

SOME SOCIOLOGICAL ASPECTS OF J.C. DLAMINI'S POETRY

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in the Faculty of Arts, Vista University, Mamelodi Campus.

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15 OCTOBER 1993

DECLARATION

I Declare

(a) that the dissertation is my own unaided work

(b) that it is submitted as being partial fulfilment for the degree of
Master of Arts in Vista University, Pretoria: Mamelodi Campus.

(c) that it has not been submitted before for any degree or examination in
any other university.

SIBUYISELO PETER QWABE

15 OCTOBER 1993

DEDICATION

This dissertation is dedicated to:

FIRST

TO GOD THE ALMIGHTY

AND

To my dearest parents Ntongase and Mavunela Gwabe without whose support and guidance I would not have been able to get sound education.

AND

To all my brothers: Jongilanga, Mlungisi, Maxwell and Bhambatha.

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JOHN CHARLES DLAMINI: LIFE AND WORKS

John Charles Dlamini was born at Edendale in Pietermaritzburg on 15th March 1916. He was named after his father Charles Dlamini. His mother's maiden name was Julia Kunene. Dlamini was so attached to his mother, who struggled a lot with him that her tragic death in 1938 affected him, when he had just started working and had hoped to help her in whatever way he could. When he grew as a little boy, he was often told by his mother that he had a very complicated disease, when he started crawling, which forced his mother to seek medical help from medical practitioners and from traditional healers in many places.

During Dlamini's illness, life at home was not normal as there was great misunderstanding between his parents. In her wandering (all over, away from home,) in search of medical aid, Dlamini's mother eventually settled at Rooikopjes (now called Westville) in Durban leaving two older sons at home - Thomas and Samuel. She struggled a lot financially and later managed to raise funds to put her son, Charles at school. Dlamini started schooling at St. Thomas Primary School and then moved to Marianhill to do Standard III and IV. He left Marianhill and took Standard V and VI at Inchanga Intermediate School under the principalship of Mr S. Gwala. In 1933, after completing his Standard VI, he took a three year teaching course at St. Francis College in Marianhill.

After completing his T4, he started teaching at St. Raphael Combined School at Hlokazi near Highflats where he had stayed for three years. In 1939 he decided to do another two-year teachers course, then called T3J. After that he taught at several schools and later became principal of Umhlanga Secondary and several other schools. During these years he worked tirelessly towards obtaining his matric through correspondence.

In the mid 40's, he enrolled for a BA degree with the University of Natal and graduated on the 25th March 1950.

He had in the early forty's met Ruphina Dube and got married to her in 1943. Dlamini gave her the name of 'Nada - The Lily' because of his passionate love for her and because of her enthusiastic and unflagging support throughout their life (and especially during many 'rainy days'). The couple was not blessed with children. Dlamini and his family became devoted Catholics from early years through the influence of Catholic fathers. He and his mother had lived in an area owned by Catholics.

For some time, Dlamini left teaching and joined the School Board Secretariate, and he became the School Board secretary for four years before he went back to teaching. He then taught at Eshowe College of Education and later became the first Rector of Ntuzuma College of Education in 1976. He was due to retire in 1981 but the Department of Education requested him to continue his service and he finally retired in 1988.

His literary enthusiasm started in 1944 when he wrote some poems with no intention of compiling a book. His early poems appeared in the Zulu newspapers of the day, like "Um-Afrika" and many appeared in the "Natal Teacher's Journal". It was during this time he gave himself his pen-name 'Bulima Ngiyeke' (Ignorance leave me). His first collection of poetry, in Inzululwane (Dizziness) was published in 1957. He had been at work on it for many years. He believes that what characterized this book is his complicating the meaning of the poems by 'playing linguistic games'. His other collection of poetry were written and published viz: Imfihlo yokunyamalala (the secret of disappearance) and Amavovo ezinyembezi

(Residue of tears). On his retirement he edited two collections of poetry, viz. Isihluthulelo (The key) and Sadabukisa isizwe (The saddening nation). Most of his poems appear in these texts. His poetry is not read much and is seldom prescribed at schools and as a result his poetry enjoys little readership.

Dlamini currently lives with his wife 'Nada' and their helper, at Clermont near Durban.

(Mseleku: 1993: VII - IX)

1. INTRODUCTION

1.1 ORIENTATION TO THE STUDY

The aim of this study is to investigate the poetry of J.C.Dlamini who has published a collection of poems in five volumes. These published works are INZULULWANE 'Dizziness' (1957), IMFIHLO YOKUNYAMALALA 'The secret of disappearance' (1973) and AMAVOVO EZINYEMBEZI 'Residue of Tears' (1981), ISIHLUTHULELO 'The key' (1988) and SADABUKISA ISIZWE 'The Saddening Nation' (1989). Only the first three publications namely INZULULWANE (Dizziness) (1957), IMFIHLO YOKUNYAMALALA (The secret of disappearance (1973) and AMAVOVO EZINYEMBEZI 'Residue of tears' (1981) will be analysed in this dissertation.

This study attempts to demonstrate that J.C. Dlamini's poetry is good literature because it is art. This is evidenced by:

- (a) material found in his poetry.
- (b) organisation of such material.
- (c) The sociocultural elements that touch on the metaphysical and Zulu philosophies underlying his poetry.

Dlamini's originality has not been able to attract literary interest from students, lecturers and scholars. It is notable so far that only one honours dissertation by Mseleku (January 1993) has been conducted on J.C. Dlamini's poetry. B.D. Ntuli comments that

It is regrettable that no critic has undertaken a thorough study of the works of established poets like J C Dlamini and O E H M Nxumalo. Such a study would clarify for us as to what it is that Vilakazi has got that the other poets lack (Ntuli, 1984,11)

The thrust of this study therefore would be given on appraisal with regard to the concerns, influences and inspiration of J.C. Dlamini's poetry. The influences or tendencies of the metaphysical philosophy of 17th century shall also receive attention in this regard.

1.2 ASSUMPTIONS

Three basic assumptions are forwarded in this dissertation, viz that

- 1.2.1 J C Dlamini's poetry has a universal message that derives from the Zulu world view.

1.2.2 The poet exhibits Christian tendencies.

This is evidenced by the poet's usage of cultural beliefs which he links with Christian tendencies. This assumption will receive indepth treatment in Chapter 3.

1.2.3 J.C. Dlamini is a mataphysical poet.

As a metaphysical poet he intends to cast light on the Zulu view of death. Our point of departure is philosophical speculation with social concerns, viewed from the angles of education, ideals and attitudes, mortality and man's temporal existence, social values and norms and religion (with particular reference to that of the Zulu people and Christianity).

1.3 DELIMITATION OF STUDY

The focus of this study is on the content of J.C. Dlamini's poetry and the way he presents his message.

1.4 DEFINITION OF CONCEPTS

This part of study aims at defining terms that form the basis for the topic of this dissertation namely sociology, society and culture. Other terms not obviously involved in the topic of study such as transcendentalism, materialism and metaphysical poetry will also be defined.

1.4.1 Sociology

According to Pareto quoted in Zais (1987:169) sociology is the study of human society in general. Mannheim (1976:288) defines sociology as an adequate picture of the structure of the whole society. From these definitions it can be inferred that sociology is the study of the structure of human society in general. Whilst these definitions are useful, they are however silent on the type of knowledge that sociology offers. Cuff and Payne (1980:3) identify a number of forms of knowledge that sociology offers, that is, literary and aesthetic understanding; religious understanding; natural scientific understanding; human scientific understanding; mathematical understanding and finally philosophical understanding. These forms are underpinned by assumptions which serve to justify the particular way of understanding, thinking and studying. Cuff and Payne (1980:4), commenting on literary and aesthetic understanding notes that although novelists/writers wish to portray their works in meaningful ways, they would however wish that their works be judged in terms of their structure, the feelings induced in the readers and the relationship of these induced feelings and emotions with the intentions of the writer. It is in this light that we believe that Cuff and Payne's definition (1980:8) is more comprehensive for they define sociology as

an approach to understanding the world which
can be differentiated from other approaches
in that it attempts to be scientific, that is

to produce empirically warranted and verifiable statements about the social world by its distinctive assumptions, concepts, questions, methods and answers.

The scientific nature of sociology enables us to deduce that it is grounded on a number of theories that throw light on the conduct of human beings in their relatedness to the environment. Mannheim (1976:152) notes that sociology

... accepts no theoretical contention as absolutely valid in itself, but reconstructs the original standpoint viewed from which the world appeared thus and such, and tries to understand the whole of the views derived from various perspectives through the whole of the process:

It is clear from the above that any attempt to understand sociology cannot be successful without the understanding of the society and its culture.

1.4.2 Society

According to the New Webster's Dictionary (1984:921) a society is a group of persons united for the promotions of a common and typically literary, scientific, political, religious, benevolent and convivial. Zais (1976:157) states that the members must perceive themselves as having things in common which enables them to belong.

Mazisi Kunene (1986:XXIV) defines society as the

sumtotal of families and not individuals. These families include all members of the family past, present and future who trace the ancestry to one common ancestor. The most important of these are the ancestors who through their contributions have made it possible for the society to progress by conveying the wishes of the living to the Supreme Creator (God). The ideas on the origin of life, the authority of man on earth, medicine and other related issues can be answered by the ancestors (Kunene; 1986:IX).

Although the ancestors are a source of knowledge in understanding the society, the living members have a contribution to make. It is believed by the Zulus that after creation, man was endowed with two minds that is, the precision mind ubuchopho and the cosmic mind ingqondo. Kunene (1986:XXIII) notes that the precision mind analyses and reorganizes the details of the material environment, whilst the cosmic mind synthesises fragments of information to create a significant body of knowledge that transcends boundaries between the living and the dead, the past and present and between the physical and the non-physical. These members, however, must concede the ultimate intellectual authority of society to the ancestors.

From this exposition it can be inferred that there exist a notable difference between what Europeans understand by the term 'society' and what blacks mean by it. The Afro-centric notion of the term 'society' appears to be the one Dlamini refers to whenever he talks about the term society. This notion will be demonstrated in chapter 3.

1.4.3 According to the New Encycopaedia Britannica Volume 3 (1988:784) culture is

... an integrated pattern of human knowledge, belief and behaviour that consists of language, ideas, beliefs customs, taboos, codes, institutions, tools techniques, works of art, rituals, ceremonies and other related components.

In order for society to function effectively, it has to be organised and structured. Ralph Linton quoted in Zais (1976:158) identifies three principal categories of cultural elements namely Universal, Specialities and Alternatives.

The Universal, he says comprise those values, beliefs and customs that are generally held by the adult population. This is exemplified in the traditional Black culture which strongly believes in the protective power of the ancestors, a belief that is viewed with great suspicion by the younger, more modern Blacks.

The Specialities include elements of culture that are found within the sub-group of the society. In Black urban society in South Africa

for instance, a section of the youth who call themselves Rastafarians have a unique non-conformist ideology whose ritual requirements is total abstinence from eating meat and full participation in smoking dagga. One of the problems of understanding J.C. Dlamini's poetry is that the youth of modern urban society cannot appreciate traditional cultural values and is therefore not in a position to avail himself to cultural knowledge of his society. This makes understanding Dlamini more difficult.

The Alternatives include those beliefs that violate generally acceptable norms. That is why it is important for people to recognise and appreciate generally accepted aesthetic and intellectual excellence (Sprigge 1984:245/6). In order for these people to achieve the level of intellectual excellence, they have to be exposed to aesthetic knowledge that transmits culture based on sound theoretical and pragmatic principles as exemplified in the meta-physical poetry of J.C. Dlamini.

1.4.4 Society and Culture distinguished

It has been established in our definition of society that society is formed by leisured, cultured and fashionable persons regarded as forming a distinct a class. The characteristics that make this class distinct are the constituents of which culture is made. Zais (1976:157) views these constituents as a 'kind of cement that consists of the characteristic habits, ideals, attitudes, beliefs and a way of thinking of a particular group of people'.

From the above, it is clear that society and culture are not the same. Without society, there is no culture and the converse is true. This implies that a sound understanding of culture of a people is a prerequisite for the understanding of its society and hence its poetry.

1.4.5 Transcendentalism

According to Cuddon (1982:714) transcendentalism refers to a movement of social reformers which flourished in the New England from 1835 to 1860. This group had its roots in Romanticism and in post-Kantian idealism. He notes that its ontological basis states that absolute reality exists in another supernatural world. Epistemologically, this school believes that absolute knowledge is received by relation or other mystical means, whilst its axiological basis is that absolute good is God or the ideal. It is in this light that Cuddon (1982:714) views transcendentalism as religious and emphasising the importance of the individual and value of intuition in matters of moral guidance and inspiration.

Goetz (1988:895) notes that proponents of transcendentalism strongly reject 18th century thought of unitarianism but strongly believe that the deepest truth can be attained by transcendental meditation based on a practice of specific techniques. This means that the artist was viewed as somebody who enriches the cultural and intellectual achievement of a society.

1.4.6 Materialism

Materialism is a school of thought that believes that all facts and everything that exists is dependent upon physical processes. Zais, (1976:123) gives a comprehensive organisation of this philosophical position. Ontologically, absolute reality is inherent in this world. Epistemologically, absolute knowledge is discovered through the senses or reason whilst axiologically, absolute good is the law of nature. It can be gathered from this exposition that this school of thought is against the belief in God or the ideal. Sprigge (1983:34) notes that the materialist views society as that which should contain a high level of physical comfort and undermining entertainment. This means that materialism views an artist as a person who should concentrate exclusively on the improvement of the society's material concerns. It is also observed that materialism opposes all philosophical foundations of transcendentalism.

1.4.7 Metaphysical Poetry

It is a term now generally applied to a group of 17th century poets: chiefly Donne, Crew, George Herbert, Crashaw, Henry Vaughan, Marvel, Cleveland and Cowley (Cuddon 1982:392). Its consistent features, according to Ryan (1982:227) are its explicit or implicit concern with the tension between the older medieval tradition of knowledge and the newer scientific and pragmatic approach to knowledge emerging from the seventeenth century. This scientific and pragmatic approach challenged the traditional perception of the universe as a harmonious

whole created by God. This sparked off intellectual debates and led to a search of correspondences between many apparently dissimilar objects. This influenced metaphysical poets to establish unlikely connections in their poetry (Ryan 1986:228).

Some of the characteristics of this poetry are the use of conceits showing a preoccupation with analogies between macrocosm and microcosm, complex themes, argument and persuasion, fusion of thought and feeling, wit, a liking for paradox, dexterous use of colloquial speech, flexibility of rhythm and meter, a direct manner, a caustic humour, a keenly felt awareness of mortality, a distinguished capacity of elliptical thought, a tersely compact expression and dramatisation that is achieved by the creation of a speaking voice (Cuddon 1982:392). It should however be noted that the metaphysical poetry is extended to include all poets who show preoccupation with transcendental ideals. These include Blake, Yeats, Milton, T.S. Eliot and J.C. Dlamini.

1.5 The Programme of the Study

The second chapter pays attention to the description of the sociological approaches with particular reference to the sociology of knowledge as proposed by Karl Mannheim. The Christian metaphysical theory of Thomas Aquinas, Taine's theory of the psychological environment and other causal factors in art and Russian Formalism are described.

In the third chapter we shall analyse the selected poems in order to see how they fit the construction of transcendentalism by looking at the themes Dlamini employs. Our aim here is to find out the message the poet conveys to the society.

The fourth chapter aims at elucidating Dlamini's psychology with reference to environmental and historical moment factors.

The fifth chapter aims at rendering intelligible Dlamini's stylistic and structural elements.

The sixth chapter will be a general conclusion and will contain the main findings and recommendations.

1.6 Method of Investigation

1.6.1 Data Collection

- (a) A substantial number of poems drawn from the published work of Dlamini will be analysed in an attempt to demonstrate that Dlamini's works have metaphysical tendencies. To demonstrate J.C. Dlamini's influences, his poems will again in this instance be compared and verified against the sociological roots of Zulu society as discussed by Mazisi Kunene in his *Anthems of the Decades* (1986) and others. Information produced by metaphysical and mystical writers will also be used for verification for Dlamini's metaphysical influences.

- (b) Available information on research books and articles from the libraries of Elijah Mango, KaNgwane National, Vista, Pretoria and University of South Africa is collected.

1.6.2 Data Analysis

- (a) Selected poems are divided into themes. Attempt is made to trace these poems to a common leading concept namely transcendentalism by analysing the content of the poems and by tracing the influencing factors of the poet.
- (b) Views from written works of scholars and critics of literature are analysed.

1.6.3 Data Evaluation

Structural features of a selected number of poems are evaluated against the characteristics of metaphysical poetry. The idea here is to see if J.C. Dlamini is a poet or a mere propagandist. Conclusions are drawn.

CHAPTER 2

2. THEORETICAL FRAMEWORK OF THE STUDY

2.1 Introductory perspective

(Saul Bellow: Nobel Prize Speech 1970).

Art attempts to find in the universe in matter as well as in facts of life, what is fundamental, enduring, essential.

In pressing onward with our task of analysing J C Dlamini's poetry, we wish to establish the general critical principles from which is derived a working terminology as well as criteria to be employed in the analysis, interpreting and evaluating aspects of J C Dlamini's poetry from the sociological perspective. An attempt is made to give a broad outline of the sociological approaches with the aim of putting the selected approach of the study in perspective. Theories to be used that is, the Sociology of knowledge; Taine's theory of the psychological environment and other factors, The Christian metaphysical theory of St. Thomas Aquinas, and Russian Formalism are described

2.2 The sociological approach defined

This extrinsic approach concerns itself with extra-textual aspects of literature. These include the socio-historical function of the text that looks at the way in which literature is read by looking at the influence of the social milieu, the author, the critic and the reader in relation to the text, as well as the institution which regulates the distribution of the literary text such as the publisher.

Jefferson and Robey (1986:16) comment that reality does not only mean just the concrete world of material objects but includes philosophical, psychological and social aspects that exist independently of literature. The sociological approach emphasises that works of art should be interpreted in a manner that agrees with the social milieu. Irele (1981:35) strongly agrees with this view. He says:

Not only can our criticism be limited if we do not relate the work to its specific cultural milieu, it can be falsified.

From the above statements it becomes clear that for a critic to make a sound statement about the work of an artist from the sociological perspective, he/she needs the philosophical, psychological and socio-cultural aspects of reality. This forms the underbelly of our analysis.

Irele (1981: 22-23) identifies four ways in which a sociological approach to literature can be viewed.

These include

- (1) a sociology of literary production and organisation of literary arts.
- (2) the content analysis of literary works in a social perspective.
- (3) the correlation of forms and themes with moments of social production and consciousness.
- (4) the approach which is based on a strongly articulated theory.

2.3 Approach to be adopted

The approach to this study is the product of two of the sociological approaches identified by Irele namely

- (1) the content analysis of the works of J.C. Dlamini in a sociological perspective,
- (2) a strongly articulated sociological theory, namely the sociology of knowledge as formulated by Karl Mannheim. This adopted approach runs along the lines suggested by Abiola Irele:

A more fruitful sociological approach is that which attempts to correlate the work to the social background to see how the author's intention and attitude issue out of their wider social context of his art, in the first place, and more important still, to get an understanding of the way each writer captures a moment of the historical consciousness of the society (Irele 1981: 34).

The writer's mind reflects the intimate progress of the collective mind, its working, its shapes and its temper. That is why this approach implies that its criticism should take into account everything that has gone into the work, everything within the society that has informed the work (Irele 1981: 37).

Irele's sociological approach implies the use of a theory that

- (a) has a philosophical element in order to reflect on the collective philosophical foundation of the Black society.
- (b) has a strong socio-cultural historical consciousness of the society.
- (c) has a strong social psychological element to reflect on how the writer's mind reflects on the collective mind of the society.

What makes Irele's approach to be even more relevant is the fact that he views formal analysis as a means that leads into the work in order to penetrate its significance (Irele, 1981:23).

2.4 Theories which inform our approach

Much use will be made of the theories of Karl Mannheim's sociology of knowledge (1976), Taine's theory of the psychological environment and other factors, St. Thomas's Christian metaphysical theory (1989), The New Criticism theory (1982) and Russian formalism (1982). These theories have been chosen for the following reasons:

- (a) Mannheim's sociology of knowledge is very relevant for this study because it has a more systematic, more objective and refined technique that attempts to use a knowledge of society in the interpretation of literary works of art (Alexander quoted in Albrecht et al (1970:553).
- (b) Taine's theory of the psychological environment and other causal factors in art has been selected in order to supplement Karl Mannheim's sociology of knowledge's lack of a social psychological theory so as to enable us to analyse Dlamini's social psychology in relation to the society.
- (c) St. Thomas Aquinas's Christian metaphysical theory has been chosen for its profound philosophical underpinning of

Christianity in its relationship to mysticism and metaphysical poetry of the seventeenth century so as to enable us to trace J C Dlamini's influences and also to give an account of his Christian ethics.

(d) Russian Formalism has been selected to help us analyse the content and form of J C Dlamini's poetry.

2.4.1 The Sociology of knowledge

2.4.1.1 Definition of the Sociology of knowledge.

According to Alexander, quoted in Albrecht et al (1970:553) the sociology of knowledge is defined as that branch of sociology which deals with the effects of social and cultural background upon the forms of thought and expression. This theory was developed in Germany in the 1920's by Max Scheler who was a philosopher. Berger and Luckman (1987:16) note that the sociology of knowledge originated in particular situation of intellectual history and in a philosophical context.

Berger and Luckman (1987:17) identify immediate intellectual antecedents of the sociology of knowledge to be the three developments in nineteenth century German thought in the Marxist, the Nietzschean and the historicists. These writers further note that it is Karl Marx who gave the sociology of knowledge its root proposition that man's consciousness is determined by his social being. It is also from Marx that the sociology of knowledge inherited its sharp

formulation of the problem and some of its key concepts such as ideology 'ideas serving as weapons for social interest' and false-consciousness 'thought that is alienated from the real social being of the thinker' (Berger and Luckman 1987:18). Nietzschean ideas belong more to the general intellectual background and the mood within which the sociology of knowledge arose. Nietzsche develops his own theory of false consciousness by maintaining that every thought is a falsification of what it purports to represent. Nietzsche (1973) in his theory of ideology adds an additional perspective to Marx's thinking that of viewing the human thought as an instrument for the survival in the struggle for survival and power (Berger and Luckman 1987:19)

Nietzsche, in his theory of drives as quoted in Sprigge (1984:96), believes that joy is found in artistic creation which is an attempt to impress one's personality upon the raw material which one transforms orderly to reflect one's way of thinking. His concept of resentment as a generative factor for certain types of thought was taken over by Max Scheler (Berger and Luckman 1987:19). The historicists such as Wilhelm Dilthey emphasised the relativity of all perspectives of the historicity of human thought. They insisted that no historical situation could be understood in its own terms. This interest in history influenced the sociology of knowledge to employ an essentially historical method (Berger and Luckman) (1987:19)

2.4.1.2 The nature and scope of the Sociology of Knowledge

The Sociology of knowledge is divided into two branches, that is theory and historico-sociological method of research. Merton (1986:548) explains that the theoretical phase is in turn classifiable into (a) purely empirical investigation (b) epistemological inquiry which concerns itself with that bearing that the relationship between social relationship and thought has on validity. Mannheim (1976:237) states that the historical, sociological research attempts to trace the forms of influence between social relationship and thought from the intellectual development of mankind in order to discover workable criteria for determining the interrelatedness between thought and action thus developing a theory appropriate to the contemporary situation, bringing to the fore the significance of non-theoretical conditioning factors in knowledge, so as to reduce the conclusions derived to their most tenable truths, thus coming closer to methodological mastery of problems involved.

2.4.1.3 Views of major proponents of the Sociology of knowledge

(a) George Lukacs's reflection approach.

George Lukacs works from the basic premise that literature either succumbs or fight against Capitalism. He identifies two types of literature in Capitalistic society namely,

realism and modernism, the latter sharing the distinctive feature of bourgeois ideology. He maintains that a dichotomy exists between literary form and literary content because ideological traces are traceable in form rather than content.

This being the case, he concludes that the realist conception of man is true and therefore only realist form which embodies this ideology can produce worthy art, whilst the modernist's conception is false and therefore (the modernist's literary art) is false (Posel quoted in Ryan and Van Zyl 1982: 132 - 133). Mannheim (1976:279) notes Lukacs's failure in his thinking who failed to distinguish between the unmasking of ideologies on the one hand and the sociology of knowledge on the other hand. Lukacs's view is problematic in that it presents his theory not as a theory of literature but that of realist literature. Jefferson and Robey (1986:43) argue:

But although literature is necessarily ideological, its qualities as literature have a distancing effect on the ideologies that it represents, and so allow the reader to become aware of them as ideology

It is in this light that we view Lukacs's theory as problematic in that it lacks a distancing effect on the ideologies it represents for it lacks a clearly defined descriptive element. It is in the same light that we view the views of most African critics such as Emmanuel Ngara

(1990); Omafume F Onoge, quoted in Gugelberger (1986) who follow the Marxist thinking, with very strong reservations.

(b) Max Scheler

Scheler's aim was to establish a philosophical anthropology that would transcend the relativity of special historically and socially located viewpoints (Berger and Luckman 1987:19). That is why he places his own hypothesis in apposition to all theories that were prevalent then. Scheler (1797) quoted in Waugh (1992:58) draws a distinction between cultural sociology and sociology of real factors. He notes that cultural data are ideal in the realm of ideas and values, and that these values are defined by ideal goals or intentions. The sociology of real factors is directed towards effecting change in the reality of society. These real factors derive from impulse structure. Berger and Luckman (1987:20) notes that Scheler emphasised that the society "Determines the presence (Dasein) but not the nature (Sosein) of ideas". These writers further infer that Scheler's sociology of knowledge is defined as 'the procedure by which the socio-historical selection of ideation contents is to be studied, it being understood that the contents themselves are independent of socio-historical causation and thus inaccessible to sociological analysis! It is in this light that Scheler rejects all ideological, spiritualistic and personalistic conceptions which falter in viewing the history of existential conditions as an unilinear unfolding of his history of the mind (Merton 1968:518).

Scheler further criticised the naturalistic theories for assuming that the independent variable, that is economic factors was the same throughout history. He instead believed that there existed an ordered variability of existential factors. That is why religious change is more slower than various forms of metaphysical knowledge, whilst positive science changes from hour to hour (Merton 1968:515).

Scheler coined the term relative-natural world view, a term that is regarded as crucial in the sociology of knowledge to demonstrate that human knowledge is given as a prior individual experience providing the experience with its order of meaning that is relevant to socio-historical situation and appears to the individual as a natural way of looking at the world (Berger and Luckman 1987:20).

Scheler's major contribution to the sociology of knowledge is the intergration of the sociology of knowledge to the structure of philosophical world. The outcome thereof was a systematic sketch, full of profound intuitions, but lacking a clear practical method of investigation suited to a sociologically directed cultural science (Mannheim 1976:279). After Scheler's inversion, extensive debate followed in Germany concerning the practicability of Scheler's sociology of knowledge. This problem was tackled and solved by Karl Mannheim.

(c) Karl Mannheim

Mannheim works from a more comprehensive premise than that of Scheler who, it will be recalled, believed that society

determine the presence but not the nature of ideas. Mannheim believes that society does not only determine the appearance but also the content of human ideation. He states that the emergence and crystallization of thought is influenced by extra-theoretical factors which penetrate into the form and content of ideas generated, thus determining the scope and intensity of our experience and determine the direction in which the thought process follows. These thoughts and ideas are the collective historical experience of a group (Mannheim 1976:241).

Formulation of Mannheim's sociology of knowledge

Mannheim derives certain of the conceptions by analysing the concept ideology. He distinguishes between the particular, the total and the general conceptions of ideology. The particular conception constitutes only the segment of the opponents's thought, the total conception constitutes the whole of the opponent's thought (similar to Marx's false consciousness), whilst the general conception not only constitutes the opponent's thought but one's thought as well (Berger and Luckman 1987 :21). Mannheim (1976:60) puts it thus:

With the emergence of the general formulation of the total conception of ideology, the simple theory of ideology develops into the sociology of knowledge. What was once the intellectual armament of a party is transformed into a method of research in social and intellectual history

generally. The implication of Mannheim's analysis of ideology is the falling away of the concept false consciousness, a term found in the works of Nietzsche, Karl Marx and Lukacs.

Special feature characteristic of the sociology of knowledge

Mannheim coined the term relationism, a term he used to denote the epistemological perspective of his sociology of knowledge to indicate a certain mode of interpreting the world relating individual ideas to the total structure of a given historico-social subjects. He emphasised that the nature of certain assertions could not be formulated absolutely but in terms of a perspective of a given situation (Mannheim, 1976:253 - 254). He also noted that in order to achieve this relatedness, there has to be some particularization of these assertions.

Particularization has to do with the delimitation of the content and the structure of the view to be analysed (Mannheim 1976:255). Mannheim notes that this particularization has an added advantage in that every analytical step taken in the spirit of the sociology of knowledge becomes more than a sociological description of facts, but a critique of re-defining the limits and the perspective implicit in the given assertion (Mannheim 1976:256). Mannheim further argues that these perspectives may be described and imputed in their social structure by considering the meaning of the concepts being used in

relation to their counter-concepts; the absence of certain concepts which can indicate the lack of social drives towards a certain direction; the structure of the categorical apparatus; dominant models of thought; levels of abstraction; and the ontology that is pre-supposed (Mannheim 1976:244). The significance of this social imputation; lies in its ability to minimise the ideologising influences. This is made possible by a systematic analysis of as many as possible of the varying socially grounded positions so as to enable the object of thought under study to be progressively clearer (Berger and Luckman 1987:22).

The positive role of the Sociology of knowledge

The sociology of knowledge has a positive role to play in attempting to overcome the partial nature of facts by taking into consideration the relationship between existence and validity. Mannheim (1976:264) maintains that social positions cannot be described in terms which are devoid of social meanings. This is at variance with what idealistic philosophers believe that knowledge was pure if it was exclusively theoretical. This view is problematic in that human beings are capable of thinking (theoretical knowledge) and acting (practical knowledge). It is in this understanding that the sociology of knowledge emphasises the importance of historical-social knowledge in order to overcome its partial nature and free it of mechanistic tendencies. That is why it is important to take in cognisance of the place and position of a thinker so as to avoid regarding knowledge

as an imposition (Mannheim 1976: 265-266).

Mannheim coins the concept situationally conditioned thought in an attempt to demonstrate that the sociology of knowledge has a significant and a positive role to play in ensuring the objectivity of the knowledge gained through the use of its methodology. Mannheim (1976:269) defines situationally conditioned thought to mean the existence of an inextricable element in the progress of social knowledge that also influences one's point of view to be peculiar to one's position. Mannheim (1976:270) further shows that objectivity and competence to arrive at decisions is attained through indirect means that of neutralising the partial nature of a view that renders itself absolute by:

- (a) continuously broadening the basis of knowledge through an extension of various vantage points into the process of knowledge.
- (b) observations which are based on empirical facts.
- (c) seeking an all embracing ontology (Mannheim 1976:271).

Mannheim (1976:273) is of the opinion that much is gained by the neutralization of these varying, absolute oriented points of view, for this accounts for a comprehensive interpretation of the view.

Shortcoming of Mannheim's Sociology of knowledge

Merton (1968:533) notes that Mannheim has not clarified the connection between thought and society. Merton further observes that Mannheim was aware of this problem but could not solve it satisfactorily. Merton, (ibid) suggests that this relationship between thought and society implies a social psychology which Mannheim has not systematically developed.

2.4.2 Hippolyte Taine's theory of the psychological environment and other causal factors in art

Munro, quoted in Hogg (1970:33), comments that the introduction of the sociological approach to art history and psychology belongs to Hippolyte Taine, a French historian and critic. This writer observes that Taine proposed an objective, scientific approach to art and aesthetics and was a pioneer of modern social psychology. In his theory, Taine laid less stress on economic factors, but emphasized instead the role of the psychological climate in which art is produced. Taine (ibid) identified three factors namely environmental, hereditary and those factors that concern themselves with the historical moment. Taine, in his classic *History of English Literature* (1864), quoted in Con Davis and Scheleifer (1991: 184), describes the goals of these factors. Environmental factors, whether physical, social or psychological aims at clarifying the text itself as well as to identify its reference to history by establishing its date of composition, its specific allusions to people, political events, economic factors and so on. The hereditary factors aim at describing

the author as an artist with specific reference to his/her style of writing and the way he/she responds to the literature that he/she reads. This includes the broad area of intellectual, cultural and social concerns. The moment is defined as a changing configuration in art and culture in a certain group at a certain time (Munro in Hogg 1970:33). It aims at grasping the literary work as it reflects its fundamental formative influences and to understand, by tracing these influences historically, how a historical moment produced a particular work of literary art (con Davis and Schleifer (1991:184)).

2.4.3 St. Thomas Aquinas's Christian Metaphysical theory

2.4.3.1 The nature of St. Thomas Aquinas's thinking

St Thomas Aquinas synthesised classical philosophy and Christian theology by using a scholarsticism method that relies upon logical deduction (Stumpf 1989:175). While accepting the revealed theological truths, St Thomas Aquinas, however made an attempt to provide rational argumentation in an effort to make revealed truths understandable to the rational mind, thus raising faith and reason to its highest (Stumpf 1989:176). He believed that philosophy which begins with the immediate objects of sense and experience, reasoning upwards until it ends with the conception of God, compliments theology which begins with the conception of faith in God and moves

downwards, interpreting all things as creatures of God, emphasising the availability of God's knowledge through salvation (Stumpf 1989:180).

2.4.3.2 Proving the existence of God

St. Thomas Aquinas, in formulating his theory of proving the existence of God, works from the basic premise that all knowledge must begin with the experience of sense objects. He relies upon the notion that the analysis of these objects requires a finite series of causes and ultimately a First Cause or God (Stumpf:181). He uses five ways to prove this existence that is, proof from motion, from efficient cause, from necessary versus possible, from degrees of perfection and from order in the universe.

(a) Proof from motion

Aquinas demonstrates that anything in a process of change is being changed by something else; consequently, a thing in a process of change cannot change itself but by something else. Aquinas argues further that this something, if in a process of change, is itself being changed by something else. The process goes on until the last is reached, its changeable depending on whether it is in a process of change or not. Aquinas concludes that the intermediate causes cannot produce change unless enacted by First Cause not itself being changed by anything. This

First cause is God (Sherry 1987:49).

(b) Proof from efficient cause

Aquinas argues further stating that in the observable world causes are ordered in series. It is never observed that something causing itself, for this would mean that it preceded itself. Aquinas also shows that if the cause is eliminated, this means that its effect is also eliminated, together with the intermediate and last causes, which would be a mistake. It is in this light that the first cause is supposed. This First Cause is God (Sherry 1987:49).

(c) Proof from necessary versus Possible

Aquinas says that some things in nature can but need not be. This is exemplified in trees which can but need not be because they are generated and corrupted. It is possible, he says, in a point in time for a tree to be there or not, owing to it being or corrupted. Aquinas comments further that everything cannot be like a tree for if it were true, there would be nothing even now, because something that does not exist can only be brought into being by something in existence. He maintains that if nothing was in being, nothing could be brought into being and nothing would be in being now, which is not true. He concludes that there has got to be something that must be, that may or may not owe its necessary existence to something else. This being must be God (Sherry 1987:50).

(d) Proof from degrees of perfection

Aquinas notes that some things are found to be more good, more true and more noble than others. He exemplifies this with degrees of approximation where things are hotter and hotter as they approach what is hottest. Aquinas reckons that fire, which is regarded as the hottest of all things, causes all other things to be hot. Aquinas concludes by drawing a parallel that there must also be something which is to all beings the cause of their being, goodness and every other perfection. This being is called God (Sherry 1987:50).

(e) Proof from order of the Universe

Aquinas notes that all bodies obeying natural law, even if they lack awareness and intelligence, behave in an orderly manner. They behave in an orderly and predictable ways to achieve certain functions. Aquinas further demonstrates that nothing that lacks awareness and intelligence can behave orderly unless directed by someone with awareness, understanding and intelligence. Aquinas concludes therefore that somebody exists by whom all natural things are directed. This being is God (Sherry 1987:50).

2.4.3.3 Reaction to St. Thomas Aquinas's theory

Aquinas achieved a synthesis of theology and philosophy.

However three philosophers namely John Duns Scotus (1265-1308), William of Ockham (c.a. 1280-1349) and Johannes Eckhart (c.a 1260-1327) reacted strongly against Aquinas's views. John D. Scotus argued that in God, the will is supreme not the intellect as Aquinas had proposed. This gave rise to the doctrine of voluntarism. William of Ockham argued that universals are only words or terms and this view gave rise to nominalism. Of particular interest to us is Johannes Eckhart's view who urged that the more immediate experience of divine reality is found in the spiritual exercise of mysticism (Stumpf 1989:196).

Mystical views of Johannes Eckhart

Stumpf (1989:199) notes that Eckhart was not a precise philosopher or a highly systematic theologian but he articulated bold statements pertaining to mysticism. His notion of God is of a Being that is beyond human concepts, categories and knowledge. He firmly believed that the union with God could not be rationally demonstrated but through mystical experience obtainable by the grace of God. His influence and that of other mystics such as Tauler (1300 - 1361), Heinrich Suso (1300 - 1366) and Ruysbroeck, to name the more important ones, infused an element of feeling as the Middle Ages merged into the Renaissance.

2.4.4 Russian Formalism theory

2.4.4.1 Definition of Russian Formalism

This is a type of literary analysis that originated in Moscow in 1914 as a reaction against the content and social significance in literature. It was spread to Czechoslovakia in the 1930"s. From 1923, it was attacked for not promoting political policies and it disintegrated in 1939. (Jefferson and Robey 1986:24). The aim of Russian formalism is towards an independent existence of literary studies defined by formalists as a 'study of those specifics which distinguish literature from any other material, by analysing the differences implied between practical and poetic language, relying on the concept of defamiliarization 'to make strange' to bring those differences into focus' (Jefferson and Robey 1986:28). The salient features of the theory is that the focus was on the word (or the text) and considered all external factors irrelevant. Their goal was to determine the literariness of the text (ibid).

2.4.4.2 Formalists's approach to poetry

Their approach to poetry was guided by two words. Regarding diction, the key word was defamiliarizaion by means of rhyme, sound repetitions, alliteration and assonance. (Jefferson and Robey 1986:28). Regarding form, their key word was foregrounding using meter and rhythm and parallelism. They

also strongly believed that content is dependent on form for its existence. (Jefferson and Robey 1986:30, 36).

2.4.4.3 Views of major proponents of Russian Formalism

The major voices of this theory are Victor Schlovsky, Roman Jakobson, Jan Mukarovsky, Rene Wellek and Boris Eikhenbaum. Only the views of Victor Schlovsky and Roman Jakobson will be discussed in this study.

(a) Victor Schlovsky's views

He advocates for the use of the senses of perception because he views the purpose of art as that of imparting the sensation of things as they are perceived and not as they are known. Consequently, he coins the term defamiliarization 'to make strange' a concept that is found everywhere where form is found, maintaining that the making of forms difficult and objects unfamiliar, lengthens the perception thus giving rise to aesthetic function (Visser quoted in Ryan and van Zyl 1982:17).

(b) Roman Jakobson

He preoccupies himself with the use of language in literature. His point of departure is that the object of science of literature is literariness 'to lay bare'. He views the use of device as a weapon a critic uses to achieve this objective (Jefferson and Robey 1986: 28-29). Jakobson further maintains that external reality is a side effect of aesthetic function,

implying that content is subservient to form. It is with this in mind that Jakobson views poetry as organized violence on ordinary language (Jefferson and Robey 1986: 35,37).

2.4.5 Application of Karl Mannheim's Sociology of knowledge in the study of Literature

Alexander Kern, quoted in Albrecht et al (1970: 555-561) identifies five steps that can be applied in the application of the Sociology of knowledge in literature. The steps are

2.4.5.1 The first step involves the selection of a period of study which in this study denotes a portion of time between 1944 - 1981 that corresponds to the publication of the three books under consideration. This goes hand in hand with the setting of a leading concept and its opposite. Our leading concept is Transcendentalism with Puritanism and Materialism as contrasting thought forms. Kern, A notes that the advantage of this step, that is moving from general to the specific enables later analysis to produce all the necessary categories (Albrecht et al 1970: 555).

2.4.5.2 The second step involves the initial level of imputation where all the works involved are analysed and traced to the central common idea namely transcendentalism. This step is followed by the

construction of an inductively derived heuristic fiction which makes the chosen common idea clear. Kern notes that this construction is useful for prediction (Albrecht et al 1970: 556). Our constructed structural type reads thus:

Universally acclaimed christian metaphysical poets such John Donne, George Herbert, John Milton, William Blake, W.B. Yeats and T.S. Eliot draw their fundamental source of inspiration from the christian metaphysical philosophy of St. Thomas Aquinas and his followers such as St. Ignatius Loyola, and also from their respective socio-cultural reality. It is proposed, therefore that J C Dlamini, a mystic metaphysical poet also draws his inspiration from St. Thomas Aquinas's philosophy and also from the philosophy of life of the Zulu people.

2.4.5.3 The third step involves the analysis of the works of a period to see how they actually fit the constructed structural type, to note the blend and crosses and to chart the course of an idea. This is achieved by analysis and resynthesis aimed at controlled observation.

By using Russian Formalism, a substantial number of poems drawn from the world of J C Dlamini's poetry are analysed. Attempts are made to find out what social concerns the poet has about the community

and how these ideas are communicated, that is, use of poetic devices. Attempt is made to see how they fit transcendental ideals.

2.4.5.4 The fourth level of sociological imputation seeks to derive the structure and tendencies of thought style from the composition of the groups, classes, generations, occupations, sects, parties, regions, cliques or schools that express themselves in that mode. Mannheim contends that not only the content but the very structure of the thought may be determined by the historico-social situation of the writer (Albrecht et:al 1970:556). In order to bring these structural tendencies to the fore, the following approach is suggested.

Taine's theory is used to analyse Dlamini's social psychology with reference to environmental, hereditary and those factors that are concerned with historical moment. These factors are used along the following lines:

(a) Environmental factors

The selected period of the study, (1944 - 1981) is subdivided into three shorter periods, each of which corresponds to the poems published in each anthology. This is thus:

- . 1944 - 1957 corresponding to Inzulu
- . 1958 - 1972 corresponding to Imfihl
yokunyamalala (1973)
- . 1973 - 1981 corresponding to Amavoy
Ezinvembezi (1981)

Each of these periods will have its text analysed by paying attention to its allusion to historical, political and other events. The poet's concerns are viewed against the background of the community.

(b) Hereditary factors

An attempt is made to describe J C Dlamini's response to literature, with reference to his intellectual, cultural and social concerns and structural elements of his poetry are

(c) Historical moment factors

The historical moment factors attempt to give a historical account of Dlamini's formative years, referring to Christian metaphysical poets such as Donne, Herbert, Eliot, Yeats and Blake; Christian mystical poets such as St. Theresa and St. John of the Cross. Traditional literature and modern Zulu poetry by Vilakazi and Madofo.

2.4.5.5 The fifth step explains the direction of development of the body of thought the structural situation as related to the country as a whole and to the changes in time (Albrecht et:al 1970: 557).

This development is viewed along these lines

- . The position of Blacks and their importance in the country is worked out. This is followed by clarifying Black peoples' attitude.
- . The relationship of Blacks and other racial groups such as Coloureds, Whites and Indians is established and the differences in ideological thinking is explained.
- . The relevance of Dlamini's poetry to the ideology of his people is explained. Attention is paid to his attitude.
- . Dlamini's attitude towards other groups in the country is explained.

2.5 CONCLUSION

In this chapter an attempt was made to establish the general critical principles that are relevant to this study. This was achieved by first describing the sociological approach, by identifying an approach to be adopted and by discussing theories which inform our approach.

The approach we adopted compelled us to correlate Dlamini's work to its social background and also to understand how he captures the historical consciousness of the society. This identified approach made us identify four theories namely, sociology of knowledge, Hippolyte Taine's theory of the psychological environment and other causal factors in art, St Thomas Aquinas's Christian Metaphysical theory and Russian formalism. Reasons for the selection of each of these theories were presented. In discussing them an attempt was made to define them, describe views of their major voices and to state their shortcomings in some instances.

The application of Karl Mannheim's sociology of knowledge in the study of literature was described. The five steps proposed by Alexander Kern are relevant in that they will assist us to focus on Dlamini's message and to clarify his philosophy and his influences. These steps will also help us to look into Dlamini's stylistic and structural elements.

CHAPTER 3

DLAMINI'S MESSAGE TO SOCIETY

3.1 Introductory perspective

This part of study aims at investigating Dlamini's concern. It should be the artist's work to try and improve the life of the society. This view is shared by J. K. Galbraith who states that

there can be little appeal to art, if it is not to be seen as one of a series of more or less esoteric and external ways of looking at literature. If it is not capable of providing an all-embracing, all-livening sense of what, why and when literature tells of what it does about men and society, if it is not to be our expression of our best insights into literature as a reaction to, reflection of, and commentary on social, cultural and personal reality, it would be irresponsible to do it all (Glenn 1984:145)

We propose to divide Dlamini's poems into themes. The word 'theme' in a broad sense to include the subject and the underlying idea of the poem.

Mseleku (1993:4) classifies Dlamini's poems into categories that is (1) the criticism of education by the colonial forces, (2) social and political Africans and (3) the poet's personality, his moral sentiments. We wish to divide Dlamini's poems in main themes. Our view is that Dlamini's point of is philosophical speculation viewed from the angle education, ideals and attitudes, social values and protest poetry and the poet's moral and religious. We wish to stress that our main aim in this chapter to classify the poems but to analyse them. We use classification merely as a frame-work within which

Our analysis of the poems focuses on the poet's to his use of imagery in reflecting his feelings. To defined as "the reflection of a writer's attitude towards his readers, the manner mood and the moral his work" (Cuddon 1982:698-699). Imagery is defined writer's "use of language to represent objects, ac feelings, thoughts, ideas, state of mind and any s extra-sensory experience" (Cuddon: 1982:322).

3.2 Analysis of poems using themes

3.2.1 Education

This theme concentrates on Dlamini's concerns about the type of education his people are subjected to. These concerns are viewed against the general aims of education.

The aims of education are inculcated in the individual's understanding his/her position in society as a member of the community, so that he/she will make decisions about responsibilities in society, that he/she is a person who is well bred and schooled in those things that the society expects him/her to do. A responsible person is someone who can distinguish between right and wrong, whose actions and behaviour are in accordance with the norms and values dictacted to by society.

In the poem EKHAMBENI (On the way), the poet criticizes those educated people who use their knowledge to distort the truth by turning it into lies. He says:

Imiqondo engabhadli ebilayo,
 Engavuthwisi lutho ehangulayo,
 Ehangul' unembeza ngokumphikisa,
 Afuseke kumbozek' iqiniso
 Amangabukeke njengeqiniso;
 Ingqondo yokuhlaziya iqiniso,
 Idakwe icobeke yiphunga lamabhuku
 Anhlobonhlobo amabhuku amasha
 Angeniswa ngobuciko engxoxweni.

(Amavovo: P32)

(Minds collide artistically,
 Minds that do not bubble but boil
 That do not ripen anything but scorch,
 That scorch the conscience by disagreeing with it,
 That cause the conscience to fumigate and distort
 truth;
 The mind for synthesising the truth,
 Becomes weary and drunk by the smell of books
 Different kinds of new books
 That are introduced artistically in the conver-
 sation.)

The poet uses very powerful images., The use of a scorching image hangula indicates the collapse of one's conscience when confronted by these powerful and hypnotic ideas from these so called educated people. This hypnotism plunges one into a state of anarchy and disorder. This helpless state is further enhanced by the mentioning of a weary and drunk synthesis brain which indicates the damaging effects and the worthlessness of the education the poet's people are subjected, in that it does not allow them to think critically and independently, but through mimicking the ideas of other people found in books. It is interesting to note how the poet elevates the status of these books by asserting that these books have a smell. This is significant in that it indicates the hypnotic power that

these books have in distorting the truth, thus weakening the basis of all sound ideals such as observance to norms and values, respect and authority

In the past, before Black people were westernised, there existed an education that emphasised the observance to norms and values, respect and authority. In MLUNG' UNGANGIKHOHLISI! (White man do not deceive yourself), the poet states:

Imfundo kababa - noma ibingebensizo yalutho,
 Uma ibingelona iqhinga lokungiphuzisa
 Ithanyana elibanzana emanzin' okuphila;
 Imfundo yesizwe ibingebensizo yalutho
 Uma ibingelona isu lokungiphuzisa
 Imfundo nempucuko yakho - mLungu,
 Ibingebensizo yalutho ngaphandle
 Kokuba yiqhinga lukuphuza kalula
 Endebeni yokwazi okuhle nobubi;
 (Amavovo: P28).

(My parents's education would be worthless,
 It was not a plan of letting me drink
 A larger sip from the water of life;
 My nation's education would be worthless
 If it was not a way of enabling me to drink
 Your education and civilization White man,
 Would be worthless except being
 A method of drinking easily
 From the cup of knowing what is right and wrong;)

In this poem Dlamini disapproves of the attitude of some Whites and hypnotised Blacks who view the white man's education and culture as all-embracing for all the people, irrespective of race, colour or creed. Dlamini views this white man's education as a facilitator that helps him get a deeper understanding of his existence, in an attempt to have a better grasp of his parents's cultural education and that of the Black nation. It is in this light that Dlamini criticises Blacks with polluted minds who disregard the observance of fundamental things in society such as respect. He contends that these people have been tricked by Bantu Education. In the poem MFUNDO UNGANGIKHOLISI! (Education, do not trick me), the poet is warning the society to be careful of the effects of Bantu Education on their lives. His concerns are put thus:

Kwenzenjani wahamba wasuluza,
 Awusakhathali ngani uhlab' ikhefana?
 Kuhamba kuni lokhu kokusuluza
 Komuntu ebheka emuva naphambili,
 Lobujeqejeqe intamo abuyikhathazi yini?
 Ngiyesaba mntakababa ukuzinikela kuwe,
 Kungathi uzongixhakathisa ngokungijova
 Ngesisalamusi esinqabile sesiyezi esingapheli;
 (Inzululwane: P49).

(Why do you walk with swaying motion,
 Why are you not getting tired and rest a
 little?

What type of walk is this swaying motion
 Of a person looking to and fro,
 Doesn't this glancing from side to side
 tire the neck?

I am afraid of giving myself to you,
 It seems you want to grip me firmly by
 injecting me

With a queer magic of unending dizziness;)

The poet sees in the education system given to his people as full of anti-normative ideals such as pride, hatred and insincerity. That is why it has a swaying motion, swaying as it were the poet's people away from their cultural values, replacing these with those from foreign western cultures. The poet is also concerned that his people shy away from the truth by avoiding to introspect themselves in order to discover their own faults. They instead blame the whites for their plight. That is why it seems as if these people have been injected by a queer magic of blindness and mental dumbness, which make them preoccupy themselves with academic achievements in the place of sound critical knowledge.

Dlamini criticises Bantu Education for it has brought with it all sorts of corruption that would be regarded in terms of Black culture as lacking in humanness ubuntu. IN ASIKHO

LESIZWE (This nation is non-existent). Dlamini has this to say about the corruption found amongst his people:

Siyathakathana
 Sigwazane,
 Sicwiwane,
 Siyanuka inzondo!
 Uyawazi amanyala?
 Akusona isizwe lesi
 AMANYALA!
 (Amavovo: P41).

(Blacks practice witch-crack on
 each other
 They also stab each other,
 They cut bits of each other
 They smell hatred!
 Do you know filth?
 This is not a nation but
 FILTH!)

The poet has used a very powerful image, that of Blacks emitting an odour of hatred in describing the abominable and barbaric actions done by Blacks to their fellow brothers and sisters. By doing this, the poet appeals to our sense of smell thus evoking in us a mood of shock at the Black society's lack of patriotism and independent critical thinking. That is why the poet correctly debases the Black nation to the level of FILTH. Dlamini writes this word in capital letters to impress

in us the need to seriously reflect on our faults, so as to mend our ways.

In the poem NGINGANIKELA NGEFA (I can sacrifice an inheritance), the poet expresses a wish that he wishes to teach the type of education that enables his students to think independently and critically such that all senses of perception are evoked.

zabona, zezwa zathinta, zakhumbula
(to see, hear, touch and remember)

because the poet reckons that good education should be a vehicle towards mobility. That is why he criticises Bantu Education for it lacks depth. He says:

Lemfundo ingamanz' amaxhaphozi
Lemfundo ingamanz' olwandle
Iyomisa, ithakathe isanganise.
(Inzululwane: P56.)

(This education is swampy water
This education is sea water
It causes thirst, bewitches and maddens)

The poet by using the image of swampy water indicates the unproductiveness of this education for nobody is able to drink water from the swamp. This is the same with sea water for it is too salty to be used for drinking purposes.

That is why the poet says that Bantu Education can be 'mad' by being proud and crave for fame. In this in mind that the poet prays to God to give him to teach the type of education that goes deeply marrow, such that it cannot be slit nor hypnotise

In the poem THISHA (Teacher), the poet gives an idea of the type of education the society should strive for. The poet addresses an experienced teacher, advising the characteristics of this education. The poet uses the abstraction namely a rainbow, in an attempt to describe the type of education that educators should strive for. It has to do with both the physical universe and the spiritual one. The poet feels that good education should be a personality to be a unified whole just like the rainbow. He puts it thus:

Uma leyo minyaka ingakukhulisanga
 Ngengqondo ngangoThingo wakhula,
 NgangoThingo lweNkosikazi yezulu,
 Washweza wanda wasabalala
 Ngengqondo waphuza wagojela,
 NjengoThingo amanzi okuphila;
 Oluphuza ngomlomo wemizwa;
 Ekuphuzeni laneliswe lanelise,
 Ngokuba yisibonakaliso sokudanyulwa
 Kwezidumo zangaphansi yiphezulu.
 (Imfihlo: P17).

(If those years did not cause you to mature
 Intellectually as a rainbow you grew,
 As a rainbow the Queen of the sky;
 You hissed past, spread and scattered
 With the mind you drank and gulped down,
 As the rainbow the water of life;
 That drinks with the mouth of feelings;
 In drinking it is satisfied and satisfies,
 By being a proof to be dispersed
 By cataclysm of underground by the heavens.)

The poet further believes that good education should enable one to grow, question things, pursue the truth and the mysteries of heaven and death, so as to understand the beauty of his/her cultural values and norms. That is why the poet says that if the experienced educator did not attempt to research these mysteries, he/she should not be proud, for he/she has nothing to be proud of.

We applaud the poet's use of the rainbow metaphor. However, Msimang (1988:150-151) is unhappy that Dlamini has interpreted his rainbow metaphor by stating that it hisses past, spreads and scatters, and that it drinks in unknown wells. We however, hold a different view to that of Msimang in that it is our belief that Dlamini has not used the rainbow as an ordinary poetic metaphor but rather as conceit. Our view is supported by Hunter (1988:29-30) who, when commenting on the characteristics of metaphysical poetry, draws a clear

distinction between a poetic metaphor whose aim is to relate A in terms of B, whilst the conceit interests itself in the relationship between A and B. We conclude therefore that Dlamini has used the rainbow metaphor as conceit to illuminate the relationship between the experiential and the rainbow.

3.3 Ideals and attitudes

This section investigates the poet's attitude towards his consciousness, and his views on the nature of innocence.

3.3.1 Attitude towards laughter

Bitzer (1988:20) says that the intention of raising laughter is either merely to divert by that grateful titillation which excites or to influence the purposes of the hearer. This analysis will show Dlamini's intentions about laughter.

In the poem QHAKAZA MBALI (Bloom flower), the poet celebrates the flower's life and beauty which excites his sense of olfaction (to inhale), and his auditory perception (to suck). He also comments about the type of relationship that should exist between the blooming of the flower and the life of human beings. He says:

1. Sikholwe ngokuqhakaza njengembali,
2. Sihleke ngokuklabalasa, sighakaze
3. Ngombal' omuhl' omhlophe, sihlobise,
4. Sihlobis' imiphefumulo yawomakhelwane;
5. Ngonqambothi sithaphuke sibenzibuthe;
6. Sibenzibuthe kaThemba noThando;
7. Sijuz' umpe lukaThemba noThando;

(Inzululwane: P13)

(We develop faith by blooming as the flower,
 We laugh by shouting noisily, and bloom
 With a beautiful white colour, we adorn,
 We adorn the souls of our neighbours;
 With fine flavour we give forth odour and have
 a love charm.

A love charm of Hope and Love;

We smile and ooze out juice

We ooze out the juice of Hope and Love;)

The poet believes that by the adornment of the souls of our neighbours, the society can attain good and sound interhuman relations through honesty of purpose. This, he says, will bring hope and love, which is the essence of laughter. This idea is further emphasised by the use of the white colour image which stands for honesty and purity. The poet also advises the community to be wary and reject outright hoodwinking and hypnotic actions such as pretence, for these leave the Black society bewitched

and drunk without hope, faith and love, because their actions are seductive and hence belong to Satan. This is clearly illustrated in the last stanza of the poem:

Sigule ngokuqhakaqhakaza kobuso,
 Ngobuqili bobubi bobuthakathi
 Obusishiya sidakiwe sigwaneka
 Sesiphelelw' ukholo lukaThemba noThixo
 Qhakaza mbali, uyasedlula, Qhakaza!
 (Inzululwane: P13)

(We become sick of flimsy blossom of
 That is caused by ugly trickery of wine
 That leaves us drunk and mentally unwell
 With depleted faith of Hope and Love
 Bloom flower, you surpass us, Bloom,

In the poem UHLEKO (Laughter) the poet places himself in a precarious position in a hospital where he is fighting for his life with drips being used to sustain his body. Whilst we are thinking about this unpleasant situation we are transported to another room where some people, nurses, are chatting and laughing happily. By doing this the poet is appealing to our kinaesthetic sense which is our sense of movement or awareness of bodily effort (see & Curries: 1970:64). The poet also identifies a particular attitude of laughter that has medicinal, therapeutic potentiality. It is the poet's wish that the society should strive to attain the essence of laughter that is

through the acceptance of Jesus Christ. This is signified by the reference to *igazi lempilo* (the blood of life). This is why the poet says:

Ngoba awukho umdlalo
Odlula owokuwelela ngaphesheya
 (Imfihlo: P30)

(Because there is no game
That surpasses that of going across)

The poet has used enjambement. 'running of sense beyond the second line of one couple' (Cuddon: 1982:221-222) in an attempt to emphasise the word odlula (that surpasses) to focus on the significance and the importance of accepting Christianity. This is greatly appreciated and applauded by the researcher.

In the poem HLEKA SIDWEDWE (Laugh discarded garment), the poet uses the word garment to create an image of a physical appearance that might perhaps cover the real appearance underneath. The poet wants to convey the idea that the real scrutiny and proper observation or physical observation may be lost to the evoking of laughter which is humorous and emotional.

The poet uses conceit, that is the 'yoking together of apparently dissimilar objects' (Schaik et al: 1986:228) in moaning about his unpleasant plight as a Black South

African who is oppressed. The poet's bitterness is demonstrated when he expounds the relationship that exists between him and the garment, that is, both are black, dirty, have a pungent smell and that both groan about being oppressed. The image of the black colour evokes in us a spirit of patriotism, which the poet feels lacks in the Black society. This image has been used by the poet in order to create a mood of shock so as to impress in us the importance of being patriotic about our existence. This insipid, shocking mood is further enhanced by the following lines:

Ngilengiswe njengomqwayiba ngivume;
 Ngiphunyuzwe ngokulengiswa njengaso,
 Ngiphunyuzwe ngokumuncwa igazana,
 Ngisetshenziswe ngomile njengokhuni.
 (Imfihlo: P22).

(And I be hanged just like the biltong and I agree;
 And be rested by being hung just like the garment,
 And be rested by being sucked that little blood,
 And be forced to work being dry as a piece of
 firewood)

The biltong image is significant in that it represents the inhumane action of the oppressors who dry up all the blood, which represents life and sustenance, from the oppressed Blacks, leaving them dry and lifeless. The same reading goes for the firewood image, which means that the poet sees himself as

debased as a human being to the level of being treated like a lifeless object. The poet also works out a paradox which is defined as 'an apparently self-contradictory statement which on closer inspection is found to contain a truth reconciling the two conflicting opposite views' (Cuddon: 1982:479). The poet describes that he is being (rested by being hanged and sucked the little blood). This also testifies that Blacks are forced to work without rest, and that the only rest they are given is insignificant and does not revitalises. This paradox also, depicts the ironic nature of the poem in that there is nothing to laugh about. Its insipid mood kindles feelings of anguish that possesses the soul.

3.3.2 The poet's attitude towards his consciousness

Bitzer (1988:20) states that consciousness 'concerns only the existence of the mind itself, and its actual feelings, impressions or affections, pleasures or pains, the immediate subjects of sense.

In the poem GUQA NGQONDO (Ee at rest brain), the poet creates a dramatic monologue 'a poem in which there is an imaginary speaker addressing an imaginary audience (Cuddon: 1982:400)'. The poet, who we identify as the imaginary speaker, addresses his consciousness, an imaginary audience using his mind as a medium of communication. The poet appeals to his intellect to humble itself so that it should not do anything the society disapproves of. He reckons that his

feelings, impressions, affections, pleasures and pains can only be under strict control if he gives his will completely to God. The last stanza clearly illustrates this point.

1. Somandla njalo ngingakudeli!
2. Ngihambe naw' ezivunguvungwini
3. Ungihlangabez' ekundiyazeni;
4. Utshikitshele amandla' engqondweni
5. Utsh'ikitshele ukukhany' engqondweni
6. Enhliziyweni esifubeni ezandleni
7. Utshikitshele amandla emlenzeni;

(Inzulwane: P26)

1. (God let me love you continually!
2. And walk with you in storms
3. Do meet me from giddiness;
4. Revitalize and strengthen my mind
5. Revitalize and enlighten my mind
6. My heart, chest and hands
7. Revitalize and strengthen my
feet)

The prayerful mood of supplication is made explicit by the initial-vertical-linking of the word revitalize utshikitshele in line 4, 5 and 7. Also the final vertical linking of the word mind engqondweni in lines 4 and 5 suggests that the poet is aware of the power of the mind in controlling and channelling one's feelings and attitudes.

In the poem NGIVUNULISE (Adorn me), the poet uses the word adornment to create an image of a person who is not fully clothed for a particular cultural festive occasion. The poet wants to convey the idea that without proper attire, nobody can be legible to attend that occasion. The poet has used the word *imvunulo* (festive attire) for its cultural significance and its emotive value in Black society, in order to create a feeling of sympathy for one's culture, in an attempt to inspire the society to distance itself from foreign cultures and western lifestyles. It is the poet's belief that this change of attitude cannot be successful if one is not clothed with a critical mind. The effects of being clothed are put thus:

Ngizigqoke ngidinge okukhona,
 Ekudingeni ngithole okungekho.
 (Imfihlo:P79)

(I wear these clothes and be in need of what
 exists.

In needing I discover what does not exist)

The poet attempts to bring an awareness that one's precision mind enables one to explore and obtain knowledge of what exists in one's immediate environment. This knowledge is transferred to one's cosmic mind for synthesis in order to obtain knowledge about the supernatural existence, in this case the ancestors and God. This, it

should be remembered, is in line with Zulu cosmology demonstrated in the first chapter of the study. The poet strongly believes that it is from this collective pool of knowledge that true wisdom is attained. By combining ancestral worship with touches of Christian ethics, the poet appeals to those Black Christians who have been hoodwinked into believing that ancestral worship is wrong and to change their stance.

The poet is also appealing to the society to have clean consciences. That is why he says:

Ngivunule ngothayi wocingo
 Wocingo womoya wobumina;
 Ngivunule ngesigqoko esingumqhele
 Umqhele wobunzima bempumelelo;
 Amaxhaphozi amanzi angisawaphuzi,
 Ngiphuz' aqeda ukoma obumina.

(Imfihlo: P80)

(And adorn myself with a wire-like
 The ledge of the spirit of my soul
 And adorn myself with a hat that
 A prestigious crown of hard-earned
 Swampy water I drink no more,
 I drink water which quenches the
 of my soul).

The poet pleads with the society to make an attempt to procure wisdom, through the application of their power of reasoning, in order to improve their lives and their ability to think in abstractions, so as to see and avoid all the pitfalls of following foreign cultures and life-styles blindly.

3.3.3 The poet's views on the doctrine of innocence

The term 'innocence' denotes a person or thing who is free from blame or guilt. Greg, quoted in Armes (1970:3), distinguishes three types of poems that concern themselves with the doctrine of innocence: These are:

- (a) The ideal, where the contrast between city and rural life breeds desire for a return to simplicity.
- (b) The realistic, where the humour of the contrast between city and rural life touches the imagination.
- (c) The allegorical, where the contrast between town and country life suggests satire on corruption of an artificial civilization.

(Armes: 1970:3)

In the poem NGITHOLISELENI (Help me adopt), we come across the poet being carried away by emotions when realising that he has lost his youthful mind. Dlamini views the growth and the depth of his mind as a stumbling block, in that he is supposed to analyse and synthesise whatever he comes across

in life such a truth and the significance of life. The poet recalls lovely memories that tinkled his youthful years that were full of innocence and grace. The poet uses the remembrance of his youthful years as a dramatic focus through which he articulates his desire for a return to the customs and practices of his people. This becomes evident when the poet describes the beautiful life. He says:

Hayi bo, phezu kwezibusiso zonke
 Ngiyakuthandazela buyisa leyongqondo
 Eyayingikhombis' amagquma
 Nezihlahla eziphilayo;
 Amaggum' aphila njengeziduli
 Ezifukamel' umuhlwa oncinzayo
 Obukelwa yinkowankowane ephilayo
 Eqhwetshwa yizihlahla ngokwenama,
 Zizishuqule ngethunzi lezingalo;
 Kuhle kwemihelane
 Ehlobis' abaphilayo
 (Imfihlo: P11).

(Oh no, above all blessings
 I pray you to bring back my youthful years
 Which showed me hillocks
 and trees that live;
 Hillocks that live just like antheaps
 That give shelter to a termite that

That is watched by a poisonous mushroom
 That is beckoned gladly by trees,
 And conceals them with a shadow of a
 Just as broad-brimmed hats
 That decorate those that are alive).

This stanza's opening negation of dissent enlightens the poet's impatience in longing for the beauty of country life where there is love, friendship and protection, at variance to the hostile atmosphere that prevails in city life where the exploitation of Blacks is the order of the day. The poet uses personification "the attribution of human qualities to inanimate objects" (Cuddon: 1982:50) and personifies trees as if they have hands to beckon and protect. This personification is significant in itself as a testimony to the spirit of brotherhood and goodwill that characterises country life. The broad brimmed hat image is not only used because it symbolises security that is obtained in country life. These hats do not only decorate the inhabitants of the country life such as human beings, animals and the plant kingdom, but also allow them to be closer to their roots, thus enabling them to live fruitful lives in contrast to the hostile life of the city. As the poem progresses, the poet explains how he enjoyed the amusement of country life and writes:

Ngaleyongqondo ngangidudula izintaba
 Ngimemez' amaw' asabele
 Ngiwathethise ngokungilingis' ajabhe
 Ngehle ngishon' emfuleni,
 Ngifice amanzi ephila ekhuluma,
 Engagobhozi exoxa engingazazi;
 (Imfihlo: P11)

(With that mind I moved mountains,
 I called out and cliffs responded
 I scolded them for imitating me and
 ashamed;
 I descended to the river
 And found water talking,
 And not flowing but talking about new
 to me;)

The touch of humour and amusement is aesthetically
 spiritually uplifting. It is at variance from the
 mood of sorrow and frustration that the poet portrays in
 poem EMHLABENI MNTANOMUNTU! (In this world, my kith
 is demonstrated in its first stanza:

1. Ngikhona lapha ezitezi,
 2. Singathini mntanomuntu!
 3. Yini enhle, yini embi?
 4. Yini engenhle, yini engembi?
- (Imfihlo: P21)

1. (I am here at the stairs,
2. What can we say my brother!
3. What is good, what is bad?
4. What is not good and what is not bad)?

In the third and fourth lines. Dlamini uses an antithesis which denotes 'fundamentally contrasting ideas sharpened by the use of opposite or different meanings' (Cuddon: 1982:49). The poet uses this antithesis to bring forward his agitation which is demonstrated by the fact that he cannot differentiate between what is good and acceptable, or that which is bad and not acceptable by his employers. This lack of differentiation, indicates that the poet's sense of sight is blurred. This creates a feeling of shock and helplessness which is caused by the poet's alienation from the rural environment. This pensive mood is described thus:

Cha bo umhlaba uyinkinga,
 Uyizinyembezi zosizi,
 Uyizinyembezi zomunyu,
 Izinyembezi ezigwinywa ngumoya,
 Konke kusithele ungunaphakade.
 (Imfihlo: P21)

(Oh no the world is a mystery,
 It is the tears of sorrow,
 It is the tears of joy,
 It is the tears of bitterness,

Tears that are swallowed by the wind,
All disappear forever).

The poet uses the image of the swallowed tears to impress on us that his tears and cries are viewed as useless by his employers.

The poet warns society that if they want to have their lives decorated, they should move closer to their cultural roots and should avoid foreign customs and lifestyles. These foreign lifestyles, maintains Dlamini, should be avoided, for they alienate one from his/her existence, and create confusion by blurring one's senses of perception, thus leaving one vulnerable to artificial unproductive existence that lacks freedom and true happiness.

In the poem NTOMBIZINI KABABA! (What type of a girl is this!) Dlamini elucidates illusions which town life cherishes as realities. Dlamini appears to have an ally in Armes (1970:10) who also argues that illusions are false in the light of positive universal values.

In this poem, Dlamini warns this wayward girl to be wary of being enticed into forsaking her ubuntu (one's real self) for this is an illusion. This is explained thus:

Ntombizini ungahungulwa
Imihungulo yezifiso,

Ezisilutha ngezithunzi
 Zezimo ezikhangayo,
 Njengamagwebu ensangu
 Edwetshwe ngumtshumo:
 Ukunyamalala kwezimo
 Kushiya izishingishane
 Ezilulaza ubuntu ngokubufutha;
 Zibundizise ngokubuphaphisa
 Zibushiye bushaya inzululwane
 Zibushiye bushaya ungqimphothwe.

Imfihlo: F4E

(Ntombizini do not be enticed
 By the love charm of wishes
 That hypnotise us by means of shadows
 Of attractive forms,
 As the scums of dagga
 Drawn by the spittle reed;
 The disappearance of forms
 Leaves fast moving storms
 That depreciates 'our real selves' by making
 us to suffocate;
 And leaves it in a state of dizziness,
 And leaves it somersaulting.

The poet uses the image of izithunzi shadows, to suggest the
 illusiveness of wishes that are like shadows in the pool. This
 image is significant in that shadows are never found at the same

place all the time but move around constantly. This constant movement of the shades symbolises the quick disappearance of the temporal excitement that is found in town life, where one's personality gets eroded by one's preoccupation with money, which encourage and nurture unhealthy habits such as the use of destructive drugs such as dagga and drinking liquor excessively. This, the poet feels, leaves one dizzy and in a state of confusion. It is in this light that the poet views the quest for money as illusive happiness.

Dlamini also feels that corruption and hypocrisy are also allusive. He comments:

Xway' amagwababa
 Xway' amasakabuli,
 Xwaya izimbungulu;
 (Imfihlo: P47)

(Beware of ravens
 Beware of black tailored kaffir finches,
 Beware of bugs);

The image of ravens suggests those people who trick one by leading him/her away from his /her roots to those of other cultural groups. The image of black tailored finches suggests people that are proud and conceited. It can also stand for killers and murderers. The image of bugs signals those people who feast on one's blood by being parasites. The

poet has used these three images to warn the society to be careful of corrupt people and hypocrites for they have the ability of killing one either physically or spiritually.

3.4 Societal values and norms

This theme looks at Dlamini's concerns about societal norms and values and the effects of anti-social behaviour.

Preminger et al(1986:776) rightly comments that

"no man or poet can wholly
reject his society, if he
accepts it genuinely, he
accepts its moral standards
and finds on observing
social actualities, much cause for
lamentation, satire and fear"

3.4.1 Societal values and norms

In the poem UMAHLUKO (The difference) Dlamini compares and contrasts the African and the European ways of life. He sees African life as befitting him because it is founded on ancestral worship and other practises of his people. He views African life as full of peace and it also accords him the opportunity to think independently and to be looked at with dignity and adoration by his ancestors. The poet is ecstatic about this way of life for he reckons that it has

depth which represents contentment that is founded in the foundations of his nationality. On the other hand, Dlamini sees European life as worthless. His attitude emanates from the fact that he is looked down upon, and is treated as a mere servant who is oppressed, and has customs of other nations imposed upon, which he follows without scrutiny. This evokes in Dlamini feelings of resentment and hatred. That is why he wishes to distance himself from it. This sad state is expressed thus:

LA,
 NGIYIMINA;
 LAPHA,
 ngiyinkawu;
 (Amavovo:P:22)

(HERE
 I AM MYSELF;
 THERE,
 I AM AN albino;)

The poet constructs a vivid image of an albino. An albino is a Black person with a white skin. It also denotes a monkey (Nxumalo and Nyembezi: 1987:287). With this image Dlamini intends to warn and conscientise Africans that they must rid themselves of their ignorance in despising their customs and practices by pretending to be whites. The Blacks's mimicking of white customs, says Dlamini, liquidates their real selves and make them look like idiots. This liquidation is insin-

uated by the poet's use of capital letters when describing himself, and small letters when describing the albino or monkey. This he does to uphold the customs and practises of his people and to denounce those of other nations.

3.4.2 Anti-social behaviour

Dlamini traces the effects of being assimilated into a foreign culture.

In the poem YINI? (What is it?), Dlamini constructs a picture of a person who has been ravaged by the excessive drinking of white-man's liquor. The poet names this person Isimilamongo (an old treasured object) to show that this person has degenerated from the level of a human being to that of an object. Dlamini describes this person thus:

Yisingqafaza ngekhandakazi!
 Zinwedlana seziyavalelisa
 Ngamaqakashan' adwebadwebayo;
 Izifo sezalimalima zashiya
 Nemikhuhlane yahlakuhlakula;
 (Amavovo: P29)

(It is a crushed big head!
 With few head hair left
 It is the plait of hair that draws;
 Diseases have ploughed and left

And pneumonia has weeded through;)

The poet's observation is that this drunkard is in a dilemma. His head looks crushed and his face is ravaged by diseases and pneumonia. This havoc is suggested by the poet's use of reduplicated stem in the words sezalimalima (they have ploughed a little) and yahlakuhlakula (have weeded a little), which gives an impression that very little life is left in this person. This is also insinuated by the poet, who personifies the diseases and pneumonia. This personification symbolises the power of these diseases over this helpless person. This makes the poem to be clouded by a sad mood of shock, especially when one imagines this person's face:

1. Nabo ubuso bunyukubele
2. Bukhala bungashayiwe,
3. Bukhalakhala bumamatheka,
4. Bulinywe izinsizi zikaZenzile,
5. Zabudonsadonsa babangumnweba;

(Amavovo: P30)

(Even the face is swollen

It cries without being beaten

It cries smiling,

It cries a little and laughs a little;

It has been ploughed by Self-created
sorrows

That ploughed furrows of big clods,

That pulled and enlarged it;)

The furrow image demonstrates that the face is plundered. The word amasoyikazi (big clods) establishes this devastation. This is further attested by the poet's use of paradox in line 2. Bukhala bumamatheka (it cries smiling, in order to bring more forcefully the truth about the face and the extent to which it has been deformed by liquor. That the face smiles in the drunken state is perhaps to hide a deep seated problem or suffering. The poet has used this paradox to depict to the extent to which this person has suffered social devastation of physical social fabric. It is with this consideration that the poet cautions the society about the destructive and painful effects of drinking white-man's liquor for it results in loss of intellect home and wrecks one's body completely, resulting finally in premature death.

In the poem KUNJALO-KE (It is just like that), Dlamini warns the society to be prudent of life-styles that are full of ease, extravagance and luxury for these cause physical illness.

The poet uses a technique of shock treatment to persuade us to change our ways: He says:

Kwahamba, khimilili

Khwehleliyane, ngqi;

Khwehleliyane, dikidiki,

(Amavovo: P10)

(It moves of halting!

It coughs, of firm hold;

It coughs, of falling with a

The poet uses the ideophones khimilili, ngqi and dikidiki to create an image of halt and sudden stoppages in this person's life. This stands for the problems that this person came across in life. Dlamini uses ideophones in a crescendo-like build up to depict stages in this person's life. The first one khimilili (halting), symbolises the sudden stop this person falls into. This stop intimates the beginning of anti-social behaviour such as extravagance caused by his being popular and who probably helped him squander all the money. The second ideophone ngqi 'of firm hold,' gives a perception that the young man is in a tight corner emanating from his declining health illness as suggested by the word khwehleliyane. This symbolises the amplification of this person's behaviour which results in him killing, bewitching and maddening himself to obtain money so as sustain his declining social status. The third ideophone dikidiki (of falling with a thud) symbolises the culmination of this person's life. It leads up becoming an emancipated person. This emancipation insinuates that there is no rest for people whose lives are worthless and are a menace to society. Such lives are a curse to society.

The poet also pleads with us that should we come across people suffering from this disease we should help them but be cautious not to become victims ourselves from possible participatory that might result and give rise to the curse which is physical sickness. The last stanza illustrates this point:

Kuwusizo esiqalekiseni,
Kuyisiqalekisi osizweni,
 Ungakubalekeli ngokukuhlangabeza,
 Ungahlangana nakho ukuxhawulise.
 Ukwamukele uma kusamukeleka,
 Uhlale nako uma kusalugabula usizo;
 Usibalekele isichitho sokukhwehlela,
 Uphule ugalo ushiye isithunzi.
 KUNJALO-K' EMHLABENI!

(Amavovo: P11.)

(It is of assistance to a curse,
 It is a curse to assistance;
 Do not run away from it by meeting it,
 You can however shake its hand,
 Do avoid the charm that causes estrangement
 of coughing,
 Run completely out of sight and as fast as
 possible,
 THUS IS THIS WORLD).

The use of the indefinite prefix ku- (it) is indicative of the poet's attitude towards people who are suffering from this kind of curse. By using this prefix, the poet shows his indignation and disrespect towards these people for they brought this curse on themselves.

In the poem NGIYAKUBONGELA (I congratulate you), the title of the poem gives the impression that the poet intends communicating some message of thanksgiving. On closer scrutiny, a different message emerges. The poet enlightens us about the problems of social delinquency by using an example of a child, who is brought up by parents and teachers without success. The simile okwefumbu likabhatata akavuthwa (like a self sown sweet potato he does not ripen), is indicative of this unsuccessful bid by parents and teachers, and it also exhibits the child's pride and self-conceit. That is why the poet says: uvisimanga esagathaka nebhanoyi likaSomandla waqathakela kumzali (He is a wonder that fell from God's aeroplane and fell on the parent) depicts the child's ill-disciplined behaviour. Attempts to include the psychologists to diagnose the child's behaviour, communicating with the child's parents, teachers and ministers, as representatives of the social institutions, the home, the school and the church, prove futile. This sorrowful state is described thus:

Ukuchwensa kwakhe

Kungusawoti wesiNtu

(Amavovo: P47)

(His unrestrained impudence
Is the salt of Mankind).

By using the salt image, the poet impresses that the impudence of other people represents enjoyment and variety. This is particularly so because the social institutions, that is home, school and church have failed to bring up the youth correctly. This is expressed thus:

Awuchwensi, kuchwensa umzali,
Awuchwensi kuchwensa uMfundisi,
Awuchwensi, kuchwensa uthisha.
(Amavovo: P47)

(You are not disrespectful, but the parent is,
You are not disrespectful, but the Pastor is,
Your are not disrespectful, but the teacher is.

These lines are indicative of the poet's sense of despair who, as a last resort, resigns himself into the mixture of humour and sarcasm. Dlamini urges this young person to go on with his/her chaotic behaviour, He says:

Zululeka mzululeki wenzululwane,
Ngiyakubongela mzululeki weZulu;
Kazi kwabangcwele ulotshiwe nje?
(Amavovo: P48)

(Roam roamer of giddiness,
 I congratulate you roamer of Heaven;
 Is your name written in the Book of Life?)

Apart from the mixture of humour and sarcasm, Dlamini also uses alliteration of the morpheme -zu- to depict the confused state of this child. The poet therefore, warns the parents, teachers and Pastors to play their part in bringing up children properly, so that these children will not be misfit and a menace to society.

3.5 Protest poetry

According to Ntuli (1984:134) committed poetry are those works "which are written with the main aim of conveying strong convictions about some issue or situation". Verschoor, (1973) quoted in Ntuli (1984:134), says that the aim of the writer is to "arouse feelings of distaste, indignation, scorn, contempt and even hatred for some state of affair". Msimang (1988:103) makes an interesting observation that a protesting poet does not only represents his/her ideas but also those of the community he/she is part of (Msimang: 1988:103). This theme therefore, seeks to discuss causes for Dlamini's protest.

In the poem **NTANDANE** (Orphan), Dlamini uses the word orphan as a dramatical focus of his attitude towards the oppression of his people by Whites. He calls Whites izibukeli 'spectators'

a term he uses to depict white people's lack of concern towards the plight of the oppressed Blacks. This lack of concern is shown thus:

1. Wehla uzamcolo wezinyembezi nemijuluko,
2. Izibukeli zakhohlwa yisililo zagqolozela
3. Zaphangelana zadabula zalima imfunda,
4. Kwaphihlika ukudla kwabayiziduli zabasali;
5. Okhalweni kwaqhamuka iziphethu zagobhoza,
6. Izibukeli saphuz' amanzi aphilile,
7. Zakhohlwa ukuthi yizinyembezi nemijuluko;
8. Isililo sezintandane sagcina sesithandeka,
9. Sagcina sesiyisibusiso ngemithombo nenala;
10. Injabulo yezibukeli yayoliswa yisililo,
11. Umunyu wezintandane waphenduk' amakha.

(Imfihlo: P27).

(The flood of tears and perspirations descended,
 The spectators forgot the lamentation and stared,
 They rushed, cleaved and ploughed the field,
 From which food was reaped in abundance;
 On the ridge appeared a flowing surface spring,
 The spectators drank refreshing water,
 They forgot that it was the tears and perspirations;
 The lamentation of the orphans became enjoyable
 By being a blessing and a source of plenty;
 The joy of the spectator was sweetened by the
 lamentation

The orphans's bitterness was turned into a fragrance).

In lines 10 and 11, Dlamini uses a paradox in order to magnify the insensitivity and the harsh response of Whites towards the wailing of the pitiful Blacks. That Whites are able to sweeten their joy by the lamentation of Blacks depicts Whites as inconsiderate and inhuman. This evokes in the reader a mood of shock and dejection of the mind, which gives rise to passions of sorrow, fear and shame. One cannot help but feel for these unfortunate Blacks, whose wailing is dismissed by the White's preoccupation with wealth and self enjoyment.

Dlamini uses a very powerful and thought provoking image of a raven. A raven is a bird which has black and white colours, the latter colour only found around its neck. It is a tricky, omnivorous bird, that feasts on dead creatures such as frogs and rats. It is a type of a scavenger that clears all dirt. Dlamini has this to say about this bird:

Kwaze kwaqhamuka amabili amagwababa
Aklabalasa ekhalisa ezimbil' izintandane

(Until two ravens appeared
And screamed crying for the two orphans).

The word klabalasa is indicative of the screaming which does overshadow the sorrowfulness of a cry. This image

is intended that someone who is in genuine pain and weeping, would be obscured by this screaming, so that nobody realises that there is bitterness and sorrow. The poet further says:

Sakhula isililo samagwabab' anhlobombili
Aklabalasa kungaphumi nolulodwa unyembezi;

(The wailing of the two-typed ravens grew
Which scream without a drop of a tear;)

The black and white colours of a raven two-typed ravens' are significant. The black colour of the raven's body signifies a Black person. The white colour around the raven's neck suggests a leader of some kind. The scream without a drop of tear' suggests that this leader is a hypocrite. Dlamini has portrayed this leader to be a hypocrite, who, like the raven hovers over the bodies of his/her dying brothers and sisters, just like the raven hovers over the carcasses of dying creatures. Hypocritical leaders among Black people have been those who were appointed by Government as a means of placating Blacks to fill the vacuum left by the banning of political organisations. It should be remembered that Black political organisations such as the African National Congress, the Pan Africanist Congress were banned around 1960 and its leaders arrested. The resonance of these homelands's cry was so high to obscure the actual cry of these pityful orphans.

In the poem K UWENA OYIBUKELAYO (To you bystander), the poet addresses an imaginary person, probably a politically neutral person. Diamini cautions this bystander to desist from laughing at those people who died fighting for their political rights, and those who left the country in order to seek refuge in other countries. He expresses:

1. Kwamaqhaw' ukushikashikela ungakuhleki,
2. Ungahlekisi ngokuphul' ugalo kwamagwala
3. Abalekiswa yisifudumezi sesingephungephu
4. Somlilo wengcindezi yakwamHlaba;
5. Ungabukisi ngokugenuka kwamaqhawe
6. Edutshulwa amalangabi nezinhansi,
7. Efuswa eminyaniswa ekhaliswa -dli
8. Isingephunmgephu sokuqholosha komhlaba;
9. Ungabafel' umon' ababong'ubuqhawe
10. Baze baguqul' amagwal' abe ngamaqhawe.

(Inzululwane: P30)

(Refrain from laughing at the struggles of heroes,
 Do not ridicule the running away of cowards
 That are made to run by the sultriness of slashing
 Fire of oppression of this piercing land;
 Do not poke fun at the retreating of heroes
 That are fumigated, stuffed and made, to cry-of
 compact grouping
 By the slashing of arrogance of this country;
 Do not hate those who praise heroism

Such that they turn cowards into heroes).

Dlamini uses the fire image to symbolise the effects of the oppression of his people. He describes this fire as isifudumezi sesingephungephu somlilo wengcindezi (the sultriness of slashing fire of oppression). The word isifudumezi denotes hot wind that makes one weary and languid. It is common knowledge that hot wind does not invigorate but irritates one's nose. This irritation is indicative of the painful experiences the poet's people are subjected to when they are besieged by the oppressors's army, that slashes and shoots them, which results in them falling. This falling is beautifully illustrated in line 7. There is a step-wise sequence in these actions. Firstly, these people are fumigated, which exhibits and creates an image of confusion and uncertainty. This confused state is followed by the stuffing of these people into small patches of land in the so-called townships. This word is derived from the word isidlidli, which denotes a lot of houses grouped together. Dlamini uses this word as an 'ideophone' in order to enable us to focus our thoughts on this compact grouping of his people in the townships whilst Whites enjoy bigger plots in the suburbs. This unfairness creates a mood of grief and pity.

The poet encourages the society to engage themselves in all forms of struggle against oppression, be it physical combat or writing poetry. He says that this commitment should be carried throughout one's life. His conception is that the death of those heroes who died for the just cause, are

blessed. He likens their death with the smoke of a thick porridge, whose escaping smoke ascends to the expanse and then to the stars. Dlamini perceives that the lives of these people are sacred, for their names and deeds are always remembered by the living. That is why Dlamini urges the society to be brave and persist to fight all forms of oppression, using all available means, so as to receive a reward from God.

In the poem VOVANI (I rain my eyes), Dlamini vents his feelings of frustration and anger at the persistent and continuous oppression of Black people that is calculated and planned. The opening stanza illustrates this concern:

KADE NAQALA -

1. Vovani mehlo ami
2. Ziputshuke zigeleze
3. Ziputshuke zigobhoze
4. Zehlel' enhliziyweni:
5. Ukubanda komunyu wazo
6. Ukuqanda komunyu wazo
7. Kwakhe amahlule osizi
8. Olumiza ukudikiza kwenhliziyo

(Amavovo: P1)

YOU STARTED LONG AGO-

1. (Drain my eyes
2. Let them ooze out let them flow,
3. Let them ooze out let them ripple,
4. And descend to the heart;
5. The coldness of their bitterness
6. The frostness of their bitterness
7. Form clots of sorrow
8. That gulps the trembling of the heart).

The poet urges his tears to ooze out and descend to his heart so that they can form clots of coagulated blood. The poet's tears symbolises the mood of sorrow which emanates from the realisation that his people have been oppressed for so long, and that there is no hope in them getting freed. The sad mood is demonstrated by Dlamini's appeal to our kineasthetic sense which is represented by the descending movement of the flowing tears from the eyes to one's heart. This movement of tears signals the unceasing cry of the poet's people, whose tears flow unnoticed by the unnerved Whites. The mentioning of one's heart is significant for it is one's heart that is representative of one's existence. Since the unnerved Whites are not prepared to dry these tears up, it is the poet's heart that receives them. In lines 5-8 Dlamini works out a diminuendo-like effect to intimate the notion of the fizzling of hope at attaining freedom by Blacks. He starts by expressing that these tears have a cold-like

bitterness. Dlamini then amplifies this bitterness by introducing the word ukuganda, which stands for ice-coldness similar to that found in the mortuary. From the phrase 'clots of sorrow', the poet magnifies the mood. Clots denote coagulated blood. The poet says that the intensity of his bitterness is such that his heart is surrounded by clots of sadness. It is common knowledge that one's life is sustained by the beating of his/her heart and the regular movement of his/her blood. Once this blood thickened, the heart cannot function properly and if the heart does not function normally, this implies that the person is on the verge of dying. In the eighth line, Dlamini cements his heightening effect by using the word ukudikiza (tremble). The word tremble creates an image of the heart sinking. This sinking intimates loss of strength and resistance and attests to the whites' lack of compassion and plight of Blacks. This lack of humanness creates a mood of shock, fright, anger and hatred, and depicts the whites as cruel, harsh, inhuman and selfish. We applaud Dlamini's artistry in this regard, for it is in accordance with Terry Eagleton's belief that "the political tendency must emerge unobtrusively from the dramatised situation only in this indirect way could revolutionary fiction be effectively ..." (Eagleton: 1976). It is in this regard that Dlamini's poetry is deemed effective for his messages are communicated poetically.

3.6 Dlamini's religious sentiments

This theme probes into the poet's views on Black religion and Christianity in an attempt to understand the relationship that exists between these religions. The foundations of Black religion are rooted in their fearing God, who they regarded as an extra-ordinary Supreme Being. The fact of recognising the supremacy of the Almighty in their view, they could not present their wishes to Him. Their belief was that the non-living would intercede on their behalf with God, because the non-living were in the state of the spirits. These people worshipped God by sacrificing animals such as cows and sheep and pronounced their wishes each time they slaughtered these animals. This is not far from the religion of the Hebrews, who are the models of Christianity, who also sacrificed these animals, whose blood interceded on their behalf, who by their wrongdoings would be forgiven.

Dlamini firmly places reliance on the fact that Black religion should not be despised and viewed as evil for there is nothing evil about it, because it is the only link that he has with the past. He finds in Black religion the source of his existence. It should be remembered that Black history extends prior to the advent of Whites in this country. Unfortunately, that history is not recorded as is the case with that of other nations. This creates an

erroneous impression that people began to know about values and norms after they have had contact with the Whites, who imposed their values and standards on Blacks, creating an impression that they were no values before. This is the type of thinking that Dlamini wants to correct. His attitude is illustrated in the poem NGIPHILELENI? (What should I live for?). He argues:

Ngixakwe ngenkolo engubuthi,
 Ngixakwe ngempilo engubuthi?
 Ngifunzwe imfunjwana yamajazi,
 Enomhungulo kaMcatshangelwa?
 (Amavovo: P50)

(Should I be entangled with a poisonous religion,
 Should I be entangled with a poisonous life?
 Should this little education that has a
 Love charm of PRIDE be fed to me?)

The poisonous religion Dlamini talks about is not Christianity but customs, values and norms that are foreign to Black people. That Dlamini refuses to be entangled with a poisonous religion, life, and education, is indicative of his commitment to re-educate Black people about their values, cultures and traditions.

At the same time, Dlamini wants to educate his people that there is nothing wrong with Christianity as a religion, but he criticises the way it was introduced to his people, who accepted it uncritically.

In the poem UTHULI Dust, Dlamini expresses his strong Christian convictions. Dlamini addresses the abstraction dust so that it can serve as a dramatical focus for his human attitude towards death. The poet's conception is based on the church doctrine of mortality. This is achieved by creating a situation where the poet is pulsated by dust from the passing car. This results in him smelling and inhaling this dust. This inhaling of dust evokes in the poet feelings of joy and arouses them into ecstasy and exertion. The following lines illustrate this happy mood:

Eyami yonke imizwa, nzenene,
 Ifunge igamelele ngentokozo
 Ngokuthi ukunuka kothuli,
 Kungukudla ngendlela engachazeki;
 Kulangazeleka ngendlela engachazeki,
 Nangesikhathi esingachazeki.
 (Imfihlo: 98

(And my feelings, run fast with joy,
 And confirms with great exertion and joy
 That the smell of dust,
 Is food in mysterious ways:

It is aspirable in mysterious way
And in unknown times.)

The use of the word kulangazeleka (it is aspirable) symbolises the closeness and proximity that exists between life and death. This intimates Dlamini's acceptance of the Christian doctrine. This symbolises that the poet is striving for his union with God. It is also in this light that Dlamini is staring at the Cross so that he can go to heaven after death. Dlamini therefore, advises the society to be aware of the unavailability of death. He says that if the society wants to enjoy eternity, this can be achieved through the acceptance of Christian faith.

Dlamini worries about his people. He sees in them a state of religionlessness because they refute Black religious beliefs and Christianity, perceiving these with skepticism and doubt. This makes them vulnerable and they are in a state of confusion caused by the advent of foreign education. The poet believes that Blacks are going to be judged for their ignorance and their quest for money and foreign material objects, doing away with something that was theirs. If this is even worse, they hate Christianity and this leads to a state with nothing but vulnerability. This concern is clearly expressed in the poem NGIYALESABA (I am afraid of Christ). In this poem, the poet expresses his fears about his people meeting with Christ on the judgement day. The poet is concerned that these people would be defenceless and vulnerable if

Christ when asked to answer questions about their deeds.

This is exemplified thus:

Umunve uyobangumkhonto uqobo

Umunve uyobayivolovolo uqobo

(Amavovo : P46.)

(One question will be a sword indeed

One question will be revolver indeed)

The use of the sword and the revolver metaphor is effective because it enlightens us about the pain these people will be feeling when asked about their deeds. This idea is emphasised by initial vertical linking and the final vertical linking. The last stanza informs us about the punishment these people will face as stated below:

Amasak' amathathu

Izandla ezimbili

Yasinda imali

Lwalude uhambo

(Amavovo : P46.)

(The bags are three

Hands are two

The money is heavy

The journey long.)

This image is clear for it is almost impossible to carry three bags 'full of sins' with two hands. We feel that this image summarises the poet's concern about the judgement day.

3.7 Conclusion

In this chapter, we have analysed Dlamini's poetry using themes. We are conscious of the fact that there has been overlapping in the analysis of some poems which deal with various themes and thus do not align themselves to only one category. It is in this regard that we used our classification merely as a framework within which to analyse the poems.

Our analysis was focussed on the poet's message to society. This was achieved by the analysis of imagery, in an endeavour to understand the poet's tone, so as to give evidence to the poet's feelings and attitudes. We have noted that Dlamini's use of abstract images is of a very high standard. We have also realised that these complex images can only be understood in relation to each other. It is in this regard that we were compelled to quote complete stanzas to clarify the interconnectedness of these images.

CHAPTER 4

CLARIFICATION OF SOCIAL PSYCHOLOGY OF J.C.

4.1 Introductory perspective

This chapter aims at clarifying Dlamini's social psychology reference to environmental and historical moment-factors to understanding his philosophy. We view this clarification as our important task in that it will help us gain a better understanding of Dlamini's influences that shape his philosophy. (Johnson: 1968:105) shares the same opinion when he expresses:

...consideration (of the writer's philosophy) should be one of the elements of literary criticism. We (should) therefore include the writer's philosophy or his general attitude towards life, his temperament, both ethical and aesthetic, in an outline of literary criticism.

...

(Johnson: 1968:105)

4.2 CLARIFYING THE TEXT USING ENVIRONMENTAL FACTORS

This section aims at clarifying Dlamini's psychology using environmental factors. Environmental factors clarify the poet's allusion to people, political events and social factors. In this section we propose to discuss each of the selected books for this study separately.

4.2.1 Inzululwane(1958)

Poems in this anthology were written between 1944 and 1957. During this period, Dlamini was preoccupied with an attempt to throw light on the riddle of life. Most of his poems are meditative and have an introspective sensibility. Consequently, these poems sound more personal than public. Themes explored are varied but Education and the binary oppositions of goodness\ evil, truth\lies feature prominently. A tendency to allude to Biblical pessimism is dominant in some poems. Other themes deal with death, attitudes such as laughter and the importance of hard-work.

James (1988:23) comments that the introspection of the metaphysical poets may owe to the habits of meditation which involved three powers of the soul that is, memory, understanding and will. James further explains that these poets follow a structure which resembles the technique advocated in various meditative traditions such as that of Ignatius Loyola (James 1988:23). Loyola's structure is: Firstly, the memory is involved in a vivid and dramatic composition of place which imaginatively reconstructs a devotional subject. Secondly, a point by point intellectual analysis of the subject. Thirdly, there is a concluding 'colloquy' or address to God with its emotional conclusion. (James 1988:23-24).

In the poem **NGINGEDWA ZWI!** (I am alone!) Dlamini alludes to Biblical pessimism similar to that found in the book of Ecclesiastics 1; 2; 3 as he meditates about the vanity of life. He says that he has been chasing after the wind from birth. The first stanza of the poem

clearly illustrates this point.

Ekundiyazeni konke komqondo wami,
 Kusukela embelekweni kuze kube manje,
 Bengizikhohlisa ngiluthekile ngamalutha,
 Ngidlala umdlalo wokudlala ngokuzilibazisa;
 Ngidlala nomoya ophum' ungena emakhaleni,
 Ngidlala nesam' isithunzi kungadlaleki,
 Kuhle kwekati nowal' umsila;
 Ngidlala nomoya ongihaqile ovunguzayo,
 Ngidlala nezithunzi zemithi enyakazayo.
 (Inzululwane: F.34)

(In all the dizziness of my mind,
 From birth till now,
 I have been deceiving myself and have been
 overwhelmed by drugs,
 Playing a game that plays by delaying myself;
 Playing with air that goes in and out from the
 nose,
 Playing with my shadow without success,
 Just like the cat and its tail;
 Playing with the blowing wind that surrounds me,
 Playing with shadows of moving trees.)

In the stanzas that follow, Dlamini give an intellectual analysis of the subject by stating how he played with his thoughts, actions, personality and the flying beetle. He also likens the flying beetle's

noise to that made by an aeroplane. His mentioning of an aeroplane is intended to depict his attitude towards white people's inventions, for these create feelings of resentment in the poet, who feels that Whites are responsible for his confused state.

Dlamini's concluding address to God is that he wishes to serve God fully. This point is clearly illustrated by the last stanza of the poem: He concludes:

Ngiphaphanyiswa ubumina ngesililo,
 Bukhalela inkululeko yokuzibopha ngokuzikhulula
 Yokuzibopha ngokuzikhukhula ngokomhlaba!
 Yokuzibopha ngokuzikhulula ngokwengqondo!
 Yokuzibopha ngokuzikhulula ngokomphefumulo!
 Yilenkululeko embaxa-ntathu yobumina
 Yilenkululeko ekhonyelwa ubumina;
 (Inzululwane: P.36)

(I am awakened by my personality's cry,
 Crying for freedom of arresting itself by freeing
 itself
 Of imprisoning itself by freeing itself from
 worldly preoccupations!
 Of imprisoning itself by freeing my mind!
 Of imprisoning itself by freeing my soul!
 This is the three sided freedom of my 'self'
 This is the freedom that my 'self' yearns for;)

In the poem MFUNDO UNGANGIKHOHLISI! (Education do not trick me!) Dlamini alludes to KwaDedangendlale 'A Valley of a Thousand Hills'. He wishes to approach this beautiful scenery that is suitable for meditation and contemplation, with an open mind and a purged heart and soul so as to tell the truth. He expresses:

Ohamben' oluya KwaDedangendlale,
 Ungangishiyi ngiqeketha kuqhans' imithambo
 Ngimemeza inkohliso yamang' anukayo,
 Ngoba ngithi ngiyazi ngivunyelwe
 Ukukhohlisa engibabiza ngelezimpatha:
 (Inzululwane:P.50)

(On our trip to KwaDedangendlale,
 Do not leave me to talk too much
 Shouting deceitful lies with a pungent smell,
 Because I say I am permitted
 To deceive those I call fools.)

4.2.2 Imfihlo yokunyamalala (1973)

It is postulated that poems found in this anthology were written between 1958 and 1972, since it was published in 1973. It should be brought to mind that during this period, Black people were engaged in protest action. Political organisations such as the ANC and the PAC were banned in 1960 by the South African government. These political proceedings effected change in the trend of writing. The rise of the Black Consciousness Movement in the 1970's sew the seeds of the spirit

of assertiveness and determination so evident among younger Blacks all over the country. In this book, Dlamini's voice of protest reverberates forcefully. Also featuring prominently in his Christian poems and those on his conception of nature. These poems, have a touch of mysticism and are highly imaginative. Other themes used are death, anti-normative behaviour and bad leadership.

In the poem EHUMBULA 'Remember', Dlamini presents a vivid account of the different stages Black people's history underwent. He recounts the beauty of the African way of life before Whites came to this land, by recalling different cultural dances his people engaged themselves in. He says:

Abanye bayashikisha,
 Abanye bayaghuqumbela;
 Abanye banamakloni,
 Abanye bayaghalazela.
 (Imfihlo: P.60)

(Others dance by stamping and grinding,
 Others dance rhythmically;
 Others dance shyly,
 Others dance boisterously.)

Dlamini then retells battles that followed the advent of Whites to this country. He does not particularise these battles, but uses the imagery of blood ubuklebhuklebhu (of red object) to suggest that he has the decisive defeat of the Zulu army at the Battle of Blood River

(Ncome) in December 1838, by the Voortrekkers as one of the fights in mind. The consequences of these battles are described thus:

Kwathula umsindo
 Kwaphel' amazwi;
 Kwakhunta izinhliziyo
 Kwathetha imithambo;
 Yahlabelelisa iminjunju;
 Kwaputshuka amagwebu
 Atshumeka phansi;
 Adweba isimo
 Senyoka kaNzondo.
 (Imfihlo:P.51.)

(There was some silence
 Voices disappeared;
 Hearts became moudly
 Veins scolded;
 And caused the paroxysm of pain to sing,
 The scum slipped out
 Pierced on the ground;
 And drew a spectacle
 Of the smoke of Hatred.)

The poet uses personification to describe the agony that Blacks suffered. That veins are able to scold, and scum powers to pierce the ground bears witness to this anguish his people were made to endure. This torture creates in the reader feelings of dejection. It is with

this in mind that Dlamini pleads with the ancestors to come in the form of spirits to give new light and vision to the defeated and lost Blacks. Dlamini also pleads with ancestral spirits to get into the unborn generations in order to strengthen their thinking, so that they can synthesise the Black and Western knowledge, in order to have a better understanding of their cultural heritage.

4.2.3 Amavovo Ezinyembezi (1981)

It is suggested that poems in this anthology were written between 1973 and 1981, since it was published in 1981. This period was characterised by Black activism and militancy. The thematic emphasis in this book is on anti-social behaviour such as excessive drinking of wines and spirits, the correct upbringing of children and the dangers of practising witch-craft. The theme of Dlamini's Christian oriented poems, which draws their inspiration mainly from Biblical stories, resonates strongly. Dlamini dedicates this book to Dr B.W. Vilakazi as demonstrated by the poem Amavovo Ezinyembezi, one of the two poems on Vilakazi in this book. The distinctive feature of this book is the poet's use of indentation and the abundance of writing in bold letters.

In the poem HLEKA (Laugh), Dlamini alludes to Mr L.T.L. Mabuya, a lecturer and a personal friend he taught with at Eshowe College of Education in the early 1970's. He uses Mabuya's African way of laughing as a dramatical focus for his attitude towards a White man's laugh that is artificial. Mseleku (1993) beautifully describes this laugh. He contends:

The white man's laugh is artificial and temporal and it comes out as a technique to get what it wants and then disappears quickly like the lightning after its exploitation. (Mseleku 1993:39)

In the poem MNANAYI (Indian), Dlamini praises the Indian Nation for its insistence in the observation of its customs, practises, values and its preparedness to work hard. He attributes the success of Indians to this. Dlamini also alludes to the formation of the Tricameral Parliament in 1980, where Coloureds and Indians were represented in Government and Blacks excluded. Dlamini argues that the Black people's exclusion was due to the fact that they were 'naked'. He says:

Uthi angingen' ePhalamende nginqunu?
 Nginqunu ngokomzimba nangokwengqondo,
 Ngidondolozela ngo Vila-voco,
 Ngidondolozela ngegotshwa lokubulala,
 Ngidondolozela ngogologo womlungu.
 (Amavovo: P.9)

(You say I should go to Parliament naked?
 Naked physically and mentally,
 Walking with an aid of Laziness,
 Walking with an aid of knife to kill,
 Walking with an aid of a white man's liquor.)

4.3 CLARIFYING THE TEXT USING HISTORICAL MOMENT FACTORS

This section endeavours to clarify Dlamini's social psychological by giving a historical account of his formative influences. Influence denotes the power of producing effects by invisible or intangible means. These influences are traced from Zulu poets and known sources such as EHA Made, E.W. Vilakazi and Ruphina Dube; from traditional literature especially praise-poetry, riddles and folk-tales; from Metaphysical poets such as Milton; from Christian mystical poets such as St. Johns of the Cross and finally from the Bible.

4.3.1 Influence from Zulu poets and known sources

4.3.1.1 E H A Made

Made, just like Dlamini, is concerned with the theme of uprooting ignorance that is prevalent in the Black society. The difference between these poets is that Made uses rhyme whereas Dlamini does not bother about it. Made's poem NGAPHANDLE KWAKHO NAMI (Without you and me), illustrates these observations:

Sesifikil' isikhathi sokuvuka;

Sukuma uvus' abantabakho

Bazithath' izikhali zabo.

Balw' inkohlakalo yabo

Ethikamez' inqubeko yakho;

Lufikile usuku lokuphenduka.

(Msimang 1988:127)

(Time for awakening has arrived;
 Stand up Africa and awaken your children
 To take their weapons,
 And fight their ignorance
 That disturbs your progress;
 The day of repentance has arrived.)

4.3.1.2 Influence from Dr B.W. Vilakazi

In one of the telephone conversations between the poet and the researcher, Dlamini informs that he was at some stage taught by Vilakazi. It is expected that this association between Vilakazi and Dlamini produces some influence on Dlamini's life. This is evidenced by Dlamini who concedes that he likes Vilakazi's creativity and his use of language but not his western approach of writing poetry'. (Mseleku, 1993:79).

In the poem BHAMBATHA KA MAKHWATHA (Dr B.W. Vilakazi), Dlamini alludes to Vilakazi's poem entitled UGQOZI (Inspiration). Dlamini, just like Vilakazi are in agreement that the ancestral spirits are a source of inspiration for writing poetry: The third stanza clearly illustrates this point:

Angazanga ukuthi ubumbongi
 Abukho ngaphandle kwamadlozi;
 Angazanga ukuthi amadlozi
 Awekho ngaphandle kobumbongi;
 Angiyazanga eyakho indida

"Yolimi lugcwala umlomo
 Phakathi kwamasango kwaDukuza"
 Manje selimathunzi sengiyayazi.
 (Amavovo: F.2)

(I did not know that laudatory
 Does not exist without inspiration
 from ancestors;
 I did not know that ancestors
 Are non existent without laudatory;
 I did not know your puzzle
 "Of the tongue pervading the mouth
 Inside the gates of Dukuza"
 Now I am very old and understand it.

There exist major differences between Dlamini's social concerns and those of Vilakazi. Dlamini makes an attempt to educate Blacks to engage themselves in all forms of struggle against their oppression. Vilakazi, on the contrary, tells them to sit and rest. In the poem SIZUKULWANE SOSIZI (O generation of sorrow), Vilakazi says:

Hlalani nigozobele
 Nilindele amathuba
 Omthunz' oqabulisayo
 (Inkondlo 1935:32)

(Do sit and rest
 Waiting for the opportunities

Of invigorating shade)

This proves that although Vilakazi influenced Dlamini not to follow Vilakazi's example blindly.

4.3.1.3 Ruphina Dube

The poems NADA NGIDEDELE NGIFE (Nada allow me to die (You)) are influenced by Dlamini's wife, Ruphina Dube. NGIDEDELE NGIFE, Dlamini was in turn influenced by his English novel Nada the Lily.

4.3.2 TRADITIONAL INFLUENCE ON J.C. DLAMINI'S POETRY

4.3.2.1 From praise poetry

In the poem LIPHAPHILE WAKWETHU ' Our broad bladed as expresses his admiration for Chief Albert Luthuli's President of the African National Congress during its resistance phase in the 1950's. For Dlamini, Luthuli is worthy of being praised the Zulu way. Using Shaka's words, Dlamini says this to Luthuli:

Zonk' ezomzans' izizwe ziluzwile
Olwayo uhlek' olungandile ngenzulu;
(Imfihlo: P.76)

(All the South African nations have
The child's laugh that is queer in o

This is how Shaka is praised

Inkom' ekhal' eMthonjaneni,
 Izizwe zonke ziyizwil' ukulila
 (Cope 1968:46)

(The beast that bellowed at Mthonjaneni,
 All the tribes heard its wailing;)

4.3.2.2 From riddles

A riddle is defined as 'an ancient universal form of literature, in its commonest form it consists of a puzzle question (Cuddon 1982:574).

In the poem YIVUME MFUNDI (Accept the challenge student), Dlamini gives advice to a student by means of a riddle. He wants this student to be intelligent but not cunning like an unsettled hawk. Dlamini does not mention the hawk directly, but gives attributes that are associated with the hawk such as iyashalaza 'it stands aloof', iyanyalaza 'it looks guilty', and iyayobayoba 'it wringles' (Msimang 1988:151).

4.3.2.3 Folk-tale influence

Dlamini uses the folk-tale of the hare and the old lady's game of cooking each other as a dramatical focus for his attitude based on the lack of survival of his people and his unstable existence as conceptualised in the poem ISONDO (A Wheel). Dlamini advises his

people to accept the white man's education as the only thing that can lead to their survival. The poet uses the fire image to suggest that his people should accept the purification process that the fire brings. He contends:

Mntanomlung' ungilumbile ngiyavuma;
 Angisenakufa ngesifo sikaMsetshenzelwa;
 Sengiyolandwa ngesivunguvungu sikaZenzele;
 (Inzululwane: P.54)

(White man, you have performed occult
 practises on me;
 I will not die from the disease of Ignorance;
 But will die from the disease of Self-
 destruction;)

4.3.3 INFLUENCE FROM METAPHYSICAL POETRY

Metaphysical poets have a philosophy of life that has to do with the relationship between life and death. They try to describe the process of rejuvenation. Their message is that life is a natural offer whose logical end is death. This is exemplified in nature for whatever lives must die. It means that death should not be feared because life still continues after death. In nature leaves drop and decay, their place is taken by fresh ones. They also strongly believe that rejuvenation can come through an outside source. Dlamini believes that this outside source is Christ.

Mthiyane, (1985:2) on concept of nature, has noted that nature as the external world that involves ascending up and descending down to the grave. He also believes that comradeship between the sky and the atmosphere, the sun and the expanse below it. In his route in pursuit of nature is clasped by Mother Universe and Father Cosmos. He views nature as that which is untouched by civilization. The soil is said to be creative, sensitive, energetic and energising. I will exemplify these ideas by analysing the poem STHANDWA (When one looks at the title of this poem, one gets an impression that the poet is writing about his lover of an opposite sex or a wife. On a closer examination, a different view emerges. The poet is writing about an inanimate object namely the soil. He personifies this soil firstly by giving it a name Nonkhatho by prefixing the feminine formative no- to the noun nhlakholo 'soil'. This personification is further enhanced by attributing human qualities. It is able to love 'ungigwinye'. These qualities are appropriate because if one loves somebody, he/she goes the long way to welcome his/her lover in whatever state that person is in. The fact the poet knows one day that he will die, not to be buried in the soil, makes him to be amazed at this great 'love' that the soil has for him. He even rates it above that of his parents 'Bangamathe obumina' (They are saliva of myself). The word saliva shows us the closeness that exists between the poet and his parents, but their love cannot be compared to that of the soil because immediately he dies, it would be the same parents who would take him to the mortuary, and to the grave. This is a very striking and very imaginative contrast which is further amplified when he says that the soil would be the only 'person' who would

embrace her 'oyongigona' when he dies. This means that the poet views the soil as a mother. This view enables us to postulate that the soil is a symbol of protection, peace and love. The poet also views the soil as being very knowledgeable, possessing knowledge pertaining to life hereafter. That is why he asks it if he would get time to thank it after he has resurrected from the dead at the sound of the last trumpet.

The poet is praised for his appropriate choice of words. The word ngikudovadove 'to trample on you' enlightens us on the feelings and attitudes of the poet towards the soil. The fact that he is trampling on the soil, the poet somewhat feels that he is hurting it. The repetition of the consonants \d\ and \v\ is significant. \V\ is a fricative hence the presence of friction on its pronunciations. This friction can be interpreted as the one that exists when the poet tramples on the soil. The delayed voicing of \d\ gives an idea of an extended 'pain' that the soil feels as the poet, together with his house, the buildings and everything that is on this world tramples on it. This friction and extended 'pain' makes the poet to be uncomfortable.

Woodhouse (1965:108) in his discussion of John Milton's epic Paradise Lost notes that Milton has undertaken to humanize the Christian concept of Fall and Redemption by casting it in the quasi-dramatic form. Milton has drawn a parallel between the Fall of Man and the Redemption and simultaneously contrasted it with the Fall of the Angels to create an unforgettable figure of Satan. The same analogy is found in Dlamini's poem SATHANE (Satan) as exemplified by its

opening stanza:

Mina ngadalwa ngiphelel' eMpharadisweni,
 Nawe ngoMoya wadalwa uphelel' emaZulwini;
 Mina ngazidumaza kuMdali ngokuziqhenya,
 Nawe waziphoxa kuSomandla ngokuzidla;
 Ngobuphukuphuku bami ngaxoshwa ensimini,
 Ngobuphukuphuku bakho wanyamalala emaZulwini;
 Ukusebenzisa intando ngemfanelo kwasehlula,
 Namuhla sesiyimihambima lapha kwaMhlaba.
 (Imfihlo: P.89)

(I was created without blemish in Paradise,
 You by the Spirit you were created without
 blemish in the Heavens;
 I disappointed God through pride;
 You embarrassed yourself to the Almighty
 by your haughtiness;
 By my foolishness I was excluded from the
 garden
 By your stupidity you vanished from the
 Heavens;
 The correct use of freewill defeated us,
 Today we are pilgrims on this planet Earth.)

The regair. of Paradise is beautifully described by the last stanza of
 the poem:

Sivule amehlo siphaphame sesizelwe busha;
 Sitshakadule kuhle kwamathol' edakwe yintusi.
 UMdali uyosimbambatha emahlomb' encamile
 Ngamadodan' ayobesebuyil' ekudukeni
 kwaKaMhlaba.

(We open our eyes and awaken having repented;
 We frisk just like the calf drunk with milk.
 God will pat our shoulders satisfied
 By the sons that would have returned from
 the wrong paths of This World.)

This stanza gives testimony to Dlamini's independent thinking and his sense of imagination because such details are not found explained thus in Milton's Paradise lost. There, however, exists a similarity between Dlamini and Milton in that both perceive Hell not as a specified place but as a spiritual condition.

4.3.4 Influence from Christian mysticism

Osmond (1919:69) defines mysticism as 'the love of God and every Christian, who is in a state of grace loves God and is more or less a mystic' Osmond further explains that a mystic proper is one who is wrapped up and is filled with the love of God. Happold adds another dimension that a mystic views himself\herself as the sharer in the divine life. He contends:

He therefore longs to return to
 that from which he has come, to be more

closely and consciously linked with it.
 He feels himself a pilgrim of eternity,
 a creative in time, but a citizen of a
 timeless world.

(Happold 1963:40).

In the poem *IZULU LESILIMA* (The Heaven of a fool), Dlamini expresses his wish to be in union with God. St. John of the Cross identifies two stages that are associated with the Purgation of the Self, namely, the purgation of the senses and the cleansing of perceptions and a scouring of the soul so that a new reality may stream in and completely illuminate and transform it (Happold 1963:58). The following example illustrates Dlamini's purgation of the sense by demonstrating his detachment and renunciation of the things of the sense. He expresses:

Bayeke baxabane ngemibhalo,
 Bayeke baxabane ngamasonto,
 Badedele bangqubuzane ngezikhundla;
 Balalele bedelelana ngezilungo,
 Behlekana ngezithixo nangamadlozi;
 Beyiphika eyoNqamlezo nezimanga,
 Besiphika isiHogo nesiHlanzo,
 Bemphika uMvelinqangi neZulu;
 Wuhlab' inhlali uzindle ungatatazeli.
 (Imfihlo:P. 36)

(Leave them to fight over scriptures,
 Leave them to fight over denominations,
 Get out of their way and allow them to
 bump each other about positions;
 Listen to them when they despise each
 other about virtues,
 Laughing at each other on idols and
 ancestors;
 Denying Christ and his wonders,
 Denying Hell and Purgation,
 Denying God and Heaven;
 Wait, contemplate without agitation.)

In this stanza, Dlamini denounces the unnecessary fights about scriptures, denominations and battle for leadership roles found amongst church members. The poet feels that these preoccupations do not help one to detach himself\herself from the things of the senses. Consequently, this distraction does not lead to cleansing from accusation and suspicion. It is in this instance that Dlamini stresses that these people will not proceed to the second stage of purgation of the spiritual part of the soul as is illustrated below:

Inggondo idakwe ithwalwe phe,
 Ngefu lemicabango nobumina buthwalwe;
 Ngesikhashana ezinkathazweni nginyamalale,
 Amehlo engquluzile anwampele ufasimbe,
 Ngingquluzile laliyane, kukanogwaja;

There is sequential crescendo-like build up in portraying Peter's emotional response as he saw Christ being driven along to Calvary. This is enhanced by the poet's choice of piercing objects namely usungulo 'the Native needle' and inkemba 'the sword'. We applaud this originality and creativity on the part of the poet.

In the poem KWANGIMA (where I stand), Dlamini reflects the uselessness of material riches and considers these as vain. By reflecting thus, the poet alludes to Biblical pessimism. He expresses:

Bayomamatheka bahleke baxoxe,
 Bahleke baxoxe okungelutho,
 Bahleke baxoxe okungajulile,
 Bahleke baxoxe okungayindawo
 Balinikizelise ize leze ngengxoxo,
 (Inzululwane: P: 70)

(They will smile, laugh and talk,
 Laughing and talking meaninglessly,
 Laughing and talking profoundlessly,
 Laughing and talking vacuously
 Rendering their talk vain,)

It is in this instance that Dlamini expresses that he wishes to stand in awe with God. The same notion is expressed in the Bible:

A profusion of dreams and a profusion of

4.3.5 INFLUENCE FROM THE BIBLE

Dlamini has been influenced to a great extent by the Bible. According to Mthiyane, Dlamini writes 'like a Christian poet who knows something about the Biblical apocalyptic verses' (Mthiyane 1985:14). This is proved by the number of poems which either allude to the Bible or use Biblical images. In the poem ANGINGCONO (I am not better), the poet beautifully illustrates how Peter was bribed into surrendering Christ for crucifixion.

Ukumqhuba kwaphenduka
Usungul' olutshikitshelayo;
Usungulo lwaphenduka inkemba
 Edabula kabuhlungu ngokuhlinza;
 Yaphunyuka inkemba kwaNgqondo
 Yaphonseka kabi kwaNhliziyo
 Yadabula kabili kwaNhliziyo.
 (Amavovo: P.37)

(His being led turned into
 A deeply piercing needle;
 This deeply piercing Native needle
 became sword that tears painfully
 by cutting open;
 The sword escaped from his brain
 And went straight into his heart
 And cut it off into two halves.)

There is sequential crescendo-like build up in portraying Peter's emotional response as he saw Christ being driven along to Calvary. This is enhanced by the poet's choice of piercing objects namely usungulo 'the Native needle' and inkemba 'the sword'. We applaud this originality and creativity on the part of the poet.

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 Bahleke baxoxe okungayindawo
 Balinikizelise ize leze ngengxoxo,
 (Inzululwane: P: 70)

(They will smile, laugh and talk,
 Laughing and talking meaninglessly,
 Laughing and talking profoundlessly,
 Laughing and talking vacuously
 Rendering their talk vain,)

It is in this instance that Dlamini expresses that he wishes to stand in awe with God. The same notion is expressed in the Bible:

A profusion of dreams and a profusion of

words are futile.

Therefore fear God. (Ecclesiastics 5:7)

4.4 CONCLUSION

Dlamini's writings are dictated to by environmental factors. This is evidenced by the more private, introspective tone of the poems in Inzululwane (1944-1957) which reveals the mood of uncertainty and the tendency of being elitist found prevalent among writers of that age. The mood and tone of the poems in Imfihlo yokunyamalala (1958-1972) is in tune with the mood of the poems in Amavovo Ezinyembezi covering the time span (1973-1981). This is relevant in that Dlamini attempts to correct the destructive effects of activism and militancy of the youth especially, which resulted in the collapse of social institutions namely home, school and church.

Dlamini, like the religious men of the seventeenth century uses the Bible as his source of inspiration, and is also concerned with ways and means of making a new man, a new society and a new world.

The poets' borrowing from different sources is a great success in that he is able to synthesise the borrowed material scrupulously, and this enables him to select what he feels is relevant and suits his poetry. This is good because his independent thinking, based on his convictions is not tempered with.

CHAPTER 5

STYLISTIC AND STRUCTURAL ELEMENTS OF DLAMINI'S POETRY

5.1 INTRODUCTORY PERSPECTIVE

This chapter undertakes to elucidate and to render intelligible, Dlamini's stylistic and structural elements in his poetry.

Style is defined as a mode of expression, the devices an author employs in his/her writing (Barnet et al, 1960:81). Generally, when defining style, reference is made to a particular period of literature. These periods are heroic-poetic period, transitional period and modern period. The heroic-poetic period is identifiable by poetic features that include amongst others repetition, linking, parallelism, absence of stanzas and rhythm. The transitional period is dominated by a blend of the indigenous traditional forms such as linking and Western stylistic features such as rhyme. Modern literature on the other hand displays a lot of compositional features imported from the West such as assonance, consonance and meter among others. (Chaphole 1993:1-2).

Dlamini's poetry displays stylistic features that belong to the transitional period. The descriptive and satiric nature of his poetry is expressed through the use of traditional and Western poetic features. It is in this instance that traditional features namely parallelism, development of poems using stanzas, rhythm, poetic diction and bold lettering are briefly reviewed. Also under scrutiny is western features characterised by elements from English metaphysical poetry such as

argument and persuasion, abrupt opening of poems, dramatisation, use of epigrams and bold lettering.

5.2 TRADITIONAL FEATURES IN DLAMINI'S POETRY

5.2.1 Use of parallelism

Cuddon (1982:481) defines parallelism as "a very common device (especially in Hebrew poetry) which consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other". Dlamini uses this device greatly in his poetry. In the poem GUQA NGQONDO (Be at peace brain), Dlamini says;

Sengiphindela khona ekujabuleni
 Ngokwenama ekujabuleni ngiyasuka
 Umsebenzi phela ngukujabula
 Nokuphumula phela ngukujabula
 Ngakhok' ekujabuleni ngiyasuka
 Ngentokozo ekujabuleni ngiyabuyela.
 (Inzululwane: P.26)

(I am returning to happiness
 With gladness from happiness I leave
 Work is happiness.
 Rest is also happiness.
 Therefore from happiness I leave
 Gladly to happiness I return)

Burden, quoted in Deist and Foster (1986:53), comments that the function of parallelism is to

focus attention on the mainpoint, to
stimulate imagination and to assist
interpretation

This function is beautifully demonstrated in this poem because happiness is focussed, and the contrast between work and rest is well demonstrated. By contrasting the choice between leisure (otium) and business (negotium), Dlamini alludes to the seventeenth century theories of landscape (James 1986:17-18).

5.2.2 Development of poems using stanzas

This part of study aims at investigating techniques Dlamini uses in developing his poems using stanzas

5.2.2.1 Indentation of Stanzas

Indentation of stanza is when the stanzas are divided into two in a zigzag-like fashion.

In the poem NSIYALESABA, (I am afraid of that day), Dlamini has used indentation to good use. The first two stanzas of this poem illustrate this point:

Lelolanga engingalezi,
Ngingakevakasheli lapha
Laqoshwa kweyami yokuphila!

Mhlazane sengiwaqoqile
 Awami amacansi ngiwela
 Cababa, ngaphesheya kwalo,
 Hhayi, ngiyalesaba lelolanga.

(That day unknown to me
 Before I visited here
 Was written in my book of life;
 When I have gathered
 All my mats crossing
 Gracefully, landing aboard,
 Oh no, I am afraid of that day.)

Phuhle INDODA yobubele,
 Ngqwamangqa mina NENDODA:
 Ngoxhoshwa ukukhanya -nge,
 Kongidla umzimba wonke,
Kosutha imizwa ngokwaneliswa
Wukukhanya okunwaya ingqondo
 (Amavovo: P45)

(Of erect position, the MAN of p
 Suddely I meet with HIM:
 I will be dazzled by the light-
 It will be devour my whole body.
 My sense of feeling will be surt
 By the light that itches the bra

In the first stanza, Dlamini focusses and expresses his feelings, attitudes and his predictions about the judgement day- whilst still on earth. In the second stanza the focus is shifted to his meeting Christ on the judgement day away from this world. Dlamini has indented this stanza in order to suggest this shift from this materialistic world to the world hereafter, that is Heaven. We applaud the poet for his creativity in this regard.

5.2.2.2 Linking stanzas using conjunctives and interrogatives

Dlamini also link different sections of his poems by employing conjunctives and interrogatives. This is shown by the following example of the poem (LABAYA) Those over there: :

Babafanisa Nawe
 Babalinganisa Nawe;
 NGOBA

Bahola isizwe
 Abalali ngesizwe;

Baqabulane nolunya
 Olujabhisa uSathane,
 Namadimoni akhe.

(Amavovo P48)

(They liken them to You
 They equate them to You;)

BECAUSE

They lead the nation

They spend sleepless nights about t

.....

They meet harshness

That shames Satan

And his Demons.)

Dlamini uses conjunction 'BECAUSE' to introduce a sect meditates the persecution that jailed political leader in the fifth stanza of the same poem, Dlamini uses int to express Jesus Christ's role as a freedom fighter fo world. We appland the poet for his creativity in this

5.2.3 Rhythm

Heese and Lawton (1987:23) define rhythm as a 'sense o by the writer's use of emphasis and tempo'. These wri that the sense of movement is created by the poet's us different metrical patterns, pauses, length of words, of pronunciation. Dlamini uses a variety of technique parallelism and different kinds of linking to emphasis is no attempt in Dlamini's poetry to create a regular end-rhyme because he perceives end-rhyme as foreign to He expresses:

The reader should not be disappointed in discovering that the poet does not use end-rhyme, because the poet does not believe that the observance of this rule, and some other rules of the English nation and other nations can be used successfully in writing poetry in Zulu.
(Inzululwane:P.VII).

We are in agreement with the poet because rhythm is intoned in African praise-poetry. It should also be stated that the complexity of rhythm in African languages defies artificial dressing for this has a tendency of sucking all the African flavour out of work of art. The only traceable technique that Dlamini attempts to use in unifying his ideas rhythmically is alliteration. In the poem STHANDWA (My Love), he says:

Ngikwedelele, ngikudoyadoye,
(Amavovo: P.13).

(I show disrespect to you, and trample on you.)

The persistent delayed voiced fricatives \d\ and \v\ in these words intimates rhythmic stamping and trampling on the soil by the poet.

5.2.4 Poetic diction

Cuddon (1982:517) defines poetic diction as a particular kind of language the poet uses to create a poetic mood. It is however the responsibility of the critic to use the principles of general linguistics to single out

the distinctive features from one another as :

- (1) to identify the features of language which restricted to a particular social contexts;
- (2) to account for the reasons why such features are used; and
- (3) to say when and where the features are used.

(Chaphole 1993:5)

Dlamini has the ability to choose words very carefully and also to position these in such a way that leads up to a climactic use of the particular word. This is illustrated by the second and third stanzas of his poem NGIYALESABA (I am afraid of that day). He says:

Phuhle INDODA yobubele,
 Ngqwamangqa mina NENDONDA:
 Ngoxhoswa ukukhanya-nge,
Kongidla umzimba wonke,
Kosutha imizwa ngokweneliswa
Wukukhanya okunwaya ingqondo;
 (Amavovo:P.45)

(Of erect position, the MAN of peace,
 Suddenly I meet with HIM:
 I will be dazzled by the light - 'wide open'
 It will devour my whole body,
 My sense of feeling will be surfeited
 By the light that itches the brain;)

The power of Christ's light has been imaginatively brought out. This light has been personified in that it will engage itself in human actions, Kongidla (it will devour me) which will have an effect on the poet's sense of feeling and Kosutha (my feelings will be surfeited). The linking of these ideas by the future tense morpheme ko- 'it will' is effective for it appeals to our gustatory perception. This help imprints further the effectiveness and power of Christ's flashing and dazzling light. This helps us to identify with the issues raised by the poet and to capture the insipid mood of poem. We also note further how the poet has linked vertically and initially the first two lines by using ideophones that refer to the suddenness of action namely Phuhle 'of blirting' and Ngqwamangqa 'of meeting face to face'. This helps us imagine and to focus on this queer meeting. We also note the poet's repetition of the word ukukhanya 'light'. This is effective because it helps us elongate our perception so as to realise that Christ's light is significant and has mysterious powers. This is in line with Shlovsky's view who sees the "elongation of perception as aesthetic function". (Jefferson\Robbey, 1982:27).

Dlamini (1957:VIII) commenting on his use of a hyphen, says that "the poet is allowed to build words using a hyphen if the need arises". He further says that "the proximity and distance between words shakes the brain somehow". Let us investigate this example.

Ngoxhoshwa ukukhanya-nge.

(I will be dazzled by the light- 'wide open')

Nge- is an ideophone that literally means 'wide open'. In this instance, it has been used to symbolise that the poet's innerself, his brain and body will be in full view of Christ. This light will be in a position to show clearly the poet's sins and all his deeds whilst on earth. The effect of this light will dazzle the poet such that his brain would itch. This itching of the brain suggests the confused state of the poet will be in. We greatly appreciate the poet's ingenuity in this regard.

In the next stanza, the poet enlightens us on how his deeds would be revealed: This is achieved by his vigorous play upon the word umthangala. He contends:

1. Ngiyothuka ngishaqeke umthangala
2. Ngesikhashani ayohlakazeka,
3. Ngesikhashani aqoqane - umthangala;
4. Ngesikhashana phendukiyane
5. Umthangala wemali yamaphepha
6. Yensebenzo kanzima yami yonke;
7. Ngisamangele ngiqhaqhazela.
8. Ngothuswa umthangala wokushuba
9. Kwamandla esigqila sakwaMhlaba.

(Amavovo : P.45)

(I will be frightened and shocked
by the stone-wall.

Suddenly they will disperse,

Suddenly they will assemble- the stone wall;

Suddenly they will turn into
 The stone-wall of money made of notes
 Emanating from all my hard-work;
 Surprised and shivering.
 I will be shocked by the stone-wall
 That will render Satan powerless.)

The poet starts by saying that he would be shown 'cheques' that he has worked for whilst still on earth. He says that these 'cheques' would be illegitimate imbude. These 'cheques' stands for his deeds that would be looked at unpleasantly by Christ. He further says that he would be shocked and be amazed by the stone-wall umthangala. The focusing on the word stone-wall is significant. It is a known fact that people build stone-walls in order to protect and safe-guard their property.

The poet, however has used this word figuratively with different shades of meaning. firstly, as representing the stone-wall itself and also the Book of Life where all people's names are written (line 1). Secondly, in line 3, the poet has used this word as representing a wall that will stand between him and the kingdom of God. This means that the stone-wall stands for the poet's sins. Thirdly, in line 5, the stone-wall stands for the wages that he will get from Christ for his wrong-doings. Fourthly, in line 6, the stone-wall has been used symbolically to stand for God's power that is able to render Satan isigqila sakwaMhlaba powerless. We also note with appreciation how the poet focuses on the rate at which this judgement will move by using parallelism by initial linking Ngesikhashana 'suddenly' in lines 2, 3 and 4. By doing this, the poet portrays how his deeds would be viewed as a problem. This idea is further

suggested by the use of ideophone qalaqala 'of peering about' and phendukiyane 'of turning around'. This creates a mood of shock, fright, surprise and wonder and this enables us to feel for the poet who would face this suffering. It also help imprints in us a realization of the existence of judgement.

5.3 THE WESTERN METAPHYSICAL FEATURES IN DLAMINI'S POETRY

5.3.1 Argument and persuasion

Argument is defined as 'the principles of exposition that is, identification, classification, comparison and contrast, illustration, definition and analysis' (Brooks and Warren: 1970-89). Persuasion denotes 'a verbal art that aims at exercising power without creating resentment by appealing to the persuaded to accept an opinion or adopt an attitude' (Brooks and Warren 1970:238).

In the poem NADA, NGIDEDELE NGIFE! (Nada, get out of the way and allow me to die), Dlamini vividly imagines a moment of experience out of which the need to argue or persuade arises. Dlamini addresses his beautiful wife Ruphina Dube, who she has nicknamed Nada after reading the English novel entitled Nada the Lily. The beauty of his wife evokes in Dlamini feelings of aspiration for better future after death. That is why Dlamini resigns himself from this mortal world to the transcendental which he reckons has a better future. Consequently, he sees death as a transitional portal to a more laudable dispensation.

Dlamini employs a metaphysical conceit as an instrument to argue his case for life after death. He extends the conceit in every paragraph in an effort to prove or suggest the soundness of his argument. This is done by choosing six appropriate metaphors each of which is debated in a particular stanza. These metaphors liken death to peace, a witch, intense coldness, a door, an escape of heavenly happiness and finally to a dawn of Holiness.

Dlamini uses circumstances that are instrumental in operating on the passions. In the fifth stanza, the poet uses a mixture of paradox and contrast to suggest the death relieves the miserable. He argues:

Uma ukufa kungukuphunyuka
 Kokuthokoza kwenjabulo yangale,
 Ixhawulisana ngokumamatheka, yehlukana
 Nokuklabalasa kokuthokoza kwezinsizi;
 (Inzululwane: P.67).

(If death is an escape
 Of heavenly happiness and gladness,
 That greets smilingly, and departs from
 The extremely noisy happiness of sorrows:)

By using this mixture of paradox and contrast, Dlamini works on our passion of envy by suggesting to us the importance of acquiring life after death. The last stanza of the poem, brings to the fore Dlamini's immaculate persuasive skill. He argues:

1. Uma ukufa kuyintathakusa yobungwele,
2. Buyikhwezi lokusa lokunqoba lobumina
3. Obuhlotshiswa yizinkanyezi ngokuqhakaza,
4. Zibuvunulise bubuthwe ngamathonga,
5. Abugibelise ukuqholosha kobunzima
6. Buquketh' ubuciko bamandla empumelelo
7. Buquketh' amandla okuqukathis' abanye
8. Buquketh' amandla okunxusel' abanye,
9. Buquketh' amandla okuphephis' abanye.
10. Buquketh' amandla okukhanyisel' abanye,
11. Buquketh' amandla okukhanyisel' abakhanyisi,
12. Buquketh' amandla empilo yamathongo;
13. Uma kunje, ngiyinsizo ngifile,
14. Nada, ngidedele Ngife!

Inzululwane: P.67,.

1. If death is the dawn of Holiness,
2. Is the morning star of conquering 'self'
3. That is decorated by the glittering of stars
4. That adorns it and is gathered by ancestors
5. Who causes it to ride the impudence of difficulty
6. Containing the art and strength of success
7. Containing the strength of clinging others
together
8. Containing the strength of pleading for others,
9. Containing the strength of protecting others,
10. Containing the strength of enlightening others,
11. Containing the strength of enlightening leaders.

12. Containing the strength of ancestor
13. If it is so, I am better dead.
14. Nada, allow me to die!)

In lines 6-12, Dlamini uses the praise-poetry techniques attributes that death brings. This is achieved by the u on the phrase Buguketh' amandla to describe the revitali death. This repetition has persuasive potentiality in t one to fix his\her attention on the good that death offre The strengthens one to develop interest in the consequer

The opening of each stanza commences with a refrainlike polemical phrase 'if death is ...' which sets forth the the argument is based and from the perspective, it has to Each stanza also closes with a variant form of the conc. intimates Dlamini's acceptance of death, as is shown in the last stanza.

5.3.2 Use of opening stanzas of poems

Gardner (1980:22) informs that 'metaphysical poetry is abrupt personal openings in which a man speaks to his m his God, or sets a scene, or calls us to mark this or th uses this technique a great deal in his poetry when he v some form of suspense. In the poem NGINJENJENJE (I am expresses:

Gwinya,
 Akugwinyeki;
 Phalaza,
 Akuphalazeki;
 Gonyuluka.
 Akugonyulukeyi;
 Ngisodengezini lokufa.
 Ngiyisiqalekiso
 SikaZenzile.

(Amavovo: P.33)

(Swallow, it is unswallowable;
 Throw up, it is unvomitabile;
 Retch, it is unretchable;
 I am in the pot-shed of death,
 I have brought this curse of Myself).

Dlamini's abrupt opening creates shock. This is achieved by the juxtaposition of images and their opposites that touches on gustatory perception. This shock is intended to dissuade Black people from mimicking foreign lifestyles blindly.

In the poem NGIYALESABA (I am afraid of that day), Dlamini uses an opening that sets the scene thus:

... Ngingakavakasheli lapha
 Mhlazane sengiwaqoqile
 Awami amacansi ngiwela

Cababa, ngaphesheya kwalo,
 (Amavovo: P.45)

(Before I paid a visit here
 When I have gathered
 My belongings crossing
 Gracefully landing aboard.)

The poet starts by telling us that the said days were written on his book of life *Laqosha kweyami yokuphila*. He also views his being on earth as a visit. This is suggested by the fact that he views his death as a journey. By doing this, the poet is appealing to our kinaesthetic sense. The way he describes his landing *cababa* 'gracefully' bears witness to this. This is in line with metaphysical philosophy of viewing death not as an end itself but a process of rejuvenation.

5.3.3 Dramatisat

Dramatisation as a technique of presentation is used effectively in Dlamini's poetry. His poems are dramatic statements in which personal dramas involving strong emotional and personal convictions are presented. Dlamini's use of first person helps him to present cynicism and almost mystical devotion, passion and boredom, love and lechery, cruelty and tenderness with great skill. In the poem *ISONDO* (A wheel), Dlamini creates a dialogue between himself and a particular white man to mourn the lack of survival of his people. He expresses:

‘Mlungu ... mfowethu ... sengivuthiwe!

Suka mfowethu, ... manini?’

(Inzululwane: P.53).

(White man ... my brother ... I am cooked up!

I do not believe you brother, ... from when?)

This dialogue illustrate Dlamini's ability of creating a very serious argument while retaining a humorous attitude to his own seriousness. This sense of humour helps to control extremes of emotion and help the poet to maintain a balance between thought and feeling, a crucial fusion for metaphysical writing.

5.3.4 Use of epigrams

An epigram is a short, witty statement in verse or prose which may be complimentary, satiric or aphoristic (Cuddon 1982:235). Dlamini use epigrams at the end of most poems in Inzululwane and Imfihlo Yokunyamalala to express something tersely and wittily. These epigrams are very useful in that they help clarify and give clues to the meaning of those poems that are difficult to comprehend. At the end of the poem NGINGEDWA ZWI! (I am alone), the following epigram is found:

Uma ufuna ukumamatheka noma ukuhleka
njengangane, khohlwa yinjongo yokumamatheka
noma ukuhleka.

(Inzululwane: P.36)

If you want to smile or laugh like a child,
forget about the aim of smiling or laughing).

At the end of the poem YIVUME MFUNDI! Accept the challenge, student.,
Dlamini is humorously critical of lazy people especially students. He
expresses:

Oh boy, when you snore, I am working
Oh boy, when you vigorously and aimlessly
move up and down, they are thinking.

One of Dlamini's most effective and thought provoking epigram is found at
the end of the poem THISHA Teacher, where he compliments the beauty of
a Rainbow. He says:

If the Rainbow would remain displayed in the firmament, we would no
longer care about it; if it was too high or too close to us, we would no
longer care about it; if its appearance and its disappearance was
predictable, we would no longer care about it; if we knew the exact time
of its appearance and its disappearance, we would no longer care about it;
if the colours of the Rainbow were apart from one another and distinct
without unity, we would no longer care about it;

Then you also, if your virtuosity is of assistance to you and your
neighbour, you will be identified by possessing the outward bearing of a
Rainbow.

5.3.5 Bold lettering

When discussing Russian Formalism approach to poetry in chapter 2, we noted that these formalists believed that content is dependent on form. We have also been made aware that these formalists believed that foregrounding could be achieved by using meter, rhythm and parallelism. We have noted in Dlamini's poems that he uses bold lettering over and above his use of rhythm and parallelism to focus on a particular concern. In the poem NGIYALESABA (I am afraid of that day), the poet expresses his inner feelings about the social aspects of people who oppresses themselves by engaging in oppressive actions such as drinking, smoking, pride and attitudes that are not christian. He says that their lives are doomed for they will not inherit and experience eternal life. This saddens the poet who feels that people should stop misusing their lives but should seek refuge in Christ. His attitude and message is beautiful: summarised:

ABUKHO UBUGQILI

OBUDLULA LOBO

BOKUZIGQILAZA NGOKUZIGQILAZA

(Amavovo: P.46)

(THERE IS NO OPPRESSION

THAT SURPASSES THAT

OF BEING OPPRESSED BY OPPRESSING YOURSELF).

This bold lettering is very effective in that it helps to warn the society about the need to avoid self-oppression.

5.4 CONCLUSION

Dlamini's poetry has definite stylistic and structural elements. The poet obtains most of these elements from metaphysical poetry, some from Zulu praise poetry and others are from modern poetry.

Dlamini achieves great success with employing argument and persuasion and in using metaphysical conceits as his persuasive instrument. Most of his poems are well introduced by the use of abrupt personal openings.

Dlamini's method of vigorously playing upon words is very good but he sometimes over utilises it, to obscure and defamiliarise the intended meaning. His use of epigrams is very good in that it helps throw some light on the meaning of the poems in poems that are difficult to understand by offering well needed clues.

Dlamini's skill of using parallelism and linking in all its guises is unequalled in Zulu poetry. This view is also shared by one of the leading critics in Zulu literature Prof C.T. Msimang. This helps to give his rhythm a typical African flavour.

Dlamini's stanzas are well developed to suit his metaphysical style. He does achieve some success with indentation of stanzas. We feel however that Dlamini has over-used this device in *Amavovo Ezinyembezi*. The same is observed with bold lettering. In poems where types of conjunctives and interrogatives are used, Dlamini does achieve some success.

It is heartening to observe that in most poems Dlamini uses these stylistic elements not merely for adornment but to help clarify the intended meaning.

CHAPTER SIX

GENERAL CONCLUSION

At the beginning of the study we stated that we aim at significance of J.C. Dlamini's poetry as art by looking socio-cultural elements that touch on metaphysical and underlying his poetry.

Our main purpose was to try and find out Dlamini's soci also aimed at obtaining information from the three publ study about the poetic devices Dlamini employs. We use of sociological and social-cultural aspects of reality. theories which inform our approach were used. The Soci Knowledge's objective methodology has helped us into re aspects of Dlamini's poetry in an effort to comprehend forces that have shaped his philosophy and hence his wr theories employed were Hippolyte Taine's theory of the environment and other causal factors in art, St. Thomas Christian metaphysical theory and Russian formalism.

Dlamini is a poet of rare quality in the Zulu language. several themes. We divided these broadly into five mai education, ideals and attitudes, societal values and no and the poet's religious sentiments. We have noted how the importance of critical thinking, honesty, sound int relations, the spirit of patriotism and the importance ancestors as sources of true wisdom. We have observed Dlamini encourages the society to dissuade itself from

illusiv e happiness be it mental, physical or spiritual. We took notice of how Dlamini disapproves the imposition of foreign religions by placing reliance on the fact that Black Religion should not be despised and viewed as evil because it is through its teachings that Black people knew God before Whites came to this land. We have also been made aware of the religionlessness and hence the vulnerability of the modern day Black nation and have noted Dlamini's passionate plea to the society to seriously reflect on this state of affairs. Although Dlamini explored a number of themes, we took notice of Dlamini's sustained line of thought of searching for truth, justice, true knowledge and spiritual maturity in his Christian faith.

One of our tasks in this study has been to clarify Dlamini's ideology in relation to that of society. To achieve this, we had broken down the study into three phases each of which corresponded to the poems contained in each of the three books under study, that is Inzululwane (1944-1957), Imfihlo Yokunyamalala (1958-1972) and Amavovo Ezinyembezi (1973-1981). We took notice of how Dlamini, in Inzululwane (1944-1957) meditated and reflected on the riddle of life and the lack of survival of his people emanating from their being oppressed and their tendency of oppressing themselves by mimicking foreign cultures and values without proper reflection. We have observed how Dlamini adjusted his thematic emphasis in Imfihlo Yokunyamalala (1958-1972) to be in line with the ideological adjustments of the society that were brought about by the banning of political organisations and the arrest of its leaders in the early 1960's. These political occurrences effected protest action from the society. It is in this instance that Dlamini's voice of protest reverberate forcefully in this anthology. We have also brought under our

notice how Dlamini mourned the collapse of social institutions, namely home, school and church in Amavovo Ezinyembezi (1973-1981) that was the effect of Black activism and militancy, as the aftermath of the Education revolution that started in Soweto in June 1976. We conclude therefore, that Dlamini's response to the ideological issues that affect his community is appropriate and relevant. This reflects sensitivity on Dlamini's part.

We noted how Dlamini was influenced by traditional literature, by Zulu poets such as Vilakazi and Madope, by metaphysical poetry, by religious and mystical poets such as St. Theresa and St. John of the Cross and by the Bible. We observed with appreciation how Dlamini, just like the religious men of the seventeenth century used the Bible as his source of inspiration, and was also concerned with ways and means of making a new man, a new society and a new world. We had indicated and had applauded Dlamini for his success in synthesising the borrowed material scrupulously, and adapt it to suit his praise-poetry based African style. We feel that this synthesis is very good and a worthy example for young and aspirant poets to follow.

Imagery is the foundation of all good poetry. Dlamini's imagery is manifest in simile, metaphor, personification, paradox, sarcasm, irony, antithesis and symbolism. We have noted how Dlamini used extended metaphors, that is conceits by yoking together apparently dissimilar objects and how he obtained the effect of dislocating the reader from habitual ways of viewing things. We have appreciated Dlamini's use of paradox to bring forcefully some particular truths. We lavished the poet with praise for his use of irony and sarcasm which was blended with humour.

in an attempt to make his account as detached and as objective as possible. We applauded the way Dlamini used anti-thesis in depicting his confused state of affairs and in elucidating some chaotic state. We have been mindful of interesting methods of personification Dlamini employed. In relation to symbolism, we are heedful of Dlamini's use of symbols that are universal and conventional. We took notice that Dlamini's use of cultural symbols aimed at strengthening their cultural significance. We took cognisance of the fact that foreign symbols were used to portray Dlamini's negative attitude towards foreign influences in general. It is in this light that we feel that Dlamini writes inventive work of high order for they contain ... "mimetic, crafted, aesthetic and imaginative qualifies" ... (Leighton: 1981: XII)

An attempt was made to analyse Dlamini's stylistic and structural elements. Much was said about techniques such as argument and persuasion, suspense building abrupt personal openings, dramatisation, poetic diction, epigrams, the Puritan structure found especially in meditative poems. Dlamini is very successful with the use of these stylistic elements. We have also noted Dlamini's weaknesses in overutilising the methods of vigorously playing upon words and bold lettering in some poems. However, we have been heartened by Dlamini's creativity in deriving new words from the existing ones. It pleased us to notice that Dlamini used these stylistic devices to help elucidate the intended meaning in most poems.

With regard to rhythm we have noted how Dlamini employed a variety of techniques such as parallelism and different kinds of linking to magnify important and profound thoughts in his poems. We lavished the poet with praise in refraining from inventing a regular tempo using syllabic meter

and end-rhyme. This has helped to retain a natural African rhythm and to give Dlamini's poetry a typical African flavour with all the intoned nuances of the language preserved.

We wish to present some conclusions in response to the three basic assumptions we forwarded at the beginning of the study.

Our first assumption was that J.C. Dlamini's poetry had a universal message that derives from the Zulu world view. This study has proved this assumption to be true because Dlamini's social and intellectual concerns are universal issues. Oppression does not only exist in South Africa but in many countries of the world. Valuelessness, lawlessness, religionlessness and the collapse of social institutions namely home, school, church, are experienced in varying degrees in many countries. The pressures of technological advancement have almost eroded peace and contentment, which brings true happiness to people out of the face of the earth. Happiness has been replaced with all forms of illusive happiness such as excessive taking of harmful drugs. It is in this instance that we perceive Dlamini's message as universally valid.

Our second assumption was that J.C. Dlamini is a Christian. Dlamini presents strong Christian convictions that are based on a number of Catholic doctrines such as purgation and mortality. His poems on non-Christian subjects have Biblical allusions and most of these close with an address to God. We wish to add that Dlamini's Christian poems are among the best in the Zulu language. Their honest presentation of profound religious ideas makes their reading a moving experience.

Our third and final assumption was that Dlamini is a metaphysical poet. The study demonstrated that he is a metaphysical poet, who like other metaphysicists draws part of his inspiration from St. Thomas Aquinas's Christian metaphysical philosophy. The study also discovered that Dlamini is a mystical poet. His Catholic upbringing made it possible for him to come into contact with material from mystical and religious poets. This exerted a very strong mystical influence that finds expression in God mysticism and nature mysticism. The study has also shown that Dlamini is a social critic with a very strong pastoral inclination. This has confirmed views held by critics such as Msimang that Dlamini is the best social critic in Zulu poetry.

Insights gained from this study show clearly that Dlamini deserves a special place. He is the first Zulu poet to employ metaphysical devices and techniques in his poetry. The strong philosophical element in his poetry is challenging in that it challenges the reader to reason and place things in proper perspective. This is particularly so because it has an educative role. There is no doubt that Vilakazi is considered to be the best Zulu poet by many critics. We feel however, that Vilakazi's position has to be properly qualified. Our notion is that Vilakazi is the best poet who drew part of his inspiration from the Romantic tradition. It is our conception that Dlamini has a more inclusive package that touches on a number and a variety of facets such as Zulu philosophy, religion, linguistic, politics, ethics, education, sociology, history, logic, mysticism and metaphysical philosophy. This is highly commendable in that his poetry is accessible to more readers who would always find something to suit their interest.

We wish to state that we take this study as one of the preliminary studies of J.C. Dlamini's poetry. It only brings under one's notice directions which other students can follow and study more thoroughly.

One study that can be investigated is the comparative study of social aspects of J.C. Dlamini and B.W. Vilakazi's poetry. We feel that this study is crucial in that it will give a more accountable opinion of who actually is the best and the most successful Zulu poet.

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