature are graded according to their severity. The rain symbol is at the end of the spectrum, showing how much difficulty and trouble it causes.

*Kubhidlike uzamcolo ongaziwayo, onesichotho
Kube ngubuxhaxhaxha,
Wena muntu, nunu, muthi, ezansi
Kwatatalambu omkhulu
Agcine angxame, anxaphe, axube konke lokhu...
Kushiye kuqothe imbokodwe nesisekelo*

(Amangwevu, p22)

(The gates of heaven break loose, heavy rain and hail comes
There are floods all over
People, beasts, trees down
To the deep blue sea
Which angrily keeps and mixes all these...
The rain destroys and leaves nothing behind)

In this extract it becomes evident that the rain can cause havoc in nature. This is found in:

Kubhidlike uzamcolo ongaziwayo, onesichotho (The gates of heaven break loose, heavy rain

and hail comes). When there is heavy rain as described here, people and animals may die. There is no chance for any movement. Rivers overflow their banks. Bridges are carried away. The onomatopoeia in *Kube ngubuxhaxhaxha* (there are floods all over) causes the reader to feel the heavy rain falling. In contrast, the poet loses the poeticity when he merely explains the hardships and difficulty, as described in: *Wena muntu, nunu, muthi, ezansi kwatatalambu omkhulu* (People, beasts, trees down to the deep blue sea). The poet literally expresses it as an undisputed fact that rain destroys and causes hardship in: *kushiye kuqothe imbokodwe nesisekelo* (the rain destroys and leaves nothing behind), instead of describing this more metaphorically.

3.2.5 The significance of the use of rainfall in Ntuli's works

Ntuli's use of the rain symbol heightens his work, because the reader is then given a puzzle to solve, since Ntuli has used rain as a sign, his work is therefore complex. Bressler (1994:248) defines a sign as:

A term used in Linguistics and first used by the French Structuralists...According to Saussure, a word is not a symbol that equals something else, but a sign (something that has meaning) is composed of both a signifier and the signified.

So, Ntuli employs the rain as a signifier to signify something else, which is trouble. According to Saussure, trouble from Ntuli's work is the signified. This symbol does not equal something else; it signifies the referent and possesses multiple meanings. There is not a one-to-one correlation between the sign of rain and its meanings.

3.3 The symbolic use of thunder in literature

The following paragraphs endeavour to investigate how, and the extent to which, Ntuli uses the thunder as a symbol. The findings will determine the level to which the symbolic usage elevates the work.

3.3.1 Thunder defined

Lightning and thunder are just natural phenomena that occur when there is friction between gases in the atmosphere. This friction releases the sparks of electricity that we know as lightning. Thunder is the sound that follows after lightning. Hawkins (1978:1508) defines thunder as:

a loud rumbling or crashing noise heard after a lightning flash and due to the expansion of rapidly heated air.

Unfortunately humankind has developed the tendency to be scared of thunder instead of fearing lightning which imposes death. It is the lightning that is dangerous; the thunder is as harmless as the lamb yet it imposes fear. Many people cannot even sleep when there is thunder as they fear it. It is this assumed danger of thunder that has caused Ntuli to coin an effective weather symbol out of thunder. So, one can rightly conclude that lightning and thunder poetically instill death and fear respectively.

3.3.2 Use of thunder in drama

The following paragraphs endeavor to study the use of the thunder symbol in drama. In the following extract the funeral of Sipho is portrayed. The Cele family is in mourning.

Mfundisi:

Manje-ke sekuzoba yithuba lokuba simbone okokugcina umngani wethu lona. Emva kwalokho sizophuma siye emzini wabaphumule. Sizokwenza lokho-ke sihlabelela ihubo...

EMANGCWABENI – (LIYANA LIYADUMA)

(Indandatho, p120)

(Minister:

Now I will afford the opportunity for us to look at our friend for the last time. After that we will proceed to the graveyard. As we do that we shall sing a hymn...

In the graveyard – (it is raining and there is thunder.)

This weather image is used here just before the funeral. When a person has passed away, there is pain. At a funeral, the bereaved feel the most pain, especially when they are afforded an opportunity to look at the dead person for the last time. This is why Ntuli uses this symbol to represent their distress.

Immediately thereafter, the drama focuses on to the Cele family. Lindiwe, Siphos fiancée, feels the most pain as she now sees that Siphos gone forever. That is why Ntuli again uses the thunder symbol in:

KWACELE – (LISANA, LIYADUMA)

Lindiwe: (Ekhala) Hi hi hi!

Cele: Sale usuthula Lindiwe, sekwedlule. Yinto eyadalwayo ukuthi kuzobanjena

(Indandatho, p120)

(KwaCele: - (It is still raining and there is thunder)

Lindiwe: (Weeping hysterically) hi hi hi!

Cele: Please keep quiet Lindiwe; it is done. This is God's plan that things will be like this.)

In the above paragraphs the thunder symbol has been used in the graveyard, where Siphos to be buried, and also when Lindiwe gets home. Lindiwe cries out in pain, showing that she is in

deep trouble. To poetically reflect this trouble, Ntuli uses the thunder symbol. This technique is again emphasized by MaNkosi (Lindiwe's mother) in the following scene:

MaNkosi: Yiba nethemba nje kuphela Lindiwe. Ubunzima lobu uzobuye ubone sebedlule nje.
Lindiwe: Ngeke kwedlule lokhu. Akusoze kwedlule (APHUME)
Cele: Ewu laze lasiphatha kabi izulu emsebenzini, Khumalo.

(Indandatho, p121)

(MaNkosi: Lindiwe, please have some hope. This difficulty you are experiencing will soon be gone.
Lindiwe: This will never be forgotten. This will never get out of my mind. (She gets out of the house)
Cele: The weather has not been good with us in our work, do you note that Khumalo?)

MaNkosi expresses this difficulty explicitly. This *ubunzima* (difficulty) is linked with the thunder symbol. This parallel is evidenced by the use of the aspects together. Ntuli highlights this issue by capping it with Cele's use of the collective *izulu* (weather). Here the dramatist has used the thunder symbol separately, but immediately uses the term *izulu*. Maybe the reason for using *izulu* for thunder is to show that Lindiwe is faced with extreme difficulty. Ntuli suggests that Lindiwe is not only facing the difficulty expressed by the thunder symbol, she is facing the combination of all the weather aspects combined in *izulu*. This combination highlights the symbolic complexity of the image. Further down, one discovers the following scene:

Cele:
Ningakwenza kanjani kodwa ukuba nidedele ingane iphume yodwa khona nibona ukuthi ikhanda layo lisaduma. Ngiyabuza?
MaNkosi:
Kusuke kwaba khona okuthi fipha nje emqondweni ngenkathi ephuma, akwaze kwafika ukuthi kungase kube nengozi.
Cele:
Kwazibani – ke manje ukuthi wenzani uLindiwe lapho ekhona?
MaNkosi:
Maye, Ngabe uqinisile nje uCele! Ngase asidalele okunye uLindiwe Nkosi yami!

(IZULU LIDUME KAKHULU)

(Indandatho, p120)

(Cele:

Why did you let the child go out on her own yet, you know that her head is not functioning properly. I am asking you?

MaNkosi:

It just slipped my mind when she left the house; I did not note that there might be danger.

Cele:

Who knows what Lindiwe might be doing where she is now?

MaNkosi:

Alas! Can that be true Cele? Can Lindiwe do this damage; My Lord!
(there is a rumble of thunder).

Ntuli uses the thunder symbol skillfully, in this technique, once again to suggest serious difficulty. MaNkosi and Cele are in great pain because not only have they buried Siphos, but at the graveyard, they have to comfort Lindiwe who is weeping uncontrollably. In this extract, Lindiwe is missing; MaNkosi and Cele are disturbed because their burden has been multiplied. In unison they infer that surely Lindiwe has gone out to do harm to herself. Now they are unable even to think about their present condition. If Lindiwe was dead, whom then would they live for? Lindiwe has been their hope! Can she be dead! They are faced with an unthinkable and incomprehensible thought. In the midst of their distress, confusion and remorse, Ntuli uses the thunder symbol in this stage direction: *IZULU LADUMA KAKHULU* (there is a rumble of thunder). It dramatizes the severe pain of the Cele's. Pickering, (1988:112) remarks that in:

The characters with whom a dramatist has chosen to people his or her play take on a life of their own once you begin to watch their reaction to other characters and to the situation in which they find themselves.

Ntuli has succeeded in portraying the characters as they react to other characters and they react to the situation in which they find themselves in, and the use of the thunder symbol in drama is striking.

It must be noted that Ntuli does not create the weather symbols only, but also uses them as part of his artistic writing. Interestingly he is not the only Zulu author with the skill of using these symbols in a creative work. In the following discussion we will show how the writer CT Msimang uses the thunder in **Izulu Eladuma ESandlwana** (1976).

(Kumhla kuduma izulu eSandlwana. Inkosi iselawini oNdini, ibhunga nenceku yayo uBhejana.

(Izulu Eladuma ESandlwana, p 77)

(It is on the day when there was thunder at Sandlwana. The King in his hut at Ondini, discussing with his assistant Bhejana.)

This extract introduces what was occurring at Sandlwana, where a battle took place between the Zulu warriors and the English forces. The English were known for their victories on the battlefield. They had never been defeated; Cetshwayo (the King of the Zulus) was aware of that. Somewhere he refers to the battle: the very first line alludes to the war as “*kuduma izulu eSandlwana*” (there was thunder at Sandlwana). War brings grief and death in its wake; hence the King is troubled. Immediately after this introduction, the analysis of the situation unfolds in:

Cetshwayo: Selokhu kusile izulu liyafuthuzela, laphaya uyela ngaseSandlwana selibuyise amafu amnyama bhuqe, libi, limandindizela. Ziyadela izinhlozi. Ukuba kazi mina zingilibele yini zingasaveli nje zizongazisa ngokuqhubeka kwempi yami. Mbala lizoduma Bhejana. Ngimphande.

(Izulu Eladuma eSandlwana, p77)

(Cetshwayo: Since daybreak the weather is not good. There yonder towards Sandlwana the pitch black clouds have collected, it is not good, there is

thunder. Happy are the spies. Why have they forgotten to show up to me and report to me about the proceedings of my warriors? Indeed there will be thunder Bhejana. I swear on my father!)

The King is disturbed; he is worried about his warriors. He is not sure if his warriors will win the battle. He wants to know what is happening. This is the day of the battle, but as he says, the omens are not propitious: *Selokhu kusile izulu liyafuthuzela* (Since daybreak the weather is not good.). To pinpoint where the trouble is, the king remarks, *Laphaya ukuya le ngaseSandlwana, selibuyisa amafu amnyama bhuqe, libi, limandindizela*, (There yonder towards Sandlwana the pitch black clouds have collected, it is not good, there is thunder). The thunder hints at imminent conflict. The thunder referred to here represents the turmoil that exists not only within the King but also on the battlefield: blood is spilling and men on both sides are falling. King Cetshwayo again spells out his feelings to Bhejana: *Mbala lizoduma Bhejana* (Indeed there will be thunder, Bhejana).

The spy arrives to report on the proceedings at Sandlwana and indicates that the battle has begun: the Zulu and the English have met right at the foot of the Sandlwana Mountain. When King Cetshwayo's thirst has been quenched, he is heard saying:

Cetshwayo: *Liyaduma izulu eSandlwana, umbani liwukhomba phansi liwukhomba phezulu. Kepha bolubona uSuthu oluphuza amanzi liwagojele*
Bhejana: *Kunjengoba usho Silo samakhosi. Luzowaminyama amanzi uSuthu.*
Cetshwayo: *Kepha ngiyakhala Bhejana, bayizumile impi yami abafokazi.*

(Izulu Eladuma eSandlwana, p79)

(Cetshwayo: There is thunder at Sandlwana. The lightning strikes up and down. They will see the uSuthu regiment that drinks and finishes the water.
Bhejana: It is as you say King of Kings. The uSuthu regiment will finish the water.

Cetshwayo: I complain Bhejana; the English caught my army unawares.)

The King's concern about what is occurring is worsened now that he knows what has happened: not only is mention made again of thunder, but the image of the lightning further indicates the intensity of the disturbance the King feels:- *Liyaduma izulu eSandlwana, umbani liwukhomba phansi liwukhomba phezulu* (There is thunder at Sandlwana. The lightning strikes up and down). Although he has placed his confidence in the uSuthu regiment, the King is still disturbed. Even when Bhejana tries to praise him by telling him how great he is, *kunjengoba usho Silo samakhosi* (It is as you say King of Kings), Cetshwayo continues to grumble and specifically expresses the difficulty he is in. *Kepha ngiyakhala Bhejana, bayizumile impi yami abafokazi* (I complain Bhejana; the English caught my army unawares).

The second spy now arrives, and reports further events on the battlefield: that the King's best regiment has been battered by the white men's cannons, while the young regiment was busy butchering the blacks who took sides with the English. When the spy has been dismissed, the King is again perturbed and is heard saying:

*Awulunguze nangentuba Bhejana ubone ukuthi akekho yini ozayo nemibiko yempi na?
Liyaduma eSandlwana, kodwa bolubona uSuthu!*

(Izulu Eladuma eSandlwana, p81)

(Go and look through the small gate Bhejana and find out if there is no one coming with messages about the war.
There is thunder at Sandlwana, but they will see the uSuthu regiment!)

The King is apprehensive; his best regiment, uSuthu, is not doing as per his expectations. The King feels as if the spies will continue conveying bad news about the battle. To put his mind at ease, he keeps praising the regiment and couples this with a mention of the thunder at Sandlwana as in – *Liyaduma eSandlwana, kodwa bolubona uSuthu!* (There is thunder at Sandlwana, but they will see the uSuthu regiment).

When the Zulu warriors do win the battle, the thunder symbol is again called into play, in:

Selidumile izulu eSandlwana, uDlamvuzo kaMpande usehlabene wathola izibongo

(**Izulu eladuma eSandlwana**, p81)

(The thunder had come and gone at Sandlwana; Dlamvuzo the son of Mpande has made a victorious win and is praised.)

Although reference is made to the period after the war, the thunder is still mentioned. Hence the image in this extract alludes to the war while in the other citations above; it refers to the troubles and worries of the King.

The above paragraphs indicate that there is a relationship between Ntuli and Msimang's writings which indicate that indeed isiZulu writers use weather symbols, although Ntuli uses it outstandingly.

3.3.3 Use of thunder in poetry

Thunder is described as the weather aspect that accompanies lightning. It is traditionally more feared than lightning. Yet it is a harmless natural phenomenon. It is on this traditional fear that Ntuli bases his usage of the thunder symbol in literature. In the Anthology **Ameblo kaZulu** one finds the poem *Okwami okwezandla* (a cry of one who is always in trouble). This is the cry of the narrator who is always in trouble. She is having troubles left and right. She faces weather troubles. She is ageing, her eyes full of tears. Her husband works hard to earn a living to keep the family. Even Themba, their son, has learned to persevere these difficulties.

Themba wants to grow up and help his struggling father. Themba does not want to be like his peers, who are all ruffians. One day as it got dark with thunder and rain outside, the woman sends Themba to go and accompany the husband on the road side from work. Both Themba and his father are attacked by thugs. The father dies and Themba comes home with serious injuries and later dies. In narrating this pathetic tale Ntuli uses the thunder symbol to reflect the trouble the woman is in, that can be observed in:

*Ntambama izulu lakhuphula amafu,
Lahwaqa, lagqunqa, laklwebha umlilo.*

(Amehlo, p 66)

(In the evening, the sky shows the gathering of clouds.
It becomes dark and then dangerously dark, then there is lightning.)

Starting soft and slow, like this change in the weather, Ntuli pictures a household where everything goes well, and then suddenly: *izulu lakhuphula amafu* (the sky shows the gathering of clouds). One knows that surely the thunder and the rain will follow. The sky becomes dangerously dark in: *lahwaqa, lagqunqa* (it becomes dark and then dangerously dark). This transition and the progression that intensifies the mood the reader is in, shows that there is going to be a terrible storm with lightning, thunder and rain. In this household where matters have been proceeding well, now everything changes. Immediately it is said:

*“We Themba, mntanami phuthum’emgwaqeni
Uphathel’uyihlo isivimbamvula.
Iphelil’inyanga uvule amehlo
Izinswelaboya zivule amehlo...”*

(Amehlo, p66)

(Themba my son, rush on the road
Please carry your father’s raincoat
It is month end, you must be careful
The thugs are on the loose)

Ntuli places this speech effectively, for it is immediately after the building up of the weather that Themba is told to go and look for his father, and has to provide the old man with a raincoat. Instead of following the image of the rain, Ntuli begins another story here. The dangers that the man and son might face are directly depicted. Ntuli does this purposefully, building on the metaphor of the terrible weather.

The build up continues rapidly: Ntuli does not want the reader to lose focus on the imagery, and intends to increase suspense:

Laklwebha, labhodla, ngabhek'esangweni
Lashona, lazila, kwaqala uvalo.
Ngalinda, ngalinda, ngaxwaya.
Ngabe yini kuThemba noyise?
Ngabe yizinswelaboya...?

(Amehlo, p66)

(There is lightning, thunder and I looked at the gate
The sun disappeared, it darkened, I got scared.
I wait, I wait and get scared
What has happened to Themba and his father?
Maybe it is the thugs...?)

The lightning is immediately followed by thunder. It is the thunder that shows that Themba's mother is in trouble. When the lightning and thunder arrive, the woman looks at the gate, with the hope of seeing her husband and son. Ntuli, by the use of these weather symbols, reveals to the reader that the woman is in deep trouble. There is also the use of the word *lazila* (the weather is dark as in mourning). The weather is said to be in mourning because of its dark appearance, like the black garment worn during the mourning period. This word as used here is the prolepsis of what is to happen: her husband dies as does her son. This woman will have to mourn her family and all these problems are connoted by the use of the thunder symbol. The troubles intensify:

*Laklwebha, labhodla laqal'ukuxhaza
Yeheni webantu! Akubuyi muntu:
Ngabe yizinswelaboya...?
Zingaphoqoza insika yomuzi wami,
Zicime isibani somuzi wami?*

(Amehlo, p66)

(There is lightning, thunder and it starts to rain
Alas! They are not coming back!
It is the thugs...?
Can they break down the pillar of my house,
And put off the light of my house?)

The use of the thunder symbol not only reflects the trouble Themba's mother is in, but also suggests the danger the father and son might be in. The lightning and thunder as symbols are enough to signal doom. The rain symbol adds to the troubles the woman is in. This is clearly spelt out in: *Laklwebha, labhodla laqal'ukuxhaza* (there is lightning, thunder and it starts to rain). The woman cries out that the thugs have destroyed her household by breaking down the pillar of the house: *Zingaphoqoza insika yomuzi wami* (can they break down the pillar of my house?) and she is left in the dark because the thugs have extinguished the light of the house: *Zicime isibani somuzi wami*. (And put off the light of my house?). The woman is in severe trouble and this is not only put as a statement, but also as a question: *Zicime izibane somuzi wami?* (And put off the light of my house?) Can they do that? Immediately thereafter the answers to her questions are provided:

*Godlo! Godlo! Izulu!
Gadla! Gadla! Umnyango!
NguThemba!
Uyedwa!
Ibunzi lakhe limsel'obomvu!*

(Amehlo, p66)

(There is a sound of thunder)
(There is a sound of the door being moved with much force)
It is Themba!
He is alone!
His forehead has a big red cut!)

The thunder symbol is again striking here. Whenever there is new trouble the thunder symbol foreshadows it. The woman perceives that Themba is wounded and is alone, without his father. Ntuli skilfully employs ideophonic description to highlight the lightning and thunder symbol: *Godlo! Godlo! Izulu!* (There is a sound of thunder). The woman is in even worse trouble now because Themba comes home alone, deeply injured. There is a huge cut on the forehead: *Ibunzi lakhe limsel'obomvu!* (His forehead has a big red gut!). Anything may happen to Themba. And indeed he dies after his father does.

Ntuli wraps up this beautiful yet painful work by using the thunder symbol again:

*Laklwebha, labhodla, ngabheka phansi...
Yizindunduma,
Ngamatshe,
Yizimbali,
Yimina.*

(Amehlo, p69)

(There is lightning and thunder and I look on the ground
I see grave heaps
I see tombstones
I see wreaths
I am alone.)

The trouble predicted by the use of the thunder symbol materializes. The death of her husband and son is expressed in: *Yizindunduma* (the grave heaps). She built tombstones for them which are seen in: *ngamatshe* (the tombstones). She has to go and put flowers on the graves, in: *Yizimbali* (the wreaths) and she is all alone: *Yimina* (I am alone). Her profound suffering has been depicted by the fruitful use of the thunder symbol.

In this section the use of thunder images has been studied and it has been inferred that Ntuli uses these symbols to mean that there is trouble. In the following paragraphs a study is conducted on the use of the rainbow symbol in Ntuli's literature.

3.4 The symbolic use of the rainbow in literature

Ntuli employs the rainbow symbol in literature poetically. Whenever the rainbow symbol is used, the reader should expect some connotative meaning of trouble. So, the reader always has a nut to crack in order to enjoy and understand Ntuli's literature as discussed in the preceding paragraphs.

3.4.1 The rainbow defined

Hawkins (1991:1194) defines the rainbow as:

An arch of colours (conventionally red, orange, yellow, green, blue, indigo, and violet) formed in the sky (or across a cataract, etc) opposite the sun by reflection, twofold refraction, and dispersion of the sun's rays in falling rain or in spray or mist.

When the rays of the sun shine through a spray of water or rain, a rainbow is formed. It is just an arch made up of seven different colours. The rainbow's poetic significance is discussed by Biedermann (1992:277):

Rainbow: In many cultures this impressive phenomenon is understood symbolically as a manifestation of divine benevolence, e.g. God's covenant with Noah in Genesis 9: 11-13 that never again would a great flood cover the face of the earth. We also find many depictions of the last Judgement in which a rainbow serves as the divine throne.

It is not unlikely that such poetic usage of the figures of speech is due to the influence of the story of Noah. The point raised by Biedermann above is echoed by the following extract from the Bible:

Isivumelwano sikaNkulunkulu noNowa

12 UNkulunkulu wathi: lokhu kuluphawu lwesivumelwano engisenza phakathi kwami nani nazozonke izilwane eziphilayo ezinani kuze kube sezizukulwaneni zaphakade:

13 Ngizakumisa uthingo lwami emafwini, lube uphawu lwesivumelwano phakathi kwami nomhlaba.

14 Kuyakuthi lapho ngiqoqa amafu phezu komhlaba, uthingo lubonakale emafwini.

15 Khona ngizakukhumbula isivumelwano esiphakathi kwami nani nazozonke izilwane eziphilayo zenyama; amanzi awasayikuba uzamcolo wokuchitha inyama yonke.

16 Uthingo luyakuba semafwini ngizakulubheka, ngikhumbule isivumelwano esiphakade esiphakathi kukaNkulunkulu nazozonke izilwane eziphilayo zenyama yonke emhlabeni.

(IBHAYIBHELI ELINGCWELE 1977:12)

(The covenant between God and Noah

12 Then God said: this is the symbol of the covenant I make between me and you and all the living animals that are with you until the future generations:

13 I will put my rainbow in the clouds; it is the symbol of the covenant between me and the world.

14 Whenever I collect clouds over the world, the rainbow will be seen in the clouds.

15 Then I will remember the covenant between me and you and all living animals of flesh; water won't be floods that will destroy lives.

16 The rainbow shall be in the clouds, when I see it; I will remember the everlasting covenant between God and all the living flesh animals in the world.)

This is the story of God's destruction of the world by means of heavy rains and floods that lasted forty days and nights, which occurred after Noah had been warned of the impending catastrophe and had been instructed by God to build an ark that would protect him and his family. Samples of all animal species were taken with them into the ark. The whole of mankind and all animals were destroyed by the floods except for those in this boat.

God knew that from that day onwards, man would be afraid of the floods and rain. He anticipated their fear and made a covenant that He would never again destroy the world with water; he created the rainbow to act as a sign of this promise.

God said: *ngizakumisa uthingo lwami emafwini, lube uphawu lwesivumelwano phakathi kwami nomhlaba* (I will put my rainbow in the clouds; it is the symbol of the covenant between me and the world). Here it is clearly spelt out that the rainbow constitutes a symbol of hope.

Whenever there is rain: *kuyakuthi lapho ngiqoqa amafu phezu komhlaba, Uthingo lubonakale emafwini* (Whenever I collect clouds over the world, the rainbow will be seen in the clouds), people will become afraid. The symbol of hope will, however, appear. Then people and animals will know that the rain will soon be over, and the danger to their lives will be past.

3.4.2 The rainbow as a symbol in prose

In Ntuli's anthology of short stories **Uthingo Lwenkosazana** (1971) in the very first story, *Uthingo lwenkosazana* (the rainbow) one reads:

Tibi!

Ngofu!

Agxume agelekeqele uMpiyakhe, umkhonto uwele laphaya, kusale ihawu kuphela. Uma ephakamisa amehlo, ayibone ihushuzela kancane inyoka ize ingene emigodini. Aphelelwe ngamandla. Abheke lapha ngenhla kweqakala langakwesokunxele. Nazi izimbotshana ezimbili esekumfoma igazi kuzo. Ezwe umqondo wakhe uduma manje. Kwagqama umcabango owodwa nje: ukufa.

Aphakamise amehlo. Izulu lide lithi khifikhifi kodwa laphaya ekudeni kusekhona uthingo lwenkosazana oluphuza ezansi emfuleni uSomjadu.

(Uthingo, p1)

([The sound of the snakebite!] It is a snake! Mpiyakhe jumps up, the spear falls a few feet away, and he is left with only the shield. He lifts his eyes, sees the snake slowly moving away, into the hole. He becomes weak. He looks above the left ankle. There he sees two pricks with blood oozing out. His brain becomes numb and dumb. One thing becomes clear: death. Mpiyakhe lifts his eyes. There is a drizzle, but far away there is a rainbow touching down on the Somjadu river.)

In this extract Mpiyakhe is in deep trouble: a snake has bitten him, as described in: *Tibi! Ngofu!* (The sound of the snakebite!) Mpiyakhe sees the creature crawling away; in *ayibone ihushuzela kancane inyoka ize ingene emigodini* (sees the snake slowly moving away, into the hole). There is nothing in his mind except the thought of death. However Ntuli strategically positions the rainbow symbol here: *kodwa laphaya ekudeni kusekhona uthingo lwenkosazana* (but far away there is a rainbow). While Mpiyakhe is in confusion, he sees the rainbow. Little does he know that he is not going to die. This weather symbol is used at this specific point, the beginning of the story, to encourage the reader who is sympathetic to Mpiyakhe. The experienced critical reader should know that the troubles that befell Mpiyakhe will pass by. Mpiyakhe will not die, because there is a manifestation of the divine benevolence.

Clearly, Mpiyakhe is afraid of dying, as seen in:

Usendleleni nje uMpiyakhe nekhanda ulizwa lisinda. Lolu usuku lwakhe lokugcina emhlabeni! Akazukwazi ukwenza izinto eziningi. Uzoqala ngani?

...Uma lokhukufutha kuzokhuphuka kuze kufike enhliziyweni, izophela indaba.

(Uthingo, p2)

(As Mpiyakhe is on his way, he is heavy-headed. This is his last day on earth! There is nothing much he can do. Where is he going to start? ... If this pain goes up to his heart, he is going to die.)

Here Mpiyakhe is in pain; he is only thinking about his death. When Mpiyakhe again thinks about his death; the rainbow symbol is repeated:

Nayo leya nkungwana esentabeni uCijojo, inhle kakhulu namhlanje. Kuzwakale izinyoni ezihlabelela emithini. Zijabule. Ha, nantuya uthingo lwenkosazana kungathi luzofiphala kancane manje: kodwa bonke ubuhle bemibalabala busaphelele. Selokhu azalwa, selokhu ahlala kule ndawo, abukaze kube khona ubuhle obunjena.

(Uthingo, p2)

(Even that little mist at the Cijojo mountain is more beautiful today. Birds singing in the trees are heard. They are happy. Hey, there is a fading rainbow; but its multicolours are still there. Since birth and since his living in this area, he has never seen such beauty.)

In this extract, the writer uses contrasting images. The writer uses the mist symbol, which has previously denoted trouble. The mist is said to be beautiful, yet readers know that the use of the mist symbol reflects the opposite. The birds are singing beautifully, and the reader relaxes, notes that Mpiyakhe is out of trouble, because the rainbow symbol is used. *Ha, nantuya uthingo lwenkosazana kungathi luzofiphala kancane manje* (Hey, there is a fading rainbow). Surely, Mpiyakhe's troubles should fade. The rainbow fades; and it seems as though Mpiyakhe's troubles might continue to intensify, because when there is rain and there is no rainbow, there is no hope. These two aspects are acting inversely. Yet, even when the rainbow fades, its colours and beauty are still there. For the critical reader, Mpiyakhe's troubles are kept at bay.

In desperation at the thought of death, Mpiyakhe tells the story of the evil deeds he and his father had done. Mpiyakhe even reveals that because of the mist and the quiet weather, he was on his way to kill Sinqindi. Mpiyakhe makes it clear that the reason for narrating this horrible narrative is that he does not want to die with this terrible story in his heart.

Qolotha, an *inyanga* (a traditional healer), is called in to help the desperate and dying Mpiyakhe. The king summons a troop of young men to go and hunt for the serpent that had caused such harm to his heir. The troop that had gone out to do so comes back at last. Qolotha interprets the rainbow symbol by telling the king, the family and the council that the snake's venom is not fatal. Mpiyakhe is not going to die. Immediately thereafter the rainbow symbol is used again, that is in:

Avuke kancane uMpiyakhe. Afifiyele abheke kuSinqindi, Amehlo awedlulisele kwabanye abasendlini. Aguqe ngamadolo, athi ukugaqazela aye ngasemnyango. Lapho ewaphonsa phandle amehlo akhe, abone laphaya ngaphesheya sekukhona olunye uthingo lwenkosazana.

(Uthingo, p12)

(Mpiyakhe slowly rises up. With half closed eyes he looks at Sinqindi, his eyes move past all in the house. He kneels on his knees, and crawls towards the doorway. When he lifts his eyes, he sees there beyond, another rainbow.)

Here Ntuli almost uses the rainbow symbol literally. In this extract, Ntuli does not use the rainbow symbol with its deep poetic application. Even the inexperienced critical reader can interpret this figurative use without much difficulty. Readers that have been sympathetic to Mpiyakhe and also Dukuzela (Mpiyakhe's father) are all relieved to learn about the snake's venom. This rainbow symbol is used here to transmit the message to the reader that Mpiyakhe is not going to die. Like the rainbow that comes after a heavy storm, relaying the message that the storm is over, the rainbow symbol used in this last paragraph denotes that all the

tribulations of Mpiyakhe throughout the story are over: the pain he felt when the fangs pierced his skin; the confusion when he had to decide whether to run or walk slowly; the thought of revealing the secrets of the hideous acts he had committed with his father; revelations about his horrible intentions to assassinate Sinqindi; all these daytime-nightmares had to be borne by Mpiyakhe. Mpiyakhe had been strong, he did not say pass to what was due to him. Like Jesus who carried His cross, Mpiyakhe carried his heavy burden. After all has been accomplished, the rainbow symbol is used most skillfully to show that the storm is over.

3.4.3 The rainbow as a symbol in poetry

Generally, the rainbow is known to be a sign of hope. It has been demonstrated that the rainbow gives hope after trouble, it is this feature that inspires Ntuli to use the rainbow symbol in his literary works, observed as in the poem *Umnkenenezo*. The effect of the weather symbol built up from the first three verses like in the following:

*“Ungubani wena,
Ulokhu wangeshela umlibe,
Uthi ufuna ngikuyome
Ukuze impilo yami iphelele?”*
(Amehlo, p30)

(Who are you?
You keep begging for love without failing
You want me to love you
So that my life can become whole)

Like a lady who is followed by a handsome young man who begs for her love, the narrator reflects that the lady does her best to avoid the young man. This gentleman troubles this young lady: wherever she goes the young man is there: even in her dreams, the young man is there, as seen in:

*Waba nesineke sokungilandela
Ngibhula amazolo ngiyokha amanzi...
Waba nenkani yokungivimbela
Ngithwele inyanda ngiphuma kotheza
Waya ugqama emehlweni ami*
(Amehlo, p30)

(You are so patient in following me,
When I walk on the dew going to fetch water
You are so brave to block my way
With the wood on my head after collecting it from the bush
I started to understand what you are saying.)

Wherever she is, this young man is there and the young man shows that he intends to obtain what he wants. In the morning when she goes to fetch water from the well, he is there. At midday when she goes to the bush to collect firewood, he is there. In the line: *Waya ugqama emehlweni ami*. (I start to understand what you are saying), this lady starts to fall in love with the man. After this, for a couple of days and nights, she could not sleep for thinking about her new love, as seen in:

*Uyabonake sengigubhuka kwamabili...
Gwiiqiqi inyanga ibe lilanga
Amathunzi abaleke ashiye ukusa*
(Amehlo, p30)

(You see; I wake up at midnight...
Suddenly the moon becomes the sun
The shadows give way to dawn)

The lady is now so much in love, she cannot sleep at night: *Sengigubhuka kwamabili*. (I wake up at midnight). This happens day after day, as in *Gwiiqiqi inyanga ibe ilanga* (suddenly the moon becomes the sun). The night becomes the day. The rainbow image is now used. It should mean the end of her troubles, of being haunted by the young man, as they are now settled but its features actually reflect the end of the first difficulties and the beginning of other serious troubles:

*Uyabona – ke ngingumbhuqwa namuhla.
Nothingo lwenkosazana luyangivimbela.
Luqala luluhle lumbalabala,
Bese lihuba ihubo elimtoti,
Gwiiqii imibala ibe mnyama,
Kube zinsikakazi ezihlangene phezulu.
Uma ngxoxa ngalesisimanga
Bonke bayangihleka.*

(Amehlo, p30)

(You see; I am the sarcastic icon today
Even the rainbow hinders my progress
It appears beautiful with its multicolours
Then sings a beautiful song
Suddenly its colours become black,
Becoming gigantic pillars that meet high in the sky.
When I relay this mysterious account,
Everybody laugh at me)

Here, the lines: *Uyabona – ke ngingumbhuqwa namuhla, Nothingo lwenkosazana luyangivimbela* (You see, I am the sarcastic icon today, even the rainbow hinders my progress) suggest that the rainbow should mean the end of trouble, but that in this case it hinders somebody's progress. The reader perceives the inverse of what should be happening. In the line: *Luqala luluhle lumbalabala* (It appears beautiful with its multicolours) the narrator uses the rainbow symbol in its usual perspective. This is the beautiful rainbow readers know. Then: *gwiiqii imibala ibe mnyama* (suddenly its colours become black). Black is not one of the colours of the rainbow. The usage of black therefore indicates the inverse of the meaning of the rainbow symbol. For most people, whether in the poetic or literal usage, black indicates dirt and misfortune. In the dictionary one finds many denotations of black. A few meanings follow, as given by Hawkins (1991:146 – 147):

- Black denotes very dark, having no colour, from the absorption of all or nearly all incident light
- completely dark from the absence of a source of light
- (of the sky, a cloud, etc) dusky, heavily overcast
- angry, threatening
- sinister, deadly
- wicked

- gloomy, depressed, sullen
- (of hands, clothes, etc) dirty, soiled

Probably it is because of these meanings of black that Ntuli picked the word and used it in the rainbow. Maybe it is the angry, threatening, and depressed, sullen and wicked aspects of the word black that caused Ntuli to use this colour in the rainbow symbol. There is some obscurity here. About obscure features Ntuli (1984:74) observes:

We do subscribe to the view that a work of art should light itself up so that it can offer some enjoyment, no matter how limited, to its viewers. Of course the fullest appreciation can be arrived at by those who are able to get the background information about all the otherwise obscure features of the work.

The black rainbow symbol as used here offers a fuller appreciation to the reader who is able to decipher it. To be able to do this, the critical reader must have the background information as to why Ntuli used the word “black” here, it is used as the transition from the troubles posed by the man asking for love to the real trouble brought about by the death of the narrator’s grandmother and child in:

*Bangihlekile lapho ngikhihla isililo...
Ungenze ngadazuluka kwasha izwi
Izandla ziphethe amathambo amhlophe!*
(Amehlo, p31)

(They laughed at me when I mourned...
You made me cry until my voice vanished
My hands were holding white bones.)

This happens immediately after the birth of the narrator’s first-born child. She held the child in her hands; suddenly thereafter the child died and became white bones. After this the narrator is forced to mourn again in:

Bakhalile lapho ngifa insini

*Ngambuka okokugcina ugogo
Esecimezile ngokwesab' ukukhanya
Umfanekiso wami onangatshazwa*
(Amehlo, p31)

(They cried when I laughed
When I looked at my grandmother for the last time.
She had closed her eyes because she is scared of light
She was just like me, and that could not be disputed.)

The narrator develops the turbulent situation in the following instances: first the death of the child and now that of the grandmother which has been foretold by the use of the black rainbow symbol. The rainbow should have been the prediction of the end of troubles. Ntuli now uses the black rainbow symbol directly in:

*Awubheke manje uthingo olumnyama
Luyingobela eqhwakele ilanga nenyanga,
Kwengeme ugogo ogone indodana
Kuqhuma uhleko lomzanyana womntwana!
Lo mfanekiso usuyaqukuleka, uyaphakama
Uphaphama unciphe, unciphele phezulu...sithe!*
(Amehlo, p31)

(Just look at it now, the black rainbow
It is the crooked structure on which the sun and the moon sit
It leans over the grandmother who carries my son
There is laughter between the caretaker and the child
This image is getting lifted; it is going up
As it goes up, it gets smaller, smaller as it goes up... and no more)

The underlying principle of the meaning of the rainbow is still there. The principle is that the rainbow symbol means the end of suffering. One becomes happy as a result, and here one reads: *Kuqhuma uhleko lomzanyana nomntwana*. (There is laughter between the caretaker and the child). The grandmother of the child has died as has the child. Yet the rainbow symbol is used, which predicts the end of trouble. This is why Ntuli has given this poem the title: *umnkenenezozo* (sweet music).

3.4.4 The significance of the symbolic use of the rainbow in literature.

The rainbow is a natural phenomenon that appears when the sun's rays pass through a spray of water or rain. Usually the rainbow appears when the rain is over or about to be over. Often the rain is so inconvenient that all beings wish it were over. It is this wish that is satisfied by the rainbow.

Poetically, the use of the rainbow denotes that one's troubles are over. The subtle symbolic usage of the rainbow in his poetry adds value to this poet's work. It shows how observant and creative he is. His poetry has been further improved by the added usage of the black rainbow. Such creativity needs to be applauded.

3.5 Conclusion

In this chapter it is observed that Ntuli uses the rain symbol to mean impending difficulties and also to predict oncoming trouble, also that hard rain accompanied by strong wind symbolizes even harder troubles. Thunder also causes the reader to anticipate trouble. The rainbow appears when the rain and thunder are about to end; hence it represents the end of the troubles. Ntuli has skillfully and poetically utilized these weather aspects and they are figuratively effective. The following chapter will investigate and outline the utilization of sun symbol in Ntuli's literature.

CHAPTER 4

THE IMAGERY OF THE SUN

4.1 Introduction

This chapter attempts to analyze the symbolic use of the sun in Ntuli's writing. Ntuli's symbols can be taken as a dream in terms of what Bressler (1994:126) writes:

For Freud, the unresolved conflicts that give rise to any neurosis constitute the stuff of literature. A work of literature, he believes, is the external expression of the author's unconscious mind. Accordingly, the literary work must then be treated like a dream, applying psychoanalytic techniques to the text to uncover the author's hidden motivations, repressed desires, and wishes.

It is possible that Ntuli pondered about using the weather symbols as he does. That thought can be taken as a dream. It is this dream of Ntuli that is analyzed in this chapter. It is the purpose of this chapter to uncover Ntuli's hidden motivations, and his repressed desires and wishes when using the sun symbol.

One can generally say that language is used in two ways: denotative and connotative usage. This study deals with the connotative employment of words by Ntuli: using weather aspects as symbols of something else. On using symbols, Sanders (1967:238) remarks:

The symbol most difficult for the reader is the *author's personal symbol*, one which has meaning for him but which may lack personal meaning for the reader.

This is what Ntuli has done, creating symbols known only to him, neither current nor traditional. The sun symbol has been used in Ntuli's literature in a manner that is somewhat different from its usage by other writers. This symbol is not generally used with the same meaning as theirs, but is specific to Ntuli's literature. One cannot expect to find these symbols and their symbolic meanings used similarly by other writers, even if they use the same language as Ntuli.

4.2 The symbolic use of the sun

On the symbolic use of the sun Mathenjwa (1999: 146-7) remarks:

A variety of modern poems use the sun while some are even entitled after it, and others mention it as a reference. IsiZulu poetry relies solely on how the poets perceive the sun and these poets also show how the sun is related to man and on earth. Different poets, though, have different perceptions about the sun. Some look at it as a symbol of life, a symbol of redemption, source of hope, symbol of superiority as well as a cause of disaster. Unsurprisingly it arouses mixed feelings. The poets react to the sun in a variety of ways sometimes even mixed in one poem. Therefore, critics need a wide scope of the understanding of meanings that may be inspired by the sun according to isiZulu belief and understanding. The understanding of imagery used in poetry could be the only key that may unlock the world of understanding different meanings brought by the sun.

Here Mathenjwa highlights a very important point about the sun symbol, that it can be: a symbol of life, of redemption, of hope, of superiority and of disaster. This is exactly what Ntuli does, by regarding the sun as both a symbol of hope and a symbol of disaster. From the latter, Ntuli coins the symbol of trouble that is mostly used in his literary works, as will be shown in the following paragraphs. Ntuli succeeds in doing this because of his knowledge of isiZulu beliefs and understanding of the use of the sun as a symbol in literature and speech.

Other critics also observe the symbolic usage of the sun symbol, in literature, as is found in Makhambeni (1991:120) where she relates:

It is worth noting that these supernatural images, especially the sun, are employed by other non-isiZulu poets as well.

This extract depicts the fact that non-isiZulu writers also use the sun symbol in their literature. The sun exhibits different degrees of heat: mild sunshine, warm sun and very hot sun. The sun provides light and warmth. Other linguists who relate to the sun as the provider of light and heat. It is from the heat that Ntuli creates a very effective sun symbol. The writer enriches his artistic style in using these features. On symbolization, Reaske (1966:108) remarks:

The usual answer is that if some pictures are representation which is repeated over and over again it becomes a symbol; if a poet uses the word “sun” every time he obviously is speaking about goodness, the sun may be said to be a symbol of goodness. If there is some sunlight in the background setting every time something good happens, or if sunlight is, in any way, consistently associated with good, we can speak as well about the symbol sunlight.

Ntuli uses the sun symbol to mean the opposite of the above extract. In his work, the hot sun symbol is used to convey the meaning of difficulty; thus it is interpreted as the symbol of adversity. The warm sun symbol is interpreted to mean that there is a quiet situation and there is no trouble.

4.2.1 The sun defined

Hawkins (1991: 1449) defines the sun as:

- 1(a) The star round which the Earth orbits and from which it receives light and warmth.
- (b) Any similar star in the universe with or without planets.

2 The light or warmth received from the sun

And sunny (p1450-1451) as:

- 1(a) Bright with sunlight
- (b) Exposed to or warmed by the sun.
- 2 Cheery and bright in temperature

Hawkins points out that the sun provides light and warmth to the Earth. Probably it is from such a definition that Ntuli coined the mild sun symbol. Although the sun symbol connotes difficulty, when one imagines warmth one is soothed and imagines a more peaceful situation. This may be the reason why the mild sun symbol connotes lighter troubles. Procter (1996:459) provides a striking definition of the sun:

Sun; the star that the Earth spins around, which provides light and heat for the Earth, or the light or heat that the Earth receives from this star.

This definition adds the word 'heat'. It is from this heat that Ntuli develops the hot sun symbol and the extremely hot sun symbol. As will be seen when this study unfolds, the mere warmth of the sun could not be the motive for the use of these weather images, as reflected by the former definition. Heat, in the latter definition, is the core. It is not easy to perform any duty when there is heat. So the sun symbol represents something else; Mathenjwa (1999:59-60) has this to say about symbolism and representation:

a metaphor is an implied comparison between two fairly specific things and is a representation rather than a comparison. One should not, however, see these two as separate entities because a symbol may be used metaphorically. The sun is seen as a symbol.

Here Mathenjwa demonstrates that the sun is indeed used as a symbol and also that a symbol is a representation. This means that when a writer wants to write about an entity, the writer may omit it, and in its place use the symbol which represents it, as Ntuli does with the sun.

4.2.2 The symbolic use of the sun in prose

Again Mathenjwa (1999:90) highlights some important aspects of the sun:

Amongst all the wonders of God, the sun makes a isiZulu person think deeply when he looks at it. He suggests that it is perhaps for this reason that *izimbongi* of traditional kings mainly used it in their compositions. From what is suggested by Msimang one can say that *izimbongi* used the sun because they were trying to assign meaning and make something out of it. They then started to relate the sun to something powerful and close to them, their kings. Their power is measured against that of the sun. According to them, there is no celestial body or thing that could be compared to the sun.

It is therefore correct to assume that it is from this traditional background that Ntuli started to view the sun from a different perspective. From this angle, Ntuli thought that as there was no other celestial body that is equivalent to the sun, it could be the symbol of trouble as all creatures are defenseless against its heat.

The warm sun

The warm sun symbol is found in Ntuli's story *Isitimela*, the story of Donald, who had a terrible dream. In it he was going to school very early in the morning while it was still dark. In the dream Donald is attacked by criminals who strip him of clothes, tie him on the cold rail and leave him for the train to crush. It is when the sun comes out that the train approaches him.

Ntuli uses the three different sun levels symbolically in the following paragraphs, but here the mild sun symbol is used in:

Uma ephinda evula amehlo, abone phezulu kwelinye igquma kuba nombala obomvu. Kusho ukuthi seliyaphuma ilanga. Kukhona isitimela esizodlula manje.

(Izizenze, 1986:24)

(When he again opens his eyes, he sees on top of another hillock that there is a red colour. That means that the sun is about to rise. There is a train coming soon.)

Donald has experienced much adversity. His troubles mount when he is told that the train will ride over him, which is found in:

'Sengathi singakhwela kahle-ke isitimela. Sizo-ke sijabule naso.

(Izizenze, p22)

(We wish the train a good ride. It will be happy.)

The sun symbol is used immediately after this extract, why? Is Ntuli using the sun symbol so that it becomes clear to the reader that reference is not made to the sun, but to the troubles facing Donald? The phrase *seliyaphuma ilanga* (the sun is about to rise) is immediately followed by the trouble Donald is afraid of: *Kukhona isitimela esizokwedlula manje* (there is a train coming soon). By using the symbol and its reference, Ntuli is channeling the reader to the interpretation intended. Donald is forced to think about his painful death: the train will firstly cut off his head and thereafter crush the remains into dust. His speculations result from the adversity that has been foreshadowed by the use of the sun symbol.

In the novel entitled **Nginyoze Ngimthole**, Ntuli further uses the mild sun symbol to refer to the trouble-ridden Dube household in:

Lona ilanga selivele kwezinye izindawo, kepha abalapha kwaDube abakaliboni njengoba lisithwe yintaba lena, iNguga.

(Nginyoze, p31)

(The sun is shining in other places, but the Dube household has not seen it yet because it is hidden by the Nguga Mountain.)

This extract depicts the troubled Dube family: they are facing death threats. Here the sun appears after the dark cloud, which symbolizes this persistent threat. The sun symbolizes hope, since it appears in this cold atmosphere, but though it brings hope for the village it does not shine on the Dube family. In other words, the trouble they are experiencing seems to continue in: *Kepha abalapha kwaDube abakaliboni* (the Dube household has not seen it). This forces the reader to realize that the hope and warmth symbolized by the sun are not found in this family. This pathetic scenario continues in:

Nayo uma uyibuka ngathi inyukubele ngokunye, ichizile, ichizele yonke lemizi eyengamele nowakwaDube. Nokho kodwa ilanga lingase livele kancane laphaya phezu kwalentaba. Amafu alulwelwesana khona. Nangempela nanto selithi thushu. Lathushuka layelula iminwe yalo luthi ukhuphulula izwe kancane. Sekuthi belisakhanya kamnandi ilanga, ifukazi elimnyama lalemukela, laligwinya kwabuye kwathi ngci futhi ithunzi lasibekela yonke imizi. Isinyamalele leyantokomalo ebeliza nayo ilanga.

(Ngiyoze, p31)

(When you look at it [the mountain], you see that it is unhappy; angry at the households built around it – even the Dube one. Despite this, the sun might appear briefly above the Nguga Mountain. There is a light cloud cover. Surely, there it is showing up. It appears and stretches its fingers and caresses the world. While the sun is shining warmly, a gigantic pitch black cloud takes it, swallows it, there is darkness again, and the shadow covers all the houses in the area. The warmth that had been brought by the sun is gone.)

The mild sun symbolizes hope but as the hope appears, it again diminishes and the status quo is maintained. There is a possibility that the Dubes might be saved from the imminent danger: *ilanga lingase livele kancane* (the sun might briefly appear). When the sun appears in the cloudy conditions, it brings warmth, which symbolizes hope. So the mild sun represents

positive wishes and strong hope. Everybody has wished at some time or other that the sun might appear; hence the reader is now carried by this desire. And then it rises: *Nangempela nanto selithi thushu* (Surely there it is, showing up). The showing up of the sun reassures the reader because it represents the “all is well” attitude; it symbolizes that the troubles that are prevalent in the Dube family will temporarily cease.

The image of the warm sunshine is continued in: *Lathushuka layelula iminwe yalo lathi ukuphulula izwe* (It appears and stretches its fingers and caresses the world). One feels the warmth and gentleness of the sun. Hawkins (1991:223) defines the term “caress” as follows:

1. Touch or stroke gently or lovingly, kiss:
2. Treat fondly or kindly.

From this definition one clearly gains the impression that, the sun symbolically will soothe and lovingly touch the troubled Dube family. The symbol of hope is juxtaposed with the symbol of adversity: *Sekuthi belisakhanya kamnandi ilanga, ifukazi elimnyama lalemukela, laligwinya* (while the sun is shining warmly, the pitch-black cloud takes it and swallows it). There is a clash of symbols here, which leaves the reader confused; this is skillful usage by Ntuli.

Ntuli again uses the symbol of the mild sun to convey hope in:

Leli fu obekungathi liyasuka, le nkungu ebekungathi iyancunzeka, yini kubuye kwehle futhi kufiphaze ilanga ebeselithanda ukulunguza liza nentokozo lapha ekhaya? Sekubuye kwakhona ukuguqubala okunye emqondweni kaBhakubha.

(Ngiyoze, p56)

(The cloud that had started to lift, the mist that had started thinning, why are these coming back, descending to hide the sun that had started to shine

bringing warmth to this house? There is confusion again in Bhakubha's mind.)

Here Ntuli uses less symbolic language, because the sun symbol is defined for the reader. It is explicitly expressed that the sun brings hope and warmth. Bhakubha and his family had started to forget what had happened. The negative forces: *Kufiphaze ilanga ebeselithanda ukulunguza liza nentokozo* (hide the sun that had started to shine, bringing warmth) are effectively employed and one notes the skillful use of the mild sun symbol. Therefore the phrase: *Sekubuye kwakhona ukuguqubala okunye emqondweni kaBhakubha* (there is confusion again in Bhakubha's mind) interprets the sun symbol with great effect.

The hot sun

The second level of the sun symbol in Ntuli's writing is the hot sun. This may be compared with the second degree of grammatical comparison. It is stronger than the first level yet less than the superlative degree; which in this study may be likened to the extremely hot sun. The hot sun symbol is found in:

Izolo bekuyiSonto. Yilanga ebelishisa kakhulu kuGwaqaza. Akungenanga nokudla ngenkathi esehambile uMaZungu ethi uya esontweni. Uhlale wahlala uGwaqaza endlini engaqondi ukuthi ezothathani ahlanganise nani, waze wafikelwa ukusola. Ngabe kanti ushonephi uMaZungu?

(Ngiyoze, p71)

(Yesterday it was Sunday. It was a hot day for Gwaqaza. When MaZungu had gone to church, Gwaqaza could not eat. He had sat in the house not knowing what to do, and then he had started to be suspicious. Where might MaZungu have gone?)

The hot sun image symbolizes adversity. After Gwaqaza had told MaZungu that he had killed Dube, MaZungu had cried bitterly: but now she has gone to church. In the phrase: *Yilanga ebelishisa kakhulu kuGwaqaza* (It was a hot day for Gwaqaza) one should easily recognize that this is a poetic use as it is further on noted that Gwaqaza is inside the house. Gwaqaza could not possibly see the sun from this position. This is described in: *Uhlale wahlala uGwaqaza endlini* (Gwaqaza had sat in the house). Gwaqaza is disturbed. He does not know whether MaZungu has gone to the police or to someone else and reported the story. Gwaqaza is in trouble, which is why Ntuli uses the hot sun symbol.

The extremely hot sun

Regarding the extremely hot and scorching sun, Mathenjwa (1999: 89) remarks:

Light from the sun is needed by the plants for the process of photosynthesis. It is the very plants that make our land look green and beautiful. Animals also need the very same light for survival though it can also be dangerous when there is too much of it. Scorching sun is destructive to nature as a whole as it dries out water and destroys plants and animals.

Such a sun indeed damages nature. Probably this is why Ntuli picked on this aspect and created an image of it. As was indicated earlier on, Ntuli also uses the very hot sun symbol to mean that there is an exceptionally difficult situation. Such a usage is found in:

Sekusemini. Libelesele ungobelesela ilanga. Naye uGwaqaza useyaxineka manje yilesi silonda esisonyaweni. Unyawo sekungamobokonya nje. Njalo uma ebuka lolu nyawo, usuke aphelelwe ngamandla, ulubona kuyilona oluzoba yisikhubekiso kule ndlela yakhe.

(Ngiyoze, p105)

(It is at about midday. The sun is extremely hot. Gwaqaza is troubled by the injury on his foot. The foot is extremely swollen. Every time he looks at the foot, he loses all his strength [determination]. He sees it as the stumbling block on his path.)

The symbol is used here to reflect the complex adversity the character is in. Under an extremely hot sun Gwaqaza suffers these troubles: *isilonda esisonyaweni* (an injury on the foot), which implies that Gwaqaza is feeling pain because of his injury. From *unyawo selungamabokonya* (the foot is extremely swollen) one can imagine the pain Gwaqaza is feeling because of the swollen foot. Furthermore in *Uma ubuka lolu nyawo, usuke uphelelwe amandla* (When he looks at the foot he loses his strength) one perceives a person who has lost hope and is in despair. Lastly in *ulubona kuyilona oluzoba yisikhubekiso kule ndlela yakhe* (he sees it as the stumbling block on his path) one imagines Gwaqaza as a character who is in difficulty: he is in no position to remove an obstacle from his path, though he can see it.

Ntuli again uses this symbol where Bhakubha is in a fierce manhunt for Gwaqaza, as reflected in:

Akunamsebenzi nokulala emahlathini. Akusho lutho ukulala emigedeni. Ilanga elichochayo alilutho. Amakhaza ashubisa umkantsha awasho lutho. Okubalulekile ukuba kuficwe uGwaqaza. Nxashane sesibhoka isinxi, isikhuza indlala, esome efile, namehlo esebuthakathaka ngenxa yokutubeka komniniwo.

(Ngiyoze, p117)

(Sleeping in the forest is nothing. Sleeping in caves is nothing. The extremely hot sun is nothing. The extremely cold weather is nothing. What is important is to catch up with Gwaqaza. When his head is dizzy, when he is very hungry, when he is extremely thirsty and his eyes weak because of the tired state of the body.)

This excerpt reflects the difficulties Bhakubha faces en route to finding Gwaqaza. The use of the symbol as presented in: *Ilanga elichochayo* (the extremely hot sun) is striking to symbolize the troubles Bhakubha finds himself in. The first is *ukulala emahlathini* (sleeping in forests): here one immediately imagines the dangers encountered in sleeping in the forest. Bhakubha also had to face *ukulala emigedeni* (sleeping in caves): suggesting the dangers

posed by dangerous wild animals and serpents. He had to brave *amakhaza ashubisa umkantsha* (extremely cold conditions): he is in serious difficulty. As a reader one imagines Bhakubha's dizziness, and his stomach feeling both *indlala* (hunger) and *esome efile* (very thirsty).

Lastly, the clause *namehlo esebuthakathaka* (his eyes weak) sums up all the troubles the character faces. All these severe conditions are clustered around the extremely hot sun symbol. It would be enough to use this symbol in this story because the reader would be able to infer what the symbol entails, but Ntuli spells out the fact that these are genuine troubles. It is unimaginable that one could bear all these hazards, but Bhakubha does so as he hunts for Gwaqaza. In his heart he keeps reciting one phrase that motivates and keeps him focused: *Ngiyoze ngimthole uGwaqaza* (I will find Gwaqaza).

Ntuli develops the implications of this weather image. Here it is used to show that Bhakubha is focused despite all the obstacles and harsh weather conditions. The very hot sun symbol is evident in:

Ilanga libhadla emagxalabeni akhe. Izinyawo seziyenqaba manje. Kungathi kufakwe ameva lapha ezicathulweni. Nokho uyazama ukunganaki, unqondo wakhe awubeke endleleni. Aqhubeke. Izindebe zakhe sezomile, usezikhotha ezikhothile. Lokhu kusile akadlile. Uma ethinta ubuso buyahaya sengathi bugcwele isihlabathi.

(**Ngiyoze**, p123)

(The extremely hot sun is heating his shoulders. His feet can carry him no more. It seems as if there are thorns inside his shoes. He tries to ignore this and focus on the road. He continues. His lips are very dry, he keeps licking them. He has not eaten since morning. When he touches his face, it is as rough as if it is covered in sand.)

Again this symbol is found in *ilanga libhadla emagxalabeni akhe* (the extremely hot sun is heating his shoulders) and it continues to be used to foreshadow the troubles mentioned in the same paragraph: In this sentence *Kungathi kufakwe ameva ezicathulweni* (it seems like there are thorns inside his shoes), one can visualize the pains Bhakubha must be feeling. Again one can experience the feelings in his lips in *izindebe zakhe zomile* (his lips are very dry) and feel his hunger, as depicted in *lokhu kusile akaze adle* (he has not eaten since morning). These are serious troubles indeed, closely linked to the extremely hot sun symbol. These realistically painful details are symbolized exactly as Hodgins (1980:468) articulates symbolism:

A symbol is an event, a character, or an object that stands for something else, usually an idea. In modern fiction symbolic meanings are often attached to realistic characters or details that are significant in themselves.

The situation that Bhakubha finds himself in is a direct interpretation of the hot sun symbol.

4.2.3 The symbolic use of the sun in poetry

In the previous paragraphs it has been shown that the sun is symbolically used to connote adversity. In the following paragraphs an attempt is made to interpret the usage of the sun symbol in poetry.

It is interesting to note that isiZulu writers, and specifically Ntuli, are aware of the symbolic application of the weather images in literature. The imagery of the sun in poetry is obvious, as Mathenjwa (1999: 116) reflects:

One should salute the poets for the improvements evident in modern poetry. Unlike traditional poets who only make passing references to these sky bodies in their poetry, modern poets award them more centrality. Some even go to the extent of entitling their poems after these sky bodies. In such cases

the whole poem then is symbolical. Clouds are a symbol of disaster, the moon for life and hope, the sun for life, hope, superiority and disaster, the rainbow for hope and redemption; the thunderstorm for abnormal behaviour and disaster.

In the anthology: **Amangwevu** (1969) one finds the poem *Senzeni kangaka?* (What have we done?). This is a poem about a severe drought. The people of the area cannot plough their fields because of the drought. They go up a mountain in large numbers, old and young, to pray to *Nomkhubulwane* (the goddess of the rain). Their plea and prayer is simple; *Senzeni Kangaka?* The sun scorches the people harder. The terrible weather gets worse until one day their prayers are heard. It rains, they plough their fields, they are happy. No one goes to the mountain to cry: *Senzeni kangaka?* anymore.

The imagery of the extremely hot sun is found in the following stanzas:

*Ubonakala ukweqa umhlaba, uyalela.
Kuphuquka inkwethu exhophayo,
Amageja aseze aba nenkwantshu.
Amathambo emfuyo ahogela umoya
Imbewu ihlale ivakashela ibhodwe
Babubula bonke ngokumangala:
“Senzeni kangaka?”*

(**Amangwevu**, p99)

(The earth turns its eyes back, giving the last kick.
There is blinding dust,²
The ploughs have rusted.³
The bones of animals are almost exposed to the air
The seeds frequently visit the pot
They all mourn in amazement:
“What have we done?”)

This is a pathetic scene. Because of drought, the earth is said to be dying, *ubonakala ukweqa umhlaba, uyalela* (The earth turns its eyes back, giving the last kick). As the earth dies, dust is

² This is my interpretation. Literally, inkwethu is dandruff; not dust.

³ This is my interpretation. There is a poetic relationship between inkwantshu and rusting.

everywhere, which is seen in: *Kuphuquka inkwethu exhophayo* (There is blinding dust). Hence the people cannot plough the fields: *amageja aseze anenkwantshu* (The ploughs have rusted). These people are in trouble: on the one hand they cannot plough their fields; on the other their animals are as thin as death, as expressed in *Amathambo emfuyo ahogela umoya* (The bones of animals are almost exposed to the air). Their skins cling so closely to their bones that the poet uses a metaphor, writing that the bones *ahogela umoya* (breathe the air).

These people are in so much adversity that it is said they mourned: *Babubula bonke ngokumangala* (They mourn in amazement). One only mourns when he/she is in deep pain or in trouble. The people are disturbed as to why their goddess of rain and their ancestors have abandoned them. They all enquire: *Senzeni kangaka?* (What have we done?). They mourn because of the difficulty they are in, which is symbolized by the sun image.

The troubles of this community escalate in:

*Kuleya ntaba ephakemeyo
Kuhlale kuphithizela izihlwele,
Amehlo ebheke izul'elihlanzekile,
Isiqubulo sabo siliphuthaza
Sihlose ukuvula izingubo zalo.
Amazwi abo asehoshoza:
"Senzeni kangaka?"*

(Amangwevu, p99)

(On that high mountain
The multitudes go up and down,
Their eyes gaze at the clear sky,
Their shouting touching it,
Aiming to open its blankets.
With their hoarse voices:
"What have we done?")

As the drought continues, the people go to the mountain to pray to the goddess of rain: *uNomkhubulwane*, to whom the Zulu people pray when they suffer from drought. The nation

sends delegations to the mountain, which are led by virgin girls, and which perform specified rituals. Mostly after these activities, the rains come, so that the people can plough the fields and reap plentiful harvests. The Zulus also thank *uNomkhubulwane* for a good harvest, by taking the first harvest to the King on the *uMkhosi wokweshwama* (the feast of the first harvest).

Kuleya ntaba ephakemeyo (On that high mountain), they go in their numbers to the mountain to pray. *Kuhlale kuphithizela izihlwele* (The multitudes go up and down); but these people are in grave difficulty. Their voices are hoarse, *amazwi abo asehoshoza* (With their hoarse voices), because they have lost their voices praying to and shouting at their goddess. Their lament is: *Senzeni kangaka?* Perhaps they are asking question to their leader, their goddess or themselves. Probably they are being introspective. They are in such trouble that they are looking everywhere else for a possible solution.

The poet crowns all these troubles by using the image of the extremely hot sun in:

*Lithukuthele life izulu
Kuphazanyiswa ubuhle balo.
Liliganule ngokunye iso lalo
Ligazinge lichochise futhi.
Amehlo asentabeni ahlengezele,
Izindebe ezimhloshana ziphimisele:
“Senzeni kangaka?”*

(Amangwevu, p99)

(The weather gets very angry
From the disturbance of its beauty.
It opens its eye wider [the sun gets hotter than before]⁴
It scorches and burns again
The eyes in the mountain collect tears
The white [from thirst] lips manage to say:
“What have we done?”)

⁴ A poetic interpretation

The poet emphasizes the suffering of this community by using the sun image. Difficult scenarios have been sketched previously, but the poet sees it fit to use the sun symbol at the climax of the troubles to show that there is no harder difficulty these people could face. One perceives this in *Lithukuthele life izulu* (The weather gets very angry): these people have shouted their prayer and can shout no more, yet the weather is said to become angry with them. The poet uses the analogy of the eye in: *Liliqanule ngokunye iso lalo* (the sun gets hotter than before). During the day there is nothing in the sky that can be likened to the eye except the sun, hence the analogy is clear. The fact that the “eye” is opened even more widely (*Ukuqanula* in isiZulu means to open wider) further connotes the people suffering. The severity of the sun’s heat is reinforced by the use of *ngokunye*, which adds the superlative degree to the already difficult situation.

The community’s troubles are aggravated by the scorching sun: *ligazinge* (it scorches). To *gazinga* in isiZulu can be exemplified as to take corn and heat it on small amounts of fat in a pan placed on a fire. When one fries the corn the intention is that it is burnt to a blackish-brown colour. On the other hand, to *chochisa* is to put fatty meat into a pan and set it on a fire with the aim of extracting the fat. Hence, the use of these two terms emphasizes how hot the sun is.

Because of their suffering, people even cry on the mountain: *Amehlo asentabeni ahlengezele* (The eyes in the mountain collect tears). They are hungry, the air lacks humidity, their lips are dry, yet still they whisper their plea: *Izindebe ezimhloshana ziphimisele* (the white lips manage to say). They are in difficulty, their bodies are disproportionate as can be perceived in

the emphasis on eyes and lips, yet they have not forgotten their important question: *Senzeni kangaka?*

Even the question which is the title of this poem indicates that there is adversity. The question *Senzeni?* (What have we done) connotes this situation. One only asks such a question when one is in difficulty. The addition of *kangaka* (which adds the superlative degree) shows that the trouble is severe.

In the anthology **Amehlo kaZulu** (1971) one also finds the poem *Inhlalamafini* (the one that stays in the firmament). This is a poem that narrates the hardships posed by the weather conditions which are said to be emanating from the firmament. Firstly, it is the sun that bakes the people: they think of running to the moon for protection. Secondly it is the rain that troubles them and thirdly, their animals are dying because of the drought: the latter are very thin. Lastly, the people are happy because the rain has come, their animals have grass and the one from the firmament is praised once again.

The sun image is evident in:

*Ihlal' emafini bashayana ngamakhanda,
Bashayana ngamakhanda ngoba bentekenteke,
Bentekenteke ngokukhehlwa yiphango,
Iphanga likhwezelwe yilanga,
Ilanga ngoba lithe lizizw' ubukhosi,
Ngisho ubukhosi bukaGazingile.*

(Amehlo, p36)

(Who stays in the clouds and they clashed heads,
They are confused because of weakness,
They are weak because they have been hacked by hunger,
The hunger has been aggravated by the sun,
The sun does this to test its kingship,
The kingship of *Gazingile*.)

When people are confused they may bump their heads; as found in: *Ihlal' emafini bashayana ngamakhanda* (Who stayed in the clouds and they clashed heads). Their difficulty is that they are weak, which is evident as the poem progresses. The people are weak: *ngoba bentekenteke* (because they are weak). This weakness implies that there is a problem. In fact the people are starving to death: *Bentekenteke ngokukhehlwa yiphango* (They are weak because they have been hacked by hunger). An analogy is used here; the poet uses the sun image and reflects that the people are starving because of the hunger aggravated by the sun. The narrator chooses to say the people starve because of the sun.

The sun is said to have a reason for starving the people, to test its strength: *Ilanga ngoba lithe lizizw' ubukhosi* (The sun does this to test its kingship). This is characteristic of humanity, where one has power over someone else; one may abuse the latter for no reason, other than to show power and control. The abused suffers the pain inflicted by the abuser, as happens here with the sun. A full and adequate description of the power exercised by the sun in this sun image is found in the phrase: *Ngisho ubukhosi bukaGazingile* (The Kingship of Gazingile). A very easy temptation to think of Gazingile as the name of a person is posed to the reader. Here reference is actually made to one of the dangerous characteristics of the extremely hot sun, which is to *ukugazinga* (to roast corn in a hot pan).

The adversity caused by the drought to the people is further described in:

*Nampo begijima bentantatheka,
Begcwel' imizila nemizilana,
Amabombo ebheke kwanyangana,
Ngoba yena emlomo unenqaba,
Ucikoza uyoxoxa ngisho nokhokho,
Athi basize bathambise inhliziyo
Ukuz' amazulu aphoze ulaka.*

(Amehlo, p36)

(There they are, running in all directions,
They are in main routes and small routes,
Their direction is to Nyangana (the moon).
Because it has a mouth that is a fort,
The artist will tell the tales to the ancestors,
Telling them to help and soften the people's hearts,
So that the heavens may lessen the anger.)

When people are in trouble and confused, they may run aimlessly in all directions, which is depicted in: *Nampo begijima bentantatheka* (There they are, running in all directions). The people must run away from the sun towards the moon: *Amabombo ebheke kwanyangana* (Their direction is to Nyangana). The people hope to find shelter in the moon because it is not hot, so it can act as their fort: *ngoba yena emlomo unenqaba* (Because it has a mouth that is a fort). The moon is compared to a strong building that can defend one against one's enemies. As Hawkins (1991:552) defines a fort as: "1. A fortified building or position."

The people need to find a person who can help in communicating with the ancestors about their sad plight, *Ucikoza uyoxoxa ngisho nokhokho* (The artist will tell the tales to the ancestors). To *cikoza* is an act of showing *ubuciko* (art). Again, in the isiZulu culture, only the soothsayer is able to talk to the ancestors, requesting them to soften people's hearts in order to free them from the difficulty they are in, *Athi basize bathambise inhliziyo* (Telling them to help and soften the people's hearts). All this must occur so that the bad weather conditions can calm down and the gods of the firmament can forgive the people and withdraw their anger: *ukuz' amazulu aphoze ulaka* (So that the heavens may lessen the anger). The people are in adversity from which they cannot free themselves; in order to reduce the suffering, intermediation is really needed.

All these troubles are centred on the hot sun. If it would cool down, the people would be over their difficulty.

Instead the bad state continues:

*Nampo begijima bentantatheka,
Begcwel' imizila nemizilana,
Beyonombela kwaNtabankulu,
Benyal'imilomo eyimiqwayiba⁵,
Amakhosi namakhosanyana,
Awa ngamadolo akhotha umhlaba,
Amakhand'aphakame kucweb'amehlo,
Bagqolozel'izulu cwathile.*

(Amehlo, p36)

(There they are running in all directions,
They are in main routes and in small routes,
They are going to climb the Ntabankulu mountain,
They lick their extremely dry lips.
The big kings and small kings,
Fell on their knees and licked the ground,
When they lift their heads, their eyes are full of tears,
They stare at the calm firmament.)

The terrible weather continues to torture the people. Ntuli continues to deepen the symbolic use of the very hot sun, that there is serious suffering by using refrain of the first two lines of the stanzas. Because of it, people again run to the mountains to pray: *Beyonombela kwaNtabankulu* (They are going to climb the Ntabankulu mountain). The sun continues to traumatize the people: their lips are baked dry and the people keep licking them for comfort: *Benyal'imilomo eyimiqwayiba* (They lick their extremely dry lips). Even the kings pray to alleviate the trouble the people are in. The troubles the people are facing are represented by the sun symbol rather than a direct statement. Such a symbol is more effective because it enriches the poem and causes the reader to think.

⁵ Umqwayiba is biltong; it is its dry state that causes Ntuli to associate it with dry lips.

4.3 The significance of the sun element in literature

The figurative usage of the sun is very striking in that it not only improves Ntuli's literary works significantly, but also enriches the language as a whole. For the critical isiZulu reader, reading Ntuli's work not only entertains but also empowers with poetic skills. Figuratively the sun has a positive and a negative aspect, which Ntuli employs very effectively in the above works.

4.4 Conclusion

It is proper to conclude that Ntuli has used the sun image skillfully and successfully. Whenever the sun symbol is employed, the same meaning is inferred. When normal sunshine is utilized, it means that everything is normal or that there is a little trouble. On the other hand, whenever the hot sun symbol is used, it connotes that there is hardship. Lastly, when the extremely hot sun symbol is used the implication is that there is extreme difficulty. Ntuli must be applauded for the consistency in the use of this symbol. In addition, words like *bhadlisa*, *chochisa* and *gazinga* to define the activities of the hot sun are usually not used in literature, so their employment is an enrichment of the language.

The following chapter discusses the symbolic usage of the cold weather in Ntuli's literature.

The comparison flows from the ideas that have prevailed in the above discussions.

CHAPTER 5

THE SYMBOLIC USE OF THE COLD WEATHER

5.1. Introduction

The aim of this chapter is to analyze the symbolic usage of the cold weather and uncover the possible meanings of such symbols in Ntuli's writing. It is true that almost all isiZulu writers refer to cold weather conditions in their literature, but it is also true that Ntuli uses the same image in a way which is sometimes different from the rest. So there is a possibility that Ntuli has been influenced by other isiZulu or non-isiZulu writers or by experiences in other walks of life. Ntuli (1984:15) has this to say about influences and experiences:

It is common knowledge that an artist cannot work in a vacuum. For him to produce anything a number of influences work on him. In the first place these influences are his experiences which he expresses in the medium of his choice. In the second place he is influenced by the models of expression found in his cultural and artistic environment.

Ntuli may have experienced a wide variety of which might have helped him to be as creative as he is.

5.2 The symbolic use of cold

Cold weather conditions as used in literature can be categorized as cold or extremely cold. Ntuli uses these two categories as such, with different interpretations. Sanders (1967:238) remarks about imagery and personal symbolism that a writer may employ:

imagery in any number of his works, but the symbolic possibilities are so multiple and, in many ways, so abstract that it becomes apparent personal symbolism at work. A precise, all-inclusive statement becomes impossible, and the reader must construct, from internal evidence, what he believes the symbol to mean. At any rate, that personal symbol becomes a part of the thematic development of the work.

This statement illuminates the link between the aim of this study and Ntuli's use of cold conditions as symbols of something else.

It is true that other isiZulu writers use the cold weather conditions in their writing, but Ntuli does his best to create personal symbols, as will be demonstrated in the next paragraphs.

5.2.1 Coldness defined

The cold situation that is used by Ntuli as an image is defined by Procter (1996:256) as:

a low temperature esp. when compared to the temperature of the human body, and not hot or warm.

Hawkins (1991:285) adds to the definition of cold as follows:

1. of or at a low or relatively low temperature esp. when compared with the human body.
2. not heated, cooled after being heated
3. (of a person) feeling cold.

The weather condition that is normal to the human body is one that exhibits a similar, temperature when it is said to be warm. When there is no heat, it is said to be cold. This condition causes discomfort to the body and so the person feels cold. It is this discomfort that might have influenced Ntuli to make a link between the cold condition and suffering.

5.2.2. Coldness in prose

Cold weather has been widely used by Ntuli in literature and specifically in prose. This is evident in the following short stories: *Iziqongo zezintaba*, *Unyaka omusha*, and *Ebusika* from the anthology: **Uthingo Lwenkosazana** and from the novel **Nginyoze Ngimthole**.

In the short story, *Iziqongo zezintaba* one reads a moving narrative of Misumuzi who, because of his high level of education, decides to disown his mother because she is not educated and is a *sangoma*. MaMpungose, Misumuzi's mother, arrives at the university where Misumuzi is graduating with his B Sc. Misumuzi rejects and mobilises his friends to ridicule and mock this unknown, primitive woman. They then drive away in a convoy of elegant cars to hold a large celebration party; MaMpungose follows them. Again at this party held by the highly educated graduates, Misumuzi disowns MaMpungose as his mother. This is where Ntuli uses the cold weather symbol, as here MaMpungose experiences the worst humiliation.

Prior to the employment of this symbol it is evident that MaMpungose is in serious difficulty. She has been disowned by her only living family member, Misumuzi (as her husband had long ago passed away); she has been mocked and ridiculed by his only son and his friends. When she arrives at the venue of the party, she is referred to as an unknown lunatic:

Anele afike kuMaMpungose, abhoke ngolaka athi kanti ubizelwa izinhlanya angazaziyo.

(Uthingo, p57)

(When he (Misumuzi) arrives where MaMpungose is, he gets very angry and says that he has been called for the lunatics that he does not know.)

MaMpungose's heart hurts so much that she is obliged to move away from the house where the party is being held and she goes to the bush to rest and sleep. She has to leave the human

beings that she should be able to trust; she is better off trusting and living with wild animals and serpents. Before her rest Ntuli uses the cold weather symbol.

Asuke kancane uMaMpungose eseyophuma ngesango. Ahambahambe, aphambuke aze azithi shuthe esihlahlaneni. Amququda amakhaza. Pho nobusuku bude yini! Usezwakala umsindo emzini laphaya. Ngokukhathala aze afikelwe ubuthongwana. Aphaphame usudambile umsindo, abone ukuthi sekuzokusa. Makatotobele esiteshini.

(Uthingo, p57)

(MaMpungose leaves slowly, heading for the gate. She walks a short distance, leaves the road and hides between small trees. She feels very cold. The night is very long! The sound of music and voices is still heard in the house over there. As she is so tired, she gets a little sleep. When she wakes up, the sound has subsided, she observes that the sun is about to rise. She has to walk slowly towards the railway station.)

From this extract it is clear that MaMpungose is suffering greatly. She is forced to retire from this house to which she has indeed not been invited; this is described in, *Asuke kancane uMaMpungose eseyophuma ngesango* (MaMpungose leaves slowly, heading for the gate). To add to the pain of her rejection, MaMpungose cannot find a room where she can sleep; she has to sleep in the bush: *Ahambahambe, aphambuke azithi shuthe esihlahlaneni* (she walks a short distance, leaves the road and hides between small trees). MaMpungose is in much trouble. Like a homeless lunatic, MaMpungose has to sleep in the bush. To connote the pain that MaMpungose experiences, Ntuli uses the cold weather symbol: *Amququda amakhaza* (she feels very cold). To an inexperienced reader this symbol may seem to refer to the ordinary cold conditions, yet Ntuli has no intention to depict these. This intense cold condition is the culmination of the troubles MaMpungose is facing. When one is sleeping warmly between blankets, the night may seem short as one may be forced to wake up when one is so warm. But with MaMpungose who is sleeping in the bush, things are different: *Pho nobusuku bude yini!*

(The night is very long!) Even the exclamation mark at the end of the sentence tells one that this should not be taken literally or lightly.

While MaMpungose cannot sleep, on the other hand Misumuzi is at the peak of the excitement and celebration of his success. With his friends he is partying throughout the night: *Usezwakala umsindo emzini laphaya* (the sound of music and voices is still heard in the house over there). As MaMpungose is so tired, she does nap: *Ngokukhathala aze afikelwe ubuthongwana* (Because she is very tired, she falls asleep). She must have gone to sleep very late as after that short nap, when she wakes up, it is just before sunrise. Despite her hardship, Misumuzi and his friends continue to party.

This is the trouble portrayed by the symbol of the extreme cold that is experienced by MaMpungose. Misumuzi and his friends are celebrating; but MaMpungose is so troubled and tired that it is said: *Makatotobele esiteshini* (She has to walk slowly towards the railway station). The use of the term *totoba* (to walk sickly and slowly) says it all. When one walks like this, it shows that one is sick and troubled. As this story is told with good analepsis or retrospection skill as Ntuli can do, it is easy to view the story holistically. Here the reader is able to infer the cause and effects of the pain MaMpungose is in.

In the same text; **Uthingo Lwenkosazana**, the story *Ebusika* (In winter) narrates the story of Simanga who had been jailed for fifteen years, for murder. Because of his good behaviour in jail, he is released on parole. He rushes home only to discover that his mother has passed away. He has to live temporarily with his uncle Ncanana. All the people in the area regard him as the murderer. The Shabalalas (the relatives of the man that Simanga had killed) tell him that

he is a dead man. He regularly visits his parents' graves to pray. One day, because of the cold, Simanga catches flu and the following day he dies.

The cold weather symbol has been excellently used by Ntuli in this story. The title suggests the psychologically cold conditions that Simanga and Ncanana are facing. *Ubusika* is usually associated with cold conditions. So, in a roundabout way, if the cold is associated with suffering and winter is associated with cold, then the whole story is about suffering, not about the season *ubusika* as might be thought.

When Simanga is released, as indicated, he runs home to see his mother who is all he lives for and his only hope. And then:

Kukhona ingqumbi entsha yenhlabathi eduze kwendala ayaziyo. Azibone esehlezi phansi eduzane kwakhona. Azibone eseguqe ngamadolo, umzimba usuqhaqhazela. Hhawu madoda!

(Uthingo, p46)

(There is a new soil heap (grave) near the old one that he knows. He finds himself seated near there. He finds himself kneeling, his whole body shivering. Alas!)

This extract supports the idea that this cold weather is in Simanga's mind, it is not real. Here his whole body shivers yet nowhere in this part of the story is it indicated that it is cold: *umzimba wakhe usuqhaqhazela* (his whole body shivering). The difficulties that Simanga encounters are that his mother has just passed away and has been buried near the grave of his father: *Kukhona ingqumbi entsha yenhlabathi eduze kwendala ayaziyo* (there is a soil heap (grave) near the old one that he knows). The shivering denotes being cold, which in turn symbolizes suffering. Simanga has lost both parents: he is now an orphan.

After this encounter with grief, Simanga is taken away by his uncle Ncanana and has to live with him. Ncanana is the brother of Simanga's father. Ncanana intends to help Simanga so that he can revive his father's house. Ncanana indicates that despite the troubles Simanga is facing, his intention is to rebuild his brother's house, and for this purpose he is going to use the cattle that had been left by Simanga's mother when she died:

Ngizokusiza ube yindoda ngoba asekhona namathodlana ambalwa akwenu. Njengoba kusebusika nje, ngeke sasho nokuthi singaqala ngokuya emasimini. Singafela kwamanye amasu kuphela.

(Uthingo, p47)

(I will help you to become a man as the cattle that belong to your house are there. As it is winter, we will not attempt to go to the fields. We will try other plans.)

It is evident from this extract that Ncanana tells Simanga that he should not lose hope, as he still has his (Simanga) father's cattle which will help: *Ngizokusiza ube yindoda ngoba asekhona namathodlana akwenu* (I will help you to become a man as the cattle that belong to your house are there). Ncanana also remarks that as Simanga is already suffering, he should not be further troubled by imposing more responsibilities and hard work on him: *njengoba kusebusika nje, ngeke sasho nokuthi singaqala ngokuya emasimini* (As it is winter, we will not attempt to go to the fields). Simanga needs to relax, which might help him to heal the wounds that have been caused by the death of his parents.

In the midst of the troubles Simanga comes across men from the Shabalala family; they tell him directly that they will kill him:

Kanti-ke bazothi sebuya bazithela phezu kwamadoda amabili akwaShabalala....Amtshele emazinyweni athi asize angazikhohlisi ngokuthi manje uzophumula. Izilonda ezadaleka eminyakeni eseshumini nesithupha eyedlula azikapholi....Azisoze zaphola uma yena esabonakala ezula yonke indawo.

(Uthingo, p48)

(And then when they come back, they meet two Shabalala men. ...They tell Simanga straight in his teeth that he must not fool himself by thinking that he will rest. The wounds that had been created in the previous sixteen years

had not healed. ...They will never heal when Simanga is seen loitering all over the place.)

The psychological cold continues as can be seen in: *kantike bazothi sebebuya bazithela phezu kwamadoda amabili akwaShabalala* (and when they come back, they meet two Shabalala men). These men issue strong warnings and threats. Simanga had previously thought that he was free but now he is told that he is not and must not rest: *amtshela emazinyweni athi asize angazikhohlisi ngokuthi manje uzophumula* (they tell Simanga straight in his teeth that he must not fool himself by thinking that he will rest). These men even remind him that they know what he knows: *Izilonda ezadaleka eminyakeni eseshumini nesithupha eyedlula azikapholi* (the wounds that had been created in the previous sixteen years had not healed). Simanga distinctly knows what they refer to.

The symbol of the cold is continued when Simanga thinks about what the Shabalala men have told him. Simanga instantly catches flu because of the cold weather that represents the troubles he is facing:

Kusobala ukuthi akanakuhlala neze kule ndawo. Okumzungezile yimikhonto kuphela. Imzungeze nje iyasondela. Iza kancane kuyena. Lapho ifinyelela kuye ... Avuke. Anyonyobe. Aphume. Nyathu nyathu; nguye loyana ebheke ngasenziweni lakwabo. Kumakhaza namhlanje. Akafake nangubo ezifudumele. Useduze kwendunduma. Uguqile. Uyavungama. Uke ufike uwishize umoya, awuzwe umhlaba uyizinsunsu, kodwa aqinisele.

(Uthingo, p49)

(It is clear that he has no place in this area. What surround him are only spears. As they surround him, they are closing down on him. They are coming slowly towards him. When they get to him... He wakes up. He tiptoes towards the door. He gets out. Again he tiptoes, and is gone to the ruins of his home. It is cold today. He does not have warm clothes on. He is near the grave. He is on his knees. He is mumbling something. Sometimes the wind blows; it sends out tiny particles, but he perseveres.)

Simanga cannot even sleep at night because of the swearing from the Shabalala group. When he tries to sleep, he dreams of them throwing spears at him: *Okumzungezile yimikhonto kuphela* (What surround him are only spears). He wakes up in the middle of the night, and is forced to go and plead on his mother's grave: *Lapho ifinyelela kuye ... Avuke. Anyonyobe* (When they get to him... He wakes up. He tiptoes towards the door). Ncanana, his uncle, has reprimanded him several times regarding his habit of visiting the graves at night, which is why he has to *nyonyoba* (tiptoe) to his parents' graves to avoid Ncanana. In an attempt to calm the harsh storms within him by praying to his parents, Simanga disregards Ncanana's warnings.

In the middle of the turmoil Simanga is in, it is explicitly stated: *Kumakhaza namhlanje* (It is cold today). Simanga is in grief, he is afraid, he has to sneak away from his uncle and he has to face the wrath of the night. To emphasise the trouble Simanga is facing, Ntuli uses the symbol of the cold, which is severe, as seen in: *Uke ufike uwishize umoya, awuzwe umhlaba uyizinsunsu, kodwa aqinisele* (Sometimes the wind blows; it sends out tiny particles, but he perseveres). Such perseverance is in fact perseverance regarding the troubles Simanga is in.

To show that Simanga is faced with psychological suffering, one finds him changing, accepting the troubles as they come and at the same time rejecting them, which is expressed in:

Ungathi uyagodola uyagodola, uyabona usemanzi te, umangale ngoba namhlanje khona likhiphe amanye amakhaza lana. ... ngobunye ubusuku lobu. Kumnyama bhuqe. Kungathi noma uhamba ungaboni lapho ubheke khona. Uzwa kuhwishiza oqandayo umoya, kube sengathi ukufayela ngezinsunsu zesihlabathi ebusweni. Lapho wedlula khona lowo moya kuyathula, uzwe izilwane ezithile nje ziqubula emahlathini nasemihosheni. Uma uyazi le ndawo ngeke wangabaza ukuthi nakanjani kuyosa kumhlophe yonke indawo.

(Uthingo, p50)

(He gets cold and very cold, and then suddenly he gets hot and sweats heavily, one is not surprised because today it is very cold. ... This is another

night. It is very dark. When one walks out into this night, one cannot see where one is going. One feels the cold wind blowing, and it feels as if the wind blows fine sand particles on the face. When the wind subsides, everything becomes quiet, and certain animals make sounds in the forests and valleys. When one knows the place well, one cannot doubt that surely in the morning there will be frost all over.)

The cold condition which has been in the mind is now in Simanga's body; it seems he has developed pneumonia as his body temperature changes between extremes, as in: *Ungathi uyagodola uyagodola, uyabona usemanzi te* (He gets cold and very cold, and then suddenly he gets hot and sweats heavily). The condition in Simanga's body is fatal. Even in real life, when a person develops pneumonia, without the assistance of medical practitioners that person will surely die. This symbolically means that without divine interventions, Simanga is really going to die. This new development in his troubles is again symbolized by the extreme conditions: *ngoba namhlanje khona likhiphe amanye amakhaza lana* (because today it is very cold). The use of the symbol here intensifies the suspense of the reader. Ntuli intentionally repeats the symbol so the reader sees the point.

Death hovers over Simanga's head as he is now both emotionally and physically troubled. Simanga again visits the graves to pray to his parents on this exceptionally cold night: *Uzwa kuhwishiza oqandayo umoya, kube sengathi ukufayela ngezinsunsu zesihlabathi ebusweni* (One feels the cold wind blowing, and it feels as if the wind blows fine sand particles on the face). Simanga's troubles worsen as this extreme cold is coupled with the dark night: *ngobunye ubusuku lobu. Kumnyama bhuqe* (this is another night. It is very dark). At the same time Simanga is frightened by the wild animals that accompany the cold: *Lapho wedlula khona lowo moya kuyathula, uzwe izilwane ezithile nje ziqubula emahlathini nasemihosheni* (When the wind subsides, everything becomes quiet, and certain animals make sounds in the forests and valleys). The skilful emphasis on the cold weather and the extremely dark night

prolongs the suspense for the reader and his or her empathy with Simanga, facing his newly developed sickness, the night, the loss of his parents and the threats by the Shabalala clan.

Eventually Simanga dies: the troubles that are symbolized by the cold kill him. The whole story deals with the theme of trouble, as depicted by the title *Ebusika*, the trouble does not end in Simanga's death. It is carried forward like a baton in a relay race. Indeed it is transposed to Ncanana, as found in the foretelling of what is to happen on the next day in: *Uma uyazi le ndawo ngeke wangabaza ukuthi nakanjani kuyosa kumhlophe yonke indawo* (When one knows the place well, one cannot doubt that surely in the morning there will be frost all over). Ncanana is the next victim of circumstance. He has to bear the troubles that are not borne by Simanga.

With Ncanana, Ntuli still uses the same cold weather symbol. It is no longer Simanga who feels the cold, it is Ncanana. Interestingly enough, it is the first time in this story that anybody else other than Simanga feels the cold:

Aphume uNcanana. Aqalaze. Angene endlini yakhe. Athathe induku. Aphume. Abheke ngasenxiweni. Asheshe. Athalaze. Athi eseyibangana, Azibone izindundumana ezimbili. Asondele. Eduze kwenye kunomfunzana olele isithwathwa, othe mbo. Asondele. Elule isandla... aqhaqhazele.

(Uthingo, p51)

(Ncanana gets out. He looks around. He gets into his house. He takes his stick. He gets out. He heads for the ruins of his brother's house. He rushes forward. He looks around. While at a distance, he sees the two heaps [graves]. He gets closer. Near one of them there is a lump covered in frost, it is lying face down. He gets closer. He stretches his arm ... he shivers.)

In this extract, short sentences are used, as a poetic way of showing how quickly events are happening. This is immediately after Ncanana has discovered that Simanga is not in his room.

By using short brisk sentences Ntuli intends to show that Ncanana is drawn into the trouble which was somewhat distant from him.

The trouble Ncanana is in has been foretold by the sentence, *ngeke wangabaza ukuthi nakanjani kuyosa kumhlophe yonke indawo* (When one knows the place well, one cannot doubt that surely in the morning there will be frost all over). The use of the term *kumhlophe* is a poetic way of referring to the frost. Such usage enriches the writer's work, and demonstrates his skill.

Simanga experienced trouble up to the end of his life as it is again expressed that his body is covered in frost: *Eduze kwenye kunomfunzana olele isithwathwa, othe mbo* (Near one of them there is a lump covered in frost, it is lying face down.). Ncanana stretches out his hand to double check if Simanga is really dead. Like one who is shocked by electricity, where the electricity moves from its source to the body, the cold that had been felt by Simanga is now felt by Ncanana.

It is now Ncanana who feels the cold. Symbolically, Ncanana is in trouble. His nephew is dead. He has to bury him. Maybe he feels guilty that he did not do enough to pull Simanga out of his suffering. Ncanana feels the cold: *aqhaqhazele* (he shivers). There is a possibility that he shivers because of fear, but logically from what is discussed here, he shivers because of the cold condition he finds himself in, or maybe this is again a psychological cold.

5.2.3 Coldness in poetry

In poetry as well, Ntuli uses cold symbolically with the same interpretation as in the above genres. In the anthology **Amehlo kaZulu** (1971) one finds the poem *Injabulo* (happiness). The narrator portrays the happiness of one person compared to the trouble experienced by another. In the first stanza there is a rich person, compared to a poor one who eats the leftovers of the rich. In the second stanza the wealthy person who wears beautiful expensive clothes is contrasted with the poor one who wears torn clothes and rags. The third stanza portrays the rich person enjoying the warmth while the poor person is cold and troubled. The fourth stanza shows the rich living happily, laughing, while on the other hand the poor suffers the pains of the sjambok with tears. In the last stanza the wealthy is depicted as flying to the stars, yet the poor follows with swollen feet and sweating.

This poem is made of five stanzas comprising eight lines. The first three or four lines of each stanza deal with the enjoyable life led by one person and the rest of the verses reveal the life of hardship and trouble experienced by the poor. The latter pattern recurs throughout the poem, and it carries the same meaning though expressed differently.

The contrast is found in:

*Uyajabula
Ngentokomalo yeziko lasebusika
Nemfothomfotho engaphuphi qhwa
Mina ngilutwayi lohlevane,
Inkundla kambayiyana wobusika,
Noma ngikhwixwe imikhono....
Nomoya,
Ngiyathokoza*

(Amehlo, p14)

(You are happy
With the warmth of the fireplace in winter
With the warmth that dreams of frost.
I have a skin rash and cold spots on my body,
The playground for the winter frost.
Even when I have folded my sleeves...
With the wind,
I am happy.)

This poem depicts a very moving situation where one person is happy but the other is in difficulty. The former is said to be happy: *uyajabula* (you are happy). The happiness mentioned is followed by the mention of warmth in: *Ngentokomalo yeziko lobusika* (With the warmth of the fireplace in winter), reinforced by the warmth with no frost, *nemfothomfotho engaphuphi qhwa*. (With the warmth that dreams of no frost).

As a sharp contrast the poor person analyses the situation he is in, *mina ngilutwayi lohlevana* (I have cold spots on my body). *Utwayi* (skin rash) refers to a skin disease that causes itching with blisters that when scratched exude a watery substance. *Uhlevane* are the spots that form on the skin pores when it is cold. So, in short this line means that this character is feeling extremely cold. This sensation is also found in: *Inkundla kambayiyana wobusika* (The playground for the winter frost). This poor soul is troubled by *umbayiyana* (frost). The use of this image supports the idea that Ntuli uses cold to imply trouble.

It is interesting to note that the connotation of the cold condition corresponds with the same lines in all the other stanzas. The line *mina ngilutwayi lohlevana* (I have a skin rash and cold spots on my body) corresponds with *umboqwana woqhududwana* (a body that is severely thin) from the first stanza. That means that this character is emaciated and weak.

In the second stanza one reads the words *Amalephulephu amanikiniki* (with tattered and torn clothes). This implies the character's poverty. The fourth stanza contains the phrase: *izindosi nezibhaxu neminjunju* (sting pains from sores and severe pain). An *udosi* (sting) causes severe pain, while *isibhaxu* means repeated beating and *iminjunju* denotes severe pain, which shows that the character is suffering severely. The same cold symbol is again found in the last stanza in *Ngikulandela ngezinyawo ezifuthayo* (following you on sore and painful feet).

There is another link with the symbol of the cold in the line: *Inkundla kambayimbayana wobusika* (The playground for the winter frost). This cold condition is interpreted by the poetic use with corresponding verses in all stanzas, as found for example in stanza one: *ngokudla izinsalela nengoloyi* (by eating leftovers and remains of burnt food). When one eats the leftovers of another person, this is a sign of poverty. In the second stanza occurs the phrase: *ngokuhloba ngezidwejana* (by beautifying myself with rags). Normal people wear clothes; hence it is sinister when reference is made to some one wearing rags.

In the fourth stanza the line: *Yehlisa izinyembezi zomunyu* (it lets one fall tears of pain), naturally connotes suffering. There may be tears of joy, but in this context, reference is made to tears of pain. Lastly, the fifth stanza refers to great pain: *kugeleze umjuluko emzimbeni oqaqambayo* (sweat flows down the extremely painful body). The word *ubuhlungu* usually means pain, but the use of the word *ukuqaqamba* is interpreted to mean severe pain. This link between the cold and all these painful experiences proves that indeed Ntuli uses it to connote suffering. This symbol of the cold is found in the middle stanza, which means that all the other troubles mentioned pivot on it.

In the anthology **Amangwevu** (1969) the poem *Itshe lemabhula* (a precious stone) narrates the story of one who lacked something; he is troubled, looking for something he does not have. Then he finds this stone. He becomes happy and full of joy. When the sun comes out, the stone melts and this lack recurs. This is a situation of pain, which is inferred from the use of the symbol of the cold.

The symbol is used in:

*Eminyakeni eminingi ngingenakuphumula,
Engiququd' amakhaza lena ezintabeni
Ngazengalifumanisa ilitshe lemabhula,
Engingahlobisa ngalo kuzekube nanini.*

(**Amangwevu**, p61)

(For many years I had no rest,
It was very cold there in the mountains,
Until I found the precious stone,
Which I can use for decoration for ever and ever.)

The cold here represents suffering. The situation in which it is used dictates this interpretation: *eminyakeni eminingi ngingenakuphumula* (For many years I had no rest). Each day a person must rest, regardless of whether work has been done or not. The body needs a rest. Here, though, *ngingenakuphumula* (I had no rest) is used together with *Engiququd' amakhaza lena ezintabeni* (It was very cold there in the mountains). *Amakhaza* (cold condition) is again used together with wandering in the mountains. One can draw an analogy here between this story and part of Vladimir Propp's theory, that is, the pairs: *lack – lack liquidated* (Msimang, 1986:11). When there is a cold condition, there is a lack of heat. When the heat is supplied, the lack is liquidated. Then the troubles symbolized by the cold condition will only be nullified by heat. The reference to the mountain again presents a threatening scenario. In the mountain there are dangerous wild animals of which one should be careful, especially when

one is wandering with nowhere to go. The parallelism of cold and mountain together emphasises the condition of suffering.

5.3 The significance of the cold weather in literature

In summing up this chapter, it is appropriate to acknowledge the meritorious work that has been produced by Ntuli. The use of the symbol of the cold has been very significant in that it has enriched the language isiZulu. Language usage changes with time; to give an example, the English used in the Shakespearean era is much different from the English used today. Even with isiZulu, the language used now is considerably different from the same language used during the era of the reign of King Shaka. Many such changes are caused by skilful orators and writers such as Ntuli.

5.4 Conclusion

In conclusion, Ntuli has limited the use of the symbol of cold to the following genres: poetry and prose. In both these genres, the cold weather condition carries the same meaning: that is suffering. In the short story *Iziqongo zezintaba* taken from **Uthingo Lwenkosazana** one noted sympathetically the fate of MaMpungose and her troubles.

The anthology **Uthingo Lwenkosazana** carries the story *Ebusika*, which is moving to read, especially when one considers the facts implied by being an orphan and receiving death threats every day. Simanga is continually faced with troubles.

In poetry one also finds such artistic usages, for example the poem *Injabulo*, which is a comparison between being well-off and being poor: the latter is represented by the cold and the other adverse life conditions. Lastly, in poetry suffering is connoted in an extract found in the poem; *Itshe lemabhula*.

CHAPTER 6

GENERAL CONCLUSION

6.1 Introduction: aim and analysis

6.1.1 Aim

The previous chapters have studied the different aspects of weather and their impact and influence on Ntuli's literary works. The aim of this chapter is to present a resumé of the works discussed in the previous chapters.

6.1.2 Analysis

The five chapters in this study are briefly summarised below.

Firstly, chapter one describes the aim of the whole study and also mentions those facets of the biography of DBZ Ntuli which clarify the link between the literature and the life of this writer. This chapter also deals with important literary concepts that are relevant in this study; these include certain definitions of prose: the novel, the short story and the essay; drama: stage drama, television drama and radio drama; poetry: style, imagery and symbolism. The scope of the dissertation is delimited and the methodology to be used is discussed: the semiotic and the linguistic approaches are singled out as the most important approaches that form the background of this study.

Chapter two considers the symbolic use of mist, fog, overcast weather and clouds. Each of these aspects is defined and is studied under each genre, i.e. in terms of its use by Ntuli in prose, drama and poetry.

Chapter three explores the symbolic usage of rain, thunder and the rainbow in all the genres in which Ntuli writes.

In chapter four the imagery of the sun is discussed. The sun is shown as exhibiting three distinct levels of heat: mild, hot and extremely hot. Such levels are indicated as implying three different symbolic levels of poetic interpretation. These levels are again studied in terms of the three genres.

Lastly, chapter five deals with the symbol of cold weather. Its aspects can be perceived on two levels, that is, cold weather and extremely cold weather. The study of these two levels is likewise undertaken with reference to Ntuli's prose, drama and poetry.

6.2 Observations

As the weather aspects have been grouped into different categories, the observations are similarly grouped in chapters.

It is observed in chapter two, which deals with the symbolic use of mist, fog, overcast weather and clouds, that as the tiny water particles obscure visibility, they enhance one's chances of being involved in dangerous situations. Thus when these aspects of weather are referred to, they imply that there is danger, and they may indeed represent imminent danger.

In chapter three, a study is undertaken of the symbolic use of rain, thunder and the rainbow. When the rain symbol is used, it is shown that it represents difficulty and that the severity of the rain correlates with the severity of the issue. The thunder symbol represents trouble. The rainbow symbol is therefore used by Ntuli as an image for the end of the particular trouble. Ntuli has drawn this usage from the Bible, other literature and from life experience. The most striking example of such a usage is found in the story *Uthingo Lwenkosazana* (rainbow) from the anthology of short stories, **Uthingo Lwenkosazana**. The researcher recommends that those who have not read the story read it to discover the artistic utilisation of the rainbow to emphasise the hope symbol and that those who have read it reread it for the pleasure of so doing.

In chapter four, which deals with the imagery of the sun, the observation is made that the sun symbol has been presented on three different levels: mild, hot and extremely hot. The researcher draws the conclusion that Ntuli used these levels differently. The mild sun symbol represents light troubles. The hot sun symbol represents hardship. Extreme difficulty is represented by the extremely hot sun symbol.

It should be noted at this point that writing literature while harbouring preconceived ideologies is dangerous as this approach may cut one-sidedly like a knife and one may forget to use both edges like a dagger. Everyone knows how one appreciates the sun on a cold day. The sun provides warmth and hope when it is cold. However, Ntuli mostly draws on the negative connotations of the sun as an omen of misfortune.

Lastly, some observations are drawn from chapter five, where a study of the symbolic use of the cold weather is conducted. Cold weather may be perceived on two levels: cold and extremely cold conditions. In this study it is demonstrated that the cold weather symbolizes troubles and the extremely cold weather symbolizes extreme difficulty. Preconceived ideology plays its part again in this chapter. One may breathe a sigh of relief when thinking about a cold breeze on a hot day: a positive connotation of cold conditions, yet Ntuli and this study tend to perceive cold as a symbol of trouble. Had a holistic approach to life been taken into consideration, the positive aspects of cold weather might have been depicted.

In conclusion, Ntuli's relative consistency in using the weather symbols warrants that he is being ranked with other great writers such as BW Vilakazi and CT Msimang. Because of Ntuli's quality literature, one may even be tempted to equate with the likes of William Shakespeare, the greatest of all English poets.

6.2.1 The impact of growing up in rural areas and its influence on Ntuli

It has been shown in chapter one that DBZ Ntuli grew up in the rural area of eGcotsheni in the Eshowe district. This study has demonstrated that Ntuli understands and has experienced the aspects of weather that have been used as symbols in his works.

Firstly, Ntuli knows the difficulty one experiences when one has to collect the cattle, sheep and goats from the veld on a misty day. Ntuli is aware that there is mist which is so dense that it is termed "*izinkungu ezikhulumayo*" (the mist that speaks); not only does it become very difficult to look for these household animals; it also becomes almost impossible even to find the way home. Thus the fog, mist and the overcast weather are taken as symbols of difficulty.

Secondly, in the rural areas Ntuli learnt that the rain poses much difficulty when one is herding cattle or ploughing a field: one is forced to run for shelter and has to abandon that task. The thunder poses a death threat as it goes hand in hand with the deadly lightning, which is the more dangerous of the two; Ntuli decides to take thunder as the symbol of trouble, not the lightning. Maybe that is so because the thunder comes as a loud terrifying sound which scares people. In rural areas the thunder and lightning can be so destructive that it can wipe out an entire household, comprising houses, people and animals. Probably a universal human belief is that the rainbow brings hope that the rain with its troubles will soon be gone. Because of this world-wide trend, one cannot claim that Ntuli is only influenced by growing up in rural areas to use the rainbow as a symbol of hope, but also by his life experience which includes reading literature and by tradition.

Thirdly, working in the field, herding cattle and doing household chores causes one to understand the difficulties experienced by one who is exposed to a very hot sun. Knowing that Ntuli grew up in rural areas, one is right in thinking that Ntuli knew the hot sun and the troubles it brings; this is why at some stage he coined the expression *umqwayiba* (biltong) to refer to lips that had been scorched by the sun. As it is said that experience is the best teacher, one can rightly remark that in his experience of the hot sun in rural areas, Ntuli learnt to use the sun symbol to symbolize trouble.

Lastly, the cold weather at eGcotsheni must have taught Ntuli an unforgettable lesson. Having to herd the cattle in the freezing winter months must have tormented him, going to school during the winter months on bare feet and having to warm one's toes with one's urine. That is why he uses the cold weather symbol to symbolize trouble so vividly.

In conclusion it may be argued that Ntuli must have been partly influenced by growing up in rural areas and partly by other literature to use weather symbolism in his literature.

6.2.2 The break in the author's style

It has been noted with appreciation that Ntuli started writing in 1960 and used weather symbolism consistently throughout his entire oeuvre. When images of mist, fog, the overcast weather and clouds are used they are deployed abundantly and connote trouble. The same applies to all the other weather symbols that have been discussed in this treatise: all are effectively used and they correspond with their connotative meanings as reflected in the above chapters.

As an experienced writer, one might have thought that Ntuli would have continued such a skilled usage of these weather symbols, merely honing this weapon. Yet, for a reason known only to him, Ntuli changed his style when writing the collection of short stories and essays, **Isibhakabhaka** (the firmament) in 1994. He used weather symbolism only once. This significant change is termed a break of style.

6.2.3 The significance of the weather symbolism in DBZ Ntuli's literature

By using the weather symbolism so skillfully, Ntuli has enhanced the quality of his literature. This has encouraged his readers to improve their language proficiency and has enhanced their language skills.

Ntuli's usage of weather symbolism has helped to enrich the isiZulu language in general and is permanent because it is in written form. Hence Ntuli's writings have joined the works of other writers of isiZulu who intentionally or unintentionally want to restore the language for the future reference of future generations whose command of the language will be negatively influenced by the use of foreign languages, especially English, which tends to dominate the lives of Black people in South Africa.

6.3 Recommendations

After completing this study it has become apparent that there is a need for such studies on the finer parts of the isiZulu language, such as poetic usage in the works of writers of literature.

One cannot claim to have exhausted the deployment of weather symbols in Ntuli's work: many other studies could still be undertaken on the same topic. Nevertheless it is hoped that this study will serve at least one of its purposes, specifically to act as a vademecum in deciphering Ntuli's weather symbols and also the weather symbolism of other writers of isiZulu in general.

This study was conducted in terms of the framework of the semiotic approach; certain linguistic signs have been selected and studied. The historical biographical approach has helped to understand the biography of DBZ Ntuli, thus answering certain questions regarding why Ntuli so ably used weather symbolism. It is therefore observed that before such a study is undertaken, it is of utmost importance to understand various literary approaches and to choose appropriate approaches that will form the foundation of one's study. It is recommended that

further works by Ntuli and other IsiZulu writers be investigated with an eye to enlarging the corpus of research into this great language and its rich literature.

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ADDENDUM

A TELEPHONIC INTERVIEW WITH PROFESSOR DBZ NTULI ON THE 1ST FEBRUARY 2006

(The interviewer's questions are indicated by the bold and are followed by Ntuli's answers. The interview was originally conducted in isiZulu and the interviewer (Mr Mncube) did the translation.

- 1. Was the weather symbolism used in your literature employed intentionally or just as a language usage pattern or figurative decoration?**

I do not think that it is used intentionally. The usage of figures of speech flows as one uses the language. Figures of speech come as one uses the language. They are not planned for when used. As the narrator tells a story, the symbols or images to be employed just come; no one plans to use them. But I cannot dispute that there may be those who write their work and then intentionally insert the symbols as per their plans of usage.

- 2. Are the weather symbols used in your literature due to the influence of growing up in rural areas?**

Definitely that is true. Growing up in rural areas exposes one to many experiences. Exposure to different weather conditions indeed leaves an impression on any person's mind. Such exposure makes the difference between the people who grow up in rural

areas and those who grow up in urban areas. Such an exposure makes a difference between the way these people think and the way they do things. So, the way I use the weather symbols has indeed been influenced by the fact that I grew up in rural areas.

3. **Does the weather have any influence on the coining of weather symbols?**

The statement about coining symbols may not be true. The images that I used are just universal symbols. What I can comment on is that weather symbols are drawn from tradition and also are influences from reading other literature. An example is the rainbow symbol, which is the symbol of hope and prosperity.

4. **Is it possible that the weather symbols used in your literature are due to traditional influence, like UTHINGO LWENKOSAZANA means the rain is about to end?**

That is true. Any symbol or figure of speech used is indeed due to some influence. The rainbow symbol usage is truly due to the influence of tradition, the Bible and from reading literature. As I said above, some symbols are universal.

5. **Was the usage of weather symbols in your literature due to influence:**

a) of the Bible, to cite an example, the use of UTHINGO LWENKOSAZANA?

That is true. I grew up with a Christian background. This background surely has an influence on me. The Bible story of the covenant between God and Noah and the use of the rainbow symbol must have some influence on the reader. There is also cultural influence regarding such usage.

b) of other literature by other writers like BW VILAKAZI?

As I said above, the use of symbols in writing literature just flows, the usage is not planned. It is true that I as the writer, have been influenced by reading the Bible and works of other writers like Sibusiso Nyembezi, BW Vilakazi and the writings of Charles Dickens.

6. Is my assumption that mist, fog, clouds should be associated with the imminent danger or trouble justified?

Yes, that is true, but that does not limit the interpretation to yours. The symbols can be interpreted differently. Critics have a right to air their views and to interpret symbols the way they want to, as long as their interpretations are justified.

7. Is my assumption that the rain and thunder are associated with trouble and difficulty justified?

Yes, that is true. The explanation is the same as the one above.

8. Is my assumption that the rainbow symbol should be interpreted as the end of troubles justified?

That is also true. The explanation is the same as above.

9. **The sun has both negative and positive features, but in your literature the sun has been used with negative features only, why is it so?**

It is interesting to note that such a study has uprooted such observations; I had no knowledge that I use the sun symbol like that. Again it is interesting to note that a study of this nature has been conducted which reveals the things that I wrote but had not been aware of. What I can tell you is that such a usage is not intentional; it just flows when I write. No one plans to use symbols and then to fit and count them in writing. I never noted that now I am using the sun symbol with a positive interpretation, then with a negative meaning.

10. **The cold weather has both negative and positive features, but in your literature it has been used with negative features only, is that true?**

It is interesting that such a finding has been discovered. But I think the answer to this question has been captured in the answer to the above question.

11. **The aim of this study is to decipher your weather images; has the study fulfilled its aim as it followed this course?**

Although I have not seen this study, from what I hear from you, yes, the study will fulfil its aim. It will widen the scope of interpretation as each critic has the right to interpret symbols the he feels fit. This study should be a good one as it is different from studies that work on issues like theme, style, characterization, etc.

12. My other aim is to write a volume that is a vademecum for interpreting weather symbols; will this treatise succeed?

Yes I think your work will help to interpret what is difficult to non-Zulu readers and to our children that take English or other languages as their first language. It will relate to the reader the importance of understanding the writer's background as it influences the way the writer writes. I would like to have a copy of your work when it is finished, but I know that some students do not give such works to me.

13. Why the change of style? After writing using symbols often then suddenly using them only once in your latest anthology of essays and short stories ISIBHAKABHAKA?

The use of symbols flows as I write; they are not planned for as I said in the previous questions. I do not plan that 'now I start using them' and 'now I stop using them'. It is interesting to note that you have discovered what I did not know. That I have changed my style is what you have found, well, that I did not note. You have a right to say that and no one can dispute that as a fact. Also the possible reasons for such a finding rest squarely on your assumptions and I cannot dispute that. When you say I used the weather symbol once in the anthology **Isibhakabhaka**, well, that is what you discovered. I do not know that.

14. What would be your general or specific comment about the whole of this study?

Well, your study represents a few studies of this kind that have been conducted on literature. I would say that such work is a good study. I hope it is a good study. I hope it is a success and will be a useful volume that will join other works of this kind. Evidently much of my usage of symbols was unconscious but that I do not dispute your general findings, it is clear that there could be other valid interpretations of my work.