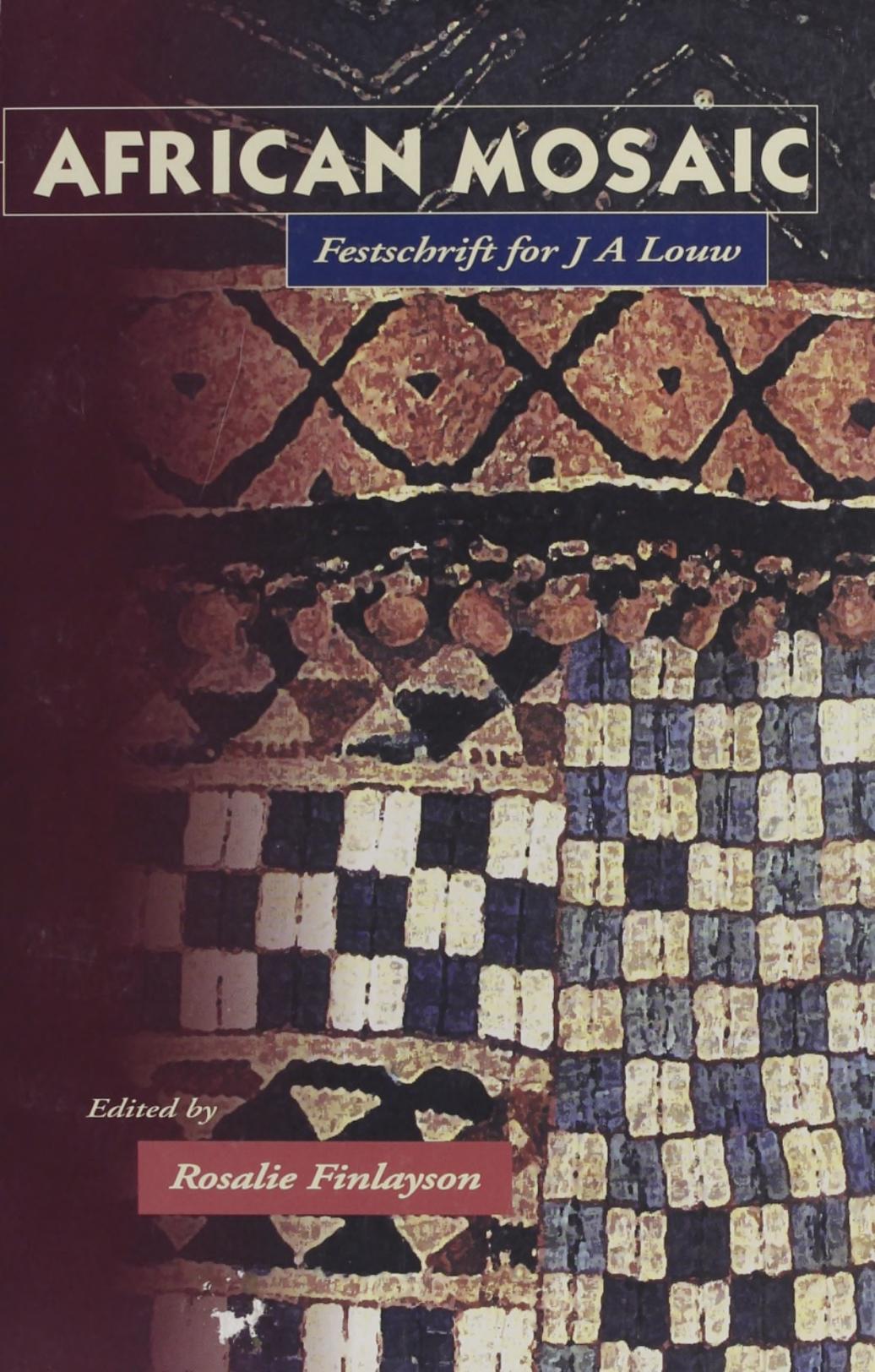


AFRICAN MOSAIC



Festschrift for J A Louw

Edited by

Rosalie Finlayson

AFRICAN MOS



UNISA

Edited by



University of South Africa, Pretoria

AFRICAN MOSAIC

Festschrift for J A Louw

Edited by

Rosalie Finlayson

University of South Africa, Pretoria

© 1999 University of South Africa

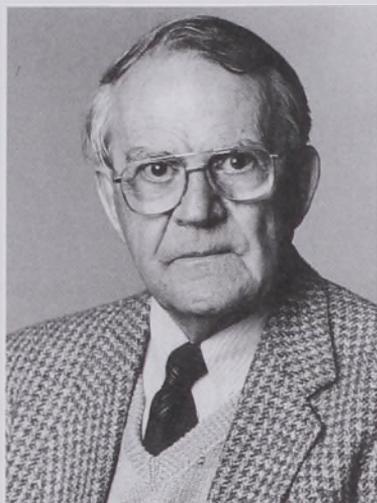
First edition, first impression

Published by Unisa Press
University of South Africa
PO Box 392, 0003

Electronic origination by Unisa Press
Printed by Unisa

Cover design and layout: Doris Hyman

© All rights reserved. No part of this publication may be reproduced in any form or by any means – mechanical or electronic, including recordings or tape recording and photocopying – without the prior permission of the publisher, excluding fair quotations for the purposes of research or review.



AFRICAN MOSAIC

A Festschrift for J.A. Louw on his 75th birthday

This volume presents a composition of 22 contributions embracing a strikingly colourful range of topics of interest to Africanists. These topics together conjure up a vivid mosaic which provides the key ingredients in drawing a picture of Africa. The topical contributions vary from glimpses into the richness of orality, some sound systems of the languages, their structure and finally the domain where all these play a role and have particular relevance – society itself.

Edited by Rosalie Finlayson

Curriculum Vitae

J.A. Louw

- 1923** Born 13 February 1923 in the Western Cape where he spent the greater part of his youth.
- 1940** Matriculated at the Boys' High School, Malmesbury.
- 1941** Enrolled as student at the University of Stellenbosch (US).
- 1943** Received BA Degree at US.
- 1944** Began studies for Master of Arts Degree (MA) on the deficient verb in Zulu with the late Prof B.I.C. van Eeden as supervisor.
- 1948** Although his studies were interrupted by ill health he received his MA with distinction.
- 1950** Received a bursary from the Human Sciences Research Council and spent the year doing research in Natal. From this year onwards he was appointed in a part-time capacity as an assistant to review the adaptation of words from the African languages in Afrikaans for *W.A.T. (Woordeboek van die Afrikaanse Taal)*.
- 1952** Appointed as senior lecturer for Nguni languages at what was then the External Division of the University of South Africa (Unisa).
- 1955–68** Became member of the Xhosa Language Committee. For the last few years he attended meetings as a co-opted member.
Due to his insistence Unisa appointed the first permanent Black members of the Department.
- 1955–58** Part-time lecturer at the former *Kollege ya Bana ba Afrika*. The experience gave him valuable insight into the difficulties of Black students.
- 1956** Took part in decisions relating to the present orthographies of Zulu and Xhosa. The decisions were based on the principle of greater uniformity between the orthographies of these two closely related languages. His advice on word division was accepted for the two languages.
Unisa decided to start the teaching of Venda and Tsonga. He was made responsible for the latter language.

- 1962** Became member of the Place Names Committee of the Department of National Education. He was a member until 1978 when he resigned because of the involvement of the Committee in Apartheid policies, but not before drafting the rules for the writing of the place names in African languages, cf Official Place Names in the R S A and S W A, Government Printer.
- 1963** Received the D. Litt. et Phil. Degree from the University of Stellenbosch for his comparative study of the auxiliary verbs in Zulu, Xhosa and Swazi. He completed his thesis under his promoter, the late Prof D. Ziervogel, who succeeded Prof Van Eeden, who died in 1962. Van Eeden's chapter on the auxiliary verb in his *Zoeloe Grammatika* was based, with Louw's consent, on Louw's research.
- 1964** Published, in collaboration with a colleague, Mr J.B. Jubase, the *Handboek van Xhosa*, which was an advanced manual for beginners. This study was used intensively for research purposes and was the basis for a grammar in the vernacular by the late Prof H.W. Pahl.
- 1965-66** Spent the time at the Phonetic Institute of the University of Hamburg doing research on the tone of Xhosa and Tsonga with the assistance of Prof Emmi Kähler-Meyer and Prof Von Essen, Director of the Institute. He used one of the first electronic tone transcribers, a mingograph, for Xhosa.
- 1967** Acted as Head of the Department of African Languages while Prof Ziervogel was on leave.
- 1968** Promoted to Professor for Nguni Languages and Tsonga. The University of Fort Hare requested his projected Xhosa Dictionary. An agreement was reached with Fort Hare, and he became a member of the controlling committee of the dictionary until his retirement. His proposal that Mr, later Prof H.W. Pahl, become chief editor was accepted. The first volume (Q-Z) has appeared which will be followed by two more.
- His research on the tone of Xhosa and Tsonga appeared as an unpublished monograph. This research was supported by a senior bursary from the HSRC.
- 1968-73** Moderator for all Xhosa papers for the Joint Matriculation Board.
- 1970's** Member of the Linguistics Committee of the Faculty of Arts, Unisa, which eventually instituted the Department. It was his proposal that made it a department, independent of the control of the other language departments.
- 1973** He was appointed Head of the Department, whose name was

changed to that of *African Languages* at his suggestion, because of the political connotation with the word *Bantu*.

1975 He made an arrangement with Prof A. Traill of Wits to hold annually a conference on the linguistics of Khoi and San. This was a success and the papers were published annually. This venture became the *Khoisan Special Interest Group*, which lasted until 1987.

1977-79 Member of the Grants & Bursaries Committee of the HRSC.

1978 Elected Vice-Dean for the sub-Faculty of African Studies. He served on various university committees during his term. He was member of the Publications Committee, which was a standing committee, and also of the Committee for the Adjustment of Courses.

As he was always interested in phonetics, he was able to procure the necessary funds for the initiation of a well-equipped phonetics laboratory.

1979 He initiated an *ad hoc* African Linguistics Conference, which was held biennially by the Department of African Languages, Unisa. He proposed at the conference of 1979 that these conferences should be replaced by a language association and he was instrumental in laying a draft of the constitution before the meeting. This draft had been circulated among the different universities. After some minor adjustments the draft was accepted and the African Language Association of Southern Africa, *ALASA*, was founded. This association has gone from strength to strength with its own journal, *South African Journal of African Languages*, *SAJAL*.

He delivered a paper on the prehistory of the Nguni languages at the University of Leyden, Netherlands.

1982-83 When Prof D.T. Cole of Wits. retired as Head of their African Languages Department, he was appointed Academic Advisor by the Vice-chancellor of Wits concerning the future of this department.

1987 His term as head of the department came to an end and he did not make himself available for re-election since he was retiring the following year. The Department was the largest of its kind, teaching seven South African Bantu languages as well as Shona. It had an administrative staff of five and a teaching one of approximately 50.

During that year the new undergraduate syllabus was finalised, which made a radical break from the past. All later adjustments were based on this syllabus.

By the time he retired the use of the computer had been entrenched in

the department. As head, he gave much of his energy to introducing its use, which initially was not very popular.

1988 He reached the mandatory age for retirement and was granted an office in the Department of African Languages by the University of South Africa to continue his research. He has since been working on a grammar and dictionary of Xhosa, and has published several papers.

1989 Received Honorary Membership of *ALASA*.

General activities and interests

In May 1955 Professor Louw was one of the 13 university lecturers of the Universities of Pretoria and South Africa who signed a protest against the scrapping of the so-called coloured people from the common voter's roll of the Cape. He was one of the founders of the Pretoria Political Study Group, which came about as a result of this protest, and, given the political climate prevailing at that time, the members were not popular. For example, at one of its last meetings in 1959 the late Chief Luthuli, a Nobel Peace Prizewinner, was assaulted and the meeting broke up.

As Head of the Department of African Languages at Unisa he saw to it that the Department became a structured entity according to each language, with each language section having a professor as head. This structure is still accepted in the Department and was instituted for other departments in the Faculty of Arts. After a long struggle he was able, in the late seventies, to have the Black academic members of staff, who were called "assistants", recognised as lecturers, professors, etc. It should also be pointed out that representation was made in 1964 by the late Prof Ziervogel and Professor Louw himself that the Black members of the department should be accepted as lecturers. The Council turned down this proposal but later conceded the point. Only the University of Cape Town succeeded in achieving this before Unisa. He gave his special attention to the honours course and a new syllabus was accepted which is very much the basis of the present one. Although some attention was given to the study of folklore he laid the basis on modern principles of its study in the honours course. He instituted the first full honours paper on sociolinguistics and gave his attention to the development of this important branch of linguistics.

Links with overseas universities

Professor J.A. Louw gave Unisa's Department of African Languages an

international status by his invitations to foreign guest professors to attend conferences at the Department and at those of *ALASA*. Among the guest professors were African linguists such as Profs. A.E. Meeussen and A. Coupez from Ter Vuuren in Belgium. Dr D.K. Rycroft of SOAS was invited several times. Prof A.S. Gérard from the University of Liège, who is an acknowledged authority on African literature, came to visit the Department of African Languages several times and gave valuable guidance. A close association was built up with the Department of Linguistics of UCLA in the USA by the visits of Prof P. Ladefoged, who gave some valuable help by leaving us recorded tapes for the tuition of phonetics. Professor Chuck Kisserberth from the University of Illinois was also a regular visitor who assisted with phonology in the department. These links were brought about despite the boycott of South African universities at that time. It was only the international reputation of this Department that saved it from a similar fate. After he became head Prof Louw arranged that a member of the Department should regularly attend the Annual Conference on African Linguistics of the American Universities. This decision is still maintained and valuable contacts have been built up.

Prominent students

J.A. Louw was promoter, supervisor, or internal examiner for the following postgraduate students at the University of South Africa:

Professors:

E.J.M. Baumbach (ret Unisa); P.J. Wentzel (ret Unisa); C.S. van Rooyen (ret Unisa); the late P.C. Mokgong (UniN); the late H.W.E. Ntsanwisi (Giyani); A. Swanepoel (ret PUvCHO); C.T.D. Marivate (ret Unisa); A.C. Nkabinde (ret UniZul); the late E.S. Moloto (Vista); W. Kruger (UPE); D.B. Ntuli (Unisa); S.C. Satyo (UCT); J.S.M. Khumalo (Wits); the late S.D. Hlongwane (UniZul); C.T. Msimang (Unisa); P.M. Makgamata (Unin); A.S. Davey (UN); D.P. Lombard (Vista)

AND

Dr. H. Viljoen (Windhoek); Dr. L. Small (Soshanguve); Dr D.M. Kgobe (Unisa)

As external examiner or supervisor:

Professors:

W. Haacke (Namibia); A Wilkes (UP); P.M.S. von Staden (RAU); G. Poulos (Unisa); H.M. Thipa (UPE); M.W. Visser (US); S. Bosch (Unisa); P.J. Zungu (UDW); N. Saule (Unisa)

AND

Mr R. Bailey (Univ of Durban-Westville); G.S. Mayevu (UniN); Mr S.Z. Zotwana (UCT); Mr A. van der Spuy (Wits); Mr C. Wynne (UCT); Mr J. le Roux (Unisa)

External examiner for universities

When the Universities of Fort Hare, the North and Zululand were founded, he was the external examiner for Zulu, Xhosa and Tsonga for the first few years. He was occasional external examiner for the University of Natal. UCT appointed him as external examiner from 1976-78. He acted as external examiner for UOFS from 1962-64.

Publications

- 1954 Syntactical nature of the deficient verb and its complement in Zulu; *African Studies*, Vol. 13, pp. 147–152, Wits University Press
- 1958 The nomenclature of cattle in the South Eastern Bantu Languages; *Communications of the University of South Africa*, 19 pp.
Emphasis as expressed by the word order of the sentence in Xhosa; *Afrika und Übersee*, Vol. 42, pp. 111–118, Hamburg
The early settlement of South Africa by the first Nguni tribes; *Journal for Geography*, Vol. 1, No. 3, pp. 24–33; Stellenbosch
- 1962 On the segmental phonemes of Zulu; *Afrika und Übersee*, Vol. 46, pp. 43–93, Hamburg
- 1964 & Jubase, J.B: *Handboek van Xhosa*, pp. 268; Educum, Johannesburg
Consonant phonemes of the lexical root in Zulu; *Afrika und Übersee*, Vol. 48, pp. 127–152, Hamburg
- 1968 The intonation of the sentence and its constituent parts in Xhosa and Tsonga; Unpublished monograph, pp.154; & *An Appendix*, consisting of tone curve transcriptions and their interpretations, pp. (i)–(xi), & 1–83; HSRC, Pretoria
- 1969 The tone sequences of the potential form of Zulu and Xhosa, *vide* the publication in honour of N.J. van Warmelo; *Ethnological and Linguistic Studies*, pp. 123–132; Government Printer, Pretoria
- 1971 The tonal paradigm of the verb in Xhosa; *cf.* the Festschrift in honour of Prof J. Lukas; V. Six, N. Cyffer, E. Wolff, L. Gerhardt, H. Meyer-Bahlburg (eds): *Afrikanische Sprachen und Kulturen – Ein Querschnitt*, pp. 102–113; Deutsches Institut für Afrika-Forschung, Hamburg
The validity of case as a semantic feature in the Bantu languages, *Limi*, Bulletin no. 11, pp. 1–26, University of S.A.
- 1972 The Bantu languages in relation to the class languages of West Africa; *Limi*, No. 13, pp. 1–30, University of S.A.
- 1974 The influence of Khoe on the Xhosa language; *Limi*, Vol. 2 No. 2, pp. 45–62, University of S.A.
- 1975 The clicks in loans in Xhosa; J.W. Snyman (ed.): *Bushman and Hottentot linguistic studies*, University of S.A.

- 1976 The influence of Khoi on Xhosa morphology; W.J. de Klerk & F.A. Ponelis (eds): *Gedenk-bundel H.J.J.M. van der Merwe*, pp. 87–95; Van Schaik, Pretoria
- Palatalization of bilabials in the passive, diminutive and locative in Xhosa and Tsonga, *Afrika und Übersee*, pp. 241–278, Hamburg
- 1977 The adaptation of non-click consonants in Xhosa; A. Traill: (ed.): *Khoisan Linguistic Studies*, No. 3, pp. 74–92, Wits University, Johannesburg
- The linguistic prehistory of the Xhosa; W.J.G. Möhlig, F. Rottland, B. Heine (eds) in the Festschrift for O. Köhler: *Zur Sprachgeschichte und Ethno-historie in Afrika*, pp. 127–151, Dietrich Reimer Verlag, Berlin
- 1979 A preliminary survey of Khoi and San influence in Zulu; A. Traill (ed.): *Khoisan Linguistic Studies*, No. 5, pp. 8–21, Wits University, Johannesburg
- Some remarks on Nguni tone, *Limi*, Vol. 7, 1–2, pp. 45–49. University of S.A.
- 1983 The development of Xhosa and Zulu as languages; I. Fodor & C. Hagège (eds): *Language Reform*, Vol. II, pp. 373–392, Buske Verlag, Hamburg
- 1984 Word categories in Southern Bantu; In *African Studies*, Vol. 42, No. 2, pp. 231–239; in honour of D.T. Cole; Wits University Press
- 1986 Some linguistic influence of Khoi and San in the prehistory of the Nguni; R. Vossen & K. Keuthman (eds): *Contemporary studies Khoisan*, Vol. 2, pp. 41–68, Helmut Buske, Hamburg
- 1987 Auxiliary verbs in Xhosa; *South African Journal of African languages*, Vol. 7, No. 1, pp. 7–15, Pretoria
- 1988 The adaptation of the folktale as a modern literary genre; in an anthology in honour of C.L.S. Nyembezi; A.C. Nkabinde (ed.): *African linguistics and literature*, pp. 103–120, Johannesburg
- 1990 & Finlayson, R.: Southern Bantu origins as represented by Xhosa and Tswana; *South African Journal of African languages*, Vol. 10, No. 4, 401–410
- 1992 & Marivate, C.T.D: Restraints on the formation of nasal compounds in Tsonga; presented in honour of E. Westphal; F. Gowlett (ed.): *African linguistic contributions*, pp. 272–310, Via Afrika, Pretoria
- 1995 Xhosa tone; in A. Traill (ed.) *The Complete Linguist*, an anthology in honour of Patrick J. Dickens: pp. 237–270, Springer Verlag, Berlin.

Contributions

PREFACE

Finlayson, R.: (*Unisa*) (xvii)

ORALITY

Makgamatha, P.M.: (*University of the North*)
Narration as art in the Northern Sotho narrative: from oral to written 1

Fortune, G.: (*Wales, UK*)
A.C. Hodza, creative interpreter of Shona traditional poetry:
a personal tribute 14

Swanepoel, C.F.: (*Unisa*)
The film *Wend kuuni* (by Gaston Kaboré) and the oral legacy 28

SOUND

Trail, A.: (*University of the Witwatersrand*)
Foundations in Khoisan studies: a survey of a selection of papers
from *Bantu Studies* and *African Studies*, 1921–1967 41

Maddieson, I., Ladefoged, P. & Sands, B.: (*UCLA, USA*)
Clicks in East African languages 59

Snyman, J.W.: (*Unisa*)
The phonetic description of the Žul'hōasi clicks: a confusion of
sounds? 92

Odden, D.: (*Ohio State University, USA*)
Kikerewe minimality 118

Haacke, W.: (*University of Namibia*)
Phonological gleanings from the dialects of Khoekhoegowab
(Nama/Damara): towards internal reconstruction 131

Roux, J.C.: (*University of Stellenbosch*) & Jones, C.J.J.: (*Unisa*)
Queclaratives in Xhosa 164

Mathangwane, Joyce T. & Hyman, L.M.: (*University of California,
Berkeley, USA*)
Meussen's Rule at the phrase level in Kalanga 173

SOCIETY

- Knappert, J.:** (*London, UK*)
Loanwords in African languages **203**
- Davey, A.S.:** (*University of Natal, Pietermaritzburg*)
Towards an explanation of socio-cultural and behavioural differences
which hinder communication between Zulu and English speakers **221**
- Slabbert, S.:** (*University of the Witwatersrand*) &
Finlayson, R.: (*Unisa*)
The future of the standard African languages in the multilingual
South African classroom **235**
- Boeyens, J.C.A.:** (*Unisa*) & **Cole, D.T.**
Kaditshwene: what's in a name? **250**
- Louwrens, L.J.:** (*Unisa*)
An ethnobiological investigation into Northern Sotho plant names **285**
- Ntuli, D.B.:** (*Unisa*)
Bus naming as a communication strategy – a Swaziland experience **311**

STRUCTURE

- Coupez, A.:** (*Belgium*)
Inversion diachronique en Rwanda (Bantou J61) **329**
- Bosch, S.E.:** (*Unisa*)
The reflexive prefix in Zulu – a typological perspective **344**
- Dembetembe, N.C.:** (*Unisa*)
The classification of proper nouns in Shona: problems and possible
solutions **355**
- Nkabinde, A.C.:** (*Kwazulu-Natal*)
Some features of Zulu nouns **377**
- Sengani, T.M.:** (*Unisa*)
Another pronominalization – some views against Wilkes's deletion
hypothesis **387**
- Myers-Scotton, C.:** (*Columbia, USA*) & **Jake, J.L.:**
(*Midlands Technical College, USA*)
Chicheŵa/English codeswitching: the "do" verb construction **406**

Preface

The African continent has long attracted attention from all over the world. Language variation and the diversity of hypotheses on its linguistic similarities and differences have stimulated debate far and wide. From an ancient ignorant connotation as being regarded as the "Dark Continent", Africa has emerged from centuries of colonization to long-awaited independence and democratic government. Both its prehistory and history have contributed towards a continually changing image of a continent in transition, brightly hued and with a diverse richness rarely found anywhere else in the world. All these forces have exerted an influence on the writings which have emerged from people both on and off this massive continent.

This Festschrift is dedicated to Professor J.A. Louw whose rich and diverse academic career has generated a wealth of scholarly endeavour which falls within the four fields of study which characterize the structure of this Festschrift. This collection of papers forms a mosaic of contributions covering four broad subject categories including orality, sounds, structure and society. The concept behind the ordering of the contributions reflects a progression from pre-recorded material in orality to the most basic form of speech, the sounds. Following discussions on the analysis of the speech sounds, the combination of these sounds to produce syllables is considered. Thereafter the structure of languages forms a category before the wider application of language in society closes the Festschrift. The mosaic also comprises pieces in the form of contributions from the southern, central, eastern and western parts of Africa cemented into an abstract pattern. Each piece in the mosaic provides both a measure of geographic reference and an indication of the broad subject category into which it falls. Although the contributions do not cover the whole of Africa and do not function as discrete pieces, since subject categories and their geographic locations may overlap, nevertheless the mosaic conjures up a vivid picture of Africa in the mind of the reader.

The first pieces to be inlaid represent one of the most fascinating topics from Africa and one which is so often associated with its richness – orality. The transition from this form of literature being entirely oral in telling the story to the wealth of its narration as part of the written literature is considered. The preservation of an African heritage is essential and a tribute is paid to those scholars who have laboured in collecting and evaluating the many different genres. Gifted composers themselves, such as A.C. Hodza, recognize and evaluate poetry. The wealth of valuable insight which is offered by orality has

been most aptly described as an inspiration and nourishment to modern literature. *Wend kuuni* from Bakino Faso provides us with a suggestion as to how this rich oral past of Africa can be preserved and recreated.

We progress further in this volume by considering the contributions of eminent scholars in the preservation of precious records. Within the richness of diversity of our African continent stories of both a negative and positive nature emerge. Perhaps one of the saddest accounts concerns the history of the Khoisan people who, through contact with different groups of people as well as by being literally hunted, have been virtually totally eliminated and who have taken with them in death some of their languages, unique to the world at large. The important contributions made by journals such as *Bantu Studies* and *African Studies* as archival repositories therefore cannot be underestimated. This contribution contains a selection from these journals reflecting where the scholars who have been most active in philological and linguistic research have laid emphasis.

The volume then moves more particularly to one of the most basic features of all languages, the speech sounds in all the richness and diversity which Africa produces. The clicks of the Khoisan peoples provide one of the unique features of this richness. Often with diversity comes controversy, and no contribution to academic discourse would be complete without some differences of opinion. This interesting aspect within the African mosaic is explored further with regard to the extremely complex sound system elicited by the clicks.

Speech sounds combine to produce syllables and their identification and description provide another aspect to the debate. These speech forms are explored with regard to minimality requirements in Kikerewe, an interlacustrine Bantu language, spoken on the Ukerewe Islands of Lake Victoria in Tanzania, thereby adding another valuable inlay to be cemented into the picture of Africa depicted in this volume. Syllables combine further, and we have lexical items as we move with an inlay from the eastern borders of Africa to the west and explore lexical data collected in Namibia. From the minimal element of the individual's speech to the wider context of dialects, we include a contribution which arose as a "result of a re-perusal of lexical data that had been collected for a dialect survey with the view to establishing possible trends that would reflect on diachronic depth in the genealogical development of Nama and Damara dialects". This ties in with earlier articles in this publication on the clicks, and also demonstrates the inevitable history of something lost and something gained. In the instance of "Nama", which had the full range of these speech sounds, there has been click loss, but in other languages, such as Xhosa which originally had no clicks, there has been click gain.

Data acquisition, a veritable part of linguistic study with all its associated difficulties, together with its research findings continues to raise concern. Experimentation in speech analysis and synthesis provides a fascinating insight into this concern. In the past, phonologists studied speech sounds and formed hypotheses based on general unscientifically tested perceptions. In this regard we now jump in placing additional pieces in the mosaic from the west coast to the southernmost tip of Africa and highlight this aspect further, especially with regard to prosodic studies in the African languages and with special reference to Xhosa. An exciting alternative methodological approach is offered here.

The inextricable link between tone and the structure of languages once again holds our attention as we add another intriguing set of pieces in the formation of the mosaic in a contribution on Meeussen's Rule, this time as applied to Kalanga as spoken in Botswana. In Kalanga this rule applies at the phrase level, and certain suggestions are made as to why this rule differs when compared with other Bantu languages. A close colleague of Meeussen himself then offers an inlay, but this time instead of Meeussen's Rule use is made of Meinhof's Rule as applied to Rwanda, a Bantu language even further north than Kalanga. The findings of this study are engrossing as postulations are offered which do not rule out the possible influences on Rwanda of neighbouring languages such as Nyoro, Nkore and Ganda.

Hypotheses on origins through typological investigations continue as we turn to the reflexive prefix, this time in the Zulu language. The dynamic nature of language has elicited interest in the study of language change and etymologies and this has stimulated the establishment of hypotheses regarding possible solutions to the questions which arise. Methods of classification, whether typological, genetic or areal, afford synchronic studies some cohesion. In this volume the substantives are classified with regard first to Shona, as far as proper nouns are concerned, and then with regard to some features of Zulu nouns. But pronominalization too is investigated with special reference to the deletion process as exemplified in Venda. The relevance of pragmatic factors in an ongoing discourse in determining "rules" for linguistic phenomena is accentuated in this contribution. Pragmatic factors, still within the category of language structure, also form part of the issue on language shift and change, together with the realisation of language mix in contrast to that of language "purity". In this regard codeswitching is a relevant player as the effects of colonization, urbanization and modernization take their toll. As so aptly stated, "codeswitching data provide evidence on how languages may differ regarding how grammatical information is activated and projected by the lexicon." This aspect is discussed with special reference to Chicheŵa as far as the "do" construction is concerned.

Debate on the effects of colonization and the associated possibilities of glottophagia abound and the palimpsest effect which these may create induces a response of unease. Nevertheless, one of the languages often central to this fascinating discussion is Afrikaans, a language on occasion referred to as a creole. In this volume some etymologies of Afrikaans, the mother tongue of J.A. Louw himself, as well as those in other African languages, are discussed. The essential element of language is that it is a tool for communication and certain elements which hinder this process are highlighted in order to ensure their avoidance. The topic of language change and development now forms another inlay which illustrates how the standard African languages differ substantially from the language varieties that are spoken in the multilingual urban centres. The standards are generally regarded as linguistically the closest to the rural varieties. The question may well be asked as to whether the urban varieties are developing to the point where new linguistic varieties are being created. Some interesting viewpoints in this regard are given.

Lastly, "What's in a name?" and with the question come the associated perceptions on naming as this volume draws to a close. Whether it be controversy over the name of a capital town, plant names or even the procedure of naming buses, the study of onomastics can reveal some interesting dimensions to the communication process. However, we are cautioned with regard to the possible discrepancies which may arise between data obtained from different individuals from the same speech community, and from speech communities from different geographical regions. There is always the possibility that intuitive personal perceptions of the local people of an area may account for such discrepancies.

This composition of twenty-two contributions therefore embraces a strikingly colourful range of topics of interest to Africanists. The metaphor of an African mosaic has been used in an attempt to celebrate the lifelong dedicated contribution to the field of African languages made by the subject of this Festschrift, Professor J.A. Louw. Those who have had the privilege of knowing him in all the roles he has played during his most active academic life can only look back with respect, appreciation and wonder at the enormity of effort spent by this highly acclaimed African scholar. His contributions alone when assembled together can surely be described as in themselves having comprised a magnificent *African Mosaic*.

Rosalie Finlayson

NARRATION AS ART IN THE NORTHERN SOTHO NARRATIVE: FROM ORAL TO WRITTEN

Phaka M. Makgamatha

INTRODUCTION

For quite some time now literary criticism and philosophy have been concerned with what I may call “the death of the author”. In post-structural criticism, for instance, every text is regarded as an intertext of another text, and thus as belonging to the intertextual. However, even the post-structuralists cannot deny that insofar as there is a narrative, there must be someone narrating it. Every narrative text, therefore, should be perceived as that text in which a narrative agent, that is a narrator, tells a story.

In the primary oral narrative the narrator is a visible, fictive “I”, a storyteller who interferes in his narration whenever the desire to do so arises or where necessary; who even participates in the action of the narrative of a character. In the written narrative the narrator is not a person, but the linguistic subject, that is a function which expresses itself in the language that constitutes the text. The “I” of the written narrative, which is for the most part invisible, is “that agent which utters the linguistic signs which constitute the text” (Bal 1988:120). Tzvetan Todorov (1970:133) calls this agent the “poetic personality”.

It has become commonplace in literary theory that it is essential not to confuse author and narrator. Wayne Booth, in *The rhetoric of fiction* (1967), even found it necessary to introduce the concept of the implied author as a concession to the arguments against the request for the intentions of the empirical author. The term would enable him to discuss and analyse the ideological and moral stances of a narrative text without having to refer directly to a biographical author. For the purposes of this inquiry I shall follow Mieke Bal and others, and stick to *narrator* in the written narrative as that

agent which utters the linguistic signs that constitute the text, and not the biographical author.

For analysis of oral narrative material I shall use folktales collected from various tradition-bearers in the Northern Sotho-speaking area and preserved in written form in Makgamatha's *Keleketla* (1990). It must be noted from the onset that even if only one pronoun denoting masculinity is used throughout this article, the storytellers who served as informants in this inquiry were both male and female. For the written narrative I shall use material from Matsepe's novel, *Megokgo ya bjoko* (1969).

THE NARRATOR-PERFORMER

In the primary oral narrative the narrator, who is the visible storyteller or narrator-performer, simply spins a tale, unbothered by considerations of form: "There was a tale ..." he begins, and then proceeds to narrate the tale to his audience. He describes the characters whenever it becomes necessary for general effect, often speculating on what the characters think and feel, as well as describing their action. For instance, in the tale *Mošemane wa dišo* (Makgamatha, 1990:76-80) the narrator-performer pauses to describe the action of the hero and heroine, whose whole bodies are covered in sores, to prepare the audience's minds to understand why the community treats them as outcasts later in the story, fearing that their disease might spread. He says:

Ba mo hweditše; motho le kgaetšediagwe. Dišo tša gona ga go sa na le ka sekgala se tee. Mebele ye ya bona ke dišo fela. Ba re batho ba ba fedilego mo, ba bolailwe ke tšona dišo tše. Go dio šala bona ba le babedi. (1990:76) (They found him; the man and his sister. There is no part of their bodies that is not covered with sores. They say the people who have died here all died of these very sores. The two are the only people who survived.)

He also interjects comments and ideas of his own whenever he feels like it, although this does not occur on a large scale in the Northern Sotho *dinonwane*. Rather than be bothered by considerations of form, the narrator-performer tries to establish himself as the narrator-creator of the tale he is narrating. His ability to harmonize the individual (represented by himself) with the social and contemporary (represented by the audience) and with the historical (represented by the traditional tale) will determine the success of the performance, and consequently the survival of folklore (Başgöz, 1986:12).

The creativity of the narrator-performer, however, is limited by the traditionality of the tale in that he works within a tradition which imposes certain "structural patterns and plot-clichés" upon him (Scheub 1975:360).

Since all the events in a primary oral narrative are deemed to have occurred in remote or past time, the narrator-performer is called upon by tradition to present them along certain fixed and predictable lines. The telling or retelling is obviously done by someone who, although he was not an eyewitness to the events narrated, nevertheless comes to possess the information on the events. The invitation to the audience to listen to a tale, *E rile e le nonwane*, (There was a tale), is sufficient evidence of this.

Although the narrator-performer is the main source of information on all the events in the tale, he still does not exercise all the powers of omniscience. The limits of his knowledge do not extend beyond the actions and the events that can be seen and heard. Thus, he does not include as recorded observation anything about anything that could not have been seen or heard in action.

These conditions are different in the written narrative. The narrator takes us wherever he wishes, peers inside the minds and hearts of his characters at will and tells us what they are thinking or feeling. Although most narrators do not claim the authority of the eyewitness in their narratives (the rarity of the so-called first-person novels in Northern Sotho is sufficient evidence) as omniscient narrators they stand in a godlike position above their characters, knowing what each of them thinks and feels, and often allowing us to overhear conversations or "catch a character unawares in a way denied to any participant in the story" (Raban 1968:33). Such omniscient narrators usually display familiarity with the character's innermost thoughts and feelings, knowledge of the past, the present and the future of the world they narrate about, and the awareness of what is happening in several homes and villages at a given time. However, for thematic purposes, the narrator often chooses to limit his omniscience or we may have the same anonymous narrating agency, but through different focalizers. It appears that in matters of a controversial nature the tendency is for the main narrator to hand over to secondary or tertiary narrators, so that we end up with a narrative with more than one narrator. When this is done, the secondary narrator (who may be a character that participates in the *fabula* as an actor) becomes a reliable narrator "whose rendering of the story and commentary on it the reader is supposed to take as authoritative account of the fictional truth" (Rimmon-Kenan, 1988:100).

MODES OF NARRATION

The narrator in the primary oral narrative, that is the storyteller, often interrupts his narrative with individual remarks aimed at explaining some archaic words and expressions (which may not be understood any more by his audience), or instructing his listeners on various topics such as religion and folk

medicine, or describing the meaning of certain customs, traditions and rituals which are given in the tale. Such individual remarks, referred to as "digressions", are cross-cultural folklore phenomena. Başgöz (1986:6) observes, and correctly too, that despite the significance of these digressions in reflecting the individuality of the narrator, and in the very structure of the narrative, they have not been taken seriously by folklorists. They have not always been regarded as part of the so-called text, and have thus not been recorded and published.

In the written narrative one comes across many narratives which are interspersed with myths, biographical information, and elaborate descriptions of objects, scenes and personages; all of these can be regarded as digression. According to Başgöz (op. cit.), digressions in general can be divided into three categories: (1) explanatory and instructional; (2) opinion-related and communicative; and (3) self-reproaching and confessional. However, only the first two categories appear to characterize the Northern Sotho written narrative, on the average. The last category occurs rarely, and when it does, it usually occurs in those sections of the narrative where the narrator adopts a first-person narrating stance. In this inquiry I shall concentrate on only the *opinion-related and communicative digressions*.

These digressions enjoy a greater usage in the Northern Sotho written narrative than the other two categories. By means of these digressions the narrator often expresses displeasure of social and political tendencies, the operation of social institutions, and so forth, or reveals his own feelings, ideas and values related to the events being recounted. These digressions take the form of reliable commentary, and can range over any aspect of human experience as well as be related to the primary oral narrative in innumerable ways and degrees (Booth 1967:155).

Sometimes the narrator's reliable commentary becomes an isolated rhetoric, with the narrator in his own person doing what he can, "with all the stops pulled, to work us into a proper mood before his story begins" (Booth, 1967:201). Then the digression, which often assumes the form of philosophizing, functions as a mood-setting commentary which prepares us psychologically for the events that are to follow, which may be unusual in contemporary society.

The narrative of O.K. Matsepe's *Megokgo ya bjoko* (1969), for instance, opens with the following deep philosophizing comment that properly sets our mood for the intricacies that characterise the entire narrative:

Re llela go phela, re llišwa ke go phela; re llela go phala ba bangwe, re llišwa ke go phalwa ke ba bangwe; re llela tšwelopele, re llišwa ke

tšwelopele, ka ge nnete gona bophelo e le peapeano yeo go yona mang le mang a rata go go ba tšhia ya letšatši le lengwe le le lengwe. Re llela go buša, re llišwa ke go bušwa; re llela go huma, re llišwa ke bodiidi, gobane nnete gona se sekaone se ka ganwa ke wa kgopolo ya mohuta mang?
(1969:1;31;45;58)

(We yearn to live, we complain about living; we yearn to be better than others, we complain that others are better than we; we yearn for progress, we complain about progress, for indeed life is a race in which everyone would like to be a winner of every day. We yearn to rule, we complain about being governed; we yearn to be rich, we complain about poverty, for indeed, of what thinking will he be who declines something better?)

The narrator philosophizes about the natural desire of man, not only to *live*, but to lead a *better* life than others, to be *more* progressive than others, to be revered *more* than others, to be *more* powerful than others, and not only to combat poverty, but to be *wealthier* than others. The narrator's intrusion right at the opening of the narrative already implicitly outlines the source of conflict in the first narrative.

To show that the intrusion is not inadvertent but deliberate, the narrator conjures up the same commentary, verbatim, each time an event that verifies this philosophy is narrated. For instance, on the occasion of the death of Lefehlo's father, a king revered by all the neighbouring kings, all the neighbouring kings come to pay their last tribute to him, except Nthumule. All of them observe a period of mourning by suspending initiation schools, prohibiting feasts and the tilling of their lands, and so forth, except Nthumule. Indeed Nthumule makes sure that all that is regarded as taboo during such times is done – and very conspicuously too – among his subjects. At this point the narrator brings up the commentary (1969:31) as if to refresh the narratee's memory.

The same commentary is used again (1969:45) to digress in the narrative of the event in which the supremacy of Lefehlo's medicine-men over Nthumule's is demonstrated by a flight of pied crows that pick up all the divining bones of the latter and fly away (1969:44). Again, when the two kings prepare for battle the narrator digresses with the same philosophizing commentary (1969:58), to remind us that life is one long struggle for power. In fact, the entire narrative is characterized by dichotomies of goodness and evil, strength and weakness, friendship and animosity; and the various binary oppositions are mediated by the arrival of the Voortrekkers on the scene towards the close of the narrative.

Just as the narrative opens with a philosophizing commentary to set our mood

for the coming contraries, it closes with another, to assert that the binary oppositions have been mediated to a resolution, thus:

... *mme go ratega bjang ge bana ba motho ba dutše gammogo mme ba ratana ešwe pele ba be ba melelane meno a ka godimo?* (1969:103)
(... and how lovely is it when the children of man live together and love one another even though previously they had turned against one another?)

This closing philosophizing commentary leaves us with no doubt that the initial mood-setting commentary was not in any way inadvertent but deliberate, and had a direct bearing on the object of narration.

Another type of digression, related to the one discussed here, also characterizes the Northern Sotho narrative, and thus deserves mention even if in passing. This consists mainly of incorporation of traditional folklore forms (such as proverbs, myths, praise poetry and quotations from primary oral sources) into the narrative. In these digressions the narrator himself does not directly reveal his own feelings, ideas, values or comments, but lets a traditional form express them in stead (Başgöz, 1986:8). It is remarkable that when these digressions come in the form of proverbs, they are often introduced by means of the phrase, *moswana o re*, or even *mogologolo o re*, commonly meaning, “the old people, the ancestors, say”. This can be regarded as the narrator’s indirect manifestation of self. In these contexts, the narrator is not the creator of this folklore form, as its message and form have been handed down by the tradition (as evidenced by the reference to *moswana* or *mogologolo*); but it is significant is the fact that he is the selector. He selects and links the traditional lore to the first narrative and assigns it a specific function.

We note that digressions in general are about something clearly dramatized in the main narrative. In a digression the narrator tries to make clear to the narratee the nature of the focalized object itself, by giving the narratee the hard facts, by establishing a world of norms, or by relating the *fabula* in the narrative to general truths. Through digressions, the narrator explains the meaning of a motif or episode and expresses his emphasis, understanding, and personal interpretation, either directly or indirectly. Furthermore, in the digressions the narrator addresses the narratee directly, changing the third-person narration into the first, as it were. During the narration of the first narrative the father, religious or traditional man, remains silent; however, internal or external stimuli, from time to time, activate these other selves and let them come to the fore, thus interrupting the narration.

The discussion above may lead one to conclude that in the Northern Sotho narrative the narrators frequently speak directly and authoritatively to us even

where one would expect them to maintain a certain silence, leaving their characters to work out their destinies or tell their own stories. That cannot be further away from the truth, for in the Northern Sotho narrative a considerable balance is struck between what is related and what is represented directly in dramatic representations and in the presentation of the thoughts of a character. The narrators employ, each in their own way, certain dramatic devices, which become characteristic of their style, to present the narrative object. We shall examine some of those devices below.

PRESENTATION OF THE NARRATIVE OBJECT

One characteristic of the Northern Sotho narrative, from oral to written, is the use of **fantasy**. By fantasy here I refer to the unrealistic story, that is, one that transcends the bounds of known reality. Such a story conjures up a strange and marvellous world in the mind of the narratee; it introduces strange powers and occult forces into the world of ordinary reality. It introduces human characters into a strange and marvellous world where the ordinary laws of nature are suspended, where the landscape and its creatures are unfamiliar, or where familiar creatures perform unfamiliar acts. Such fantasy is commonly associated with, and is used abundantly in primary oral narratives, especially folktales (*dinonwane*).

In fact, the *nonwane* is a story of fantasy. Its opening formula, *E rile e le nonwane ...* (There was a tale ...), serves to set the mood for the start of the fantastic event, to prepare the audience for adventures, to warn the audience that what follows is fiction and does not call for their belief. The opening formula introduces the audience to the fantastic world of folktales which has its own logic, its own laws, and its own reality which differs from that of everyday life. It introduces them to

a world where the unexpected and the magical are commonplace, a world where the strong are overcome by the weak, a world where the human being, the animals and other natural objects are unified
(Makgamatha, 1991:46).

Thus in *Kgolomodumo* (Makgamatha, 1990:63) the audience are prepared for willing suspension of disbelief in the narrative of a single huge animal that swallows all the people of a village, save one old woman, together with all their cattle, sheep and goats. The same old woman takes instructions from a bird to get into a calabash, which returns through the rear of the monster each time the monster swallows it, until the monster abandons it. The same bird gives this old woman three eggs and a small stick to strike them with and bring forth a

boy and two dogs. This boy, with the help of the dogs, tracks down the monster and kills it to release all the people and animals from its belly. One cannot imagine all these acts taking place in the reality of our everyday life.

In the folktale world of fantasy the unification of human beings, animals and other natural objects is commonplace, for human characters easily infiltrate the animal world, acting like the animals and speaking their language, as in *Tau ya moroko dimpeng* (Makgamatha 1990:34–38). In this tale, a man in quest of a lion's liver to cure his dying wife dons a lion's skin and joins a pride of lions in the jungle, where he patiently waits for a safe opportunity to kill one of them and remove its liver. In addition to the lion's skin, the man carries, concealed on his body, some dried ground nuts to help him imitate the lions grinding their teeth, and some red ochre for the blood-spitting contests. All these initially enable him, even if for a short time only, to find acceptance in the pride as just another lion.

Similarly the animals, with or without transformations, have the ability to conceal their animal characteristics, re-enter the human world and interact successfully with human characters, as in *Moselapše* and *O jele ngwana a re ke mmutla* (Makgamatha 1990:48–55 and 56–60 respectively). In both these tales fabulous animals assume the appearance of human beings and approach the heroines with the motive of trickery. Their concealed animal characteristics are only revealed after their trickery has been successfully completed, thus bringing about what one may call, to use Propp's terms, the villain's Exposure and Punishment, especially in the former tale, *Moselapše*. In the latter, *O jele ngwana a re ke mmutla*, the heroine, who had given her baby to strange "children" to look after while she was hoeing the field, makes a shocking discovery only after the villains have killed and eaten the baby, sharing the "meat" with her. The narrator-performer describes what the heroine sees, when it is time to bring the baby back, as follows:

Ga go sa le batho; ke meselana fela. Ke moka meselana yela e namile e eme, e a opela (Makgamatha 1990:59).

(They are no longer human beings, but only little tails. Then those tails stood up and sang.)

With their mission accomplished, the characters have now been transformed back into fabulous animals. In fact, in the reality of the folktale world of fantasy, even if the animals retain the characteristics of their species, they "think and act like human beings in a human setting" (Makgamatha, 1991:28).

In the written narrative, fantasy, like other elements of fiction, is often employed merely for its own sake or to communicate an important insight, such as the temporal or spatial setting of the narrative. An element of fantasy

may be employed in a narrative simply for its own strangeness, for thrills, for surprise, or to illuminate the normal world of our experience. As in the primary oral narrative, we approach the written narrative with willing suspension of disbelief, for we understand that the narrator begins by saying, "Let us suppose ...", as it were.

One does not encounter such a well-defined use of fantasy in the Northern Sotho narrative on a large scale. In most cases the fantasy that is employed usually accompanies the magical powers of the traditional medicine-men. For instance, after the disappearance of Leilane from King Nthumule's in Matsepe's *Megokgo ya bjoko*, all the medicine-men are assembled to divine his whereabouts (1969:43–44). While they are examining the manner in which their thrown divining bones have fallen, a cloud appears from the east, followed by a shooting star in broad daylight. While the cloud is hovering over their heads, a flight of pied crows appears from nowhere, which swallow all the divining bones before flying away to the west, following the cloud. The miracle is apparently the work of Phethedi, King Lefehlo's greatest medicine man.

As I said earlier in this essay, such elements of fantasy help the narrator to create the desired temporal-spatial setting for the narrative. In this particular narrative the story is set in a traditional African society, at a time when a king had to prove his paramountcy over the other kings by defeating them in battle. This society also upholds the belief in the magical powers of medicine-men, which the kings also depend on for their victory in such battles.

Another characteristic of the Northern Sotho narrative is the use of *humour and satire*. The primary oral narrative may be regarded by some researchers as drab repetition of what has been heard from generation to generation, but when it is handled by a tradition-bearer with a good narrating style, then it is transformed into a fascinating form of entertainment that keeps the audience, both old and young, spellbound from the beginning of the narration to its end. Use of such narrative devices as humour and satire represents part of the oral style, which is characterised by the use of intonation of voice and bodily gestures, and facial as well as other expressions to achieve the desired effect. Thus, to read a folktale is not necessarily to experience it as one does when watching its live performance.

For instance, one may miss the humour (perhaps the satire too) when reading the tale *Mabutle le Tau* (Makgamatha, 1990:1–5), especially where Hare descends to the cooking pots of meat after securing Lion's tail to the roof of the hut they are erecting. To experience it, one needs to watch and listen to the storyteller as he goes through the story (to the accompaniment of voice intonation and bodily gestures). The audience is very amused by the

unsuspecting Lion who speaks with an authoritative voice, and the knowing Hare who fakes humility in the dialogue:

Tau a re: "Mabutle, eya go topa mola. O se ke wa ba wa topa ye kgolo ya go tshotshoma makhura."

Mabutle ge a fihla mola dipitšeng o re: "A ke tope ye, Rakgolo?"

Tau o re: "Aowa, e sego yeo!"

Mabutle a e bušetša.

"Ke tope ye, Rakgolo?"

"Aowa! Ke ya Dimo yeo!"

A e bušetša; a topa ya lerapo.

"Ke tope ye, Rakgolo?"

"Aa! Yeo o ka no e ja."

Mabutle o a e bušetša. (Makgamatha, 1990:3)

(Lion said, "Hare, go and take a piece. You must not take a large, fatty one." When Hare reaches the pots he says, "May I have this one, Grandfather?" Lion says, "No, not that one." Hare puts it back in the pot.

"May I have this one, Grandfather?"

"No! That one is for the Great One!" He puts it back in the pot and selects one bony piece. "May I have this one, Grandfather?"

"Ah! That one you may have with pleasure." Hare puts it back in the pot.)

James Ngugi comments as follows on the use of satire:

The satirist sets himself certain standards and criticizes society when and where it departs from these norms. He invites us to assume his standards and share the moral indignation which moves him to pour derision and ridicule on society's failings. He corrects through painful, sometimes malicious laughter (1969:56).

In Matsepe's *Megokgo ya bjoko*, for instance, the narrator can be seen in a traditional and social setting, pouring "derision and ridicule" on society's total belief in traditional medicine-men and ancestor worship. He gives an account of a medicine-man who is called to attend to a woman suffering from tuberculosis (1969:36–41). With utmost confidence he demands a goat to slaughter, whose hide he wraps around the patient – to drain the sickness out of her. When that and the concoction of medicines fail he demands a cow to be slaughtered, whose dung should be smeared on the floor of the patient's hut. As if this is not enough, one of the patient's relatives claims that their ancestors gave instructions for the patient's cure in a vision she has had. Their uncle, Rathinyane, must slaughter a cow, and the patient must then be smeared with

its fresh dung. Rathinyane's insolent retort clearly ridicules the logic of the message, for he says:

Le tla nkwa banabešu, ditaba tše di a mmakatša. Go mmakatša ga tšona ke gore batswadi ba ka ge ba hlokofala – le kgomo e tee ga se ba ntlogelela yona ka gore le a tseba gore di ile tša ya kae, gomme ke makala gore kgomo yeo mme a e bolelago – o ra ye nna ke tšwago go e tšea kae
(1969:38)

(You will hear me, my people, these matters astonish me. My astonishment is caused by the fact that when my parents died – they left me not even a single cow, for you all know what happened to them [the cattle], therefore I wonder at the cow that my late mother is referring to – where does she think I got that one from?)

Thus, according to Rathinyane, it does not make sense that his late mother can expect him to have a cow for slaughter, when she knows (or is supposed to know?) that when she died she had left him none. In his own voice, the narrator queries the logic of the message in this account thus: How can the ancestors demand a cow when they left none behind at the time of their death? How can the ancestors suddenly show concern over their daughter-in-law's health, when they never saw eye to eye during their lifetime? If they know where to find whatever is needed urgently, why do the ancestors take their message to someone else far away? It is clear that those who claim the ancestors sent them to Rathinyane are merely jealous of his cattle, and seek to find a way to reduce their number (1969:39).

As far as traditional medicine-men are concerned, in this narrative the narrator seems to have no problem. Even though humorous accounts of their queer methods of healing patients are given, they are, naturally, sometimes successful and sometimes unsuccessful. For instance, Maphutha's son, who is known for his ability to redirect medicinal traps from his patients to the people who set them, successfully heals a sick woman by strapping a black cat on her back and then beating it with a stick, whereupon it scratches and bites the patient, who runs and unfastens the cat. Thus freed, the cat climbs into a tree and cries, trembling, before it drops dead on the ground. The patient becomes instantly well. Impressed by his success, the villagers bring him another patient with the same sickness. But this time, instead of climbing into a tree, the freed cat attacks and kills the medicine man (1969:50–56).

Even though the narrator often gives credit to the traditional medicine-men, he also pours derision and ridicule on society's indiscriminate belief in any stranger who claims to be a medicine man. As a result of such belief, some people enrich themselves at the expense of the unsuspecting public, like the

couple who tell a man that a living being buried in his yard is depriving his family of peaceful sleep at night (1969:61–65). After promising to uproot the evil the following morning, they retire with him, only to sneak out during the night and bury a living tortoise they have brought along in his cattle kraal. About such deception, the narrator says:

Go tseba mang le mang gore ga go se se re forago go swana le ditaola. Motho o tla a rwaleletše dithebele le ditaola, a re go fihla go wena a go botše ge e le motho yo a ka go fago lešwalo leo ka lona o tla bolayago mabele, lešaka la tlala dikgomo le dihuswane, etšwe yena a se natšo tšona tšeo. (1969:61).

(Everyone knows that nothing deceives us as easily as divining bones. A man comes carrying a pouch of divining bones, and tells you that he can give you a lucky-charm through which you will have a good harvest and fill your kraals with cattle and small stock, when he himself does not have any of those.)

In such narratives we see the satirist narrator in his social setting. Other narrators, on the other hand, may look at contemporary South Africa and do the same with their narratives. In those narratives we see the narrators in their social as well as political settings. They often reduce all conflicts to two polarities, where white is wealth, power and privilege, and black is poverty, labour and servitude. However, I do not have space to elaborate on, and illustrate this in the present article.

CONCLUSION

Although the narrator in the primary oral narrative has his representation of events limited by the nature of the narrative to the actions and events that can be seen or heard, his counterpart in the written narrative is able to take us wherever he wishes, including inside the minds and hearts of the characters to show us their thoughts and feelings. A considerable balance is struck, however, between the narrator's "telling" and "showing", for he does not become fully dramatized by referring to himself as "I" in the narrative, although he is sometimes dramatized so subtly that an unobservant reader hardly notices. Interestingly the narrator in the written narrative often hands over the narration of events that handle controversial matters to tertiary narrators who participate in the *fabula* as actors, and he thus assumes a position of neutrality while he allows the characters to speak for him. However, certain internal or external stimuli often activate this narrator's other selves to come to the fore and reveal his feelings related to the events being recounted, by means of

digressions. When this happens, such devices as fantasy, humour and satire can help the narrator to conceal his "telling" in the narrative.

REFERENCES

- Bal, Mieke. 1988. *Narratology: introduction to the theory of narrative*. Toronto: University of Toronto Press.
- Başgöz, İlhan. 1986. "Digressions in oral narrative: a case study of individual remarks by Turkish romance tellers". *Journal of American Folklore*. Vol. 99., no. 391, March 1986: pp. 5-23.
- Booth, Wayne. 1967. *The rhetoric of fiction*. Chicago: University of Chicago Press.
- Makgamatha, P.M. 1990. *Keleketla*. Johannesburg: Educum.
- Makgamatha, P.M. 1991. *Characteristics of the Northern Sotho folktales: Their form and structure*. Johannesburg: Perskor.
- Matsepe, O.K. 1969. *Megokgo ya bjoko*. Johannesburg: Bona.
- Ngugi, James. 1969. "Satire in Nigeria". In Pieterse, Cosmo and Munro, Donald, (eds.). *Protest and conflict in African literature: Weusi?* London: Heinemann Educational.
- Raban, Jonathan. 1968. *The technique of modern fiction: essays in practical criticism*. London: Edward Arnold.
- Rimmon-Kenan, Shlomith. 1988. *Narrative fiction: contemporary poetics*. London and New York: Methuen.
- Scheub, Harold. 1975. "Oral narrative process and the use of models". *New Literary History*. Vol. VI. No. 2., Winter, 1975: pp. 353-377.
- Todorov, Tzvetan. 1970. "Language and literature". In Macksey, R. & Donato, E. (eds.) *The structuralist controversy*. Baltimore & London: The Johns Hopkins University Press



A.C. HODZA, CREATIVE INTERPRETER OF SHONA TRADITIONAL POETRY: A PERSONAL TRIBUTE

G. Fortune

The development of Shona as an academic discipline owes much to the experience, research and publications of the late Mr Aaron C. Hodza M.A. (Honoris Causa). At his death in 1983 he was Research Fellow in African Languages in the Department of that name in the University of Zimbabwe. His work, extending over some twenty years, lay mainly in the fields of traditional poetry and culturally defined speech styles. Of poetry he was not only a collector, but also a gifted composer, able within the tradition to recognise and evaluate poetry of many different genres. These are distinguished and exemplified in the three collections he compiled in order to share and perpetuate a heritage in danger of being lost.

The academic recognition of Shona in its homeland, as a language worthy of study and development, came to pass in 1959 with the creation of a Chair in African Languages in the new University College of Rhodesia and Nyasaland. A grant from the Ford Foundation in response to an application from the college had made this development possible (Gelfand 1978:145).

The academic recognition of Shona as a group of related dialects close enough to allow of a common written form and a future literary development was also due to an American grant, this time from the Carnegie Corporation, in 1929. The recognition of this underlying unity was the result of a survey of the Shona dialects conducted by the late Professor C.M. Doke to whom progress in Shona studies will always be indebted (Doke 1931). As an example of the progress made on the foundation he laid, we have witnessed this year (1997), a mere sixty five years since Doke's work, and a short lifetime in the history of a language, the publication of the first completely monolingual Shona dictionary (Chimhundu (ed.) 1996). According to a review which heralded its launch on



Graduation Ceremony, University of Zimbabwe

22 August 1996 at the University of Zimbabwe, "it accommodates and represents all Shona dialects and has excellent explanations, illustrative examples or definitions, which are all in Shona".¹

In 1959 much required to be done to enable Shona to take its place alongside other languages as an academic discipline. It had been taught at the Universities of Cape Town and London since the mid forties but as a foreign language with the emphasis on grammar and communicative competence. The subject needed to be given a new, rounded development if it was to meet the educational requirements and expectations of Shona-speaking university students and inspire them in their turn as teachers to invigorate the teaching, often sadly neglected, of the languages in the schools. Written literature was only just emerging, and the world of traditional oral literature, apart from some collections of folk-tales, was still unexplored.

At this early stage the new Department of African Languages had the extreme good fortune to engage, almost as a founder member, the person of Aaron Hodza as Shona Language Assistant. His formal educational qualifications were modest, but the qualifications of which the developing subject stood in need, and which he embodied in himself, were beyond price. The most valuable of these was not strictly literary. It was a pride and appreciation of his own traditional culture, both spiritual and material, which disposed him to wish ardently to make it known in its fullness so that it, and not a caricature, should be acknowledged and survive in spite of the inroads of Western ways. Because of the damage done to traditional kinship ties and institutions he referred to these inroads as *chakauya ichi* (this evil thing that has arrived), as for example in this fragment from a *nhango*, or moral instruction, entitled *Misha yava matongo* (Hamlets no longer inhabited).

*Dzimba nemisha zvaaparadzwa nechakauya,
Chisingazivikanwe mavambo nemagumo acho;
Tedza-kwese, huyo yevhuvhunye,
Nhora-mwoyo yapedza kudzura mwoyo yavanhu;
Mhanda-makan'a inoshanyira vaisinei navo,
Gweva-vanhu rakonzera pasi mupindu.*²

"Our homes and hamlets have been destroyed by this contagion,
Unsuspected in its coming, in its going still unsure;
Deceptive and unstable, like a grindstone apt to crumble,
A spell that draws the people's hearts away from rooted custom;
A restless spirit haunting those on whom it has no claim,
A lure that's turned our old world upside down."



"Singing his praise"

It was only after some time that Hodza's gifts as a poet, able to express himself in all the genres of the traditional poetry, came to light in the department. This was roughly at the same time as the existence of these several genres was revealed as the result of his research, guided and enlightened by his own experience. He had grown up in a traditional environment in which the different situations and relational ships of life elicited, and were expressed in, suitable and appropriate poetic language. At the beginning of his work, this world of poetry which Hodza was to reveal, and which was to enrich the grasp and handling of the language in the department, was still unsuspected. His role was that of an informant rather than researcher and field worker, and his willing and discerning help was called on for the preparation of students' course notes in linguistic structure of a language laboratory course for non-Shona speakers, and in the collection of folk-lore and traditions, including songs, from different dialectal backgrounds. It was in this field that his expertise in the rich field of traditional poetry and of traditional speech styles was developed. As a poet he was able to recognize and critically appreciate oral poetry and, as he collected it, so he composed it. As a result of his work, transcribed from tape recordings at village council places and domestic hearths, and his own compositions, the world of Shona discourse was revealed as an exciting inscape of complementary poetic genres, each available to, and at the service of, different social relationships and situations, and of a variety of speech registers characteristic of different social occasions and contexts.

Using as parameter the stages of a man's or a woman's life, what emerged was a progression of genres, appropriate to each stage of development, and distinctive in the choice of formal poetic devices.

1. *Zvidobi, Zvindori*: Children's songs and games involving the rhythmic use of language between sides or competitors.
2. *Magure, Madetembedzo okupfimbana*: courtship poetry, developing indefinitely with age and maturity, from childhood and youth to senescence.
3. *Kuzvidumbidza*: personal and fighting boasts, also developing with age and the hazards and complexities of life. Professional boasts, such as those of diviners and farmers, are later developments in life.
4. *Nhetembo dzamadzinza*: clan praises to express thanks for services rendered.
5. *Kurumbidza*: tributes in praise of spouses, and of others who excel in service, such as hunters, blacksmiths, singers, musicians.

6. *Ndyaringo*: entertaining recitals of experiences, or in celebration of natural wonders. These are appropriate for the time of relaxation after the harvest and call for skill in the use of graphic languages.
7. *Nheketerwa, madeketero*: songs of an allusive style and critical tone sung for the singer's amusement or, in public, as a corrective and the expression of grievances and displeasure. Other similar forms are the utterances of grudges and grievances at threshing parties or at evening dances to the accompaniment of drums and hand pianos; the songs of daughters-in-law addressed allusively to the hearing of their mothers-in-law to vent their complaints; the public, yet oblique, denunciation of a suspected enemy at night; the semi-formal expression of particular grievances between spouses, co-wives, or close relatives; the licensed criticism of his mate by a *sahwira*, or privileged, jocular friend.
8. *Nhango*: poems of moral instruction, "didactic, pragmatic and worldly wise" (Haasbroek 1980), from a mother's brother to a sister's son, or from a father's sister to a brother's daughter.
9. *Kupira midzimu*: rhythmic prayers addressed to the living dead.
10. *Nhembo dzaparufu*: rhythmic laments in times of trouble and condolences in bereavement.

This typology is reflected in the arrangement of the poems in Hodza's three anthologies, *Dura ramadetembedzo aVaShona*, (A barnful of Shona poetic recitals) (1968); *Ugo hwamadzinza aVaShona*, (The culture of the Shona clans) (1974); and *Denhe renduri nenhorimbo*, (A potful of poems and praises) (1980). As he indicated in each of the introductions to his collections, his aim was to enlighten his contemporaries, especially the young, about their traditions and culture, concerning which they appeared to be so heedless and ignorant, not having benefited from the traditional social upbringing which he counted as his good fortune to have enjoyed. His work in the Department of African Languages enabled him to fulfil this service very effectively by the stimulus and direction he gave to our common research and documentation, and also by his contact with generations of students. His popular lectures on Shona speech styles, animated by his sometimes Rabelaisian humour, and by the graphic social settings which these several styles evoked, can be enjoyed in his three volumes of *Shona registers* (1983-86). The first deals with the main institutions and relationships of Shona life and the language appropriate to each. The second deals in like manner with courtship and marriage. Volume 3 deals with several topics, akin to one another in that they deal with the circumambient unseen world of good and evil forces, ancestral blessings as well as witchcraft.

The transfer of the traditional poetry in its spoken form to a corresponding written form was effected in Hodza's work in a way that testifies to his sure touch as a creative interpreter. Haasbroek has recognized the service, easily overlooked and taken for granted, which Hodza has rendered to Shona literature, and to its poetry in particular. He wrote:

I must also congratulate Mr Hodza on his consummate skill as a poet and versifier in transforming traditional oral utterances, some of considerable length, into such artistically satisfying written poems. The two media, oral and written, are often at great variance (Haasbroek, 1980, ii).

An important aspect of this transformation was the display, in the written arrangement, of the structural forms inherent in the poetic utterances. Hodza himself was often unaware of the controlling presence of the traditional poetic devices of linking and parallelism in his work and was pleased and reassured when close analysis revealed their shaping influence. The following fragments are examples which illustrate the formative principles of parallelism, cross-parallelism, front- and cross-linking.³

(a) *Usiku ndiri ishe.*

Masikati ndiri sadunhu.

"By night I am a king.
By day I govern a province."

(Two lines from a fighting boast conveying emphasis by the use of analogy expressed by the parallel use of imagery and corresponding linguistic forms)

(b) *Chembere nde-yembwa.*

Yomunhu inofa ichigurukuta.

"Mere old age is for an old dog.
An old person has death and heartache too."

(Two lines from a fighting boast conveying emphasis through contrast by the cross-parallel use of contrasting imagery and linguistic forms)

(c) *Mune meso anenge etsinza, anoendaenda.*

Mune meno anenge mukaka, akachena semwedzi wechirimo.

Mune mhuno yakati twi, kunge mutswi weduri.

"You have eyes like the oribi's, bright with life.
You have teeth like milk, white as the moon after harvest.
You have a nose, straight as the stamper in a mortar."

(Three lines from a love poem illustrating front-linking and parallelism)

- (d) *Mune kupa kunenge kuramwa;*
Mukati tsitsi dzinenge dzetsoro
Inotsunga kuriritira vana vasi vayo.

“You give, prodigal as if casting away out of pique;
You show pity such as that of the honey guide,
The honey guide, persistent in caring for children not its own.”
(Three lines from a love poem. The first pair show front-linking, the second cross-linking)⁴

John Haasbroek returned the compliment he had been paid when he was invited to write an introduction to *Denhe renduri nenhorimbo* by inviting Aaron Hodza to provide a foreword to a collection of traditional rhythmic prayers to the ancestors which his students at the Gweru Teachers College had garnered from their elders (Haasbroek (ed.) 1979). Hodza was delighted to do so, particularly as the authenticity of his own collections had been vindicated by the independent research of the students, resulting in findings so like his own. What also gave him pleasure was to witness the appearance of a work done by an outsider to reveal and honour his people's sacred traditions. He was moved to compose a praise poem to celebrate gratefully the initiative of his white friend, and he claimed to speak in the name of all who valued their heritage and were uplifted in heart by witnessing its appearance in print. The poem will exemplify Hodza's style and poetic prowess. It consists of a number of front-linked verses, each replete with praise names.

Tinokutenda, Nhangarunvanze yemunakamwe,
Jongwe remurirakamwe,
Nyenyedzi yamavambakuedza,
Ziyanzvanyika namadzinza,
Mudembi wavachakabvu vausakaona.
Une mwoyo munaku usina vamwe
Unosvika kunyikadzimu isitarwe munhu.

Wakaita zvako, Mutorwa asina chinya nemunhu,
Dambanepwere, mudobi asina zishura.
Shiri isidye mhunga,
Chidohonyore chenhhorimbo namagama
anotapira.

Zvakaitwa zvako, Risinawaro, munda weguru,
Muzinda usitare munhu.
Gumbamatandi,
Mugonakuronga maga namazembera.

Aiwa, zvakaitwa, Sekeramiti.

Zvirambe zvakadaro kudzamara kuve kusina ukoni.

Tatenda, Nyamutorazvose pasina chinosemwa.

Mutopo ndowatashaya.²

“We thank you, Welcome incomer, welcome as a shower of the early rains,
Cock of the early morning cry,
Morning star, heralding the dawn,
Committed to the land and its many clans,
Mourning the departed whom you never saw.
You have a good heart not shared by others
Reaching into the ancestral country unseen by man.

You have done well, Stranger without scorn for the native born,
Playful with the young, leader in the rhythmic
game without a grudge.
Bird that does not rob us of our grain;
Seeker out of our lore in its sweet phrases.

It was kindly done, Giver with an even hand, like a field
sown for the whole family.
Unbiased as a court impartial.
Gathering up all our forms of poetry,
Able to relate the trifling with the profound.

Deed well done, One with a smile even for the trees.
May it go on until the impossible is no more.

We thank you, Who accept all, nothing despised.
Only, a clan name with which to thank you is
what we lack.”

This piece is cast in the form of a clan praise though it is addressed to one who has no clan totem, and whose name and ethnic affiliation can inspire none of the varieties of imagery used in clan praises. These are drawn customarily from the habits and appearance of the totem animal or object itself, from events in the past history of the clan, and from the sense of community and continuity of the present members of the clan with deceased members who are invoked by name. Yet thanks and praise were called for, so Hodza turned to another genre, that of the personal tributes, such as were, and are, evoked by services to the community, for example those performed by warriors, farmers, huntsmen, ironsmiths, or musicians.

As such, the poem is relevant and responsive to the occasion which calls it forth. Here the occasion is the performance of a work by one unrelated by

kinship to the people whose sacred liturgy he has treated with reverence and understanding. The tribute takes account of the person's alien race and culture from which has come an unexpected service so new that it is like the fresh dew of the dawn, or the first cockcrow in the midst of the dark. The poet hails the sympathy that can follow the dead into the underworld, lamenting their passing along with their wisdom, and which can find pleasure and interest in children's games and the imagery of courtship and love poetry. He praises the sensitive insight which treats the devices and conceits of traditional poetry with the skill needed to keep them in balance. To this novel occasion the poet in Hodza rises with complete adequacy, making spontaneous use of twin traditional resources of structure and imagery to construct and blend an original poem.

It was as a representative of traditional culture that Hodza made his contribution to his people and to Zimbabwe. It lives and moves in the rich language which was at his command in all its forms and registers. Through his writings he aimed at affecting continuity between the past and present so that the treasures of traditional wisdom might not be lost in the rush towards modernity. As he wrote in the Introduction to *Ugo*:

*Chikonzero chokunyorwa kwebhuku rino rezvidaudau
zvavakare vedu ndechokuti ndakaona kuti tsika nomutauro
wedu zvava kungorova, isu varidzi takangotarisa.*

"The reason for gathering the beauties of the past in this book is that I see our customs and language just disappearing while we, the heirs to them, simply look on" (1974:6).

Hodza had been active in the early days of the Zimbabwe African People's Union to the extent of being the chairman of its branch in the Madziwa District, near Sinoia, now called Chinhoyi. He was put under restriction in September 1962, and in November of the same year was arrested and imprisoned for six months on a false charge of arson. When the case came to be heard, the "evidence" was found to be a frame-up, and he was released in March 1963. Subsequently he was not prominent in politics, preferring to express his criticism of the authorities in the veiled and ambiguous language called *chibhende* in which a speaker practises *kuhwanda nomunwe*, "hiding behind a finger".

Our relationship of over twenty years gradually developed to the point where Hodza was prepared to call me his *sahwira*. *Usahwira* is a relationship of familiar friendship characterized by a marked degree of privilege and jocularly. In fact it ranks as a joking relationship. In its full form among the Shona, *vanasahwira* enjoy a great deal of liberty in regard to helping themselves

to one another's property and in the language they may use to, and of, one another in public. Thus they may indulge in licensed abuse and criticism in a way that would be offensive and actionable in the context of other relationships. Between Hodza and myself these more extreme manifestations of jocular or licensed familiarity were inhibited by our different cultural backgrounds and our differences of status in our department. Though I was his administrative superior, I was, in matters of Shona culture and language, Hodza's disciple, taking freely from his hoard of knowledge and experience in order to mediate it to the scholarly world of African Studies. Though the theoretical and descriptive interpretations in my articles were mine, the evidence on which they were based was derived from him, and he did not get the credit for his share of the authorship which he deserved. That received full and due acknowledgement only when our joint *Shona praise poetry* (1979) was published. He was generosity itself and lived up to his clan's praise name of *Mazvimbakupa* (One who yearns to give).

I think he felt that the disclosure of so much of the intimacies of Shona culture required the uninhibited relationship of *usahwira* with the laughter that was its complement. On the other hand, as a *sahwira* entitled and expected to criticise his friend, he felt able to pass on his opinion of us, his fellow countrymen and rulers. In just such a strain could the *sahwira* of a chief serve as the licensed representative of his subjects, bringing their grievances and concerns to his notice. Here are a few lines of a satirical praise poem which Hodza judged as suitable for the situation, stopping short of the actionable by means of allusion and humour.

Vana vaPfumojena

*Wazviita, mwana waMushongerakurwa.
Makauya musina mabvi, iwo munawo.
Muna makonbwe namadzitateguru ari mhiri kwemakungwa
kunoendwa nokudenga.
Svutugadzike ndeyokutamba nayo,
Vamvura inovaraidza muzinda.
Vakomana vemhuno ndefu, munorwa isopera,
Vachiropa chisingadyike nokuvava.
Vana vaMakomo kure. Kuti masvika zvava zvikukutu.
Muna amai vasoziva mbereko nemindya.
Vana vaRambakupetwa. Waripeta ndowaripa kudya.
Mune mhuno inenge mutswi. Weduri unosara pasi.
Mune kushinga kunenge kwemheni
Inoshingirira kurova ibwe risina chinowanikwamo.*

VaMupfudza pavake,
*Vakohwi vapavasina kudzongera.*²

“Children of Whitespear”

“Thank you, child of the One equipped for war.
You came as if without knees, while having them indeed.
Your guardian spirits and ancestors lie beyond the seas,
Reached by travelling through the sky. Tea is what you toy with,
Using water to beautify your court.
Lads of the long noses, fighting a never-ending war.
Lord Crow’s-liver, too bitter to eat.
Sons of Him who strains after hills afar.
When you reach them, they turn out to be hillocks.
Your mother does not know the cradle skin, nor the
straps that fasten it.
Sons of Him who will not bend. Whoever bends him
must compensate with food.
You have a nose like a stamping pestle. The mortar’s
yields it pride of place.
Your energy is like the lightning’s,
Intent on striking a stone with nothing inside it.
One who tears down to build anew,
Reapers where they have not sown.”

The last service which a *sahwira* should render his friend is to bury him. Even here, on the journey to the grave, the aspects of jocularly and licensed abuse customarily appear. A.C. Hodza died on 6 September 1983, aged fifty-nine years. A memorial service was held in the university chapel some three weeks later. Given the circumstances, the only way this *sahwira* could fulfil his duty was to offer a tribute in accordance with university conventions. Anything more jocular than a gentle play on the name with which we used most often to address him would have been quite out of place. We recalled that when God wished Moses to go to the Pharaoh to demand the release of his people, Moses said, “No, Lord, don’t send me. I have never been a good speaker.” So the Lord said, “What about your brother, Aaron? I know he can speak well.”

Aaron Hodza was a good spokesman for his literary and cultural tradition, and the worth of his work was recognised by the university in conferring on him, in 1978, the degree of M.A. (Honoris Causa) and subsequently appointment to the post created for him of Research Fellow in African Languages. His colleague in the same field, Professor Solomon M. Mutswairo,

has called Hodza's work "a monumental contribution to Shona culture and its traditions in both prose and poetry".⁵

The last piece he sent me was a small praise poem addressed to the baboon, entitled *Bveni munhu* (Baboon is human). It was written as a commentary on a stone carving of a baboon, cradling its dead child in its arms, which had been my retirement presentation.

Bveni munhu

Maita, Mufanetwake.

Makaramba kusiya mwana akafa.

Maita, Mudyanevana,

Kunyima vana zvinoshura.

Kunyangara zvaro, gudo haridye usiku,

Asi, vakarima, tinodya tose.

Makaramba kuisa musoro pasi,

Mukarara mugere.

"Pamasvosve tinotakura chara negumbo,

Asi mhanimhani tinovera."

"Baboon is human"

"Thank you, One who dies of his own ailments,

Yet you would not abandon your dead child.

Thank you, One who feeds with children,

To stint children is to invite a curse.

Bad though it be, yet baboon never forages at
night.

As for those who do the cultivating, well, we
all eat alike.

You will not lay your head upon the ground,
And so you sleep, sitting up all night.

"Where there are ants, we hold Tom Thumb up with our foot,
But scorpions we gobble down entire."

ENDNOTES

- 1 Mabasa, Ignatius T., 'Local languages milestone', *The Herald*, Harare, 12.8.1996.
- 2 From an unpublished poem in the writer's possession.

- 3 The various correspondences are indicated by bold type.
- 4 The examples are from Hodza and Fortune, 1979: (a) p. 372; (b) p. 378; (c) p. 392; (d) pp. 147–148.
- 5 Personal communication, 1.4.1996.

REFERENCES

- Chimhundu, H. (ed.), 1996. *Duramazwi Rechishona*. Harare, College Press.
- Doke, C.M., 1931. *Report on the Unification of the Shona Dialects*. Hertford, Stephen Austin & Sons.
- Gelfand, M., 1978. *A non-racial island of learning*. Gwelo, Mambo.
- Haasbroek, J., 1980. Foreword to *Denhe renduri nenhorimbo*, pp. i–iii.
- Haasbroek, J. (ed.), 1979. *Nduri dzenhango dzomuZimbabwe*. Gweru, Mambo.
- Hodza, A.C., 1968. *Dura ramadetembedzo aVaShona*. Unpublished MS.
- Hodza, A.C., 1974. *Ugo hwamadzinza aVaShona*. Salisbury, Longman Rhodesia.
- Hodza, A.C., 1980. *Denhe renduri nenhorimbo. Shona life and thought expressed in Shona traditional poetry*. Harare, Mercury.
- Hodza, A.C., 1993–86. *Shona registers, Vols. 1–3*. Harare, Mercury.
- Hodza, A.C. & Fortune, George, 1979. *Shona praise poetry*. Oxford at the Clarendon Press.