

**"EXPLOITING A GRAMMAR OF
POSSIBILITIES" :
THE POETRY OF
C. T. MSIMANG**

ZULU

BY

BUYISIWE PHYLLIS MNGADI

"EXPLOITING A GRAMMAR OF
POSSIBILITIES":

THE POETRY OF C T MSIMANG

BY

BUYISIWE PHYLLIS MNGADI

Submitted in fulfilment of the requirements for the degree of

MASTER OF ARTS

In the Subject

AFRICAN LANGUAGES

at

VISTA UNIVERSITY

SUPERVISOR: PROFESSOR S R CHAPHOLE

SUBMITTED : OCTOBER 1993

896.398612 MSIM MNGA



0002211458

CONTENTS

	PAGES
DECLARATION	(i)
ACKNOWLEDGEMENTS	(ii)
SUMMARY	(iii)
CHAPTER 1 INTRODUCTION	1
CHAPTER 2 THE CLASSIFICATION OF MSIMANG'S POETRY ACCORDING TO THEMES	11
CHAPTER 3 A STYLISTIC FRAMEWORK	51
CHAPTER 4 EXPLOITING A GRAMMAR OF POSSIBILITIES: LEVELS OF LINGUISTIC ANALYSIS	75
CHAPTER 5 EXPLOITING A GRAMMAR OF POSSIBILITIES : IMAGES AND FIGURATIVE LANGUAGE	112
CHAPTER 6 CONCLUDING STATEMENT	170
BIBLIOGRAPHY	176

(i)

DECLARATION

I declare that:

"EXPLOITING A GRAMMAR OF POSSIBILITIES" : THE POETRY OF C T MSIMANG

is my own work, that all the sources used or quoted have been indicated and acknowledged by means of complete references and that this dissertation was not previously submitted by me for a degree at another university.

B P Mngadi

ACKNOWLEDGEMENTS

I am deeply indebted to Professor S R Chaphole, my supervisor for his unflagging support and without whose able guidance this research would probably have been abandoned.

I am also grateful to my wonderful son, S'duduzo for his understanding and for being strong when I was weak.

My friends Phumla Mdontswa and Angie Ramorola who helped a lot by lending an ear and providing constructive comments.

Words of gratitude go to Ruth Oliphant, for transforming my manuscript into something presentable, working under very strenuous and trying conditions.

SUMMARY

Chapter 1 introduces this study, defines some technical terms and reports on an interview which we had with C T Msimang. We classify Msimangs' poems into 10 major themes in chapter 2. In chapter 3 a stylistic framework which forms the underbelly of our analysis is developed. Thereafter we investigate a range of grammatical possibilities that are exploited by Msimang in his poetry, in chapters 4 and 5. Chapter 6 looks back on what we have dealt with in the 5 first chapters and gives a concluding statement and suggests future research directions that could be undertaken.

CHAPTER 1

INTRODUCTION

- 1.1 What the study is about
- 1.2 Why a stylistic analysis of Msimang's poetry
- 1.3 Scope
- 1.4 Definition of technical concepts
- 1.5 A report on an interview with C T Msimang

CHAPTER 1

INTRODUCTION

1.1 WHAT THE STUDY IS ABOUT.

The purpose of this work is to present a stylistic analysis of Msimang's poetry. Jakobson's (1960) basic determinants of poetic structure, namely, selection and combination, coupled with set and collocation as used by Spencer and Gregory (1970) and especially Ngara (1982) will form the backbone of this analysis.

Freeman (1970b) and Enkvist (1973) identify three views of style as:

- i) deviation from the norm
- ii) recurrence or convergence of textural patterns
- iii) a particular grammar of possibilities

A careful look at the views cited here, shows that deviation from the norm as well as recurrence and convergence can be seen as exploitations of grammar.

1.2 WHY A STYLISTIC ANALYSIS OF MSIMANG'S POETRY?

We have chosen to embark on this work because it is overdue. Msimang is one of few major modern poets whose work has been neglected. Furthermore, existing critical statements such as Ntuli's work on the poetry of Vilakazi, Moloi's on Ntsane and Khaketla and Lenake's on the poetry of Ntsane among others, are all conventional works with

emphases on aspects such as theme and influence among others, without explicitly focusing on style as a framework.

Stylistic criticism seeks to bring the methods and insights of linguistics into literary evaluation, it places greater emphasis on the language component of literature.

This work has not been done before. It is hoped that when completed it will provide much needed input in the interpretation of the indigenous language literatures.

1.3 SCOPE

The broad aim of this work is to look at Msimang's poetry. However, for the purposes of analysis, specific attention will be placed on his two creative volumes namely, IZIZIBA ZOTHUKELA (1980) and UNODUMEHLEZI KAMENZI (1990).

In chapter 1 we define key concepts, and report on the interview we held with C T Msimang.

Chapter 2 classifies Msimang's poems according to themes and give a commentary on each theme. Chapter 3 develops a stylistic framework which forms the basis of our analysis for subsequent chapters. Chapter 4 discusses the Lexical, Phonological and Syntactic levels of linguistic analysis within poetry. Chapter 5 concentrates on Images and figurative language. Chapter 6 gives a concluding

statement.

1.4 DEFINITION OF TECHNICAL TERMS

GRAMMAR:

A grammar, says Palmer, is a description of what people do when they speak a language (1971 : 13). It is not an artefact, one might say, where grammarians impose patterns on language and come out with grammars. We are aware though, that as investigators, we need to write grammars down, but writing them down, does not bring them into existence. This is the view of grammar we adopt in the present study.

Other attempts have been made to answer the question, what is grammar. Van Riemsdijk and Williams give two senses of what they consider a grammar to be. First,

"The grammar of a language is the knowledge that we say a person has, who 'knows' the language - it is something in the head".

In their second definition,

"A grammar is a linguists' account of the structure of a language" (1986 : 3).

The first characterisation of grammar given here, is of necessarily modular and smacks of Chomsky's Mentalist hypothesis. The second definition is much more down to earth and ties up with Palmer's.

Crystal, makes a distinction between a descriptive grammar and a theoretical one. The former is a systematic description of a language as found in a sample of speech or writing. He adds that, depending on one's theoretical background, it may go beyond this and make statements about the language as a whole. Insofar as these statements are explicit and predictive, the grammar can be said to be descriptively adequate. Crystal, (1980 : 166).

A theoretical grammar on the other hand, goes beyond the study of individual languages and develop theoretical insights into the nature inquiring in general.

STYLE

Definitions of style vary. There are those that:

- i) are based on the point of view of the writer;
- ii) deal with characteristics of the text itself in terms of objective investigation of textural features;
- iii) are based on the impressions of the reader. Enkvist (1964 : 11)

Style is traditionally defined as the manner of linguistic expression in prose or verse. It is "How" speakers or writers say whatever it is that they say. The style of a particular work of art is analyzed in terms of the characteristic modes of its diction or choice of words, its sentence structure and syntax, the density and types of its figurative language, the patterns of its rhythm and its

rhetorical aims and devices. Abrams (1981 : 203).

To some critics, style means a totality of techniques employed by an author in manipulating the language to express his thoughts, feelings and emotions. Msimang (1986 : 170)

To Enkvist (1964 : 19) good style seems to consist in choosing the appropriate symbolization of the experience one wishes to convey, from among a number of words whose meaning area is roughly, but only roughly the same. This in fact agrees with Millic (1971) who sees style as choice between possibilities.

Foregrounding

Beier (1987 : 123) says the principle of foregrounding - chooses a linguistic form which draws attention to itself by virtue of its deviation from standard language.

One of the influential figures in the shaping of this concept, Mukarovsky, (Van Peer, 1968 : 6) says that the essence of poetic language lies in:

the violation of norms of the standard language and this relationship is seen as essential for everyday existence of poetry, while at the same time, the violations of the standard language found in poetry enrich the standard language itself.

Its systematic violation is what makes possible the poetic utilization of language; without this possibility there would be no poetry.

Cohesion

Cohesion is a horizontal force in the organisation of the text: throughout the linear structure of the text, a series of devices may be observed, displaying a number of similarities, thereby working in the same direction and constraining the number of interpretative possibilities. Van Peer (1986 : 23).

Recurrence or convergence of textural patterns.

When writing poetry, an artist chooses (selects) lexical items and arranges (combines) them in a particular manner. When this happens the text assumes a pattern and the lexical items are repeated (recur) resulting in various forms of parallelism.

This relates to what Jakobson calls the principles of 'selection and combination' and what Spencer and Gregory (1964) call 'set and collocation'. Jakobson, argues that:

"Poetic language seeks in its chain, or combinatory relationships, its syntactic elements, the same properties of close coherence that are to be found among

individual members of a choice relationship or paradigm". Freeman (1970 : 10)

1.5 A REPORT ON AN INTERVIEW WITH C T MSIMANG

Christian Themba Msimang was born at Ethalaneni Mission in the district Nkandla, Zululand on 25 October 1944. He received his primary education in Zululand and went on to obtain the Junior and Senior Certificates through the Transafrika Correspondence College.

It was during the time he was working as a domestic servant when he got the inspiration to write. This opened new horizons for him. In his search of advice he went to UNISA where he met Prof Louw, Mr van Rooyen and Mr D B Z Ntuli then. He held a series of meetings with Ntuli who gave him invaluable information on literature, especially story writing and warned him against following the "Jim comes to Jo'burg" theme which was predominant in the 60's and 70's. From here he never looked back. He continued his studies through UNISA, obtaining a BA degree in 1974 and an LLB in 1978. He obtained both his Hons BA and MA with distinctions. His MA dissertation, entitled Folktale influence on the Zulu novel, has been published by Via Afrika.

He obtained his D.Litt et Phil degree in 1989. In his thesis, Some phonological aspects of the Tekela Nguni dialects Msimang initially traces the history of these

enigmatic speech forms, some of which are found also in the traditionally non-Nguni areas.

He has used the findings of his extensive and thorough research in the field and in the available literature to prove, by means of interdialectal phonology, that all the Tekela dialects are off-shoots at various stages in the past, of one Tekela language. The work is at the same time a natural point of departure for students interested in the pre-history of the languages of the South Eastern Zone of Africa.

After working as a domestic servant for eight years, he was employed by Werksmans Attorneys in Johannesburg as a filing clerk in 1970. When he commenced his law studies they appointed him as an articled clerk. In January 1977 he was appointed by UNISA as a Professional Assistant in African Languages and was promoted to an associate professorship in 1990, and full professorship in January 1992.

Msimang serves on various language and cultural bodies. He is chairman of the Zulu Subject Committee of the Department of Education and Training as well as member of the Combined Subject Committee and Examinations Board of the same department. He is chairman of STANON (i.e. and HSRC Project on Standard and Non-standard Languages in South Africa); chairman of SAFOS (i.e. Southern African Folklore Society). He also sits on the following committees:

ACCLLS (i.e. Advisory Committee for Comparative Linguistics and Literature under the auspices of LITERATOR);

Interdisciplinary congress on Values chaired by Prof J J Burden, Zulu Language Board, Bureau for Zulu Language and Culture, USIBA Zulu Writers Guild and a member of ALASA. He serves on the SABC panel of adjudicators for both Radio and Television Artes awards since 1986 (for radio) and 1991 (for TV).

He has written a number of articles and reviews, as well as a number of books on Zulu literature. He has edited and translated several publications. His publication, Kusadliwa Ngoludala, won the B W Vilakazi award in 1984; and his novel, Buzani KuMkabayi, won the De Jager Haum over-all literary prize in 1982 and the B W Vilakazi award in 1986.

He received the coveted Vilakazi literary award once again in 1988 with his book Izimbongi Izolo Nanamuhla 1 (Poets-Yesterday and Today) which is an evaluation of Zulu poetry from 1935-1980 with an anthology. In July 1991 at a biennial ALASA conference at the University of Port Elizabeth he received the Literature SHUTER AND SHOOTER PRIZE for studies in African Literature with his article: Reception of Shaka Zulu: An Evaluation of its Cultural and Historical Context.

Besides history and law his other favourite subjects are

folklore, sociolinguistics, Zulu literature and linguistics. His Akuyiwe Emhlahlweni and Izulu Eladuma

eSandlwana were serialised by the Zulu service of the SABC as radio plays. He is an examiner for a number of institutions for Standard 10 and postgraduate studies. He has delivered papers on literature and linguistics at local and overseas congresses.

On 1 August 1992 Msimang was appointed to the post of head of the Department of African Languages.

Creative Writing

1. Akuyiwe Emhlahlweni: Via Afrika, 1973 (A novel).
2. Izulu Eladuma ESandlwana: Van Schaik, 1976 (an historical drama).
3. Buzani KuMkabayi: De Jager-Haum, 1982 (an historical novel).
4. Iziziba ZoThukela: Via Afrika, 1980 (poetry collection).
5. Amaseko: Centaur Publications, 1990 (One-act plays in co-authorship with D.B.Z. Ntuli & M.N. Makhambeni - Ed)
6. UNodumehlezi KaMenzi: Bard Publishers, 1990 (poetry collection).
7. Ucu olumhlophe: Macmillan Boleswa, 1991 (Annotated poetry collection - in co-authorship with L.T.L. Mabuya.

CHAPTER 2

THE CLASSIFICATION OF MSIMANG'S POETRY ACCORDING TO THEMES

2.1 INTRODUCTION

In this chapter, we are going to classify Msimang's poetry according to themes and thereafter give a commentary to each theme.

Msimang as a modern poet writes both transitional and modern poetry. He does however, point out that anyone reading his poetry should not expect replicas of poems as they appear in western poetry. He forwards sound reasons for this. For example, it is difficult to compose a Shakespearean sonnet, with all its qualities like the iambic pentameter and end-rhyme following the pattern abab-cdcd-efef-gg because Zulu does not use metre; and end-rhyme is not easy to handle in Zulu. (Msimang 1990:80).

He also points out that, though initially, in western poetry, sonnets were mainly love poems, later poets like John Donne came up with religious poems, and as of now, a sonnet could have any theme.

Although Msimang uses poetic forms borrowed from the west in his poetry, he has not lost sight of the following:

"If we imitate the form, the outward decoration which decks the charming poetry of our western masters, that does not mean to say we must incor-

porate into our poetry even their spirit.

If we use western stanza form [or any other form] we employ them only as vehicles or receptacles of our poetic images... But we have to use some form to embody and clothe the beautiful spirit of our poetry"., (Vilakazi 1938 :127)

To illustrate what Vilakazi is saying, we would like to point out that lyrics in Msimang's poetry are actually verse composed by Msimang and sung by J S M Khumalo (Sbongile Khumalo's singing of Inkondlo KaMkabayi in Soweto Song Stars conducted by J S M Khumalo). Msimang relates the singing of his lyrical poetry to a traditional Zulu setting, where maidens play on Omakhweyane (a musical bow) thinking deeply about their loved ones and reminiscing on past joys and alluding to the future, e.g. Inkondlo KaMkabayi, (UNodumehlezi KaMenzi 1990: 81). There are others like, Imibala mihle yonke, which are not sung nor do they relate to love, as was the case with original western lyric poetry.

Modern African poetry, written in indigenous languages, derives from the fusion of traditional and western forms, whose literatures exhibit distinct features in style and content. It is very common to come across features of both oral tradition and western compositional features in Msimang's poems. This confirms Finnegan's observation that: "Even in a society apparently dominated by the printed word, the oral aspect is not entirely lost". (1976

printed word, the oral aspect is not entirely lost". (1976 : 19)

Example:

UNODUMEHLEZI KAMENZI : 11
 Lingubukhosi bamakhosi
 Lingubukhosana bamakhosana
 Ngubukhosazana bamakhosazana
 Ngubundlunkulu bemidlunkulu
 Ngubundlovukazi bezindlovukazi

It is the kingship
 of the kings
 It is the princeliness
 of the princes
 It confirms the status
 of being a princess
 It confirms the status
 of being royalty
 It confirms the status
 of being a queen.

In the stanza we get both rhythm and repetition as features of traditional poetry. Rhythm is achieved through the use of two words of more or less the same syllables on each line e.g. Ubukhosi bamakhosi. Repetition is achieved through the use of Identificative copulative and possessive derivations from the different nouns in each line. e.g

Lingubukhosazana bamakhosazana. Consonance is brought about by copulative prefixes and the manipulation of the noun stems in both the copulative constructions and the possessives in each line.

e.g Ngubukhosi bamakhosi

2.2 CLASSIFICATION OF MSIMANG'S POEMS ACCORDING TO THEMES

(i) Relationships

All poems under this class deal in one way or the other with love as a theme. They deal with different kinds of love and different kinds of grief brought about by love relationships.

In the poem UTHANDO the poet draws our attention to the many facets of love. He coats these facets in self-explanatory terms like:

uThabisile - one who brings happiness

uDudzile - one who comforts

uBathandekile - ones who are lovable

uBazondekile - ones who are hated

uBahlukanisile - one who drives them apart

Coupled with these terms the poet gives elaborate supporting statements. Although love can bring happiness it does not cease to be a mystery, it is inexplicable, it confuses, it is a problem, it also has a twist in its tail - NOW YOU LOVE ME - NOW YOU

LOVE ME NOT.

When love has turned from sweet to sour, Msimang compares it to natural phenomena in our environment, plants and animals which emit unpleasantness.

e.g *"Yebuya luthando unuka njengeqaga*
 Umuncu njengomhlonyane
 Ubaba njengesibhaha
 Uqanda kuneqhwa.

Love you smell like a polecat
 You are sour like African worm wood
 You are bitter like fever tree juice
 You are colder than snow

When this is experienced by one party, usually, the other party is left feeling miserable and, more often, frustrated.

The poet also tells us of a type of love that is superficial, selfcentred, destructive, lustful, deceitful and fickle.

In 'Luthando olungangiyekiyo' the negative aspects of love are portrayed. Married men attracted to young girls and spending their money on them (girls) to the detriment of the family which starves as a result.

Imvilophi kayisafikanga ekhaya

Unkosikazi kunye nabantwana

Bayophuza amanzi

Bancinde izithupha

The envelope (payslip) no longer gets home

The wife together with the children

will drink water

they will not have anything to eat.

Deceitful love strives on promises that are never fulfilled. Illegitimate children are born. Rightful fathers disappear into thin air, or question or plainly deny that they are fathers, usually blaming someone else.

Emenweni bagwinywa ubumnyama

Singababoni, wavela ungiyokusho

Waphika uJona wakhomba uJimu

Lwantunta usana lungenacala

In the tall grass darkness

Swallowed them

We didn't see them, but the big

tummy said it all

John denied and pointed at Jim.

An innocent baby is moved

from one man to the other

in search of some man
who will take responsibility.

Msimang poses a number of rhetorical questions expressing amazement at how people tend to mishandle love, which is supposed to be a wonderful experience. If people say they love each other, why are there so many illegitimate, uncared for children, so much exploitation, such fighting which sometimes ends in deaths?

If only people could learn to be sincere in their love!!

The poet says despite all the atrocities people perform in the name of love, it gives him immense pleasure to know that there is LOVE, who is everywhere, at all times and whose love is unchanging and who gives eternal life, viz God.

God who guides and protects. He who does not desert. He only needs one to be sincere in loving HIM and all those who are, become heirs of HIS KINGDOM. Anyone having a sincere relationship with God will experience love everlasting.

Poems which deal with relationships

IZIZIBA ZOTHUKELA : 1980

Uthando.

*Uze unghuzise amanzi **

Luthando olungangiyekiyo

Imifanekiso emibili

Le mbali le nyosi

UNODUMEHLEZI KAMENZI : 1990

Xola Hleziphi

Inkondlo KaMhabayi

- * "Uze Ungiphuzise amanzi" is the only poem under the theme on relationships, relating to love, where Msimang compares love between and among people with God's everlasting love. He starts the poem by ways in which a maiden is pursued in courtship in a Zulu traditional setting, and very subtly changes the field of discourse.

eg. *Wena ophezu kwezihlahla...*

Wen'ophansi ekujuleni...

Wena ongaphesheya kwezilwandle....

Wena ongaphezu kwamafu....

You, who is above the trees...

You, who is down in the depths....

You, who is across the oceans...

You, who is above the clouds...

Obviously an earthly being, a girl courted at the beginning of the poem cannot possibly be in all these places at the same time. The poet's reference to

biblical figures like Elijah and the Chariot of fire going up to heaven, tells us that he is now relating to his relationship with God, LOVE HIMSELF.

eg. *"Ngingqongqoze emasangweni ezulu
Wena ongukuphila kwami,
Ungivulele, ungivumele, ngibuse.*

I will knock at the gates of heaven,
You, who is my life,
You will open for me,
You will allow me
into eternal bliss.

(ii) Protest and Satire

Poems under the theme of protest express displeasure about political conditions and practices. Such poems are also termed "committed poetry", by Ntuli, (1984 : 133) where the poet exposes the evils and irregularities that he notes around him.

Verschoor (1973: 2) says that the aim of the writer of protest poems:

"is to arouse feelings of distaste, indignation, scorn, contempt and even hatred for some state of affairs, some aspect of society in which he finds himself".

What is noted by Ntuli (1984 : 134) with regard to protest poetry is that:

"readers are inclined to applaud a writer who expresses their grievances in verse, even though that verse is of little or no literary merit.

Such verse is likely to rouse the emotions because of its topicality and bluntness, but it may not last as a work of art. One great danger of its becoming extinct is in the fact that when conditions change, the verse may become irrelevant".

Msimang, expresses general dissatisfaction about how some people are arrested and put in prison, sometimes as a way of preventing them spreading what is deemed 'unsafe' by the system, and for the 'system'. Their cases are rarely ever tried and they are cut off from the world outside the thick, heavily guarded prison or camp walls.

All the precautions are taken to prevent the truth from spreading. Fact is:

The people outside the prisons know the truth. It cannot be locked inside the steel doors under lock and key like the prisoners who were working for the promotion of truth and justice prior to detention. The struggle goes on!!

eg. UNODUMEHLEZI KAMENZI : 10

*UQiniso bamgqume endlinemnyama,
Bethi baphuphuthekisa ukukhanya,
Bavale ngesicabha sensimbi,
Kanti bavalel'ubumnyama,*

*Bayekeni ababophi benyama, babophe,
Iqiniso elikhululekile abanakulibopha*

They have put the truth in prison
Thinking they have switched off
the light
They have used a strong steel door
to close tightly
But they have only locked in darkness.

Let those who arrest people continue
But they will never arrest the truth
For it is ever free.

Satire involves the criticism of a person, human nature, events or institutions by the use of exaggeration, ridicule, sarcasm and irony so as to reduce the subject to absurdity. Msimang has done this, with devastating aesthetic effect. When we compare the poem: Nawe Goli by Msimang and Jo'burg City by Mongane Serote, both poets' are disgusted by the exploitation and they forecast doom on

Johannesburg City.

Msimang sounds like he is addressing Johannesburg City herself, pointing out the glitter, the skyscrapers, the riches accumulated from gold mines. All this, the poet says is a result of shameless exploitation of disadvantaged people by the wealthy capitalists. He paints a vivid picture of what will happen on the day of judgement, when buildings will crumble to nothingness, and the capitalists will be asked to spell out their exploits standing on the same platform as the exploited.

eg. *UNtu luyofola luzilande*
Nawe Goli uyomiswa uzilande

Humanity will que and tell
 about themselves
 You too, Johannesburg,
 Will stand before Him,
 and tell about yourself.

Uqunge isibindi unghlonizi,
Ulethe imvubu obungivuba ngayo,
Ubabaza ubuvila
Ulethe isiqwayi sokuqobola....

Ungayishiyi nenganono
Eyaqeda ukuvuka komhlwenga....
Inja yakho isikukhonkotha

You will have to take courage.
 You should not be shy about it.
 You should bring the whip
 You beat me with,
 Complaining about my laziness,
 You should bring the knob-kerrie,
 You should not forget the gun,
 that stopped the anger.....
 when your dog barked at you.

Poems under this theme!

UNDUMEHLEZI KAMENZI : 1990

Valani Ngesicabha Sensimbi

Zindonga Zalomuzi

Nawe Goli

Afrika ngingowakho

(iii) Praises

The function of praises generally is to bring about conformity to the approved modes of behaviour expected of common man. For chiefs and kings, praise poetry presents them as objects of admiration and there is

consequently a tendency to maximise praise and minimise criticism.

Although praise poems are biased towards praise they also give an accurate account of the persons personality and actions, without which they would not fulfil their function as agents of conformity to the approved patterns. It is worthy to note that these approved patterns of behaviour change when the cultural values that direct them change. e.g. During Shaka's reign, chiefs and kings were no longer portrayed by the images of small animals presenting beauty, quickness, brightness and craftiness, but by large ones like elephants, lions and leopards representing force and strength matching the force and strength used by Shaka when changing a Zulu tribe into a Zulu nation.

Praises were also used to delight, and excite, to honour and honour and to appraise a person.

Praises never died with their owners, hence the saying in Zulu:

"Zof'insizwa, Kosal'izibongo"

Men will die but their praises will live
forever.

This is confirmed by the fact that when researchers

started showing interest in Zulu poetry, they could still record praises of kings and heroes who died long ago.

Coming to modern praises Pretorius (1985: 29-30) says:

"Praise poetry does not only express the hidden, personal feelings and thoughts of the individual poet, it reflects and interprets the experiences, thoughts and feelings and also gives a picture of the life of the people and the times and conditions".

Msimang (1981 : 51) argues that praise-poetry combines the qualities of an ode, eulogy and an epic. As an ode, it apostrophises the King by referring to his personality and physique, point out both his good and bad qualities. As a eulogy it lauds the King's history and military achievements. As an epic it alludes to his history.

Although Msimang, concentrated on the praises of Kings in the article cited above, in his poems, he has praised a variety of personalities including Kings and Chiefs and even places - UNISA.

The following are the titles of poems which address the theme of Praise.

IZIZIBA ZOTHUKELA : 1980

1. *Ku D.B.Z. Ntuli*
2. *Umntwana wakwaPhindangene*
3. *Nge-UNISA eminyakeni elikhulu*

UNODUMEHLEZI KAMENZI : 1990

4. *Inyosi yakwaGwegwazangene*
5. *Onoziqu bakwa-UNISA*
6. *UBhambatha KaMakhwatha*
7. *KuMzilikazi*
8. *Intonga yoSindiso*
9. *Inkondlo yezingqalabutho*

Msimang (1986 : 20) stresses that it is not only chiefs and kings who could be praised. There are praises even for animals especially dogs, cattle and horses. Inanimate subjects could also be praised. He cites an example of a Zulu young man praising his knob-kierie made from either umsimbithi or umqumo tree.

Amongst his poems on praise there is a unique poem "Onoziqu bakwa-UNISA". It is unique in the sense that it praises a group of people. We are familiar with a type of praise poem, praising one person or object. In this poem the poet is congratulating all Black UNISA graduates of 1987. The poet's emphasis was on the fact that such achievements have a long history among Black people. We had heroes and heroines in traditional settings, like Mkabayi kaJama for the

Zulu, Manthantisi for the Sotho as heroines. Shaka, Moshweshwe, Ngqika as traditional heroes for the Zulu, Sotho and Xhosa respectively. Drs Langalibalele Dube, Jabavu Mofokeng as pioneers in education.

Msimang observes in this poem that, like Manthantisi and Mkabayi who led lives similar to those of men eg. ruling the country, and involved in court proceedings and battles, female graduates also play multiple roles in society - no longer the subservient little women in the kitchen. Msimang says that this is sometimes bad since some women fail to fulfil their roles as women.

eg. *Nani bomame anisalwisi okwamanina,
Nani bomame anisaphumi nivathazela,
Senithathe usiba nalwenz'umkhonto,
Senithate iphepha nalenz'isihlangu,
Sekome amabele, kwasal'izibele.*

Even you women no longer fight like women
Even you women no longer go out (into the
world) unarmed,
You have now taken the pen and used it as
an assegai,
You have taken the paper and used it as a
shield,

Your breasts are now dry, they are as good
as male breasts,.

What a painful jibe and a twist in the tail on the last line of the stanza after such good praise. The implication of the jibe is that educated women no longer take kindly to begetting a large number of children.

What makes some of Msimang's izibongo, (like a large number of other praise poems by other poets) difficult to understand, is that the historical background of the subject praised, is not an available one, and if one does not have access to these details one cannot really quite follow because of the many gaps, one is unable to fill with relevant information.

eg. UNODUMEHLEZI KAMENZI : 39

Inyosi Yakwagwegwazangene

Imbongi ekubonga kubili

Ngob'ubongamabandla akwaZulu

Ngob'ubongamabandla aseZulwini

A poet on two platforms
because he praises the Zulus
because he praises the
congregations.

L B Z Buthelezi is a poet on two platforms because he has written close to 200 poems in his anthologies like Izagila zephisi, uHlanga lwezwe, Igula likanondlini, Khala nkomo kaZulu, where he write poetry on Zulus. Secondly he is the superintendent of the Zionist Church under the leadership of Bishop Marwa and that is where he praises God of the heavens. That is why the poet says Buthelezi, praises on two platforms.

In all other praises Msimang uses very rich language which abounds in metaphor simile, personification and stylistic features that are associated with traditional poetry viz. repetition, parallelism, rhythm and linking.

Although modern poetry consists of written compositions that are more individualistic and more personal in nature than traditional poetry, Msimang has succeeded in merging those features attributed to traditional praises with the modern ones like alliteration. He also praises a variety of subjects in traditional settings. The chiefs like Umntwana wakwaPhindangene are praised within the modern mode and politics. The heroes are modern like D.B.Z. Ntuli, in education, Mzilikazi Khumalo in music, Bishop Desmond Tutu in religion.

On the theme of Praises, Msimang has not given us "a

mere imitation or adulterated copy of European praises. His praise compositions have an original ring to them.

(iv) Christian Religion

Iziziba ZoThukela : 1980

Insimbi yeSonto

Mehlo ami

Ubani omkhulu

Indlela

UNODUMEHLEZI KAMENZI : 1990

Ngingene endumisweni

Nezinyoni ziyamdumisa

Ngiyamazisa

Msimang's convictions as a Christian came through in these poems. He says God is great, and all one has to do is to look around, the evidence is everywhere.

God gave man powers to rule the world and it is also within Gods power to call man to order when he gets out of line or when he sees himself as God.

God also gave man a conscience, the guardian angel of man's life, the inner voice, that always guides one when making decisions and choices in life. Mankind's greed and weaknesses often fight this inner voice. Unfortunately man is tricked into unrighteous ways by the devil.

Decisions and choices that are taken under the spell of the devil are contrary to God's will. That is why the poet says, if it were not for him (the devil) 'Ngiyamazisa', christians would worship God in peace. Msimang asks God to give His people the Power to fight and conquer the devil.

Church bells are a constant reminder to believers of what they should be doing as children of God. The poet says, because we know when we have done wrong, sometimes church bells sound like a death knell to the christian's ears, reminding her of her wrongs and of the Judgement Day when God will call His own to His side.

Msimang was deeply touched by the singing of birds during the Spring season when he was in America. They seemed to be communicating messages to him and praising God for what He does for them, like saving them (the birds) through the bitter cold of the winter season out there.

If, birds could acknowledge His greatness for what we could take as small graces of God - change of seasons, how much more should mankind strive to adhere to Gods Will and not be lured away by worldly, material, things!

God is, and will always be, says the poet.

eg. Iziziba zothukela : 1980

Ubani omkhulu

Ngangisemi embonisweni

Onke amaKhosi afrika

Onke amaKhosi edlula

Nguwe kuphela omi njalo

Bayede!

Nkosi yamaKhosi

I was still standing

Where I could see it all

All kings came (reigned)

All kings went

[their reign came to an end]

You are the only one

Who reigns forever

We Salute You!

King of Kings

(v) Ancestors

Ancestral spirits form an important feature of Zulu traditional religion. This leads to a misconception that Africans practise 'ancestor worship', so says those who claim to know Africans. Zulus like other

Africans in a traditional setting, worship a Supreme Being. UMvelinqangi. They revere this Supreme Being for He is far above them. Ancestral spirits are invoked as intermediaries, a link in their communication with Him. In their spiritual form, ancestors are nearer the Supreme Being.

In order that the ancestors should perform their duties well, they are appeased in several ways depending on the nature of the mission or message they have to pass on. If they are wronged or angered by the living, they are believed to turn their backs on the living. Unless the living express regret for the wrongs - ancestors stop working as intermediaries.

People, not only in a traditional setting, but also some Christians who were forced to abandon their traditional religion, when they are confounded or feel insecure, they turn to their ancestral spirits for help and guidance.

Msimang appeals to the kings and national heroes to look back and help the living out of the misery that is created mainly by whites, who came to this country and hoarded everything valuable for themselves, and they also have a way of making us fight amongst ourselves and destroy one another in the worst possible ways.

To Shaka, for example the poet says the whole Nation regrets what Dingane did i.e kill him - which made him utter a curse under which the nation is suffering for the "birds" are here and they are ruling the country.

UNODUMEHLEZI KAMENZI : 1

Siyashweleza NoDumehlezi

Sinje nje, siyadinga sinje nje nguDingane

NoDukuz'udukuzwa zinkonjane zeZulu

Wen'owalala kwaDukuza wafulathela

Phenduk'usibheke, phendul'isiqalekiso

Nyakazisa isihlahla somlahlankosi

Zikhithikele phansi izinyoni silibuse.

We are like this, this destitute,

because of Dingane,

Even Dukuza is roamed by whites,

You who slept at KwaDukuza, and

turned your back on us,

Look back at us and take back the
curse.

Shake the Mlahlankosi tree

So that the 'birds' fall and we
rule the country.

Poems under this theme are

Siyashweleza noDumehlezi

Ifu elimnyama

(vi) Death

There are poems in which the poet speaks about Death and others on death itself. He conceives death as inevitable and a necessary gateway to eternal life. It is through death that he sees himself crossing the biblical river Jordan going "home". His Christian beliefs reassure him on this.

The poet also personifies death. He addresses it as an uninvited guest, as cruel and cold. For example:

UNODUMEHLEZI KAMENZI : 12

Leso sivakashi

Wangena endlini ngingamvulelanga

Wahlala nami ngendlovuyangena...

He entered the house
When I had not opened
the door for him,
He stayed with me
by force.

Wangembesa ngengubo yamakhaza

Wangibeka endlini yamakhaza

He covered me with a blanket of cold,
 He put me in cold storage,

Msimang also defies death. It does not triumph over man and man's good works. Man's good name and works live forever. For example he urges Zulu children not to mourn the death of B W Vilakazi but to derive comfort from the fact that his name lives on, he left them with a number of invaluable books like Inkondlo kaZulu, Amal'ezulu, with high voltage poetry that will dry their tears when they realize the high standard of his compositions. The fountain of knowledge in Vilakazi's Novels - Noma Nini and Njenempela will never dry up. The striking manner in which the poet relates this information to the reader warms ones heart and death is really reduced to insignificance.

eg IZIZIBA ZOTHUKELA

Vilakazi awuseyubhubha : 19

Hayani Inkondlo kaZulu

Ezonesula izinyembezi....

Khangelani amal'eZulu

Nizombona eziqongweni zezintaba....

Lomthombo awusoze washa Noma Nini

Lomthombo ungashiswa yini Nje Nempela

Recite from Inkondlo kaZulu

which will dry your tears

Look at Amal'eZulu

You will see him (Vilakazi) on

the tops of the mountains.

This type of fountain will never dry up

Whenever ie. Noma Nini the book

This type of fountain, what could

possibly make it dry?

Nxa ibala elimhlophe

besalichaphazela ngelimnyama

elingasuki

Nxa umhlaba usaphefumula

As long as there is still white paper

on which indelible black ink, is used

As long as there is still life on earth...

Vilakazi will live forever through his books.

Poems on Death and about Death

UNODUMEHLEZI KAMENZI

Lesosivakashi

Siwela iMoretele

IZIZIBA ZOTHUKELA

Vilakazi awuseyubhubha(vii) Nature

The poet draws our attention to the beauty of nature. The rivers the mountains, snow, water. If he was only describing these natural phenomena, listing their qualities our imagination would not be stirred much, but in his descriptions he gives us a new view of the object.

He finds that the rocks of Mhlathuze river beautiful, blue black in colour, despite their beauty they could be very treacherous if one is not careful because they are slippery. In the same vein the poet marvels at their dependability, they do not change, they withstand storms and floods, unlike people who constantly change their minds at a slightest indication of strong winds of life, coming their way. It is as if Msimang is inviting us to take a few lessons from nature itself.

eg. *IZIZIBA ZOTHUKELA* : 15

Nganishiya nisinge eMpumalanga

Mina muntu womhlaba obhadulayo

Ngisinga enhla, ngisinge ezansi

Ngibuye nisinge eMpumalanga

I left you facing the East
 I, as an earthy being,
 who wanders about,
 I look up and down.
 When I return
 I find you still facing
 the East

The calm of the deep pools of uThukela river unperturbed by the change of seasons makes the poet and the reader envious, wishing that the same calm could prevail in ones inner soul, irrespective of the ups and downs of life. The poet is aware of the depth of such pools and if only man could look into the depths of the pool they could learn of their (the man's) shallowness in thought, reflected and mirrored by the waters. Man, like river water, rushes about only to dry up when winters of life come along. Msimang aspires to be cleansed by the waters from these pools. He wishes smooth stones from the pools could rub off the dirt and rust from his heart and mind and the clear waters could rinse off the dirt and rust from his mind, soul and conscience, so that the pool of his thoughts remains clear and deep as well.

eg. *Ngigezeni isigonogono endlebeni,*
 Nesule ubhici emehlweni,

*Nibhucunge insila engqondweni,
 Inggondo ibone yehlukanise,
 Ihlanganise amabala amnyama,
 kwelimbhlophe,
 Axoxele izizukulwane indaba.*

Clean the wax from the ears,
 Wipe the sleep from the eyes,
 Rub off the dirt from the mind,
 So that the mind is capable,
 of making decisions,
 So that I could be able,
 to write clearly for,
 generations to come.

Poems in this class are:

IZIZIBA ZOTHUKELA : 1980

Amadwala AseMhlathuze

Iqhwa

Iziziba zothukela

UNODUMEHLEZI KAMENZI : 1990

La manzi

(viii) Historical Places

The poet portrays historical places as national treasures. These places are full of secrets known only by a select few. They command respect. Msimang

describes the places as well as those historical events they are known for. He uses a lot of personification. He addresses these places as if they were human beings.

Ihlathi laseNkandla, for example is known for King Cetshwayo's grave and the meeting of rivers. The poem is crowded with names of other national heroes which have something to do with the forest itself, and of Nkandla as an area. These places will always be remembered in history for records are kept on them.

ISandlwana, a mountain on which a war was fought between the English and the Zulus in 1879 is described beautifully by the poet.

IZIZIBA ZOTHUKELA : 41

eg. *Ngisho iKhilimanjaro ingekhashe,
Isihlabani akushiwo ngamkhaba,
Isihlabani sibongwa ngokuhlabana,
Ingqwele ngedla ubhedu,
Novave aluhlubi ngakumisa.*

Even Kilimanjaro does not compare
with you,
A hero is not one because

of a big tummy,
 A hero is exalted because of
 his conquests.
 A head herdboys is the one
 who eats the choice piece,
 Even a sharp-horned bull
 is never guaranteed to win.

Isandlwana is not a big, high mountain like Mount Kilimanjaro, but greater events occurred on this small mountain which shook the colonisation process of the times. This is put in beautiful poetic language by the poet: He does not relate the historical events and describe these places as if he were writing a high school S.A. history text book. Listen to this:

IZIZIBA ZOTHUKELA ; 42

*Ubumnyama badlula, laphuma ilanga,
 Sandlwana, sebaba mathambo-mhlophe
 Angcwabe womabili amathambo,
 Elimnyama mdibi munye nelimhlophe.
 Abedlule nokwedlule kungcwatshwe.*

Darkness passed away and the sun
 came up
 Sandlwana! they are now only
 white bones.
 Bury them both.

The black bone together with the
white one.

Let them go with the bygones.

Everything past should be buried.

We are also invited by the poet to let bygones be
bygones. His tone is very inviting.

Poems under this theme are:

IZIZIBA ZOTHUKELA : 1983

ISandlwane

Ihlathi laseNkandla

(ix) Nostalgia

The poet stands in the present and when he sees some things happening he looks back into the past. He realises the lost innocence and beauty of the past that has been ravaged. He looks and appreciates the freshness in young girls and compares it to the beauty of the lilies, plants of the valleys, and the maize plants - smooth leafed, dark and promising pure white lilies (lily plants) and maize plants raising ones hopes for a good maize crop in the future.

On one side there are those who are looking forward to the fruition of this beauty, but unfortunately, perhaps through greed or a lack of sense of value, on

the other side, there are those who destroy the innocence, the beauty and the freshness of youth. Once it is gone it is never regained, - its the end of expectations. Msimang says youth used to be appreciated, the gradual development of maidens towards maturity was nurtured in every possible way since people looked forward to marrying fully developed women who are stable minded and who would possibly make stable wives and mothers.

Unlike the modern times when as soon as one spots a young maiden, he wants her then. People seem to have lost the patience of nurturing development.

UNODUMEHLEZI KAMENZI : 4

Wakhwela ngesiqu ngosikhwele wakogovu

Walisongasonga ikhaba elisongayo

You went up the stem pushed

by jealousy and greed

You destroyed the plant

in its bud-stage

Lakhendlek'ikhaba lakhawul'ukukhihliza

The maize plant stoped growing and also
stopped forming fruit.

The poet observes that such changes not only happen to people, but even to those places which used to be fertile and provide sustenance for communities. Over the years they have become unproductive, dry, uncared for, eroded and all this brings misery to the inhabitants.

IZIZIBA ZOTHUKELA : 31

Emanxiweni awokhokho

Ngakhangwa yimibimbibimbi

okwakuyiziklumakazi zezihlathi

Ngabona imixhilibakazi

Eyasahwa yizinyembezi zeminyaka

At our great grandparents places

I encountered eroded ground

Which was once well levelled

and healthy

I saw big dongas

Opened by rains over the years.

Looking back the poet could still remember that on these very grounds there used to be plenty food and fruit, even wild fruit for every one. But now the conditions have so changed that.

Omalunda abasakhonyi

Sekukhonya amanxahi

Bulls no more bellow
 But its now the oxen
 that bellow.

These are abnormal situations where castrated bulls
 (oxen) do what is expected to be done by bulls.

Poems:

IZIZIBA ZOTHUKELA : 1980

Isililo

UNodumehlezi Kamenzi

Isihlava

(x) Historical Figures

UNODUMEHLEZI KAMENZI : 53

UShaka KaSenzangakhona

We are going to comment on this poem under form -epic.
 We are convinced it falls under the class of Epics,
 because:

According to Cohen (1973 : 184) "An Epic is a long,
 serious narrative poem written in a grand and elevated
 style. The narrative concentrates on an heroic and
 national figure and can encompass vast geographical
 spaces, national destinies, (heaven and hell) gods and
 mortals. Although epics tend to be episodic, they
 maintain some unity through a central hero, conflict

or issue. Epics have numerous conventions, such as the use of lengthy similes for description and long catalogues of characters".

UShaka kaSenzangakhona, by Msimang, has almost all these characteristics mentioned by Cohen.

Shaka is a national hero and this poem is fairly long with 632 lines. It is a narrative poem. The narration about this hero is based on four aspects of his life viz.

Part (1) Part of the proceedings before he was born.

Part (2) Part of how he grew up.

Part (3) Part of his reign.

Part (4) The death of Shaka.

That Shaka is a national hero there is no doubt about it. He fought and conquered all the tribes surrounding the Zulu tribe and incorporated them into the Zulu tribe to form a Zulu nation.

Ngoba uqoqe izinhlanga wakha uhlanga

Ngoba uqoqe izizwe wakha isizwe

Ngoba uqoqe abantu wakha isintu.

Because he put together tribes

to form one tribe

Because he put together races to

form a race

Because he put together people to
form a nation.

The language used in writing this poem is indeed grand
and elevated. Important events are superbly
foregrounded.

eg. *Ngambon'okajama ephehl'ubulawu...*

Egasel'ilang'elangeni....

Izindondo zixhophakuhle kwelanga

Zamxhoph'uNandi wakhiyazela

Abasonga amathongo ngenkatha yothando

Abembes'amathongo ngesiphuku sothando

Bekuleso siphuku laqhibuk'ikhowe

USiShaka ophikwe ngabasekhaya

Bath'ulishaka kanti yikhona

ezobashakazisa.

I saw James son preparing ubulawu
and heading for the sun at Langeni
Shiny type of gear he was wearing
Shimmering like the sun
It shone on Nandis eyes
and she looked down

The ancestral spirits bound them
together with a rope of love

They also covered them with a
 blanket of love
 From that blanket of love
 out came a mushroom
 Sishaka who was denied by the
 family
 Saying he was a small beetle
 Whereas the time would come
 when he would shake them.

We are aware that in the Eastern Europe for example, epics have more than 7,000 lines up to 23,000 lines like in Yugoslavia. We have already indicated that this narrative poem about Shaka, the hero, has only 632 lines and the reason we are putting forward is that the poet does not give all the details on all the aspects of Shaka's eventful life. He highlights important events by using headings eg. Part 1 Prior to his birth. Each stanza is packed with historical facts put in concentrated poetic language.

eg. *Yath'imbizo makahlangabez'ilanga*
Ilanga elikhany'elangeni
Kwaye kwakhanya kithi kwaZulu.

The council meeting said he should
 go and meet the sun (Nandi)
 The Sun that shone at eLangeni
 The light of which shone even at

our place, kwaZulu.

The monologue in stanza 1 is a feature of Epics. Here the poet addresses whoever pleaded with him to write about Shaka, telling him that it was only through his persuasion that he (the poet) took courage and wrote about this history which surpasses other forms of history, because it was foretold by spirits before it actually happened.

In our classification, Msimang's poetry groups itself into 10 Themes as we have seen in the body of this chapter. Having classified his poetry, we move on to grapple with the linguistic format of his poetry in the remaining chapters.

CHAPTER 3

A STYLISTIC FRAMEWORK

3.1 Introduction

3.2 Views on Style

3.2.1 Enkvist (1973) views style as:

3.2.2 Freeman (1970b) identifies three views on style:

3.2.3 Jakobson's view on style

CHAPTER 3

A STYLISTIC FRAMEWORK

3.1 INTRODUCTION

The business of this chapter is to develop a stylistic framework that will inform the analysis of subsequent chapters of this work. We have decided to concentrate on the stylistic viewpoints contained in the works of Enkvist, Freeman, Spencer and Gregory, Jakobson and particularly Ngara, because their arguments are pertinent to our analysis.

We start from the premise that any form of artistic composition uses language. Knowledge of the language of the literary work at all levels of analysis, leads to a better understanding of such a work because literature is, in fact, a particular type of language. Ordinarily, language is studied within the field of linguistics. To say a literary scholar has to know the language used in a literary work at the grammatical, phonological and lexical levels, implies that there is a partnership between literature and linguistics. This partnership forms the underbelly of stylistic criticism.

Each genre has its own acceptable style. In poetry for example, there are poetic devices like refrain and alliteration among others, which are unique to this art form. Their excessive use in, say, prose, may look and sound ill-fitting and out of place.

We are aware though, that there are critics like Dlamini (1975: VII-VIII) who argue that looking at linguistic devices used in a work of art written in African Languages, is selling-out to western traditions of criticism, which lack African experience. Dlamini retorts saying that the approach and style used by African writers, writing especially in the indigenous languages, are unique and different from those used by western poets. He ends at the point where he rejects what he terms 'western devices of analysis' without giving us an alternative method which could be used in analyzing 'the unique and different poetry'.

Irrespective of 'patriotic' criticisms like Dlamini's, we still hold that the study of style that begins with the verbal manifestations of the text, may spread out from a linguistic base, to incorporate almost anything found in conventional criticism. In reading poetry, for example, a stylistic critic adopts the principle that every observable linguistic item is a potential element of meaning.

3.2 VIEWS ON STYLE:

Here we discuss four views on style.

3.2.1 Enkvist (1973) views style as:

- (a) departure from the norm;
- (b) an addition to a neutral prestylistic core of expression;
- (c) a relationship between linguistic units;

3.2.2 Freeman (1970b) identifies three views on style:

- (a) style as a deviation from the norm;
- (b) style as recurrence or convergence of textural patterns;
- (c) style as a particular exploitation of a grammar of possibilities.

The two scholars, Enkvist and Freeman, share basically similar views on style which match almost word for word.

- (a) Explaining style as deviation from the norm, Freeman says:

"a writer uses a form of language that is an aesthetically purposeful distortion of standard usage, standard as in everyday, casual, unspecialized, familiar language. Different genres employ this distortion to varying degrees. In poetics, poetic language, deliberately breaks rules of grammar, so that a given passage 'be noticed' as language (Freeman, 1970: 6)"

This is Foregrounding in Mukarovsky's language or defamiliarization as the Formalists would say. This defamiliarization process in poetry, carries with it, additional meaning, as in the manner in which Msimang uses the idiophone.

UNODUMEHLEZI KAMENZI : 4

phoqo! Izele bese ngethembile

phaqa! Ithemba lesethembiso sezikhwebu.

Hopes are shattered

End of expectations

Phogo! signifies something broken beyond repair

Phaqa! expresses finality, the very end.

If we look at refrain in poetry, we find that repetition foregrounds what the poet intends to emphasize in the message to be communicated to the reader.

eg. *Kunamhla lokhu ningikhumbuza izingqalobutho*
 Ningikhumbuz'oLangalibalele benoVilakazi
 Ningikhumbuz'oJabavu kumaXhosa
 Ningikhumbuz'oMofokeng kubaShweshwe
 Ningikhumbuz'oKhama noMoloto kubeTswana
 Abokhel'ubhaqa basiKhanyisela.

On this day, you remind me of the pioneers
 You remind me of Langalibalele and Vilakazi
 You remind me of Jabavu among the Xhosa
 You remind me of Mofokeng among the Shoeshoe
 people
 You remind me of Khama and Moloto among the
 Tswana
 Who kindled the fire and lit it for us.

In everyday familiar language, a speaker or prose writer who repeats herself tends to be boring. The poet has an advantage of using poetic diction to send home messages by harping on the point until it is noticed. Addressing someone as a 'lion' is not casual everyday language. Such lexicon used mainly in praise poetry, carries with it its related imagery and conveys special depth and meaning to the reader.

Supporting the view of style as deviation from the norm Lewis (1942 : 20) says what is the point of having a poet, if he tells the stories [writes poetry] just as you or I would have told them.

- (b) Style as recurrence or convergence of textural patterns relates to what Jakobson (1960) calls the principles of selection and combination and what Spencer and Gregory (1971) call set and collocation. Jakobson argues that poetic language seeks in its chain, or combinatory relationships, its syntactic elements, the same properties of close coherence that are to be found among individual members of a choice relationship or paradigm (Freeman 1970: 10).

At the syntactic level the recurrence of textural patterns can be seen in groupings of descriptive categories organised around the lexical and grammatical means of unifying a literary text. Halliday (1961) calls this cohesion.

e.g. Inkunzi ehlab'iselivukana
Iguqa elikhonye lingakaphumimpondo
Uvava olubilo luyisilikithi

UNODUMEHLEZI KAMENZI : 46

The underlined items are all related.

The set *ivukana*, *iguqa* and *uvava* which are collocates of the superordinate term *inkunzi*, unifies the stanza and deepens the imagery. A lexical set is a number of words that occur in similar semantic situations that have a similar range of collocation

At the phonological level, poets systematically exploit paradigms or classes of sounds at different points in the syntagmatic pattern and interrelate them in an extraordinary complex way, which may result in alliteration, i.e. consonance or assonance. In Zulu, alliteration is inherent in the system of grammatical agreement. The classification of nouns, controls the sets of prefixes by means of which grammatical agreement is achieved.

e.g. Abantu ba.....

Izingane zi.....

Ilizwe li.....

This system of grammatical agreement is basically alliterative, and its poetic possibilities can be fully realised in Zulu poetry. However, it would not be surprising to find a poet saying:

Ingane, kuyahleka bandla

This is a complete deviation from the norm (ingane i-). Here the poet intends to foreground a certain aspect about ingane (child) by using ku- as an endearment marker.

Grammatical cohesion can be achieved through the use of proforma and cataphora.

eg Ntokazi ethanda....

Wen(a) othandwa....

UNODUMEHLEZI KAMENZI : 25

Wena refers back to intokazi who is directly addressed, hence ntokazi.

(c) Style as a relationship between linguistic units.

Language, according to the Transformational Generative Theory of Grammar, can be characterised at two levels of representation. These levels are deep and surface syntactic structures. Semantic interpretation proceeds from deep structure and phonetic interpretation from surface structure (Freeman 1970: 4). The two levels are related by an ordered set of transformations which are meaning and structure preserving. Let us consider the passive transformation.

IZIZIBA ZOTHUKELA : 48

Afrika anqikhaliswa ngumhobholo Passive

Afrika umhobholo awukhalisi mina Active

Africa I'm not being made to complain
by greed

Africa greed does not make me complain.

IZIZIBA ZOTHUKELA : 56

Umphefumulo udliwa yinkumbulo Passive

Inkumbulo idla umphefumulo Active

The subjects or head nouns are different at the level of surface structure yet deep structure subjects are the same.

A writer's typical exploitation of particular kinds of transformations over others that are available, is said to constitute the writer's syntactic style. Enkvist (1964) holds that a writer's style may be regarded as an individual and creative utilization of the resources of language, which his time, his dialect, his genre and his period within it offer him. This is definitely the case with Msimang's style as we shall see in chapter 5 of this work.

3.2.3 Jakobson's view on style:

Jakobson's (1960, 1966, 1968) approaches to the study of style in literature, reflect the linguistic methods of Prague Structuralists and the work of the Russian Formalist School. Members of this school reflected the author and milieu centred approach to the study of literature.

For Jakobson, the two basic determinants of linguistic structure, are selection and combination. By this, he means that the poetic use of language involves placing together in sequence, items which are phonologically or grammatically related. The poetic function, he says, projects the principle of equivalence from the axis of selection and into the axis of combination (Jakobson 1960: 358). The term equivalence in Jakobson's dictum, gives rise to parallelism, which in his view, is the essence of poetic structure.

eg. UNODUMEHLEZI KAMENZI : 51

UZagila zomculo ziyabathunduzela

Kanti (izagila) ezomgonswane

ziyabaqobola

IZagila zomculo ziyabahawula

Kanti ezomqumo ziyabanqwinda

UZagila ziyabakitaza

Kanti ezenqayi ziyabaphohloza

You who uses musical knob-kerries
(notes) to soothe them

Whereas kerries from umgonswane
tree strike on their heads

You who uses musical knob-kerries
to appeal to their sympathies and
feelings

Whereas those from umqumo tree
hurt them.

3.2.4 Ngara's Stylistic Framework:

We are discussing Ngara (1982 : 10 ff)

Ngara advocates for a linguistic approach to Stylistic criticism. In putting forth his stylistic framework, he starts off by drawing a distinction between a conventional critic and a stylistician.

A stylistician he argues, seeks to bring methods and insights of linguistics into literary criticism with an aim of being more objective and systematic than a conventional critic. Objectivity is arrived at through basing the arguments on language as encountered in the text and also taking arguments beyond the text.

The main concerns of a stylistician are;

- minute details of grammar, lexis, phonology and semantics. Ngara calls this the writer's

linguistic format and divides it into two subsets, namely:- linguistic features proper and para-linguistic affective devices which include:

- wider issues of deviation from the norm
- the relationship between language and character
- the relationship between the writer and readers

A Stylistician is as much concerned about matters of aesthetics as a conventional critic is. Both the stylistician and the conventional critic are interested in the theme, plot and character, but the stylistician's interest has more bias towards the role played by language in delineating these features.

A Stylistician uses the principles of general linguistics to single out the distinctive features of the writer. The principles of general linguistics enable her to:

- (i) identify the features of language which are restricted to particular social contexts;
- (ii) to account for the reasons why such features are used;
- (iii) to say where and when the features are used.

Ngara sounds a warning with regards to a purely scientific approach to the study of literature. He says such an approach would kill the writer's creative effort. A literary work of art is not purely scientific, it contains the expressive and affective

dimensions of language. This is the reason why a stylistician (in addition to scientific description of linguistic structures in the text), looks at matters outside the text and explains what is alluded to in a text.

A Stylistician cannot claim to take within her domain questions of:

- (i) National languages
- (ii) Standard languages
- (iii) Dialects
- (iv) Language contact
- (v) Language of Education
- (vi) Language and Social class.

She should, however, be aware of these issues in order to identify them if and when they are reflected in the work of art to be analyzed.

The distinction between a stylistician and a conventional critic is mainly that of emphasis and method.

2.2.4.1 The goals of Stylistic criticism:

Ngara proposes a theory of stylistic criticism which is intended to embrace all art forms i.e. poems, novels and plays. An adequate critical literary theory, should provide the critic with a framework of

analysis, a method of evaluation and an analytical inventory with its particular scheme of concepts.

The analytical proposal we are following starts with the acceptance that a work of art, like other language acts, is a communicative utterance, produced by the writer and received by the reader. The link between the writer and the reader is the art form itself.

The readers response depends on:

- (i) the nature of the utterance;
- (ii) what the writer says and how she says it;
- (iii) the readers own competence and experience in responding to literary works.

The writer selects lexical items, grammatical structures and symbols to talk about a subject and bring out a theme. Ngara calls this, a writers linguistic format. Content is embodied in the verbal structures. The meaning of an utterance is a result of the combination of particular linguistic elements in a particular sequence. The two following utterances have different meanings and functions though the items used are similar.

You are happy (statement)

Are you happy? (interrogative)

The word order in the first utterance makes it a statement. The reorganisation and sequencing (inversion) of the same elements in the second, makes it a questions, following the linguistic rules of the English language.

A writer's linguistic format is the sum total of minute linguistic choices which Ngara divides into two subsets viz. linguistic features proper, and para-linguistic affective devices. Under para-linguistic affective devices we have symbolism, myth, allusion, allegory and these are not analyzable in terms of normal linguistic description, they go beyond the text, their roots are firmly embedded in habits, prejudices, beliefs and experiences of a people.

Under linguistic features proper, several levels of description are isolated, namely:-

- (i) The lexical level which looks into the writers choice of words, the collocation of words, metaphors, similes their effects and their meanings.
- (ii) The phonological level which looks into rhyme, rhythm, alliteration, (assonance and consonance).
- (iii) The grammatical level where questions of syntax, sentence type and the relationship between meaning and form are considered.

- (iv) The tenor of discourse refers to the tone, the degree of formality and informality of language.
- (v) The graphological level includes punctuation and paragraphing.

For a writer's style to be labelled good, high or successful, depends on the artistic blending of all the elements a language can offer. To illustrate the importance of this artistic blending we can use the proverbs and idioms as instances, "they should not stand apart as jewels or ornaments, but must be part and parcel of, and also harmonise with the writers work" (Msimang, 1986: 179).

IZIZIBA ZOTHUKELA : 10

eg. *'Umthente ohlaba usamila*

Ithole likamaShezi'

An achiever at a very tender age,
MaShezi's child.

'Umthente uhlaba usamila' is the original Zulu proverb from which the above statement is derived (Iziziba Zothukela : 10)

The writer's choice of individual linguistic features and ultimately of the entire linguistic format, together with the reader's response to the linguistic

format and the aesthetic quality of a work of art, are determined by a number of interacting factors which may be termed "The Determinants of the linguistic format".

3.2.4.2 Evaluation criteria:

A work of art according to Ngara's framework is evaluated in terms of the following criteria:

- (a) The appropriateness and the affectiveness of the writer's choice of linguistic features and para-linguistic affective devices

eg. Medium

A creative artist is expected to be aware and sensitive to the nature of his chosen language and of the limitations it imposes on her, for instance in Zulu poetry, the use of meter (the sequencing of stressed and unstressed syllables) in a line of poetry does not work since Zulu does not have stressed and unstressed syllables, but uses mainly penultimate lengthening which is employed on one word utterances eg Hamba! or on the last word where an utterance is made up of several words.

eg. *Hamba nsizwa uyosebenza eGoli.*

Written language, for instance, is often required to be more explicit lest the writer, especially a novelist is completely misunderstood by the

reader. In English, stress is denied to writing as tone is to Zulu and nuances of meaning brought about by exploiting these features in the spoken language, will be lost unless the writer makes use of accepted conventions where they exist eg. Italicizing shows the reader where a word is stressed, in English.

(b) Mode

A creative writer should be sensitive to how she handles elements of the language in different genres. Novelist should bear in mind that a novel is a long form of genre which demands a lot of the reader's time and attention, using devices and concentrated language of poetry in prose, discourages the reader. A dialogue in a novel should approximate the language of everyday life. The poet on the other hand is expected to use poetic language to enhance the aesthetic quality of poetry.

(c) Language

The writer should be in complete control of the language she chooses to write in, so that whatever linguistic devices she employs in her work, be it simple deviations from the norm or translations from another language, are in the final analysis, products of a genuine artistic

concern. Lack of proficiency in the chosen language limits the choices open to the writer and this can often lead to artificiality, monotony and mediocrity, like putting a string of idioms together, breeds monotony and artificiality.

(d) Context

Language is an expression of culture. A map of a culture is isomorphic with the network of its communicative systems.

A writer who chooses her mother tongue is unlikely to have major problems on this aspect but if she uses a foreign language her problems are multifold since she has to mould the foreign language into a suitable medium for the expression of national culture, national aspirations, temperament and human predicament as seen through African eyes if she writes for an African audience.

(e) Audience

A writer chooses a particular tenor of discourse for the purpose of defining her intended relationship with the reader. We do agree that readers have no right to prescribe to writers but decorum is important even to a creative writer.

Perhaps poets can manage to get away with it since poetic language allows for deviation from the norm, but on the whole politeness and privacy belongs as much to language as they do to social relationships. The writer who expresses certain kinds of emotion in a manner only pleasing to herself but disturbing to the reader without convincing reasons, can be said to be subjecting the artistic purpose to his personality instead of depersonalizing himself for the sake of art.

(f) Content Value and aesthetic quality.

Literature, like language, also has a social function in human society. In traditional African communities, the literacy modes of songs, folktales and praise poems had social function eg. there were songs for marriage, funerals, war and folktales had moral lessons behind them, the bard was both the teacher and an entertainer. Just as the bard and a narrator had a social function to perform, so does a modern writer. We expect her to inform us of man and life. A serious African writer should address herself to the human predicament in general and to the African situation in particular. The art for arts sake ideology seems unjustified in a world struggling against illiteracy, disease and oppression.

In answering the question, is there a clear-cut dichotomy between form and content, Ngara says the theory of stylistic criticism he proposes is that which holds that matters of linguistic format (the form) are inseparable from content, the style of a writer cannot be divorced from her ideological concerns.

- (g) The classification of Critical Terminology. Stylistic criticism aims at being explicit and systematic and this involves describing the metalanguage. A stylistic critic though not as scientific as a linguist, should classify the terminology she uses so as to have a fuller understanding of how language works both in work of art being analyzed and in evaluating it.

Critical vocabulary may be divided into four categories, namely:

- (a) Formal terminology - which are terms which constitute the technical dimension, free from built-in-judgments and free from positive and negative connotations like:
- (i) terms which refer to modes of literature:- fiction, novel, play, poem, epic;
 - (ii) components of a work of art:- character, dialogue, stanza;

- (iii) determinants of a linguistic format:- medium, content;
- (iv) figures of speech and devices:- alliteration, simile, irony;
- (v) all levels of linguistic description:- phoneme, sentence clause, phrase.

(b) Referential content terminology.

This class of words refers and defines the content - the "what" of creative writing. The critic most directly shows the interaction between literature and life. Her language necessarily includes word referring to man, life, religion, culture-content, culture-conflict, love, contradictions, good and evil.

(c) Descriptive and affective terminology - is concerned with the quality of a work of art, the characteristics of the writer's style and how that style affects the reader. Descriptive terminology focuses on the work of art itself and affective terminology focuses on the effects of the artistic creation on readers. Critics use terms like the work of art, say a novel, is compelling, interesting, challenging, or the writers

style as abstract, (poetry), vulgar or witty.

So much for Ngara's well-considered views of style. We focus for a moment on the style of poetry.

3.2.4.3 The Style of Poetry.

Writing poetry is hard work says (Lodge 1988 : 16). In its creation and composition, it demands extraordinary capability of selection and combination of linguistic features, and much more. Cope (1968: 38) says the language of poetry is more evocative and more concise than prose. It makes effective use of imagery reinforced by types of repetitions, rhythm and parallelism.

In poetry, we talk of style, with regard to a particular period in that type of art form.

There is:

- (i) Traditional poetry, which is characterised by the following features:
 - (a) repetition
 - (b) parallelism
 - (c) rhythm
 - (d) linking

- (e) absence of stanzas
- (ii) Transitional Poetry, which has both traditional and modern stylistic features. It uses traditional features like different forms of repetition, together with modern devices like alliteration and stanzas of equal lines.
- (iii) Modern Poetry is largely influenced by the Western, European poetry particularly in form. (In a way) Modern poets were probably fascinated by the wide range of European poetry and its unlimited field and objects. They started to write poetry on situations and scenes, a practice which was quite different and new to poetry as it was understood especially in indigenous languages. This western influence brought with it the following stylistic features:-
- (a) rhyme
 - (b) assonance
 - (c) consonance
 - (d) alliteration

We are convinced that there is no single theory of style that is complete and adequate.

It is for this reason that we opt for an eclectic approach to the problem of style. We believe that the different views of style presented in this chapter, together will form a richer and more productive analytical tool.

CHAPTER 4

EXPLOITING A GAMMA OF POSSIBILITIES : LEVELS OF LINGUISTIC ANALYSIS

4.1 The Lexical level

4.2 The Phonological level

4.3 The Syntactic level

CHAPTER 4

EXPLOITING A GRAMMAR OF POSSIBILITIES :

LEVELS OF LINGUISTIC ANALYSIS.

THE LINGUISTIC POWER OF METAPHOR'S POTENTIAL ENTAILS A
RANGE OF LEVELS SUCH AS THE LEXICAL, PHONOLOGICAL, SYNTACTIC
AND THE LEXICAL LEVEL.

At this level of description, we will explore the power
of words, collections of words, their effects and

CHAPTER 4

EXPLOITING A GRAMMAR OF POSSIBILITIES : LEVELS OF LINGUISTIC ANALYSIS

as well as for their meanings, so as to exhibit the
intensity of imagination. Coleridge in *Curry* (1811) 20

4.1 The Lexical level

4.2 The Phonological level

4.3 The Syntactic level

is essential to us if we are to comprehend the
nature of poetry and the relation of each element
to the whole i.e. if we are to understand what
each has to contribute at the same time we keep
fast to our whole the knowledge that each
element does not exist apart from the others,
that it cannot be separated from any or more of
the others and perish for reality, and that it
is the whole poem which gives each element its

CHAPTER 4

EXPLOITING A GRAMMAR OF POSSIBILITIES:LEVELS OF LINGUISTIC ANALYSIS.

THE LINGUISTIC FORMAT OF MSIMANG'S POETRY manifests itself at various levels such as the lexical, phonological, syntactic.

4.1 THE LEXICAL LEVEL

At this level of description, we will examine the poet's choice of words, collocations of words, their effects and meanings.

The poet chooses words for their sound and suggestive power, as well as for their meanings, so as to exhibit the intensity of imagination. Coleridge in Gurrey (1935: 21) says:

"In order to obtain adequate notions of any truth, we must intellectually separate its distinguishable parts. For clear thought, it is essential to us if we are to comprehend the nature of poetry and the relation of each element to the whole i.e. if we are to understand what each has to contribute at the same time we keep fresh in our minds the knowledge that each element does not exist apart from the others, that it cannot be separated from one or more of the others and retain its reality, and that it is the whole poem which gives each element its importance and its poetic life".

Msimang draws his lexical sets from different natural phenomena eg. the galaxy, and other fields related and based on his broad and rich background on Zulu culture and way of life such as livestock especially cattle and their importance in relation to day to day existence of the Zulu. He does this with tremendous ingenuity to demonstrate how such choices stimulate and illuminate the readers imagination.

(i) lexical sets drawn from the galaxy

UNODUMEHLEZI KAMENZI : 41

"Inyosi YakwaGwegwazangene"

Indonsa kuhle kwenkwenkwezi,

Indons'edons'umthala nesilimela,

Inkwenkwez'ekhanye phansi eSifuleni

Kuye kwenanela noVelaphi...

Ethi khanya Nkanyezi yokusa!

The morning Star which

is like a big bright star

The morning Star which pulls

the milky way and the seasonal

constellation of stars towards

ploughing time

Even Velaphi consented to this....

When he said, Shine you morning

Star!

The following terms:

Indonsa - the morning star

umthala - the milky way

isilimela - a constellation of
stars signalling the
ploughing and planting
season

inkwenkwezi - a bright star

are all collocates of the superordinate term Inkanyezi - a Star, which in this stanza gives light at varying degrees and times. *Indonsa*, outshines the other stars towards dawn, signalling the breaking of dawn.

Inkwenkwezi, usually used in the plural *izinkwenkwezi*, give out light even when there are clouds in the sky, their light breaks through the cloud barrier.

The milky way looks quite distant and yet its light is enjoyed.

Isilimela, is seasonal, and when it appears, people know what they should do, i.e prepare their fields.

L B Z Buthelezi to whom all these terms refer, must be

someone who believes and works for the good and for progress, shining like a Star wherever he is.

- (ii) A set drawn from culture based observations on livestock.

UNODUMEHLEZI KAMENZI : 46

UBhambatha KaMakhwatha

Iguqa elikhonye lingakabi nampondo....

Ivukana elithe lisuka langqabashiya....

Inkunzi ehlabе usentu eMariannahill.....

Uvava olubilo luyisilikithi.....

The bull calf which bellowed before it had horns.....

The bullock which started early to move fast.....

The bull which stood ready to fight right in Mariannahill.....

The sharp-horned bull with a big dewlap....

Iguqa, ivukana, uvava are a lexical set of the paradigm which includes inkunzi as the head lexical item. These terms - nouns, co-exist with relevant actions - verbs that relate to actions of a bull at different stages of its development. The poet used the lines in four consecutive stanzas to demonstrate this particular "bull's" developmental stages.

eg. ukukhonya means the bellowing of a full-grown bull but this one is outgrowing the bull calf stage, he

does the unexpected.

The use of the verb ukungqabashiya, illustrates that though he is young, he does not find it difficult to perform the tasks of a bull. It is also for this same reason that he is called ivukana.

The choice of the poet's words, mirrors what the reader observes in the real world. Young bulls which start early in challenging others, often win their fights either through practice or because opponents tend to underestimate their capabilities due to age.

Early challengers, after winning their fights, gain recognition and respect amongst the herd and this secures their rightful positions in leading the herd. Experience is accumulated through conquering other challengers and challenges until no one dares come charging. The sharp horns bear testimony to danger and vast experience.

The poet's comparison of Dr B Vilakazi to a sharp-horned, well experienced bull is convincing. How else would he have managed to get a Doctoral Degree from the University of the Witwatersrand in the 1940s, when Wits was a lily white institution and when apartheid was still practised in its undiluted form, as per order of the decade.

4.2 THE PHONOLOGICAL LEVEL

On this level we will be dealing with rhyme, rhythm, alliteration and parallelism.

Rhyme

There is a lot of controversy which surrounds the use of rhyme in Zulu poetry both among poets themselves and among critics.

Dr B W Vilakazi was the first Zulu poet who experimented on employing rhyme scheme in his poems. He was bitterly criticised by his fellow poets then, especially on his use of end-rhyme.

Taylor (1935 : 16) says:

"He (Vilakazi) attempts rhyme but with limited success as Zulu syllables, invariably ending in vowels, do not present the variety of sound and tone that makes successful rhyming possible.... He will perhaps, as he grows surer of his art, develop a technique more indigenous and more pliable to Zulu words".

Gerard, (1971 :244) congratulates Vilakazi on the use of rhyme. Gerard says "it was a brave attempt by Vilakazi to enrich Zulu" poetic technique and also to make Zulu poetry

intelligible and accepted by Western Standards.

Masuku (1973 : 2) argues for the use of rhyme in Zulu poetry and he strongly asserts that "Gone forever are the days when we could grandiloquently speak of African poetry without a deep study of form based upon the classical or European pattern.... In English we have a definite rhyme scheme. This is necessary to distinguish poetry from prose. We cannot pretend to be writing poetry, when in fact we are writing prose. The writing of poetry is both an art and a science. It is necessary therefore to follow a constant rhyme scheme in the writing of poetry in African languages".

Dhlomo (1948 : 88-90) says "Rhyme can be an exacting task-master and a cold tyrant. Pre-occupation with technique and rhyme may make for art that is too self-conscious. This is true especially in African Languages where words end in almost invariably with a vowel. Rhyme may obscure meaning, stem the even flow of thought and lead even to artificiality and superficiality.

Kunene (1962 : 15) bluntly puts it that "End rhyme is unsuitable for Zulu poetry mainly because changes occur chiefly in the prefix rather than the suffix. Some poets, unaware of this fact, have made the most fantastic verbal constructions. They have twisted the words, coined them without consideration to their poetic effect, merely because they wanted to produce a rhyme scheme.

These all sound like viable arguments.

We agree with Ntuli's point of view that: "an artist cannot be limited in the devices he wants to employ. A poet is free to borrow or emulate patterns which are used by other artists in other cultures. When properly used, rhyme has a regulating effect and indicates audibly that we have come to the end of a verse. We cannot ignore the aesthetic echo effect, produced by such repetitions.... A poet should be guided by the meaning of the poem. What should rather be emphasised, is that rhyme should not sound contrived. We should object to the rhyme in which the poet has forced words into a pattern." (1984 : 204)

Msimang must have listened very carefully to all the voices of his fellow artists, for, his employment of rhyme is essentially aligned to the meaning of the poem rather than to the matching of end vowels, to follow the ab or abb or aa bb c format of rhyme schemes.

UNODUMEHLEZI KAMENZI : 29

Sabuna isihlahla

Bazazi bengamakhos'omhlaba

Ngoba belawula empumalanga

Ngoba belawula entshonalanga.

They know themselves as Kings
on earth

Because they rule in the East

Because they rule in the West

UNODUMEHLEZI KAMENZI : 28

Ngingene Endumisweni

Ath'amakhosi mangivume

Ngivume ngembal'enhle enguzime,

UQhakazile imbali yomduze,

eqhakazel'abakude baseduze.

Lisiphuthaz'emnyameni lisinik'ukhanya,

Lisusamathunzi asenza sethuke izanya.

The ancestors say I must give consent

Agreeing to the beauty of the flower

Qhakazile the Natal lily which bloomed

for the near and the far

It searched for us in the dark and

gave us light.

It sweeps away shadows which frighten

us.

UNODUMEHLEZI KAMENZI : 25

Hhawu ngomagan'edlula

Ngiyithandile lendilingana bo.

Kanti iyindilingana nje,

Uyagingqilika.

Kanti uyindilingana nje,

Uyajikeleza.

I love this round object
 on your head,
 A black round one on a
 round head and round eyes.
 My mind also goes round
 and round.

UNODUMEHLEZI KAMENZI : 12

Uze unghuzise amanzi

Lapho uthwele imbiza

Emnyama eyindilinga,

Phezu kwekhanda eliyindilinga,

Namehlo ayindilinga,

Nami ngiyadilingana.

When you put a clay pot on
 your head.
 A black round one on a round
 head,
 and a round eyes
 My mind also goes round and
 round.

It is noticeable that Msimang's rhyme is more to the ear and meaning, rather than the eye.

Rhythm

By rhythm in poem we mean a more or less regular recurrence of time patterns and patterns of successive and positional associations of emphatic elements to less emphatic ones. These patterns include a combination of various degrees of length and tone in Zulu. (Ntuli 1984 : 220)

Dhlomo argues that "Rhythm is essentially African. This sense of rhythm is seen even in the movements of tribal people: how rhythmically graceful and charming is the motion of tribal belles! How rhythmically powerful and warrior-like is the trot of tribal males. This element is also marked in African music and in tribal plastic art.... In fact one may almost say that the greatest gift of Africa to the artistic world, will be and has been - Rhythm" (1939 : 88-90).

Although Dhlomo implies that rhythm is innate in Africans, he does not guide us as to how this rhythm can be utilized in the creation of poetry.

Msimang creates rhythm in his poems, especially, praise poems by using form in the stanzas. For example stanzas of equal lines and/or lines of equal number of words.

UNODUMEHLEZI KAMENZI : 3

Siyashweleza NoDumehlezi

*Siyashweleza singaphansi kwengcindezi
 Yesiqalekiso senxeba likaDingane
 Sinjenjenje sidiyadinga nje nguDingane
 NoDukuz'udukuzwa zinkonjane zezulu*

We humbly beg for your pardon - still
 under bondage of the curse brought about
 by the wound inflicted by Dingane,
 We are in this wanton state because of
 Dingane,
 and KwaDukuza is roamed about by whites.

This is a solemn, pleading poem. The poet in his own words, (1990 : 89) says that such structuring of words - i.e. equal number of words in a line, shows unity and oneness in pleading for forgiveness. Each line has 14 syllables.

In a confused, uncalm, riotous setting, Msimang employs a different form in building up his stanzas. Uneven lines he says, "reflect the uncalmness and confusion." (1990 : 89)

UNODUMEHLEZI KAMENZI : 15

Qiz! Qiz! laduma!

Qiz! Qiz! laphindelela!.....

Ukhozi olumaphiko azinkemba,

Iwabasibekela.

*Izigagayi zaphenduka isanhlaka
senhlakanhlaka.*

There is thunder!
Repetitive thunder!....
a hawk with sharp-edged wings,
surrounded them.
The well organised march
changed into a disorderly crowd
running in every other direction.

Msimang, unlike Vilakazi and Dhlomo among the pioneers of Zulu poetry and Modern ones like Masuku, does not even try to use metre and stress to accomplish rhythm. Masuku (1973 : 6) suggests some principles of writing poetry in African languages and, the use of metre is one of them though, he says "this must be kept outside the pattern of English poetic foot." Dhlomo following Vilakazi, suggests that stress should be used in African poetry to achieve both rhyme and rhythm. Indigenous languages are tone rather than stress languages. In the light of this, Dhlomo's suggestion could be seen as an imposition on the language.

The occurrence of rhythmic segments at well regulated intervals, gives a rhythmic pattern to the poem. Lestrade (1935 : 4) and Moloto (1970 : 32) indicate that the end of a rhythm segment is after a final syllable. This is understandable for the length on the penultimate syllable

usually indicates that the final syllable will be followed by a break of whatever duration.

UNODUMEHLEZI KAMENZI : 5

*Uchibidwane wendl'ivaliwe,
Zimnyama zonke namathol'azo.
Lon'elibhanqule ngelimnyama
Ngilithande kakhul'ilunga.
Lon'elibhanqule ngelimhlophe,
Ngilithande kakhul'ilungakazi,
Imibala mihle yonke.*

A herd of black cattle,
They are all black and their
calves too.

I liked the white speckled
with black, bull, best.

I liked the black, speckled
with white, cow, best.

All colours are beautiful.

Variations of rhythm which increase the expressiveness of words may be taken as one of the criteria of good poetry. This gives constant change in the proportions of pace and timing. A variation of rhythm is appropriate to changes in thought, imagery and feeling.

UNODUMEHLEZI KAMENZI : 5

*Maye! wabugweda ubukhaba bekhaba,
 Labhunqana ithemba lobuhle bobusha,
 Lakhendleka ikhaba lakhawula ukukhihliza,
 Phoqo! izele bese ngethembile!
 Phaqa! ithemba lesethembiso sezikhwebu,
 Zindaba zakho Sihlava ndini!*

Oooh! you stunted the good growth of a
 maize plant,
 Put an end to the freshness of youth,
 The maize plant is destroyed, it has
 stopped forming/bearing fruit.
 It's broken, my hopes are shattered.
 I's never going to bear any fruit again
 All this is because of you, you mielie grub!

It is when our thought, imagination and other responses to
 the words of poetry obey the dictates of a significant
 rhythm, [and all these creative powers are in the supple
 and sensitive movement], that they are under definite
 control and are working under the discipline of an ordered
 and directed form [length and tone] as scheme imposes some
 intensity of interpretation upon the grammar which makes it
 fruitful. Emotion too, comes under this direction and
 controlling power for rhythm acts like a flywheel which

both increases power and regulates it.

Alliteration

is a type of repetition technique where a sound or sounds are repeated in one or more lines of verse in order to enhance the verbal music of poetry and to achieve a particular sound effect.

Although the words which create alliteration may be chosen for their sound effects, it is essential that they should also be appropriate to the meanings conveyed by the poetry.

There are two ways in which alliteration manifests itself viz. assonance and consonance.

In assonance a specific vowel is repeated creating vowel harmony, in one or more lines of poetry eg.

UNODUMEHLEZI KAMENZI : 5

Isihlava

Sengiyoqina idolo ngodoloqina,

Ngimbong' ongabonwayo,

Ngobuhle bobusha.

I will look forward with
great hope,
and give thanks to

the invincible one,
For the beauty of youth.

The repetition of the o sound brings about musical harmony in the three lines.

Consonance on the other hand, is repetition of similar consonant sounds eg.

UNODUMEHLEZI KAMENZI : 54

UShaka KaSenzangakhona

UDlondlwan'olya luhlezi,

Olya ludlondlobele,

Lyadla lubekisihlang'emadolweni,

Isidlukula dlwedlwe.

Uhlany'olusemehlw'en'amadoda.

The horned viper that
continually lives in
towering rage with
a shield on his knees
whilst eating.

The madman who is in
full view of all men.

The poets manipulation of fricative sounds gives the stanza high aesthetic quality. It is also noteworthy that the poets choice of sounds is appropriate to the mood and

meaning of the message. Shaka was always ready to attack and to fight. The poets here tells us of someone who always had his traditional weapons close at hand even when having his meals. In oral performance the sounds dl-, ndl, hl would stretch the listener's imagination to visualise the actual battle scene, the sounds made by blows landing on the shields and spears piercing the flesh dl!

Assonance and consonance are found in abundance in Zulu poetry, for they are inherent in the system of grammatical agreement which is basically alliterative. The noun classes, control sets of concord prefixes by means of which grammatical agreement is achieved.

eg.				Subject	Absolute
				Concords	Pronouns
Noun Prefix	aba-	controls	prefixes	ba-	bo(na)
"	isi-	"	"	si-	so(na)
"	izi-	"	"	zi-	zo(na)
"	ili-	"	"	li-	lo(na)

eg Izisekelo zakho Goli ziyoxega

Nezinsika zakho zibishe

Your foundations, Johannesburg

Will be shaken loose

and your pillars

will sink in the mud

Iziziba zoThukela : 5 Nawe Goli

Wabemuka amatebhetebhe nezinyamanyama

Kwasala imisiphasipha namathambo

Wabakhama igazi lomzimba

Wabavova imvomve yamathambo

You extracted fat and muscles from them
 There only remained sinews and bones
 You wrung out the blood of their bodies
 You strained even the fatty juice
 in the spongy bones

By duplicating the noun stems of nouns *amatebhe* and *izinyama* the reader has a vivid picture of well built, well fed, hefty and muscular group of people prior to whatever Goli did to them. In the second line, the duplication of the stems in nouns imisipha and amathambo after the verb *kwasala* - there remained ... the reader experiences/witnesses a horrifying change in the people described in the previous line. They are now skeletons, heaps of sinew and bones. What's left of the bones after the straining and wringing out of fatty juice, is hard dry bones.

The action ukukhama and its synonym ukuvova leaves us with

a picture of a body which has been wrung out of its blood -
a dry deformed body.

UNODUMEHLEZI KAMENZI : 42 Onoziqu bakwa-UNISA

"Besho zon'ingwevu nezingwevukazi,
Zisho izinkehli namakhehla ngokukhehla,
Ngingazange ngiyibon'inkehl'khehl'isicoco,
Kithi Kwamthaniya bezikhehl'izicholo".

"They meant the grey-haired men
and the grey-haired women.
Meaning the old maidens and the
old men, seeing their head gear.
I have never seen an old maiden
Adopting a head-ring,
Where I come from, Kwamthaniya,
they adopted the top-knot".

The poet refers to the elderly graduates of UNISA as izinkehli and like elderly men in a Zulu traditional setting they put isicoco on their heads (The mortarboards) on graduation. There is no difference between mortarboards put by male and female graduates. Msimang points out that this is a deviation from what happens in the Zulu traditional setting where maidens "graduate" into a betrothed stage by adopting the women's top-knot, isicholo.

Recurrence and Convergence

This relates to what Jakobson calls the principles of selection and combination. At the level of phonology, for instance, poets systematically exploit paradigms or classes of sounds at different points in the syntagmatic or horizontal pattern, and interrelate these classes in an extraordinary artistic way.

With this in mind we are going to discuss the forms of parallelism as employed by Msimang. Okpewho (1992 : 78-82) says it amazes those who see oral literature as 'primitive' to see that parallelism on closer examination reveals a tremendous degree of balance.

An artist whether in performance or writing poetry needs to do a delicate job of selecting details that may seem independent of one another but at the bottom have a common affinity and of bringing these together to present a picture or an image.

He says the similarities may be so close that the details may seem to echo one another so closely that the device is a little more than a simple repetition on one hand and they may be so distinct that it takes a lot of intelligence to identify the closeness.

Parallelism where same words or phrases are used in consecutive lines is called lexical parallelism or chiasmus.

Kunene (1971 : 68) subdivides his discussion on parallelism into

- repetition of words or phrases
- the re-instatement of ideas by synonyms and indirect references
- the repetition of syntactical slots

In a nutshell therefore, parallelism can be described as linguistic similarities observed between certain lines in a verse of poetry.

Parallelism by initial linking in Msimang's poetry eg

Iziziba zothukela : 23

Ihlathi laseNkandla

Zotha ngokuzotha kwamakhosi,

Zothela uCetshwayo kwabakaMpande,

Yembesa ngokwembesa kwesiphuku,

Yembesa ngamahlamvana akho,

Yembesa uHlamvana bhul'umlilo.

Fukamela ngokufukamela kwesikhukhukazi,

Fukamela amaqhawe kaZulu,

Fukamel'uZulu).

Have dignity like that attributed to Kings,
 Maintain your dignity for Cetshwayo of Mpande,
 Cover and give warmth like a tanned skin,
 Provide warm cover with your leaves,

Cover Hlamvana bhul'umlilo,
 Incubate like hens do,
 Give warmth to Zulu heroes,
 Give warmth, and
 Protect the Zulu nation.

In the pairs that we find in this stanza we have Imperatives reinforced by Adverbial phrases that elaborate on the idea introduced by the first verb.

IZIZIBA ZOTHUKELA : 2

Nge-UNISA eminyakeni eyikhulu

- (a) *Kawaba nabandlululo kwelakithi lobandlululo*
Kawaba namingcele kwelakithi lemingcele

You never practised apartheid
 In our country of apartheid
 You never put up boundaries
 In our country of boundaries

- (b) *Ngingamlibali uWestville kumaNdiya*
Ngingamlibali uBellville kumaKhaladi

Not forgetting Westville for Indians
 Not forgetting Bellville for Coloureds

Msimang also has a unique skill of manipulating synonyms to

extend his ideas. An idea is repeated and/or emphasised by using synonyms in one or two consecutive lines of poetry.
eg.

IZIZIBA ZOTHUKELA : 4

- (a) Ngoziveza izandla ezimaholo ezimapotwe,
Kubonakale izinyawo ezimansense eziminkenke,
Kubonakale nemihozo yemjuluko,
Umkhombise ubucwebecwebe nobukhazikhazi.

I will show hands which are blistered which
are not smooth,
Feet will be seen which have chapped heels,
It will be seen lines of sweat,
You should also show Him the glitter
and splendour.

The underlined words are synonyms.

izandla ezimaholo > rough & deformed hands

ezimapotwe > blistered

izinyawo ezimansense > badly chapped with

eziminkenke deep cracks (feet)

imihozo > sweat streaming down the face

imijuluko

- (b) Angisenangalo, izingalo ziphoqokile,
Angisenamlenze imilenze ifohlokile

Both ukuphoqoka and ukufohloka mean bones broken, fractured but ukufohloka implies a complicated fracture where a bone is broken into small pieces which cannot mend, and ukuphoqoka means a clean break.

Contrasting statements are also used by the poet for emphasis.

IZIZIBA ZOTHUKELA : 49

Mshayeleni ihlombe

*Nxa nibe nisakhwele nidilike,
 Yena athi nombe njengenkawu.
 Nibe nisahlambe nigwilize,
 Yena athi tshu okwenhlanzi.
 Nxa nibe nisavuke nishayeke phansi,
 Yena athi gubhu athi qingqo!*

When you repeatedly climb up and fall
 and he just jumps once like an ape.
 You keep on swimming and you choke in
 water, and he simply swims like a fish.
 When you try hard to get up and you fall,
 and he easily gets up and stands firm!

Contrasting the ease with which some people accomplish tasks which other people try for ages and still do not succeed, is illustrated by the poet in this stanza by employing verbs in the subjunctive mood for all endeavours

that never come to fruition, and de-idiophonic verbs which are short, concise and to the point are matched with success and accomplishment obtained through very little effort. This particular "achiever" unfortunately uses devious means to reach the top. The poet calls her *umsheshelengwane* an abbreviated form from a full proverb:

Umsheshelengwana ozishaya incekwana

A person who spies for people in positions
and in return for favours done
life is made easy for her.

UNODUMEHLEZI KAMENZI : 51

KuMzilikazi

- (a) *UMzilikazi kayiphaki impi yemikhonto*
UMzilikazi uholo impi yosindiso

Mzilikazi does not order an army using assegais
Mzilikazi leads the Salvation Army

Contrasting phrases are also used in the couplet above.

4.3 THE SYNTACTIC LEVEL

Here we will consider questions of syntax, sentence types and the relationship between meaning and form.

4.3.1 The use of the Ideophone

Msimang has brilliantly exploited the use of the

ideophone. Ideophones are very expressive one word sentences. Sometimes the ideophone is coupled with a deficient verb -thi. Idiophonic words contribute a lot in elucidating the tone of the poem. One ideophone can stand in the place of a long explanatory sentence. In addition to the ideophone being concise and to the point, it carries with it sounds that bring to mind the picture of whatever is being explained or described.

We would like it noted that there are no English equivalents for this part of speech, and for this reason, instead of giving the translation of the examples we are going to use as illustrations, we will give background information or explanations.

e.g *UNODUMEHLEZI KAMENZI : 15*
 Siwela iMoretele

Qiz! Qiz! Laduma!

Qiz! Qiz! Laphindelela!

Bani! Lamthatha!

Phazi! Lamsonga!

This is what happened on 21 November 1985 when the residents of Mamelodi East crossed the Moretele River to the superintendent's office, to negotiate about their rentals.

Before they could reach the offices, officers blocked the marching residents and shot at them. Qiz! Qiz! are here indicative of gunshots and bani! and phazi! of the sparks from the barrel of the gun after firing a shot.

Laduma refers to izulu lezandla the gun.

Bani ! lamthatha!

After the sparks were seen, someone was shot dead

Phazi! lamsonga!

Other shots wounded the people in the crowd,

falling down crumpled up and writhing with pain.

IZIZIBA ZOTHUKELA : 30

Yimpi!

Ivume wethu,

Nanso!

Ekhandu pho!

Ezibilini, bhuxe!

Igazi, pho... pho...pho!

Phansi, gilikidi!

There is fighting going on here. Different kinds of weapons are used. In this stanza traditional weapons are used viz.

(i) a stick. It is customary in a stick fight to

utter the words ivume! when the blow lands. On the head the blow is expressed as pho! or phobo!, on the trunk of the body especially the rib cage it would be mba!.

(ii) an assegai, or ubhoko or intshumentshu.

These weapons are sharp and used for stabbing expressed by the ideophone bhuxe! - a sharpened point piercing the inside of the body damaging the delicate parts like heart, lungs liver intestines - these are termed izibilini.

The victim is bleeding profusely hence the ideophone pho... pho... pho! and he collapses - gilikidi phansi!
Bombs are also used in this battle

eg. *Nyoni zini.*

Zashwila amaphiko

Zawisa imbumbulu

Kwathi ngci!

Kwathi mbo!

Inhlabathi gubu!

Umlilo ngephu!

Izimbali zomhlaba mbunce! gogo! lothe!

Amanoni omhlaba ncibilikiyane!

Planes are used to drop the bombs izimbumbulu.

After dropping them there is smoke everywhere.

Kwathi ngci (intuthu - smoke)

there is darkness and structures collapse

Kwathi mbo!

bombs rip the ground open

Inhlabathi qubu!

Flames burst everywhere

Umlilo ngephu!

Plants and flowers are completely destroyed
which include people

Izimbali zomhlaba mbunce, qoge, lothe!

All the treasures melt to nothing within no time.

Amanoni omhlaba ncibilikiyane!

4.3.2 The use of rhetoric questions

According to Abrams (1981 : 183) "a rhetorical question is a sentence in the grammatical form of a question which is not asked in order to request information or to invite a reply, but to achieve an expressive force different from, and usually more effective than, a direct assertion. In everyday discourse, for example if we utter the rhetorical question "Isn't it a shame?" it functions as a forceful alternative to the assertion "It's a shame". (In terms of modern-speech-act-theory, its "illocutionary force", is not a question but to assert.

Msimang excels in the use of such questions which

vivify the assertions he communicates to the reader.

eg.

IZIZIBA ZOTHUKELA : 19

Vilakazi awuseyikubhubha

Lomthombo awusoze washa nomanini

Lomthombo ungashiswa yini nje nempela?

This spring (source of water)

will never run dry anytime.

What could possibly cause this

spring to run dry?....

When will all invaluable information ever be dry in these two novels that Vilakazi left for us, viz. Noma Nini and Nje Nempela? It will be there forever.

Note the mastery manipulation of language to introduce ambiguity in the last line. Nje Nempela is part of the rhetoric question emphasizing the remoteness of the source of information ever running dry, in Nje Nempela, the book, novel published and in circulation, prescribed for schools and universities.

IZIZIBA ZOTHUKELA : 58

Luthando olungangiyekiyo

Ungifundiseleni ukuthanda?

Avele kanjani amavezandlebe?

Bamivimbovimbo,

*Bazisihlasihla,
Bethanda?*

Why do you teach me to love
How did illegitimate children
come to this world
Why are their bodies covered by lashes
Why are their faces covered by
blemishes?
If they do love at all.

If there is true love why do those who say love each other hurt each other this much? It sounds like the poet doubts the sincerity of love partners, due to the evidence he sees in everyday life experiences. The poet rounds off this poem by saying:

*Ungafundisi mina ukuthanda
Fundisa isintu ukuthandana.*

Do not teach and try to convince
me about love,
Teach humanity to love one another

Perhaps it will only be after people have realized that it takes two to love, that the misery that results from one-sided giving of love, will stop.

UNODUMEHLEZI KAMENZI : 56

UShaka KaSenzangakhona

Mathongo kaZulu ningemlalele?

Ancestors of the Zulu nation

can you not listen to him

complaining and crying?

The assertion here is 'do listen to him' i.e Shaka. It was during the time when Shaka and his mother Nandi were staying with different people after Senzangakhona had driven them out of his royal home. This roaming about did not benefit a person of royal descent. The poet appeals to the supernatural powers to put right this anomaly lest the nation be ruled by usurpers.

4.3.3

Ellipsis

Cohen (1973 : 184) says "ellipsis is the omission of words or syntactical elements - either natural or deliberate. In literature, emphasis is achieved through this technique when the reader can easily supply the missing elements".

This feature is prominent in Msimang's poetry in relation to the way he employs proverbs. Normally proverbs are full sentences in their own right. Msimang's use of proverbs deviates from this norm in that he leaves out chunks for the reader to fill in.

eg. IZIZIBA ZOTHUKELA : 22

Ngiyamazisa!

Uqhamuka engasadle nkobe,

Ekhihlaza nezithelo zakwamhlaba.

He appears fully prepared and ready to act
Overloaded with worldly riches

Full proverb:- engasadle nkobe zamuntu.

The poet tells us that the devil uses whatever worldly material gains to win people to his side and he does not care who gets hurt in the process hence the use of this proverb.

IZIZIBA ZOTHUKELA : 17

Insimbi Yesonto

Hlomani izikhali niye ekulweni

Makungabikho kini oyimbila

Arm yourselves and go to war

Let there be no one of you who

will be a rock rabbit.

Full proverb:- Imbila yaswela umsila ngokulayezela.

A rock rabbit in a folk-narrative ended up without a tail because he relied on other animals to choose one for him and bring it back to him.

The lesson is when one wants something, one must do it for oneself.

Some proverbs are used in a disguised form.

IZIZIBA ZOTHUKELA : 8

Uthando

Ngikubonile ulumba imkomo edlelweni

Yakhotha enye, bathi ngeyikhothayo

I saw you bewitching a beast in
the grazing field.

It licked the other, which they told
me, is the one which also licked it

The proverbs is : *Ikhotha eyikhothayo, engayikhothi,
iyayikhahlela.*

One good turn, deserves another. In this context the proverb relates specifically to emotional matters.

The continuation clarifies it in a full proverb -
engayikhothi, iyayikhahlela

the one which it does not lick, [does not care for] it simply kicks away.

4.3.4 Movement Rules

Zulu like all other indigenous languages is a "scrabbling" language i.e. it has a very free word order pattern. It is not surprising then to find the following movement rules in abundance. These are grammatical possibilities of Subject + Verb + Object basic sentence pattern.

(a) Object preposing

UNODUMEHLEZI KAMENZI : 25

Nomali ngawe ngiyafa.

Nomali about you 'I am mad'

(b) Subject postposting

UNODUMEHLEZI KAMENZI : 26

Bakhangwa wunyawo ukunyathela

They are attracted by your walking.

(c) Verb preposing

UNODUMEHLEZI KAMENZI : 16

Kuqhakaze umhlaba ngoSibusiso

It bloomed the earth with Sibusiso

(d) Verb postposing

UNODUMEHLEZI KAMENZI : 66

OkaMenzi intando uyenzile

The one of Menzi the will he has done.

(e) Preposing qualifiers

UNODUMEHLEZI KAMENZI : 33

KwelakwaMthaniya umthakathi uyajojwa.

In the land of Mthaniya the wizard is impaled.

undesirable elements

3.2.3 Compounded and extended Similes

3.3 The Metaphor

3.3.1 Metaphors with a Nominal base

3.3.2 Metaphors with Verbal base

3.3.3 Metaphors with a Copulative base

3.3.4 Metaphors with Possessive base

3.3.5 Metaphors with Implicit Tenor

3.4 Personification

3.4.1 Anthropomorphism

3.4.2 Human features

3.4.3 Human emotions

3.4.4 Human actions

3.5 Symbolism

3.5.1 Ideas

3.5.2 Adversity

3.5.3 Hope

3.5.4 Prosperity and Success

CHAPTER 5

- 5.1 Imagery
- 5.2 Simile
 - 5.2.1 Common Similes
 - 5.2.2 Similes with dominance of undesirable Elements
 - 5.2.3 Compounded and extended Similes
- 5.3 The Metaphor
 - 5.3.1 Metaphors with a Nominal base
 - 5.3.2 Metaphors with Verbal base
 - 5.3.3 Metaphor with a Copulative base
 - 5.3.4 Metaphors with Possessive base
 - 5.3.5 Metaphors with Implicit Tenor
- 5.4 Personification
 - 5.4.1 Apostrophe
 - 5.4.2 Human features
 - 5.4.3 Human emotions
 - 5.4.4 Human actions
- 5.5 Symbolism
 - 5.5.1 Ideas
 - 5.5.2 Adversity
 - 5.5.3 Hope
 - 5.5.4 Prosperity and success

CHAPTER 5

EXPLOITING A GRAMMAR OF POSSIBILITIES:

IMAGES AND FIGURATIVE LANGUAGE

5.1 IMAGERY

"Nowadays, the term imagery should be understood to mean that part of literary work which appeals to any one or more of these senses: sight, hearing, touch, taste, smell and kinaesthetic sense that relates to our body effect".

Millar and Currie (1978 : 63-64)

Abrams (1981 : 16) says "Imagery is used to signify all the objects and qualities of sense perception referred to in a poem or other works of literature, whether by literal description, by allusion, or in the analogues (the vehicles) used in similes and metaphors. These sense perceptions are:

visual > sight

olfactory > smell

tactile > touch

auditory > hearing

gustatory > taste

kinaesthetic > bodily movement and effect

"An image can be a description or an idea which by comparison or analogy, stated or understood, with something else, transmits to us through the emotions and associations, it arouses something in the wholeness, the

depth and richness of the way the writer views, conceives or has felt what he is telling us". Spurgeon (1961 :9)

We are aware that some critics like for instance Shipley (1972 : 408) consider images as a sub-category of symbolising. The other approach, however, is the consideration of symbolism under imagery like the one employed by Heese and Lawton. They say:

"- ... we employ the word 'image' as a general term and the words 'simile', 'personification', 'metaphor' and 'symbol' as specific terms indicative of different kinds of images". Heese and Lawton (1975 : 62).

In this chapter we will follow, Heese and Lawton's suggestion and consider simile, metaphor, personification and symbolism under imagery. This procedure was also followed by Ntuli (1984) and Okpewho (1992).

Images employed by Msimang are better understood when viewed against the socio-polito-cultural background. Cultural connotations are fully realised by Kunene's remark that:

"When however they (images) are localised as to time and space, they reveal cultural traits which may be unique to the people who provide them with context and specific culture-oriented attitudes to given phenomena, begin to emerge (1971 : 102).

We would also like to point out here that images permeate all of the linguistic levels discussed in chapter 4.

5.2 SIMILES

ShIPLEY (1970 : 304) defines a simile as "a comparison of two things, of different categories because of a point of resemblance and because the association emphasises, clarifies or in a way enhances the original".

Pretorius (1985 : 41) says "a simile is an explicit comparison made between two different objects or scenes or actions, usually connected by a comparative conjunction".

Similes treat two different entities which on closer examination reveal similar qualities. The statement

uThandi ufana nodadewabo.

Thandi is like her sister.

has no poetic significance though we have used a comparative conjunction -fana na-, since both Thandi and her sister are the same species and moreover they are siblings. Chances of inheriting similar genes, resulting in their looking alike are great. But a statement:

uThandi ufana nembali.

Thandi is like a flower.

is understood as a simile since, Thandi and a flower are different species. Thandi is human + female and a flower is inhuman + plant kingdom. The simile signifies that both Thandi and the flower share certain characteristic. In

Zulu these characteristics are understood to be 'beauty, freshness, attractiveness, prettiness'.

Cohen, (1973 : 51) says "a simile makes a direct comparison between two elements and is usually introduced by, like..or as.." In Zulu this comparison is introduced by conjunctives *njenga, fana na-, nganga, kuna, okwa-* eg. *uThandi ungedlovu.*

Thandi is as big as an elephant.

Ntuli (1984 : 52-57) has identified a number of subcategories on the simile, viz

- (a) Common Similes
- (b) Similes with dominance of undesirable elements
- (c) Similes which go with thought and sense domains
- (d) Compounded and extended similes.

We will only deal with those categories we have found in Msimang's works which are the same as those indicated by Ntuli.

5.2.1 Common Similes

Ntuli says these similes have lost their artistic effect through repeated implementation. They end up as ordinary idiomatic language available to everyday use (1984 : 152)

IZIZIBA ZOTHUKELA : 52

*Awuzange ukhohlwe nakanye,
Liduma likhithika, kushisa, kuqanda,
Ukungifukamela okwesikhukhukazi.*

Not once did you ever forget,
to care for me, through
storms, snow, heat or cold
like a hen incubating.

Ukufukamela - means to incubate. Msimang's mother cared for him through the storms, snows, cold, not only of the climatic conditions but also of life as a growing young boy. The same way a mother-hen does everything in its power to incubate the eggs, not leaving the nest for very long periods to ensure that the eggs don't spoil, so that they all hatch. Even after hatching the chicks are protected, aided and taught the ways of survival. In our own human experience, especially African experience we see mothers endure pains, physical and emotional, inflicted on them, we see them persevere under strenuous conditions, even hanging on to hopeless marriages for the sake of the children.

IZIZIBA ZOTHUKELA : 13

Uze unghuzise amanzi

Wena ophansi ekujuleni

Ngiyojula ngithubeleze nami

Njengezimpande zomthombe

Njengomnyezane ngijule

Njengabavukuzi begolide

Njengabavukuzi bedayimane

... uze ungelulele isandla

You, who is in the depths, unreachable

I'll also go deep in finding means to
reach you.

I'll do like the roots of the Mthombe tree

I'll do like the willow tree

I'll do like the gold miners

I'll do like the diamond miners

... until you give me your hand

The poets give us a picture of someone prepared to go to any lengths to win someone's love. The roots of Mthombe tree can even run over rocks to reach a source of water which will give the tree its life and everlasting greenness. Those of the willow tree go very deep, for the same reason. Gold and diamond miners work hard and patiently to retrieve these precious stones. Hard work, patience, perseverance and determination lead to achievement.

IZIZIBA ZOTHUKELA : 8

Uthando

Yebuya luthando unuka njengeqaga

Umuncu njengomhlonyane

Ubaba kunesibhaha

Uqanda kuneghwa

I'd never have thought of you love
 as a polecat
 as sour as the African worm wood juice
 more bitter than a fever-tree juice
 colder than ice

A vivid reflection of love that has gone sour. A direct contrast of love before the change creeps in and this change affects most of the senses as so vividly demonstrated by Msimang in this stanza.

Sense of Smell - The one, once loved and called sweet, becomes smelly thus repellent and it is safer to keep away from him or her.

Sense of taste - Sour and bitter like the most horrid African herbs, implies that the once loved one, is now not worth 'tasting' figuratively and otherwise since no good will come out of it. He/she has become unpalatable, incompatible, in love terms.

Sense of touch - The poet uses 'Uqanda kuneghwa' colder than ice. Even the desire to touch him/her ends. Who would like to loll where the temperature is minus, minus below freezing point?

of no significance in a home, not consulted on anything concerning family matters. Everybody with full rights as a member of the family carries on all around an illegitimate someone as though he doesn't even exist. What a befitting picture of an African especially in the Southern part of Africa!

Msimang compares this African in Africa, to meat that has been left on a serving-mat. Meat is food for Africa. People enjoy it. Insonyama when well-cooked, is a choice piece, a speciality served to royalty and important people. But if not cooked well, it is tough and unpalatable. Leaving it on a grass-mat spells outright rejection by those who came and took over Africa and made her their very own. Looking at other countries, the poet notices that there is a degree of sharing though not equal - unlike the total disinheritance - and rejection that is going on in this country.

UNODUMEHLEZI KAMENZI : 24

Zindonga Zalomuzi

Kusele kuphela isilokozane

Sokubona izindonga zakhe ugange

Nomgcele phakathi kwami

Nabendlu yakwethu

Enibaqoqe ekhaphelweni okwezinkomo

Bengezinkomo nabavalela ngemivalo

Balal'esibayeni bengezinkomo

Kunamhlanje nje sebephenduk'izinkomo

All what is left, is the sadness.

provoked by seeing the walls that,

form a barrier and a boundary,

between me and my people,

Whom you rounded up like cattle in

the grazing fields.

Though they were not cattle, but like

cattle you put them together and

barred the exits.

They slept in the kraal like cattle.

And today they've definitely

'Changed' into cattle.

This mirrors human experience during times of unrest. As people go about their businesses they are pounced on and arrested or detained without any warning and explanation. They are driven from one prison or camp to the other, the same way, says the poet, cattle are moved from one grazing field to the other, at the discretion of the herdboys. Detainees occupy barrack-like thick-walled buildings, which are always locked hence the words of the poet that these walls are a boundary, a barrier. Those inside are completely cut off from the outside world, and so is the outside

world to them. The poets use of the 'converted simile', negative followed by the positive, gives emphasis that these people are treated like cattle.

*Bengezinkomo nabavalela ngemivalo
Balal'esibayeni bengezinkomo*

Though they were not cattle
You treated them like them
They slept in the kraal like
cattle.

Living conditions are unhealthy. A kraal is never cleaned. Msimang's use of isibaya stretches our imagination and we visualise the detainees crammed together in prisons and demotivated. The poet says these people end up 'looking like cattle' sebephenduke izinkomo unable to do things for themselves, unable to think clearly under the circumstances. A person who is called 'inkomo' is someone who cannot think.

IZIZIBA ZOTHUKELA : 3

Nge-UNISA eminyakeni elikhulu

*Udlondlwane lwakithi eMzansini
Lwanga udlondlwane lombelebele
Lon'oluhlomis'uZulu ngemikhonto
Wen'ohlomise izizwe ngezijula zolwazi*

The horned viper of the South, which
resembles Shaka,
Who armed the Zulus with assegais,
You arm nations with knowledge.

UNISA is compared to the power that Shaka had as a pioneer, the power of changing things. whereas Shaka changed the procedure in warfare by arming Zulu warriors with short assegais for stabbing at close range, Unisa arms nations not just the Zulus, with knowledge, education, a different kind of 'spear', with which to fight and conquer and gain a different kind of freedom from bondage of ignorance.

.2.2 Similes with dominance of undesirable Elements

Some similes do not follow a comparison of two things from different categories with a common point of resemblance or association that clarifies or enhances the original. Such similes Ntuli (1984) classifies them as loaded with undesirable elements, for the vehicle does not necessarily serve to emphasize and enhance the tenor.

IZIZIBA ZOTHUKELA : 16

Insimbi Yesonto

Umkenenezo njengomcibisholo

Utshuza emadlambini omoya

Wangena endlebeni njengosungulo

A sound like an arrow,
Cutting through the waves of air,
at great speed, and got into the
ear like a needle.

Ringling of church bells normally has a soothing inviting call - especially to Christians. Umkenenezo, implies harmonious, pleasant, and melodious sounds. The comparison of such sounds, with a switching of an arrow through the air evokes fear. An arrow shot and cutting the air at the speed implied in this stanza ie. "tshuza" overshadows the melody of umkenenezo but rather prepares the reader for the threatening death when the arrow lands, and the knell of church bells for the funeral. The poet goes further and says the ringing of church bells has a piercing effect as if one is pierced by a needle.

The use of both an arrow and a needle which are both sharp-pointed, in the stanza, spells danger and instills fear. This does not compare well with 'umkenenezo' a pleasant sound.

5.2.3 Compounded and extended Similes

Indonsa kuhle kwenkwenkwezi yokusa

You morning star which is like the
bright star of the morning.

Many of Msimang's similes are compounded and extended with great ingenuity. They develop into sophisticated metaphors.

In the lines above, "Indonsa" refers to L B Z Buthelezi whom the poet calls "a morning star". This is already a metaphor and Msimang extends it with a simile Kuhle kwenkwenkwezi yokusa which is actually a duplication of meaning, a pattern which adds the aesthetic value on Msimang's poetry.

IZIZIBA ZOTHUKELA : 34

Umntwana wakwaPhindangene

UNompunyumpunyu okwehlanzi yamanzi

Ngoba ephunyuke kubakhi bozungu

The slippery one like a fish in water
because he escaped through the plotters
who wanted to kill him

Ukwakha uzungu is a proverb meaning to make a plot to kill.

UNompunyumpunyu is a metaphor derived from the ideophone *phunyul!*, to have a narrow escape. The stem is duplicated and the use of *no-* mother of..., with a personal subject concord *u-* for proper names. The use of *-no-* has led to de-aspiration.

In poetry the use of this *No-* (mother of...) is commonly used even for male figures instead of *So-* (father of...),

In Msimang's poetry we have lots of examples where the *-no-* has been used denoting men, *UNodumehlezi*, *uNomagilogilo*, *uNompunyumpunyu*. The norm would be, *uSodumehlezi*, *uSomagilogilo*, *uSompunyumpunyu*. But the use of *-no-* is so common in poetry, I doubt if it warrants being treated as a deviation from the norm, which is *So-*, for male figures.

UNODUMEHLEZI KAMENZI : 50

KuMzilikazi

Uminqwambo iphambene kuhle kweyabalozi

Bhula mangothobana

The one who is criss-crossed with hoods

(has many hoods)

like those of diviners

Uminqwambo iphambene is a metaphor extended with a simile *kuhle kweyabalozi*.

Mzilikazi Khumalo, a professor, undoubtedly has several hoods from junior degrees. If he were to put them all on, the usual way African graduates do - criss-crossing them, he would look like a diviner in his/her 'traditional diviners gear' after traditional graduation, criss-crossing his/her chest. Mzilikazi is an academic graduate and diviners are traditional ones.

5.3 THE METAPHOR

"is a type of comparison that is made implicitly by direct reference - "A is B" Okpewho (1992 : 99)

eg. *uThemba yimbungulu.*

Themba is a bed-bug.

Shipley (1970 : 197) regards a metaphor as a substitution of one thing for another, or the identification of two things from different ranges of thought. It does not compare the two elements, but equates them, identifying the tenor with the vehicle.

eg. Instead of saying:

uThembi unjengendoni yamanzi. (simile)

Thembi is like a cordate water-myrtle fruit

A metaphor runs:

uThembi yindoni yamanzi

Thembi is a water-myrtle fruit

(is dark, beautiful and smooth-skinned)

Ntuli (1984 : 160-169) argues that the type of comparison in metaphors, (which is implicit) is grammatically expressed in copulative constructions, vocative qualificatives, possessive constructions, metaphors with nominal base and metaphors with an implicit tenor.

5.3.1 Metaphors with a Nominal base

This type of a metaphor has an effect of inanimating the animate. Msimang uses the tenor with the noun instead of a verbal vehicle.

Ntuli (1984 :167) says "the beauty of a metaphor is in the submergence of the nominal base".

The unique feature found in Msimang's poetry on this type of metaphor, is the use of Subject Concords of personified nouns in the Subject-Verb agreement.

IZIZIBA ZOTHUKELA : 2

Nge-Unisa eminyakeni elikhulu

UNdlela ziyaqonsa, zifuze ezentab'iEverest

*(You) The Steep-paths, like those of Mount
Everest*

UNdlela as a class 1(a) noun, expected to take u- as subject concord. In this line of poetry, to confirm that poetry is deviation from the norm, the Subject uNdlela takes zi in its concordial agreement. The

metaphor uNdlela is derived from izindlela which is inanimate, noun personified. There is also 'elision' of the basic noun prefix -zi- a common feature in Zulu poetry. Other examples on this deviation are found in:

UNODUMEHLEZI KAMENZI : 57

UShaka KaSenzangakhona

Uzindaba zafika nqangi oYengweni

UNODUMEHLEZI KAMENZI : 63

Uliso limnjonjo limnjonjonono

When the basic noun prefix is incorporated it is easier to work out the derivation but nonetheless the Subject-verb agreement is still a deviation from the noun.

The usage of concords in the manner illustrated by the three examples above, is a deviation applicable only to nouns of otherwise non-personal classes which are personified into class 1(a).

The metaphor, UNdlela ziyaqonsa - which refers to UNISA could literally mean the steep ascents up Muckleneuck, the hill on which the University of South Africa is built, or the stiff challenge posed by the

courses offered in the university. Academic work is not easy, courses have to be grappled with and overcome prior to reaching the top i.e. passing at the end of the course and obtaining a degree or a diploma in the field of study, a student had registered for. The poet continues to say, those students who do not work hard, fail to meet the challenge, and they never make it to the top. In his poetic language he says, they slip and slide down the slippery slope.

IZIZIBA ZOTHUKELA : 2

- (a) *UMzila ungushishiliza, ngokubashelelisa*
Ngokushelelisa oNomavila noBhocobala

You slippery path, which makes them slip
 You caused the lazybones and the ever-tired
 to slide down

A person going on a mountain scaling expedition (especially Mount Everest, which UNISA is compared with) has to be physically sound and have suitable mountain-scaling equipment plus determination if she is to make it to the top.

OBhocobala the ones who look physically [mentally] weak and ever-tired, the poet implies, they are ill-equipped for the massive task of studying.

Ukushishiliza - means to slide down on ones bottom, usually accompanied by hands groping at ones side to find something to hold onto, so as to break the slide. ONomavila - lazybones and oBhocobala - ever-tired, do not manage to break the slide.

IZIZIBA ZOTHUKELA : 2

UNISA is also referred to as

(b) *Ummango* - an ascent

*Ummango okhwelwa kuphela ngoSikhuthali
noSikhuthazeli,*

Nabo bathi bethi congco bebe bejuluke phici.

You ascent, who is scaled only by the
diligent,

And they are also huffing and puffing by
the time they reach the top.

Studying is difficult, hence the use of *Ummango* - an ascent is metaphor. Only the diligent can cope, though they also sweat - 'bathi phici', work hard before they succeed.

(c) UNondlinikazi waseMzansini obhonselwene kwenanela
Izintaba nemimango, kwatshakadula imivemve
Namaguqa asephusa aphindela ayokwanyisa

You, the prize milking-cow of the Southern
continent

Which lows and is echoed by the mountains
and hills

The young calves are overjoyed and the old
ones which were thought to have overgrown
the suckling stage, go back and resume
suckling.

The poet sees UNISA as a cow that lows. A cow lows when her udder is full of milk and when she is ready to feed the calves. UNISA educates thus nourishing the mind the same way a cow provides milk for a healthy body.

On registration each year there are thousands of young students - referred to as imivemve by the poet, who enrol for courses and joyfully look forward to get their degrees and diplomas. 'Amagunqa asaphusa' are those who have studied through UNISA in the past and obtained their degrees and diplomas. The poet says even these do re-register for further studies since this prize-milking cow - UNISA has lots to offer.

UNODUMEHLEZI KAMENZI : 51

(a) KuMzilikazi

Uzaqila zomculo ziyabathunduzela

Kant'ezomgonswane ziyabaqobola

(You) Staff notation which soothes their feelings whereas those (izagila) knob-kerries of Mgonswane tree hurt them.

Izagila zomculo is Staff Notation, as opposed to Tonic Solfa in music. Mzilikazi prefers to compose his songs in staff notation which look like knob-kerries facing every other way depending on the musical note they represent. Mzilikazi is referred to as the very notation he uses when composing his song. The poet has another kind of knob-kerrie mind, the one made out of a very strong indigenous tree which doesn't break easily, umgonswane. Mzilikazi's music 'kerries' soothe, and those shaped from Umgonswane tree are for fighting. They are used by those who fight, not Mzilikazi, his 'kerries' soothe.

A beautiful contrast by the poet, Izagila which soothe are Mzilikazi's for they produce music, and Izagila which hurt, for they are used for fighting and cause pain are used by other people not Mzilikazi.

(b) UNomagilogilo yinyoni yemilozi
Wumzwililikazi uMzilikazi

A pelican is a bird of different voices
Mzilikazi is a Cape Canary

Mzilikazi the composer is referred to, as birds which are known for their sweet melodious voices, thus inferring to sweetness and soothing effect of his music. UMagilogilo also highlights the fact that Mzilikazi employs different tunes or styles in his compositions, both western, and recently, tunes with indigenous rhythm, for example the lyrics which are actually performed on stage, found in Msimang's 1990 anthology like, Inkondlo kaMkabayi and UNodumehlezi kaMenzi.

3.2 Metaphors with verbal base

UNODUMEHLEZI KAMENZI : 51

Ohlahl'indlela wayihamba,

Ohlasele ngomculo ENgilandi,

Kwakhehlezele amathambo kaSomfotho,

Owalala ngevuso laseSandlwana.

He who pioneered the way and followed it
Who launched an attack through music in
England

Lord Chelmsford's bones who died in the
Isandlwane war, rattled .

Ukuhlahla - is to pioneer an undertaking. Mzilikazi

must have encountered difficulties when he initially introduced his Africanised compositions. People frowned, for they didn't understand, they were used to choral music and Handel and Mozart type of music. The frowns didn't discourage the composer, instead he put out more songs and he conducted the choirs himself, and he finally made a breakthrough. The same compositions that were frowned upon, are today the highlight of the Nation Building Festival.

Ukuhlasela - means to launch an attack. The correlation between Musical Tour to England, with its highlight in West Minister Abbey, comes up where the poet says the Africanised Music shook the bones of Lord Chelmsford the leader of the English Army, who died - owalala in the battle of ISandlwana. The manner in which Msimang puts it, is as if Lord Chelmsford buried in West Minister Abbey heard the music and was reminded of similar rhythms, tunes, and beat of war songs sung by the Zulus at ISandlwana. Recalling what happened to him then, his bones shook in the grave. Incidentally it is Shaka's namesake, Shakespeare "UMkhonto kaShaka" also buried in that church, who reassures Chelmsford that he must rest in peace, all is well there is no war, it was not Shaka's warriors singing, only Mzilikazi's choristers. They bring peace through their songs, and music is the food of love, not war.

Metaphors with a Copulative Base

We have observed that it is the identificative copulative which mostly forms the base of such metaphors in Msimang's poetry.

IZIZIBA ZOTHUKELA : 8

UThando

Uyimpicabadala weBathabisile

Uyinqabakayitshelwana weDuduzile

Uyindida weBathandekile

Uyinkinga weBazondekile

Uyingwikhwebu weBehlukanisile

The nouns from which the copulatives are derived are:

impicabadala - mystery

inqabakayitshelwana - the inexplicable

Indida - that which confuses

Inkinga - a problem

Ing'wikhwebu - undependable

unreliable

These are all i- commencing nouns which prefix a y- to change them into identificative copulatives. The u- is the subject concord referring to Uthando - love.

Ntuli (1984: 63) says that, metaphors with a copulative base used simply to identify one object with another eg "Ukufa wubuthongo" are not very

effective unless the poet enriches his image by coupling them with other devices.

Msimang in the stanza under discussion has enriched the copulatives which refer to love by coupling them with different contrastive names that he gives to "love" and these names reflect the many facets of love and the results thereof.

Love:

You are a mystery, you who makes them happy
 You are inexplicable, you who comforts them
 You are confusing, you who is lovable
 You are a problem, you who makes them hate
 each other
 You are unreliable, you who drives them to
 divorce each other

Contrast displayed by the poet in the stanza is interesting.

eg. A mystery that brings comfort and happiness!

The inexplicable that comforts them.

UNODUMEHLEZI KAMENZI : 49

Wumzwililikaza uMzilikazi

Its a great Cape Canary i.e. Mzilikazi

u- commencing nouns, prefix w- or ng to form identificative copulatives hence wumzwililikazi derived from umzwililikazi-kazi is in augmentative expressing

greatness. The poet has also suffixed the augmentative -kazi to achieve alliterative effect viz. WuMzwililikazi uMzilikazi.

5.3.4 Metaphors with Possessive Base

The antecedent is usually a metaphorical attribute of the possessor which could either express ownership or be descriptive or both.

UNODUMEHLEZI KAMENZI : 46

(a) Iguqa ngelezinkomo zaseNkobongo

The heifer belongs to the herd of Nkobongo

(b) :47 Uvava lwenkunzi yakithi'eMvoti

A sharp-horned bull of our place Mvoti

Uvava lwenkunzi - there is no English translation for this descriptive possessive construction.

UNODUMEHLEZI KAMENZI : 25

Hhawu; ngomaganedlula

EMelika bathe bayakwazi,

Bazi noyihlo wakwaDola

(UMaganedlula is money)

In America they said they know you
They even know your father the dollar

UNODUMEHLEZI KAMENZI : 19

INkondlo yezingqalabutho

Impi yanamuhla Yimpi yosiba

Impi yanamuhla Yimpi yamabhuku

Modern warfare is that of the pen

Modern warfare is that of books

Meaning: Education is a way to success nowadays
unlike when people and nations used to prove
their superiority in war.

5.3.5 Metaphors with implicit Tenor

In such metaphors the tenor is not mentioned at all.
It is only in context that the reader learns of what
is metaphorically represented. Ntuli (1984: 169).

UNODUMEHLEZI KAMENZI : 53

UShaka kaSenzangakhona

Nsika kaZulu

Pillar of the Zulus

Insika is a pillar in the centre of a Zulu hut, which
supports the whole structure. Shaka Zulu the King of

the Zulu nation, is indeed a pillar since he founded the nation by conquering other tribes and incorporating them into the then Zulu tribe to form a big nation. A pillar must, of necessity, be strong otherwise everything that leans on it for support crumbles. For this reason Shaka could not afford to be weak or seen to be.

So what to many, looks like sheer brutality and massacre, to him it was a calculated means to achieve one strong big Zulu nation.

UNODUMEHLEZI KAMENZI : 26

Hhawu ngomaganedlula

Ntokaz'ethand'amadod'onke,

Wen'othandwa ngamadod'onke,

Ntokazi abakuthand'usundinda,

Ntombi'ethe igana yayedlula,

Ntomb'endinda umhlaba wonke.

Ingena ezigodlweni zamakhosi,

Ingena ezibayeni zezimpofana.

Kepha yin'ukuzibiza ngamagamagama?

ENgilandi bathe bayakwazi,

Bazi noyihlo wakwaMpondo,

EMelika bathe bayakwazi,

Bazi noyihlo wakwaDola.

You young woman who loves all men,
 You who is loved by all men,
 Young woman whom they love even
 When she moves from one man to
 another.

Young woman who marries and passes on,
 Young woman who wanders the world over,
 Getting into king's palaces,
 Getting into poor men's kraals,
 But why call yourself so many names
 In England they said they know you
 They even know your father the Pound
 In America they said they know you
 They even know your father the Dollar.

Evidently the young woman in the stanza is 'money' portrayed in beautiful metaphoric language. Money does not keep to one place or person, it rotates hence the use of UKUNDINDA by the poet. Many people love money irrespective of in whose purse it was in, before it gets into theirs. A person enjoys it whilst its still in her possession. --Different currencies bear different tags eg. South African currency is Rand and cents, UK, Sterling and US, Dollar.

5.4 PERSONIFICATION

Heese and Lawton (1978 : 78) define personification as "... that kind of image where the something concrete relates to

human beings while 'the something else' is not human".

This definition implies that personification not only animates the inanimate but also endows human attributes to other animate but non-human objects like animals.

Ntuli (1984 : 170-176) discusses various methods of personification including apostrophe, human actions, human features and human emotions.

Although Scott (1965 : 217) maintains that personification is a kind of metaphor we are going to look at it here apart from the types of metaphors that we have already discussed.

5.4. 1 Apostrophe

Msimang in his poetry addresses a number of objects as though they were human beings who are capable of hearing and understanding what he tells them.

Msimang addresses Africa especially the sub-continent as his mother, father, brother, sister, grandfather and grandmother. He reports on the injustices that are happening, but remains surprised and hurt that Africa seems not to respond to the cry of her children - the Africans.

Msimang asks Africa whether she has gone hard of hearing or completely deaf and blind not to hear and

see death - murders committed everywhere by usurpers. Finally, the poet pleads with Africa to protect us (Africans) from murder, ill-treatment and dispossession of our land. The poet also reassures Africa that Africans will not drive anybody back to the sea where they came from, for Africa is rich and everybody can share. This is a very touchy and reconciliatory poem, given the current political and social climate of Southern Africa.

IZIZIBA ZOTHUKELA : 17

Afrika ngingowakho

Afrika ungangilahli.

Africa do not desert me (us)

Wathalalisa okwendiki Afrika?

Awukasizwa yini isililo ...

Ubonile emathafeni akho

Ingcwaba phezu kwengcwaba?

Uyothula kube nini Afrika?

Silamulele Afrika silamulele!

Why are you so quiet

like a person who is possessed?

Can you not hear the cry ...

Have you not seen in your land

graves on top of other graves

How long are you going to take
this Africa?

Protect us Africa Protect us!

IZIZIBA ZOTHUKELA : 56

In the poem 'Umculo' Msimang uses a very vivid apostrophe in relation to how he feels and enjoys music. It is as if he is giving a report or feed-back to music based on what it does to his life.

Mculo! Menamisi!

Mculo! Kuthokoza kwami!

Mculo! Mvuseleli!

Mculo! Kukhumbula kwami!

Mculo! Mhlumelelisi!

Mculo! Kuphila kwami!

Mculo! Mthabisi!

Music! you who brings joy!

Music! my happiness!

Music! you who revives!

Music! who reminds me ...!

Music! you who rejuvenates!

Music! my life!

Music! my happiness!

What is striking about apostrophe in this poem is how it sums up concisely, what could have taken several

sentences of explanations. Apostrophe, used to open every stanza of the poem, foreshadows what comes later in the stanzas as mere elaborations on the part of the poet.

eg,

Mculo! Kuphila Kwami!

[ngoba]

Umkenenezo wakho ufana nephilisi.

Umphefumulo [wami] uyawuphilisa.

Music! My Life!

Your harmony is like a tablet

which cures [my] ailing soul.

UNODUMEHLEZI KAMENZI : 18

Izintaba ezikude

Mangelengele ngiyakhuleka!

Mangelengele ngiyakhothama!

Lulungelunge ngiguqa ngedolo!

Sibuko sokudepha ngiyanxusa!

Range of Mountains I salute!

Range of Mountains I bow my head!

Range of Mountains I kneel!

Mirror of depth I'm pleading!

The poet was struck by the greatness of the Alpine

range. He says "Ngangiye ngithi zikhona izintaba kwelakithi kanti ngiyazikhohlisa" Msimang (1990 : vi).

He could not even try to capture the beauty by taking photographs. He says that type of beauty can only be enshrined in one's heart. No camera would have done justice to that greatness, beauty, height and depth. He then chose to record what he saw in verse. He speaks to the mountains as though they were Kings of the world or the King of Kings. He pleads with the mountains to connect him with the heavens so as to honour Him i.e God.

5.4.2 Human features

Msimang gives to inanimate objects physical characteristics found in human beings in some of his poems.

eg. *UNODUMEHLEZI KAMENZI : 25*

Hhawu ngomaganedlula

ntokaz'ethanda

intomb' emhlophe

ntombi ...

Ngabe ubakhanga ngezinyo?

Bakhangwa wunyawo ukunyathela?

Young woman

Light complexioned young woman

Young woman

Is it your smile that attracts them?

Are they attracted by the way

You walk?

The poet is addressing 'money' in this poem and giving it physical human characteristics. The three terms ntokazi, intombemhlophe, ntombi are + human and + female.

He further says money has teeth which it shows when it laughs, and feet it uses for walking.

IZIZIBA ZOTHUKELA : 23

Ihlathi laseNkandla

Ngoba ezinzulwini zomhlaba
ziyafinyelela izinzwane zakho
Nkandla unqubaba nomama

Because in the depths of the earth
your toes reach.

Nkandla you are a father

Nkandla you are a mother

IZIZIBA ZOTHUKELA : 43

Iqhwa

Inhliziyo yakho kayinagazi

Your heart has no blood

Here we find inanimate objects with organs found in a human body like eyes, toes, heart, feet, teeth and the poet also uses gender - human + female or human + male.

5.4. 3 Human emotions and experiences

Inanimate objects are given human emotions and experiences by the poet.

UNODUMEHLEZI KAMENZI : 25

Hhawu ngomaganedlula

Ntokaz'ethanda amadod'onke

Youngwoman who loves all men

Kepha yini ukuzibiza ngamagamagama

Wukuphelelwa yisimilo Nomali?

But why do you call yourself

by so many names?

Is it because of your misbehaviour

Nomali?

UNODUMEHLEZI KAMENZI : 12

Leso sivakashi

Ekusondeleni kwakhe endlini

Indlu yaqubuka uhlevane

When he/she approached the house

It developed goose pimples.

IZIZIBA ZOTHUKELA : 5, 6, 7

Nawe Goli

Ukuvume, ungabi namahloni

Uzilande ngesibindi

Ugunge isibindi ungahlonizi.

You should admit, do not be shy

You should give a report about
yourself bravely

Pick up courage, do not be shy.

5.4.4 Human Actions

The poet makes inanimate things execute actions which are normally done by human beings.

UNODUMEHLEZI KAMENZI : 13

Leso sivakashi

Wangen'endlini ngingamvulelanga

*Wahlala nami ngendlovuyangena **

Walala nami ngendlovuyangena

Wangihlek'usulu ngipaqupaquza

Wangincish'umoya eqhosha

Wangiqhoshela ngikweqa amhlophe

Wangiwola ngezandlakazi

Wangibeka endlini yamakhaza

He entered the house

When I had not opened the
door for him.

He stayed with me by force

He slept with me by force

He mocked me when

I tossed about in pain

He strangled me, and boasted
about it

He boasted when he saw the
white of my eyes

He grabbed me with his big
hands

and laid me in the mortuary.

The poet is speaking about death - an uninvited guest. Its cruelty is aptly expressed by Msimang when implying that death grins and mocks and boasts when people die. It is also associated with force hence the pains. Its hands and feet are no ordinary hands

and feet. The poet expresses them as oversized. Chances of escaping from such hands are nil. The poet also associates death with the cold, indicative of lack of life or absence of life which is warm.

IZIZIBA ZOTHUKELA : 5

Wena owangendlala njengocansi
 Wangimisa mpo njengesitebhisi
 Wahamba wachengenyeka
 Waze waqhwakela kwelenyoni,
 Wangibuka phansi ngiyintuthwane
 Waqhiyama wabhala ufo.
 Waqethuka washaya amanhlakomuzi,
 Waneliswa wukukhotha amafu,
 Wabuka phansi wagculiswa,
 Yigebe elisehlukanisile.
 Yebo Goli, zaqhilika izihlathi.

You who laid me down like a
 grass mat.
 You made me stand straight
 like a ladder.
 You walked slowly & proudly until
 you reached the highest point.
 You looked down and saw me small
 as an ant.
 You sat down relaxed and crossed

your legs
You relaxed on your back
You were satisfied by the heights
You had attained
You looked down and you were
satisfied to see the gap
between us.
Oh yes! Johannesburg, and
you laughed!

The poet portrays Johannesburg City as a haughty, arrogant exploitative type of person. The kind of person whose command should be obeyed, like everybody jumps when he says so, a person whose sole aim is to reach the top, irrespective of how many heads he tramples on. A person who strives on comparing himself to others and rejoice when realizing how far behind him everybody else is. His best friends are money, wealth and riches but his human relations are nil. He only uses people to gain money and accumulate wealth.

This is very befitting image by the poet when one visualises all the workers streaming from the glittering skyscrapers of Johannesburg into crowded buses and trains going back to their little holes, just as crowded as the trains they get off from. Who

cares about how they get home and where their homes are? It is all fine as long as they report for work the next morning and stand in the production line for 8-9 hours per day. Johannesburg gets what is due to him (money) and pays the workers the minimum wage to keep them where they belong - working class.

The use of personification allows us to comprehend a wide variety of experiences with non human entities in terms of human motivations, characteristics and activities. Personification picks out different aspects of a person, or ways of looking at a person. It allows us to make sense of phenomena in the world in human terms - terms that we can understand on the basis of our own motivations, goals, actions and characteristics.

5.5 SYMBOLISM

Shipley (1970 : 322) defines symbolism as "The presentation of reality on one level of reference by a corresponding reality on another"

It is this difference of the levels of reference that distinguishes the symbol from a metaphor.

Nowottny, makes a distinction between metaphor and symbolism by sketching the ways they work:

"With metaphor, the poet talks about object X as though it were Y, he uses Y-terminology to refer to X. With Symbolism, he presents an object X and without his necessarily mentioning a further object, his way of presenting X makes us think that it is not only X, but also is or sounds for something more than itself - some Y or other, or a member of Y's, X acts as a symbol for Y, or for Ys".

(Nowottny 1968 : 64)

Skelton (1957 : 92) says, for an object to be regarded as a symbol in a poem, it should have an independent identity. Nowhere should it be described as being equivalent to some abstraction or quality or idea, because once that is done, the object ceases to be a symbol, and can be regarded as a metaphor. Ntuli (1978 : 208) maintains that while an image may be used purely as a symbol, on occasions it may initially be used as a metaphor but by its recurrent use in a particular sense, it then graduates as a symbol.

What Ntuli says confirms what Wellek and Warren (1949 : 194) put so aptly, that "An 'image' may be invoked once as a metaphor but if it persistently recurs, both as presentation and representation, it becomes a symbol.

Msimang, in his poetry uses mainly the traditional or universal type of symbols. According to Heese and Lawton (1978 : 64) symbols which are traditional are those which have long been established by the process of general consent. Such symbols are often meaningful in a very wide context. One example of a symbol that is widely used is the sun. Cirlot (1971 : 317) says "on occasion the sun appears as the direct son and heir of the god of heaven". He then adds "the sun is associated with the hero as opposed to the father who comforts the heaven..." It is in this sense that some bards have used the sun in some Zulu praise poetry.

eg. Zulu Praise-Poetry (Cope : 91)

*Ilanga eliphahle elinye ngemisebe
Kalokhu liphahl'eliseMthandeni*

The sun that eclipsed another with
rays
For the present it eclipsed the one
of Mthandeni.

Now coming to Msimang's traditional symbols, we have found those which express ideas, adversity, hope and prosperity.

5.5.1 Ideas

IZIZIBA ZOTHUKELA :3

(u-Apollo - leveni)

Wabe ecibela isiphethu sesiminya solwazi

Mthombo wolwazi ogobhoze ngemihoshahosha

It was shooting into space
the source of knowledge
Spring of knowledge which
flows into numerous gorges

Isiphethu and umthombo literally mean a spring - a source of water that comes from the ground. Spring water is known for its freshness, coolness and is believed to be cleaner than river water, for instance. The recurrence of these terms in Msimang's poetry and the contexts in which they are used, makes it clear to the reader that they mean much more than their normal everyday usage. The launching of Apollo-eleven into space started people thinking and many new ideas resulted from international discussions, conferences and meeting about this great event.

An academic institution (UNISA) is a source of ideas and knowledge and these ideas and knowledge are shared amongst the academics in different courses at different levels hence the use of imihoshahosha by the poet and also the lines.

Gobhoza ngiphuze

Uz'uphuzise nabezayo

Ukugobhoza means to flow. We have indicated that knowledge and ideas are shared in academic circles and here the poet is eager to drink from this spring of knowledge and what's more it should not end with him. He wishes that UNISA provides this knowledge to generations to come.

UNODUMEHLEZI KAMENZI : 42

Kwabhobok'isiphethu solwazi

Esigobhoze ngomthombo kwa-Unisa

There erupted a spring of knowledge
Which flowed by means of the source
UNISA.

The poet commends graduates who do their research reading books thus accumulating knowledge and ideas from the source of knowledge UNISA. The idea of knowledge being shared still persists.

'Esigobhoze'

IZIZIBA ZOTHUKELA : 19

Vilakazi awusayikubhubha

Lomthombo awusoze washa noma nini

Lomthombo ungashiswa yini nje nempela?

This source will never dry up
 What could possibly dry this source up?

The poet is here consoling the youth saying though Vilakazi is dead, youth should be grateful to him for he left them with invaluable sources of knowledge in his books Noma Nini and Nje Nempela. The reader cannot help noticing the master's hand at his work - the manner in which Msimang foregrounds these publications using their titles and which also serve as rhetorical questions in the two lines - a brilliant manipulation of language by the artist.

5.5.2 Adversity

Msimang uses darkness, shadows, dark clouds, and stormy weather conditions to symbolise misfortunes which range from mild adversities to death.

IZIZIBA ZOTHUKELA : 1

Langa lami

Nxa bekusitha kimi

Ngiyogqokwa yithunzi lobumnyama ...

nokufa!

If they hide you from me

I will be in a dark shadow ...

like I'm dead!

Darkness is associated with bad omens evil and

misfortune and death.

UNODUMEHLEZI KAMENZI : 30

Ifu elimnyama

The very title of this poem is a symbol - a dark cloud is bad omen. We cannot expect any joy or happiness from this poem. When one is said to be surrounded by a black cloud, it means one is walking in the shadow of death in biblical terms.

In this poem the poet is describing the incidents of violence during the years 1984 - 1986 in the various places in our country. There was death, death everywhere - people dying like flies. This dark cloud, it seems like it was moving from place to place and wherever it passed it left disaster behind.

Sililel'isizukulwane sikaNobantu

Sikhihl'isililo sefu elimnyama

Elisibekele uhlanga olumnyama.

We are mourning for Nobantu's generation
Wailing because of the dark cloud which
surrounds the Black Nation.

The poet says as we are living on earth we need a guardian angel to lead us through the mists and the

clouds of darkness in life if we are to survive and lead righteous lives.

IZIZIBA ZOTHUKELA : 39

Ngihole

Dabula izinkungu namafu obumnyama

Hamba nami

Bamba isandla sami.

Lead me

Cross through the mist

and clouds of darkness

Walk with me

Hold my hand.

The mists and clouds of darkness are the adversities one encounter in life.

On the Judgement Day the poet says things will be tough, especially for those who have been on the wrong - even weather conditions will change to symbolise the times of difficulty.

IZIZIBA ZOTHUKELA : 4

Ephethe inkemba yokwahlulela

Izulu liyondindizela

lingqangqazele ngokwesaba
Unyazi lunyalize
ngobunyampunyampu nonya

Holding his judgement sword
 The heavens will thunder in
 fright.
 Lightning will play
 with cruelty.

Adverse weather conditions symbolise the premonition to doom.

5.5.3

Hope

Msimang uses light from different sources, as a symbol of hope. He draws mainly from celestial bodies - the stars and the sun. He implies that even in the midst of great strain and adversity, some source of light, no matter how far it may seem, does invoke hope and a person feels revived and starts working towards the light hoping that once he reaches the point where the light is, he will be free.

UNODUMEHLEZI KAMENZI : 18

Impumpu the

Naphakathi esinindolweni

Yafinyelela imisebe

Yazikhanyis'izixuku
 eziyimithithimbili
 Ezikhungathekile
 zisesitokotokweni sehlathi

Even in the darkest places
 the rays of light penetrated
 and illuminated the crowds
 which had despaired
 which had lost hope
 which were in the darkest
 part of the forest.

Light has power over darkness, that is why the poet says the rays of light can penetrate even the darkest of places. The poet in the stanza above points a mental picture of people engulfed by darkness, confused and unable to move or help themselves in any direction lest they fall into precipices. We can almost hear their sighs of relief as light illuminates them.

IZIZIBA ZOTHUKELA : 50

Ndiza nyoni

Ndiza nawe ngqondo yami,
 Ngiphaphame ebuthongweni bobusuku,
 Suka uphele ezigodini zobumnyama,

*Uhlangabeze ilanga.
Uqhwakele eziqongweni zezintaba.
Ugwinye imisebe yelanga liphuma,
ikhanyisele imicabango yami.
Ingikhanyisele ngokukhanya,
Ngiyokhanya.*

Fly away my mind,
so that I should wake up
from the sleep of the night.
Get away from places of darkness.
Go and meet the sun.
Get on top of the mountains,
And swallow the rays,
of the rising sun.
The rays will illuminate my
thoughts.
They (the rays) will give me
light and I will glow.

The poet instructs his mind to escape the pressures applied by day to day problems and difficulties and misfortunes. If his mind could be illuminated by the rays of the rising sun he hopes he will be revived and perhaps as a poet, the light he is hoping for will recharge him and improve his artistic capabilities, hence the 'glow', he is talking about.

UNODUMEHLEZI KAMENZI : 34

Msimang pleads with the ancestral spirits of the black nation to drive away the dark cloud that has engulfed the nation resulting in violence which has left people in misery and in despair. He says if this period could pass there could be hope for better life.

*Mathongo amahle amoya muhle,
Phephethani ngomoya wempepho,
Inkungu nengcindezi
namafu amnyama.
Kwethwase inyanga yentwasahlobo
nehlobo.
Iphahlwe yizinkanyezi zomthala
nesilimela.
Kuhlom'amafu amhlophe emvula.*

Good ancestral spirits of peace
Blow away with incense,
mist, oppression and dark clouds
So that spring and summer should
set in.
The moon should be within the
stars and the milky way.
White-rain-laden clouds
Should come up.

The moon and the stars are used as symbols indicating

hope for better life after a spell of bloodbath. The new season - summer indicated by the milky way and isilimela - stars that indicate its ploughing-time, comes with promise and reassurance of fresh produce and warmth.

5.5.4 Prosperity and success

Msimang symbolises prosperity, material prosperity in particular, in terms of abundance in live-stock. This is probably because live-stock was, and still is a symbol of status among the indigenous people of this country. Among the Zulu, a man's integrity was assessed according to the cattle he owned.

In Msimang's poetry the mention of live-stock implies that life is in order, people have enough materials they can survive on, which may not necessarily be live-stock. Money is also expressed in terms of live-stock, for example.

UNODUMEHLEZI : KAMENZI 37

Isibaya esikhulu se-Afrika

Afrika usunesibaya

Namhla zibuyil'emasisweni ...

Zeqelen'emapulazini

Zizodl'ekhaya

Africa now you have a kraal.
 Today they have come back
 from where they have been
 loaned out for milking.
 Turn them back from farms
 They should come and feed
 on the home grounds.

The big kraal under discussion here is the African Bank. A bank deals with money, expressed as izinkomo - cattle, in the poem. The acquisition of the kraal of this nature ensures better living standards for those who will put their 'cattle' in it. That is why the poet warns the head herdboys that:

Zingafohl'imigoqo lezo nkomo
 Those cattle should not break
 through the gate.

Meaning - the manager should see to it that this bank does not run at a loss, but accumulate interests so that even those who have not heard about African Bank, should be told by her clientele that:

Beze namathunga, yehlisile,
Ongenathunga ez'azokleza.
Esibayeni esikhul'idubukele,
Wozani nezingqoko.

They should bring milk pails
 The cow is now giving plenty of milk.
 Someone without a milkpail should
 milk into her mouth.
 There is plenty of meat
 in the big kraal.
 Everyone should bring a meat-tray
 carved of wood.

i.e everyone is invited to invest with the bank for ones own good for there are high interest payouts and many other benefits.

Where prosperity is signified the type of cattle that are used as symbols are:

Unondlini - a prize milking cow

Insengwakazi - a prize milking cow

Inkunzi - a bull

The presence of cows and bulls reassures continuity of species and a stable source of milk and amasi since the cows will calf at regular intervals thus creating conditions that promote normal satisfying existence.

For success that is achieved after working hard for it, Msimang uses the symbol of:

Iziqongo zezintaba

The top of the mountains

The poet consoles those who are mourning the death of Vilakazi, saying that although he is dead but he worked hard during his life time and he produced works of art of high quality like Amal'eZulu which elevate him to an exclusive class of artists.

IZIZIBA ZOTHUKELA : 37

Ngimthanda ekhuphuka

Mgeziqongo zezintaba

The poet is referring to Umntwana wakwaPhindangene, fighting political battles and winning some of them.

IZIZIBA ZOTHUKELA : 51

Suka uphele ezigodini zobunyama

Uqhwakele eziqongweni zezintaba

Get away from valleys of darkness

Get on top of the mountain

The poet wants to free his mind from problems and difficulties of hard work though he realizes that it is only through hard work that he can achieve success.

This re-occurs so frequently that it ceases to be just a metaphor.

IZIZIBA ZOTHUKELA : 16

[Umculo wabo]

Wakhuphuka ngamagagasi omoya

Waphakamela ezigongweni zezintaba

[Their singing]

Ascended with air waves

it reached the top of the

mountains

These are people who have tried despite hardship to take heed of the church bells calling them to follow the teachings of God. On the judgement day they will reap the fruits of their toil.

IZIZIBA ZOTHUKELA : 19

Khangelani amal'eZulu

Nizombona ezigongweni zezintaba

Study his book amal'eZulu

You will see him on the top

of the mountains.

CHAPTER 6

CONCLUDING STATEMENT

6.1 Looking back

6.2 Possible future research directions

CHAPTER 6

CONCLUDING STATEMENT

6.1 LOOKING BACK

When we look back on our work on Msimang's poetry we realize that we have been handling a work of art that was created by a master at his craft. He, as a poet is very sensitive to the nature of the language he chose to employ as a medium of communication viz. Zulu. He is also very alert to the limitations it imposes on him. For example he does not experiment on metre like some of his contemporaries like Masuku, do. His awareness and alertness on such limitations, facilitates the flow in his sentence patterns and elevates the standard of his poetic diction since, we, as readers do not find patterns that are forced on the language.

Msimang is in complete control of Zulu. We are convinced that this control cannot only be attributed to his being a first language speaker of Zulu but also to his love and detailed studies he has done in the language.

We have noted with interest how Msimang blends stylistic devices mainly used in Traditional poetry viz. repetition, rhythm and linking sometimes even absence of stanzas, with the so-called western characteristics found in European poetry, namely, rhyme, assonance and consonance.

We indicated in chapter 2 where we lay out our theoretical framework that the bias of our approach is towards stylistics. The proponents of this theory that we chose to align ourselves with, are those who have expanded the conception and scope of their enquiry by regarding Stylistics as the study of the use of language in literature involving the entire range of the general characteristics of language. Leech (1969) agrees with this approach, because stylistic is then expanded so as to incorporate most of the concerns of both traditional literary criticism and traditional rhetoric, but its distinction from these earlier pursuits, is that it insists on the need to be objective by focusing on the text and setting out to discover the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects.

Msimang's poetry accommodates our framework because we never set out to find scientific precision by employing quantitative methods to calculate relative frequencies of stylistic features. The proponents of the framework we have followed/chosen do not believe in "art for arts sake" ideology especially Ngora, and from the context of Msimang's poems it is obvious that he is engaged in meaningful communication with his readers, thus fulfilling a social function as a poet.

The criticism which is usually levelled against modern

poets writing in indigenous languages, viz. that they overlook or ignore Africa experiences in favour of imitating and copying western poetry in form and content, does not apply to Msimang. As far as form goes, sometimes yes, but content - no!. He does not only address African experience but human experience as well.

We have noted that Msimang, like any other author has fed on the works of other authors, especially his predecessors in the genre of poetry. This is evidenced by his admission in one of his poems in IZIZIBA ZOTHUKELA titled KuD.B.Z. Ntuli, where he says:

*USontandwase umntakaNtuli
Ngibe ngiyambheka ngamthanda
Kanti sengingenwa lugqozi
Ngabe ngiyambheke ngamthanda
Ngaphinda nganggenwa lugqozi*

The lovable one of the Ntulis
Each time I look at him
I feel I like him.
That's when I got the inspiration
Whenever I happen to look at him
this inspiration is revived.

Obviously Msimang, admires the works of D.B.Z. Ntuli. Ntuli writes prose poetry and drama and Msimang also writes

within these genres. We find it remarkable that they both use the ideophone in a highly effective manner in their poetry and their strong belief in God. For example: use of ideophone:

Ntuli: 1969

Inhlekelele yaseCoalbrook

Haxa! Phoqo! Bhidli!....

Balindelwa, balindelwa,

Cwe!

The mine caved-in.....

They were waited for,

They never came.

Msimang : 1983

Yimpi!

Umbani, bani!

Qhu!

Khilikithi!

Saqanda qa!

There was lightning

from guns

a person was shot

and he fell

His corpse was cold

We indicated in chapter 3, that we do not have English equivalents for the ideophone, we can only give

explanations of what is happening. It is this force carried by the ideophone that elevates Msimang's style of writing poetry. It is one of the stylistic devices he manipulates excellently. His other ace card is his employment of poetic techniques that normally abound in African heroic poetry used especially for emphasis and foregrounding. These include repetition, parallelism and rhythm. Both the syntagmatic and paradigmatic features of Msimang's poetic style show his indebtedness to his African past. Whilst his poetry has a new freshness, he also composes on the basis of a standing linguistics African tradition. His poetry has an African ring to it.

5.2 POSSIBLE FUTURE RESEARCH DIRECTIONS

We have pointed out the relationship between Msimang and Ntuli as modern poets who seem to share a number of interests as writers of other genres also. This relationship has a history behind it as we realized from the interview we had with Msimang.

We already know of the fact that Ntuli is one of Msimang's source of inspiration. A few stylistic indicators of closeness that we have come across when reading the poetry of these two poets have made us very curious. We have concluded therefore that it would make an interesting study to take a closer look at their work and see how far does their poetry interfeed, in relation to stylistics in particular. Miller's observation fans our curiosity even

further when he says:

"The poem, in my figure, is that ambiguous gift, food, host in the sense of victim, sacrifice. It is broken, divided, passed around, consumed by critics canny and uncanny who are in that odd relation to one another of host and parasite.

Any poem however, is parasitical in its turn on earlier poems or contains earlier poems within itself as enclosed parasites, in another version of perpetual reversal of parasite and host. If the poem is food and poison for the critics, it must in turn have eaten. It must have been a cannibal consumer of earlier poems". (1979 :225)

A comparative study of Msimang and Ntuli as artists, should be undertaken especially by a sensitive investigator.

BIBLIOGRAPHY

1. Abrams, M H 1981. : A Glossary of Literary Terms. Florida : Holt Rinehart and Winston, Inc.
2. Berglund, A I : Zulu Thought patterns and Symbolism. Uppsala : Swedish Institute of Missionary Research.
3. Beier, U & Moore, G (Ed.) 1968. : Modern Poetry from Africa. London : Penguin.
4. Boase-Beier, J 1987 : Poetic Compounds : The Principle of Poetic Language in Modern English Poetry. Tubingen : Max Niemeyer.
5. Boulton, M 1962. : The Anatomy of Poetry. London : Routledge and Kegan Paul.
6. Chapman, M 1982. : Soweto Poetry, Southern African Series. South Africa : McGraw Hill.
7. Chapman, M and Purkis, 1982. : The Makers - An Anthology Of Poets and their Craft. Cape Town : Oxford University Press.
8. Chatman, S 1968. : An Introduction to the Language of Poetry. Boston : Houghton Mifflin Company.
9. Chatman, S 1971 (Ed) : Literary Style. A Symposium, London: O.U.P.
10. Cirlot, J F 1971. : A Dictionary of Symbols. London : Routledge & Kegan Paul, 2nd ed.
11. Cohen, B B 1973. : Writing About Literature. Glenview : Illinois, Scott Foresman & Co.
12. Crystal, D 1980. : A first Dictionary of Linguistics and Phonetics. London : Andre Deutch.
13. Cuddon, J A 1977. : A Dictionary of Literary Terms. London : McGraw Hill
14. Dhlomo, H I E 1939. : African Drama and Poetry. The South African outlook, Volume 69 April.

15. Dhlomo, H I E 1948. : Zulu Folk Poetry. Native Teachers' Journal, Volume 6 January.
16. Doke, C M 1955. : Zulu Syntax and Idiom. Johannesburg : Longmans
17. Enkvist, N, Spencer, J and Gregory, M J (Eds) 1964. : Linguistics and Style, Oxford : O.U.P.
18. Enkvist, N E 1964. : 'On defining Style' in Enkvist, Spencer and Gregory. Oxford : O.U.P.
19. Enkvist, N E 1973. : Linguistics Stylistics. The Hague : Mouton.
20. Finnegan, R 1970. : Oral Literature in African Nairobi. O.U.P.
21. Finnegan, R 1976 : Oral Literature in Africa. Nairobi : Oxford University Press.
22. Finnegan, R 1992 : Oral Poetry, It's Nature, Significance and Social Context. Bloomington Indiana University Press.
23. Freeman, D C 1970(a) : Linguistics and Literary Style. New York : Holt, Rinehart and Winston
24. Freeman, D C 1970(b) : An Approach to the Study of Style. New York : Holt, Rinehart & Winston
25. Gerard, A S 1971. : Four African Literatures. Xhosa, Sotho, Zulu, Amharic, Berkeley : University of California Press.
26. Gibson, W 1970. : Styles and Stylistics in Freeman 1970a. New York : Holt, Rinehart and Winston
27. Gurrey, P 1968. : The Appreciation of Poetry. London : Oxford University Press.
28. Halliday, M A K 1961.: Categories of the Theories of Grammar
29. Heese, M & Lawton, R

1971. : The Owl Critic. Elsie River
N A S A U .
30. Hough, G 1969. : Style and Stylistics. New York :
Routledge & Kegan Paul
31. Jakobson, R 1960. : Linguistic and Poetics in Seboek
1960. New York : Wiley.
32. Jakobson, R 1966. : Grammatical parallelism and its
Russian facet in Language 42.
33. Jakobson, R 1968. : Poetry of Grammar and Grammar of
Poetry in Lingua 21.
34. Kunene, D P 1971. : The Heroic Poetry of the Basotho.
London : Oxford University Press.
35. Kunene, R 1962. : An Analytical Survey of Zulu
Poetry, both Traditional and
Modern. Unpublished MA
dissertation, University of
Natal.
36. Leech, G N 1986. : Principles of Pragmatics.
London : Longman
37. Lestrade, G P 1935. : Bantu Praise Poems. The Critic,
Volume iv, number 1.
38. Lodge, d (Ed) 1988. : Modern Criticism and Theory. A
Reader. Longman : London.
39. Mapanye, J
& Landberg White 1983. : Oral Poetry from Africa.
40. Masuku, T M 1973. : Uphondo lukabhejane. Pretoria :
J L van Schaik
41. Millic, L T 1971. : Rhetorical choice and the concept
of Stylistic Option : The
conscious and the unconscious
poles, in Chatman 1971.
42. Moloto, E S 1970. : The growth and tendencies of
Tswana Poetry. Unpublished D.
Litt. et Phil thesis. University
of South Africa
43. Msimang, C T 1973. : Akuyiwe Emhlahlweni. Pretoria :
Via Afrika
1976. : Izulu Eladuma ESandlwana.
Pretoria : Van Schaik

1980. : Iziziba ZoThukela. Pretoria :
Via Afrika
1981. : Imagery in Zulu Praise Poetry in
LIMI 1981.
1982. : Buzani KuMkabayi. Pretoria : De
Jager Haum
1986. : Izimbongi Izolo Nanamuhla Umgulu
1. Pretoria : Bard Publishers
1986. : Izimbongi Izolo Nanamuhla Umgulu
2. Pretoria : Bard Publishers
1990. : UNodumehlezi KaMenzi. Arcadia :
Bard Publishers
1991. : Ucu olumhlophe (Annotated poetry
in co-authorship with L T L
Mabuya) Braamfontein : MacMillan
Boleswa.
44. Msimang, C T (Ed)
1979. : Amagagasi. Pretoria : J L van
Schaik
1980. : Izinsungulo. : De Jager Haum
1984. : Intswasahlobo Pretoria : J L
van Schaik
1985. : Iminduze Johannesburg :
Sasavona.
45. Ngara, E 1982. : Stylistic Criticism and African
Novel London : Heinemann
46. Nowottny, W 1968 : The language Poets Use. London :
University of London
47. Ntuli, D B Z 1984. : The Poetry of B W Vilakazi.
Pretoria : J L van Schaik
48. Okpewho, I 1992. : African Oral Literature.
Background, Character and
Continuity - Indiana University
Press.
49. Palmer, F R 1971. : Grammar. Middlesex : Penguin.
50. Peer, W van, 1986. : Stylistics and Psychology;
Investigation of Foregrounding.
London : Croom Helm Ltd.
51. Pretorius, W T
& Swart, J H A : Teaching African Literature. A

theoretical and Methodological
Introduction. Pretoria :
University of South Africa.

52. Reeves, J 1970. : Understanding Poetry. London :
Heinemann Educational Books.
53. Seboek, T A 1960. (Ed) : Style in Language. New York :
Wiley.
54. Shipley, J T 1972. : Dictionary of World Literature,
Totowa : Littlefield, Adams & Co.
55. Stadman, E C 1970. : Nature and Elements of Poetry.
56. Taylor, J D 1935. : Inkondlo KaZulu : An
Appreciation; Bantu Studies,
Volume 9.
57. Untermeyer, L 1969 : The Pursuit of Poetry. New York
: Simon and Schuster
58. Vilakazi, B W 1938. : The Conception and Development of
Poetry in Zulu. Bantu Studies,
Volume 1 No. 4.
- 1942 : Some Aspects of Zulu Literature.
African Studies, Volume 12, No.
4.
59. 1945 : The Oral and Written Literature
in Nguni. Unpublished D.Litt.
Thesis, University of
Witwatersrand.