THE APPLICATION OF NGARA'S LINGUISTIC FORMAT IN

N.F. MBHELE'S SHORT STORIES, "AMAYEZI NAMATHUNZI"

by

SIZAKELE SELLINA MALINGA

submitted in part-fulfilment of the requirements of the degree of

MAGISTER ARTIUM

In the

DEPARTMENT OF NGUNI LANGUAGES

at

VISTA UNIVERSITY

Supervisor: Professor R.S. Chaphole

October 2000

Soweto

Acknowledgements

I wish to express gratitude to the following people:-

First and foremost, I would like to express my sincere gratitude to my supervisor, Professor R.S Chaphole, for his guidance, support and patience throughout the course of this study. His inspirational support and encouragement made the completion of this research possible. He has opened my eyes. Thank you very much!

My sincere gratitude also goes to Reverend N.F Mbhele for his time and advice during our interviews and telephonic discussions on his volume of short stories.

My thanks also go to Zandile Khumalo and Nomusa Mothupi who have been involved in the typing of the manuscript at various stages of its development, as well as to Lucia Wels for the final editing and typing of this research.

A special word of gratitude goes to my loving husband, Humphrey, for his parience, financial support and transport to Vista University and back. Ngiyabonga Thambekwayo, Mcusi. I would also like to thank my daughter, Phumzile, and my two sons, Nhlanhla and Sakhile, for their understanding and for being strong and self-supporting when I was weak.

My mother-in-law, Busisiwe Litopo, who helped me by looking after my children while I was studying – thank you very much.

My sincere gratitude goes to my family, brothers and sisters, and my mother, Harriet Mahlangu, who have all been pillars of strength through hard times.

Dedication

This work is dedicated to

My husband, Mfana Humphrey Malinga, my daughter, Phumzile, my two sons,

Nhlanhla and Sakhile, and my late father Matrek Mahlangu

Declaration

I declare that:

The application of Ngara's linguistic format in N.F Mbhele's short stories

Is my own work, that all the sources used and quoted have been indicated and

acknowledge by means of complete references. This dissertation was not

previously submitted by me for a degree at another university.

Sizakele Sellina Malinga

Summary

This study looks at the application of Ngara's linguistic format in NF Mbhele's short stories. The other linguists' theories were used to support those of Ngara. In this work we will mainly use "the linguistic features proper", since they are analysable in terms of formal linguistic descriptions.

The above will be discussed as follows:

Chapter 1 introduces this study, defines some technical terms and gives a short report on an interview with N.F. Mbhele. Chapter 2 discusses the development of the stylistic framework which is the pillar of our analysis. The application of Ngara's linguistic format is discussed in detail in Chapter 3. In chapter 4 we discuss the imagery. The concluding statement and suggestions for future research directions that could be undertaken, are discussed in Chapter 5.

Contents

Acknowledgements

Dedication

Declaration

Summary

Chapter 1

Introduction of the Study

1. Introduction

1.1 What is the study about?

The aim of this study is to apply Ngara's linguistic format in N.F. Mbhele's short stories with the intention of analysing the use of language as a style form. We also concentrate on how effectively and meaningfully the language has been used. Jakobson's (1960 and 1969) basic determinants of poetic structures, namely selection and combination, will also be used. What Ngara has actually done, is to put together what Jakobson (1960 and 1969) and Enkvist (1973) see as separate.

1.2 Why a stylistic analysis of N.F. Mbhele's short stories?

We have chosen to embark on this work because Mbhele is a contemporary author who writes modern short stories in the 1980's. We want to find out how successful he was in manipulating the linguistic format as identifies by Ngara.

We also want to see how meaningfully and effectively he has employed them.

The use of these minute linguistic features depends on the ability of the writer. We therefore want to identify style of Mbhele as a modern write in manipulating them.

Stylistic criticism seeks to bring the methods of evaluation and insights of linguistics into literary evaluation, and places greater emphasis on the language components of literature. It aims at being more precise and more systematic in evaluating languages. Its interest is always related to the role that language plays in delineating its features. Therefore, because of the above-mentioned status of the theory of linguistic criticism, I am convinced that it will be appropriated to apply it to Mbhele's short stories for evaluating his language usage.

According to my knowledge, this work has not been done before. It is therefore believed that when completed, it will provide much needed input in the interpretation of the indigenous language literature.

1.3 Scope

The main objective of this work is to look at N.F Mbhele's short stories for the purpose of analysis. Specific attention will be given to his artistic volume of short stories titled "Amayezi Namathunzi" (1987). We are not going to analyse all the short stories, but shall use those where a specific linguistic format prevails.

In chapter 1 we introduce the topic by giving short, explanatory notes on specific subheadings, and also define key concepts. We will also give a report on interviews we held with N.F. Mbhele to gain background information on the book.

Chapter will give a short exposition of the theoretical and stylistic framework of the following scholars:

- Enkvist (1973)
- Freeman (1970)
- Simpson (1993)
- Ngara (1982)

We will focus on the stylistic framework which forms the basis of our analysis for subsequent chapters. A clear demarcation between linguistic features proper and para-linguistic affective devices will also be discussed. The linguistic features proper will be critically discussed under the four linguistic levels, i.e. the lexical level, the phonological level, the grammatical level and the tenor of discourse.

In chapter 3 we will focus on the application of Ngara's linguistic format in N.F. Mbhele's short stories. The influence of selection of words and linguistic format on the tenor of discourse will also be discussed.

Chapter 4 will concentrate on the use of imagery in Mbhele's short stories. We will select short stories where these images prevail.

The concluding statement is in chapter 5, followed by the bibliography.

1.4   Definition of terms

1.4.1 Linguistics

Fowler (1894:586) defines linguistic as a technical study of languages. It deals with the nature and structure of a language. Doke (1985:269) defines linguistics as a study of language usage.

1.4.2 Linguistic format

Ngara (1982:17) defines linguistic format as the sum total of minute linguistic choices which can be divided into two subsets, i.e. linguistic features proper and para-linguistic affective devices.

1.4.3 Linguistic features proper

According to Ngara (1982:17) linguistic features proper are linguistic features which can be analysed in terms of normal linguistic description. When these features are analysed, they can show several levels of description namely:

11

a)   Lexical level – where we consider the writer's choice of words, their effect

and meaning. The writer chooses words for their sound and their

suggestive power and meaning, so as to exhibit his or her intensity of

imagination.

b)   Phonology – the study of sounds and their effect. It includes rhyme,

rhythm, alliteration and parallelism.

c)   Grammatical level – where we consider the question of syntax, sentence

type and the relationship between meaning and form.

d)   Level of tenor of discourse – it comprises tone and the degree of

formality and informality between the participants. Tone in literature is

the author's attitude towards the subject matter that he or she is writing

about. An author can be satirical, sarcastic, humorous, etc. Tone can

also refer to the utterance of sound from one's mouth, such as speaking

or singing. It also refers to the rising and falling of voice in the spoken or

singing situation.

In linguistics, tone refers to the sound or effect produced by the linguistic

features of a language. This has to do with the mood of the story. This

also indicates that different words are manipulated in formal situations

and in informal ones.

1.4.4 Para-linguistic affective devices

These are features which cannot be analysed in terms of normal linguistic description. They are devices like symbolism, myth, allusions and allegory.

1.4.5 Style

Style is a mode of expression in authorship. The author uses language in presenting his material or work. It is also the way the author uses certain constructions in a language.

Definitions of style vary. There are those that

a)   are based on the point of view of the writer;

b)   deal with characteristics of the text itself in terms of objective
        research of textual features;

c)   are based on the impressions of the reader (Enkvist, 1964:11).

For a detailed explanation of style, see chapter 2.

1.4.6 Divination

Divination is the ability of a traditional doctor, assisted by the ancestors, to find out what makes his patients ill or unlucky. The isangoma uses old bones of animals and birds and throws them on the floor so that they can talk on behalf of the ancestors. It is believed that the ancestors know and can see everything about a person and can talk through the selected bones. This practice is usually performed by black people.

1.4.7 Alliteration

Two or more words are said to alliterate if they have the same initial sound. Sounds used to create alliteration are ordinary consonants or assonants (Mc Coy, 1992:312).

Alliteration is a way of giving emphasis, but it can be used merely to create a pleasant, lyrical effect.

1.4.8 Metaphor

This is a general term for figures of speech that compare two essentially unlike things. One or more qualities of the thing described (called the tenor) are said to be like qualities of the thing that makes the metaphor (the vehicle) (Mc Coy, 1992:323)

1.4.9 Personification

This is a type of simile where a non-human is given human characteristics. Mc
Coy (1992:329) describes it as follows:

"This is a figure of speech in which something that is not a person – for
example, the sea, a sheep, a season – is presented as having human emotions
or human responses to situations. The thing personified may be an object, an
animal or a concept, e.g. trees that weep; windows that yawn, etc."

1.4.10 Satire

A satire is a literary work that criticises or attacks the values or behavior of its
characters, as in the case of Mbhule (1991:53). Where Mhlupheki beats his
boss, the author says, "Wayigaxa imvubu kumnumzane ephindelela qede
wakhipha amangwevu wadweba kumaqumbana." One cannot stop laughing at
what happened unexpectedly to the hotel owner.

Mc Coy defines satire as follows:

"Satire is a literary work that criticises or attacks the values or behaviour of
characters. Satire can be written in a wide range of genres. Satires work by
showing in clear or exaggerated detail the foolish or wicked ways in which

society or some social group conducts its affairs. In so doing, satire often causes laughter. It is witty or funny because it shows the disparity between the characters' pretensions and their real attitudes or actions. There is direct and indirect satire" (Mc Coy, 1992:331).

1.4.11 Simile

Simile is a kind of metaphor that compares two things that are basically dissimilar but that have one or more traits in common. In this figure of speech, the word "like" or "as" (i.e. njenga- or nga- in Zulu) makes the comparison explicit.

1.5   Report on interview with the author N.F. Mbhele

I met Mbhele on 26 July 1998 in his office at the Cathedral of the Holy Nativity in Pietermaritzburg. The intention was to discuss his language usage in his volume of short stories entitled "Amayezi Namathunzi" and the allusions to Christian dogma in his work.

The researcher (R) was posing questions and the respondent – Mbhele (M) – was responding.

When Mbhele was asked what motivated him to write books such as his short stories, drama and poetry, he answered that writing came from within himself. He said that he had started writing while in Standard Six at a secondary school.

Fortunately he happened to have a good teacher, Mr Shange, who also motivated him to write short stories.

He continued by saying that he read a lot of D.B.Z. Ntuli's work and that he regarded it as a source of inspiration. When asked about the types of genre that he liked most, he answered that he liked to write drama, short stories and poetry because he did not have enough time to concentrate for a very long time, as is needed in the case of novels.

He said that his future aim in authorship was to write more short stories, drama and poetry. He further explained that he used more words from English and Afrikaans because of the audience he had. He said he had notices that most of his readers lived in urban areas. Most of the Zulu words were redundant for them and were no longer used, e.g. imbiza, instead of ibhodo from the Afrikaans word "pot". The word imbiza was no longer used by present generations. That is why he was compelled to use words which he knew were used nowadays.

He stressed that the language used was today's Zulu, which could be understood by everyone. It also revealed the dynamism of a short story or its characters and helped the book to be marketable. No-one would buy a book he/she could not fully understand. He also used the example of the word "igabha" instead of "ibhodlela" (bottle). He said there were few people in the urban areas who would still know what igabha was. He stressed that he was concentrating on his audience and characters when using a language. Such language usage was

Clearly visible in Mbhele (1987:51) in a short story entitled "Nokuzibulala Ngiyacabanga"

Secondly he said that it was his style of revealing the type and nature of his characters, as in the case of Mabulalehleka in the above-mentioned story. By his use of Fanakalo mixed with Afrikaans and English words, the reader realises that he is a white boss.

Lastly he said that it was the purpose of his style to reveal the milieu. His language usage differed to suit the type of milieu in a story, to ensure that it could be believed.

Chapter 2

Developing a stylistic framework

2.1 Introduction

The aim of this chapter is to develop a stylistic framework that will support the analysis in subsequent chapters of this work. We will discuss initially the relationship that exists between the language, style and stylistic aspects in this introduction before discussing them in detail.

The speaker must use a language which can be heard and understood by the listener. This means that language is a carrier of a message from one person to another. The way in which the message will be conveyed, mainly depends on the speaker and the language used in sending the message. The message sent from the same source by using language differently, will also be interpreted differently because of the style used. The study of style is called stylistics. We will study language, style and stylistics, so that we can best understand how they were used in N.F.Mbhele's short stories. We will also look at the inseparable bond between the three.

2.2   Language

Language is a means of passing a message from one person to another who can understand the spoken language. It is material used in communication. It is also a fact that language and style in literacy work are inseparable. Wellek and Warren (1980:174) have said that language is quite literally the material of the literary work. Every literary work is merely a selection from a given language (Wellek and Warren, 1980). There is a close relationship between language and literature. This relationship between the two is dialectical: literature has profoundly influenced the development of language, because literature is a particular type of language and is related to all aspects of language meaningfully. A literary work is a system of sounds and secondly a selection from the sound-systems of a given language.

The writer's art (style) is seen in the way he or she has used the language, and the work of art is seen through language. Understanding and knowing the language of the literary work at all levels of analysis, leads to a better understanding of such work because literature is a particular type of language. Language is studied within the field of linguistics. A literary scholar has to know the language used in literary work at all levels, i.e. grammatical, phonological and lexical levels. This implies that there is a partnership between literature used and the language. This partnership forms a pillar of stylistic criticism. In this work we will particularly concentrate on this partnership because without

language there is no literature. Literature is a specific and special form of language. Furthermore, language is used to convey the author's imaginative creation. This means that the writer's use of imagination and the capturing thereof in language comprise the making of literature.

Chapman (1982) says that if language is the most advances form of communication, literature may be seen as a special use of language, and may perhaps be the highest use to which language can be put. He also states that literature, although it is the product of the imagination, is drawn from life for its subject. As no aspect of human life can properly be excluded from literature, no limitation can be placed on what kind of language will be used. It is also known that literature touches life in the real world at all points and this is why most literary scholars also stress that literature is a special use of language from real life.

Irele (1981:43) agrees with Wellek and Warren's (1980) views, by saying that "literature is at all times inconceivable without recourse to the elementary means of communication represented by language (Irele, 1981:43). For it is in and through language that the imaginative process takes place and manifests itself in order to be communicable to any degree and thus to take on an objective life.

Language, as mentioned above, is the raw material from which writers design their art or style. Dietrich et al (1983) goes further and says that with the infinite variety of language in mind, writers select their words precisely (lexis), arrange

their sentences carefully (syntax) and, for each text, create a unique and appropiate verbal texture commonly known as style. In order to be able to create a unique and appropriate verbal texture, one should have a well-grounded and sound knowledge of a language. Chaphole (1994), when describing autobiography, says it is an experience turned into literature. This means that the author had his experience, but only needed a way and means of expressing it. This implies that no style or literature can ever exist without the use of language.

The linguistic study becomes literary only when it becomes stylistic. This means that it becomes literary only when it serves the study of literature, when it aims at investigating the aesthetic effects of language. "Stylistics" is the study of style. If the term "style" is used, what is it then? Style refers to the manner of linguistic expression in prose or verse.

What is also understood about language, is that it is a part of the human being's life and ability to communicate. In whatever people do when they come together, they use language – for instance in public meetings, in celebrations such as weddings and birthday parties, in fights, when they play etc. Language enables one to speak and be understood by others who know that language.

According to Herbet (1994), language can also be regarded as one of the indispensable and universal features of the cultural system. Language is also regarded as an instrument of self-definition and it denotes who we are.

According to Whorf's expansion of Sapir's ideas on the grammar of each language, which he called the *background linguistic system,* language is not merely a reproducing instrument for voicing ideas, but Whorf's thesis is based on two principles, i.e. the principle of linguistic determinism – which states that the way one thinks is determined by the language one speaks – and the principle of linguistic relativity, which says that differences among languages must therefore be reflected in differences in the world view of their speakers.

In short the above means that language is not only a reproducing instrument of what people think, but it also shapes or moulds those ideas, depending on an author's style and the mode in which the author is writing. A novelist and a poet do not present their ideas in the same manner. This means that a novelist should bear in mind that a novel is a long form or genre, which demands a lot of the reader's time and attention. Therefore, using idioms and other poetic language in prose discourages the reader. The novelist should shape his ideas in a novel in order to suit the type of genre. The same applies to the poet he should shape/mould his poetic language in such a way as to enhance the aesthetic quality of poetry.

The principle of linguistic relativity states that the way we speak or the type of language we use, has an influence on how we view the world. This is seen when comparing people speaking indigenous (black) languages and Afrikaans or English speakers. When they speak, one can glimpse something of the way they view the world. "World view" is defined as the way in which one perceives the

world. All the above-mentioned are expressed through the use of language which is considered to be the reproducing element of a well-moulded style.

There are many views on style, discussed by different scholars, as follows:-

2.3   Style

Style is defined as mode of expression in authorship. The author uses language in presenting his/her material/work artistically. It is also defined as the way the author frequents certain uses of construction. Style is traditionally defines as the manner of linguistic expression in prose or verse. It is how the writers or speakers say what they want to say.

The style of a particular work of art is analysed in terms of the characteristic modes of its diction or choice of art, which is analysed in terms of words, its sentence structure and syntax, the density and types of its figurative language, the patterns of its rhythm, its rhetorical aims and devices (Abrams, 1981:203).

Msimang (1986:170) says style is the totality of techniques employed by an author in manipulating the language to express his/her thoughts, feelings and emotions.

Enkvist (1964:11) stated that definitions of style vary. There are those that:

24

- are based on the point of view of the writer – e.g. style is a mode in which a writer presents his literary work;

- deals with characteristics of the text itself in terms of objective research of textual features – e.g. style depends on what is presented and the way it is presented – it is clear that the style of presenting poetry differs from the one in which an essay is presented;

- are based on the impressions of the reader – e.g. good poetry will be full of imagery.

To Enkvist (1964:19), good style seems to consist in choosing the appropriate symbolisation of the experience one whishes to convey, from among a number of words whose meaning area is more or less the same. The above remarks validate the notion that style in literature is a recognisable but elusive phenomenon. Enkvist, in Spencer (1978), aptly demonstrates this by saying that style is a concept which, though widely used and multifariously defined, evades precision. The different meanings and definitions given to the concept "style" still confuse many critics and readers.

What seems to be understood by most about style, is that it is defined by isolating the gross distinguishing features in the linguistic habits of the writer under consideration. This also implies a concern with the features which serve to establish affinities and differences between the works of two or more writers. Other features of language and diction used to describe style, are vocabulary, imagery, figures of speech and sound effects. Harty (1977:79) also defines style

as the characteristic manner of expression of a writer, a group of writers, or a literary period. Some scholars would include the task of distinguishing between different literary genres within the scope of stylistics, but this undertaking is probably better suited to a more general field of literary theory.

Hartman and Stock (1976:223) define style as the personal use an individual makes in speech or writing or the language at his disposal. They further say that the choice a speaker or writer makes from among the phonological,grammatical and lexical resources of his language, has the subject of many different approaches in stylistics, and many definitions of style have been proposed.

Hymes, quoted by Sebeok (1960:109), says that style may be investigated as deviations from the norm and as a system of coherent ways or patterns of doing things. Riffaterre advocated this by saying, "style is understood as an emphasis added to the information conveyed by the linguistic structure, without alteration of meaning."

Leech, quoted by Van Dijk (1985:40), says: "the style is essentially the study of variation in the use of language."

Abrams (1981) defined style as the manner of linguistic expression in prose or verse. It is how writers or speakers say what they want to say in their own way. The style of a particular work of art is analysed in terms of the characteristic modes of its diction or choice of words, its sentence structure and syntax, the

density and types of its figurative language, the patterns of its rhythm and its rhetorical aims and devices (1981:203).

Dhlomo (1939:88-99) discussed rhythm as a type of style or art which has existed from ancient days in black people. He argues that "rhythm" is essentially African. This sense of rhythm is even seen in the movement of tribal people – how rhythmically graceful and charming is the motion of tribal bellies. How rhythmically powerful and warrior-like is the trot of tribal males. What causes a male (Zulu) to walk or to move rhythmically is the stiffness of "ibheshu", i.e an item of male attire on his waist and it is done to allow rhythmic movement of the tamed ends which are loose against his legs. This element is also marked in African music and in tribal dancing art. In fact, one may almost say that the greatest gift of Africa to the artistic world will be and has been rhythm.

In other words, Dhlomo means that rhythm is innate in Africans. Especially to the Zulu people. There is rhythm in the way they walk, sing, dance and talk, etc.

In conclusion, Lake (1971) emphasises that the purpose of stylistics, like that of any other descriptive discipline, is varied. A very important purpose, however, is to be instrumental in the study of literature by revealing and analysing that component of the total meaning of text which is most directly related to personality and human attitudes, which form the focus of literary interest.

Stylistics, therefore, is not a specialised branch of literary studies, it is a basic requirement for persuing them.

Enkvist (1973) views style as:

- departure from the norm;
- an addition to neutral prestylistic core of expression;
- a relationship between linguistic units.

Freeman (1970 b) identifies three views of style:

- style as deviation from the norm;
- style as recurrence or convergence of textual patterns;
- style as particular exploitation of grammar of possibilities.

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

a) In explaining style as deviation from the norm (Freeman) and as departure from the norm (Enkvist) a usage of a language in a distorted way from the standard usage is referred to. This is a deviation or departure in using a language from the normal daily use, such as subject – verbs, object. Freeman

states that "different genres employ this distortion to varying degrees" (1970:6). This distortion depends on the author's focus.

Formalists called this "defamiliarisation" which carries with it additional meaning. In Mukarovsky's language, this is called "foregrounding". It depends on what the author wants to bring to the force or to emphasise (Jakobson 1960), e.g in
Kulukhuni Ukuba Yindoda (p26).

> "Izinwele ngamadlodlombiya
> Hwaphuluzi/Ngqi ibheshu Dlunsu lasala nebheshu iphoyisa"

> "The hair was long and untidy.
> The policeman was trying to grab the man's skin buttock covering,
> but he was left with it and the man ran away naked."

The use of ideophones in the above sentences carries additional meaning to the story. The word "amadlodlombiya" means untidy, dirty and wrinkled hair. Hwaphuluzi means to grab quickly with one's hand. Ngqi means to hold firm.

When we look at initial rhyme in the story mentioned below, we find that repetition foregrounds what the author intends to emphasise in the message to be communicated to the reader, e.g in Amayezi namathunzi.

<u>Kawumbiwa Ndawonye (p76)</u>

"Le nkukhu ngeyakwakho Ndlela?

Usho yiphi baba?

Lena ehluphuke intamo"

"Whose chicken is this, Ndlela?

Which one, dad?

The one without feathers on its neck."

The identifying pronouns le and lena indicate that the author was not referring to other chicken, but the emphasis was on the chicken which was in front of them.

The movement rule is abundantly used here to foreground the information. In the above sentence, i.e. "Le nkukhu ngeyakwakho Ndlela?" the question form has been used, namely "Ngeyakwabani le nkukhu Ndlela" – "Whose chicken is this, Ndlela?" The author has brought the word Le nkukhu at the beginning of the sentence because their attention was on the chicken and not on the owner. In the last sentence, this is realised by the identifying copulative, Lena, at the beginning of a sentence. This movement rule used to foreground the information, as used in the above, is called object preposing.

b)   Style as recurrence or convergence of textual patterns relates to what J.R

Jakobson (1960) calls the principles of section and combination and what Spencer and Gregory (1971) call set and collocation. Jakobson argues that poetic language seeks in its chain, its syntactic elements, the same possibilities of close coherence that are to be found among individual members of a choice relationship or paradigm (Freeman 1970:10).

At the phonological level, writers systematically exploit classes of sounds at different points in the syntagmatic pattern and interrelate them in a complex way, which may result in alliteration. In isiZulu, alliteration is inherent in the system of grammatical agreement, for example:

Umuntu	Wu-
Izinja	Zi-
Uluthi	Wu

Grammatical cohesion can be achieved through pronouns and anaphoras, e.g

UmaZibulal udumele (p26)

Yena udumele

MaZibula is disappointed (p26)

She is disappointed

She is a pronoun which refers back to Mazibula.

c)   Style as a relationship between linguistic units (Enkvist) or style as
      particular exploitation of a grammar of possibility (Freeman). IsiZulu, as
      in other indigenous languages, has a free word order pattern. The
      movement rule allows that, according to the transformational generative
      theory of grammar, language can be characterised at two levels of
      representation. These levels are deep and surface syntactic structures.
      Semantic interpretation proceeds from deep structure and phonetic
      interpretation from surface structure (Freeman 1970:14). The two are
      related by an ordered set of transformations which are meaning and
      structure preserving.

2.4   What is stylistic?

Leech, in his essay on stylistics cited in Van Dijk (1985:39), says stylistics is the study
of style, or of how language use varies according to differing circumstances, e.g
circumstances of period, discourse situation or authorship. Leech says that stylistics
has traditionally and predominantly focused on texts, considering stylistic value, and is
therefore worthy of study for its own sake. We may therefore begin by distinguishing
general stylistics – the study of style in texts of all kings from literary stylistics, which is
the study of style in literary texts.

Simpson (1993:3) says stylistic normally refers to the practice of using linguistics for
the study of literature. This means that style seeks to interpret texts

on the basis of linguistic analysis. The exponents of style are quick to point out, however, that stylistic techniques can be applied to texts other than those included in the established literary canon.

Simpson also says that what sets stylistics apart from other types of critical practice is its emphasis, mostly on the language of the text. This does not invalidate those other approaches to textual analysis – indeed, many stylisticians have sought to enrich their linguistic analysis by importing ideas from psychoanalysis, structuralism and deconstruction – but the essence of stylistic methods is the basic role which it assigns to language. A text is a linguistic construction and we process it as a linguistic construction before anything else. Because of this reliance on the "science " of is often assumed that stylistic claims to be a purely "objective" method of textual analysis

As Toolan (1990:11), cited by Simpson (1993:7), suggests, stylistic offers a way of reading, a way which is an oriented act of intervention a reading which is strategic, as all readings necessarily are. Simpson (1993:7) also contends that. The benefit of linguistics lies in the way it offers an established meta-language which can account systematically for what the analyst feels are significant features of language in a text.

The benefit of linguistics lies in the way it offers an established meta-language which can systematically account for what the analyst feels are significant.

features of language in a work of art. When linguistics is employed in a stylistic criticism, linguistic terms have standardised reference. Lastly, the tendency of stylistics in linguistics, is that as techniques in linguistics become more sophisticated, stylistic models become enriched and revitalised. Stylisticians are thus continually re-assessing their methods in the light of new developments in linguistics.

Hartman and Stork (1978:203) define stylistics as "the application of linguistic knowledge to the study of style." Traditionally, stylistic analysis has been mainly concerned with the analysis of literary style or the language variety characteristic of a writer, and various criteria have been set up to deal with individual or group styles in relation to biographical and other details reflecting the personality of the creator. More recently, emphasis has shifted to the linguistic description of the utterance itself in terms of its components, and characteristic "deviation" from the standard language. Richard and Platt (1985:277) define stylistics as "the study of that variation in language (style) which is dependent on the situation in which language is used and also on the effect the writer or speaker wishes to create in the reader or hearer."

Although stylistics sometimes includes investigations of spoken language, it usually refers to the study of written language, including texts. Stylistics is concerned with the choices available to a writer and the reasons why those particular forms and expressions are used rather than other words.

Turner(1973:7) says stylistics "is that part of linguistics which concentrates on variation the in use of language, with special attention to the most conscious and complex uses of language in literature."

When looking at the above definitions of stylistics, one notices the common explanation that linguistics studies the variation in the use of language. This means it studies the style in which the author has used the language.

Enkvist (1973) says that regional dialects too can assume a stylistic function, if they are used in certain situations such as familiar or intimate conversation, whereas a supradialectal standard would be indicated in more formal speaking situations. He concludes by saying that stylistics is mainly concerned with the situational appropriateness of linguistic variants.

Lake (1971) claims that stylistics has always been a subject or activity hopelessly bedeviled by vagueness. The relationship between linguistics and stylistics is an instrumental one and the student of style must have a sound knowledge of descriptive linguistics. He or she needs linguistics in applying the basic methods of stylistics.

Ngara 's (1982:10) stylistic framework

Ngara is concerned about a linguistic approach to stylistic criticism. To discuss his stylistic framework, he started off by giving a clear difference between a conventional critic and a stylistician.

A stylistician or stylistic critic, he argues, seeks to bring the methods and insights of linguistics into literary criticism with the intention of being more precise and more systematic than conventional critics.

A stylistic critic places more emphasis on the language component of literature than does a conventional critic.

Stylistic criticism is much more concerned about matters of aesthetic values and content than conventional criticism. Both the stylistician and conventional critic are interested in themes, plot and character, except that the stylistic critic's interest is always related to the role that the language plays in delineating these features.

The main concern of the stylistic critic is the following:

a) minute details of grammar, lexis, phonology and semantics. Ngara calls this the writer's linguistic format and divides it into two subsets, namely: linguistic features proper and para-linguistic affective devices which include:

36

- wider issues of deviation from the norm;

- the relationship between language and characters;

- he relationship between the writer and reader.

A stylistic critic uses the principles of general linguistics to single out the distinctive stylistic features of the writer. These principles of general linguistics enables him to:

- identify the features of language which are restricted to a specific social context;

- give reasons why such features are used;

- state where and when the features are used.

Ngara is against the idea of a purely scientific approach to the study of literature. He says that such an approach will destroy the writer's creative effort. A literary work of art is not purely scientific, but it also has the affective level of language.

This is why the stylistic critic looks at matters outside the text and explains what the text alludes to.

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

1. The goals of Ngara's stylistic criticism

The theory of stylistic criticism proposed by Ngara is intended to embrace all literary art forms such as poems, novels and plays. We start our proposal by accepting that a work of art, like other language acts, is a communicative utterance produced by the author and received by the reader. The link between the author and the reader is the art form itself.

The reader's response depends on the following:

- the nature of the utterance;
- the style of the author;
- the reader's own competence and experience in responding to literary works.

Ngara's theory is three-dimensional, i.e.:

- it gives an account of the constituents of a work of art;
- it lays down a set of criteria for evaluating fiction from the point of view of stylistic criticism;
- it has a basic critical terminology.

2. The constituents of the work of art

There are four main constituents of fiction, i.e. content, narrative, structure, character and linguistic format.

The backbone of a literary work is called the plot. The plot holds the various elements of work together and forms a structure. The plot is a sequence of events arranged in a time-chain from beginning to end. The events are interrelated with each other with no necessity for chronology.

The author's point of view is very important to detect the form of genre on which he/she is working. The author may choose a first person narrator or second person narrator. This arrangement of episode together with the point of view adapted by the author is called the narrative structure.

The linguistic format is the sum total of minute linguistic choices. These form two sets:

    a) linguistic features proper and

    b) para-linguistic affective devices. They are not analysable in terms of
       formal linguistic descriptions.

The linguistic features proper involve the following:

1. the grammatical level, where questions of syntax sentence type and the relationship between meaning and form are considered;

2. the lexical level, which looks into the writer's choice of words, the collocation of words, metaphors, similes,

3. the phonological level, which has to do with sound, like rhyme, rhythm, alliteration,

4. the tenor of discourse refers to the tone, or the degree of formality and informality between characters and between the author and reader; in literature, tone of discourse refers to the attitude of the writer towards the subject matter or character, but in linguistics, it refers to the use of language in order to produce certain sounds or feelings to the reader;

5. the graphological level includes punctuation and paragraphing.

c) Evaluation criteria

Ngara's framework uses the following criteria to evaluate the work of art.

1. The appropriateness and the effectiveness of the writer's choice of linguistic features and para-linguistic devices.

   i) Medium

      A writer who is very creative is expected to be careful and sensitive to the type of languages he/she chooses, and to the limitations it imposes on him/her. For instance, the use of the concord in isiZulu and

English differs. In isiZulu, concord is formed from the class prefix and becomes part of the verb whereas in English, subject concord is independent - e.g. Zulu:- "ukudla kumnandi (The food is delicious); izinja ziyagula (dogs are sick).

To avoid misunderstanding between the writer and the reader, a writer needs to be very explicit in his/her language usage. This means that the language or words should be used appropriately.

ii)   Mode

This refers to different types of genre. A writer should be sensitive to how he/she handles elements of the language in different genres. The types of genres are novels, drama, poetry and Prose. All these genres use language in different ways.

iii)   Language

A writer should be very sure of the type of languages he/she chooses to use in a genre to avoid monotony and misunderstanding. He/she should be able to control the language of his choice so that whatever linguistic devices he employs in his work, at the end they should produce genuine artistic concern. The lack of appropriate usage of elements of a language leads to monotony, artificiality and boredom in a genre.

41

praised. The narrator and the bard had a social function to perform, and so does the modern writer. These all tell about man and life.

There is a great difference between form and content. Ngara says the theory of stylistic criticism he proposed holds that matters of linguistic format (form) are inseparable from content. The style of a writer cannot be divorced from his ideological concern.

v) Classification of critical terminology

It is the aim of stylistic criticism to be explicit and systematic, and this involves a description of the meta-language, the language of criticism itself. The stylistic critic should classify the terminology he uses so as to have a full understanding of how language works, both in the work of art being analysed and in the evaluation.

Critical vocabulary may be divided into four main categories.

a) Formal terminology

This class is concerned with concept and formal characteristics. Formal terms constitute the backbone of criticism because our evaluation of a work of art and our ability to abstract and talk about it depends on the conceptual framework which the formal terms give us. This is also subdivided into five categories:

43

i)   terms which refer to modes of literature: fiction, novel, short

      story, poem,

ii)   various components and dimensions of a work of art, such

      as character, narrative structure, dialogue, monologue,

iii) determinants of linguistic format, e.g. medium and content;

iv)   figures of speech and devices of irony, alliteration and

      simile;

v)   all levels of linguistic description, e.g. sentences, clauses,

      phonemes, phrases, rhyme,

b)   Referential content terminology

      This class of words refers to and defines the contents of creative

      writing. The critic generally indicates the link between literature and

      life. His/her terminology includes words referring to humanity, life,

      cultural content, religion, etc.

c)   Descriptive and affective terminology

      This is concerned with the writer's quality of work of art and the writer's

      style, and with how that style affects the reader.

      The descriptive and affective terminology focuses on the work of art

      itself, e.g umvangeli defines one who preaches or evangelises the

      Word of God (but not necessarily the minister). Affective terminology

focuses on the effect of the writing on readers. For instance, we can

say the novel is interesting, is compelling or boring. These are

responses of the reader.

To conclude, one can say there is no single theory of style that is complete and

adequate. We believe that the different views of style presented in the chapter,

together will form richer and more productive analytical tool.

Chapter 3

The application of Ngara's linguistic format

3.1 Introduction

Ngara defines a "linguistic format" as the sum total of minute linguistic choices. This total can be divided into two sets, i.e.:

i)   linguistic features proper, and

ii)   para-linguistic affective devices.

In this chapter we will discuss mainly the linguistic features proper.

3.2 Linguistic features proper

Here we will discuss only four levels of linguistics. They are

i)   lexical

ii)   phonological

iii) grammatical

3.3 Views on the choice of words

Blackman (1923:4), knowing the power of words, says: "To unite copiousness with precision, to be flowing and graceful, and at the same time to be correct and exact in the choice of every word, is one of the highest and most difficult attainments in writing.

The choice of words and their uses is further expatiated on by Dr Armstrong, quoted by Blackman (1923:49), when he says: "If, says Dr Armstrong, "I was to reduce my own private idea of the best language to a definition, I should call it the shortest, dearest and easiest way of expressing one's thoughts, by the most harmonious arrangement of the best chosen words both in meaning and sound.

Coleridge, in Gurrey (1935:21), stresses the same point about the choice of words: "in order to obtain adequate notions of any truth, we must intellectually separate its distinguishable parts. For clear thought, it is essential to us if we are to comprehend the nature of poetry and the relation of each element to the whole, i.e. if we are to understand what each has to contribute at the same time, we keep fresh in our minds the knowledge that each element does not exist apart from the others, that it cannot be separated from one or more of the others and

retain its reality, and that it is the whole poem which gives each element its importance and its poetic life.

Guth (1975:291) stresses that "a good writer knows the power of words. He takes this from the resources of language and exploits them in his own words.

From the above quotations one can suggest that whatever a writer wants to write or say, there are sets of words to properly express it. This means that there will be one set of verbs to set it in motion and a set of objectives to describe it.

Therefore the writer must search for this word, verb and objective until he finds them so that his literary work could be very powerful. This is the exactness which the writer must strive for in order so that his style should be clear, attractive and well understood at all times. It is also true that "a word in its place is a symbol of strength" - Allot (1980:317)

As we have been dealing with the choice of words, it also becomes very important that a writer should also possess the ability and skill to use words accurately and appropriately.

Warren (1980:1 74) has also clearly advocated this also by saying that language is quite literally the material of the literary work. Every literary work is merely a section from a given language or words.

48

Abrams (1981:202), when explaining style, remarks that it is a particular work of art analysed in terms of the characteristic modes of its diction or choice of words, its sentences, structure and syntax.

As described in chapter 2, Dietrich and Sundel (1983:221) say that language is the medium of fiction, the raw material from which writes fashion their art with the infinite variety of languages in mind. Writers select their words precisely, arrange their sentences carefully and, for each story, create a unique and appropriate verbal texture.

3.4 The lexical level (set) as in N.F. Mbhele's volume

Mbhele draws his lexical sets from the different behavioural phenomena of people about their beliefs, their Zulu culture, culture and dogmatically based observations to demonstrate how such choices stimulate and illuminate the reader's imaginations.

3.4.1 Lexical sets drawn from cultural based observations

Use of surnames instead of names

This is a way un which Zulus show respect for each other. In Nguni, a male will be called by his surname or clan name by a female or any other family members. That is the cultural way of showing respect for the man as the head of the family.

If a person is a female, she will be called by her maiden surname, e.g. MaNkosi (Nkosi), meaning daughter of Nkosi, or MaDlamini (Dlamini is a clan name for Nkosi).

The nomenclature was seen when Mbele used this "hlonipha" language in the story titled "Ukuphila ukuhamba ezincijini": (p 92)

Kangisiqhwaga Nxamalala, futhi kangilwi (p93)

Ngiyathayiza nina benkosi, kuxolisa uGumede

esefile uvalo.

I am not a fighter, Nxamalala, and I am not fighting. I am asking for forgiveness from you who are from the highest authority. Here Gumede is apologising to the police and he is very frightened (p93).

Here Gumede realised that the two policeman had more authority than he himself did and were to be respected. He did not call them by their names, but by their surnames and clan name. He called one of them Zuma (surname), and the other Nxamalala (clan name).

Even Gumede himself had a name. But because of Zulu culture, to show respect, he was called by his surname, "Gumede".

The above is also realised in the story titled "Amayezi", where the driver of a car, after being told that the man asking for a lift had the surname of Mbatha, but he called him "Shandu", which was his clan name. This clearly indicates that the author of this book really knows the language because he lives among the Zulu Mbhele seems to know even the roots of isiZulu in this case (see below).

AMAYEZI (p102-103)

" - -- ISIBONGO KONJE MFOWETHU ?

Ngingowakwa Mbatha

Oh, gibela-ke Shandu. Wathi esho lamagama okugcina wabe ephakamisa

isivadlwana sethende elingemuva kuze angene uNdoda. Ngena-ke

Mbatha.

Sihamba ngobubi-ke thina Shandu"

"Can I have your surname, brother?

I am Mbatha.

Oh, get in, Shandu. While saying the last words, he was opening the door

at the back of a tent for Ndoda to get in. Get in, Mbatha. But we are on a

very bad journey, Shandu.

Females are also respected in the same way by Zulu. They are called by their

maiden names when married. This practice is evident in this book, in the story

titled

51

"NGILAMBILE MKAMI" (p42-48)

Lendaba akayithi vu kubantu bangaphandle okaMhawu ngaphandle
kukaMaHadebe owayengumngane wakhe omkhulu futhi bakhelene.
Nangu namuhla ukaMhawu uphuma khona kwaMaHadebe ----

"KaMhawu is telling nobody what happened to the outsiders, except for
her best friend, MaHadebe, who was also her neighbour. Here she is
today from MaMadebe's "place".

KaMhawu was married to someone from the Dlamini family, but people
referred to her not as MaDlamini, but as kaMhawu, which meant the daughter of
Mhawu. The ka- and Ma- in Zulu have the same meaning. This is also applied
to MaHadebe. She was married to someone from the Magubane family.
According to Zulu culture, she is called MaHadebe.

ii)   Knopkierie (iwisa)

A traditional Zulu man from kwaZulu-Natal always moves about carrying

a knopkierie (iwisa) as part of his culture to protect himself against

unexpected enemies. Zulu men are trained to use iwisa from a very early

age in the veld when looking after cattle and in their traditional

gatherings.

Even though Zulu may go to town or cities for work, it becomes difficult to move without their knopkieries which, in their culture, is part of them. That is what happened to Gumede who was working at a brewery in Johannesburg and who used to carry his knopkierie when going to bank money. The tricksters recognised him by this cultural item and robbed him of his money in:

UKUPHILA UKUHAMBA EZINCIJINI (p92)

.....Uxolo wemnumzane wewisa

Yimihlolo yami Ngiwafunge amaQwabe esothulini.

Asho cede aliphakamise iwisa, alikhwifele kancane ngamathe. Zithi ukunyakaza izinsizwa amehlo ahlezi kulesiqukuza sewisa (p93)

Isn't this my hard luck! I swear by the Qwabes in graves (Zulu praise). He uttered these words while lifting his knopkierie, thereafter spitting a bit of saliva on it. The young men moved back a little with their eyes on the knopkierie (p93).

A man in KwaZulu is known by his type of knopkierie. This is part of their culture. This is one of the reasons why we may say that Mbhele's stories are culturally based.

The above text shows that if it was in Natal, young men like Zuma and his friend could have been full-blooded Zulu men with their knopkieries, but in cities such as Johannesburg, where the law is in the hands of the police, one has to calm oneself, even if one suspects someone, like these thieves. In towns guns and knives are also used as weapons to fight in the streets. This is what confused Gumede because, as a rural and illiterate man, he knew the police as the Government. That is why he called them "Makhosi" (kings)..

3.4.2 Lexical set drawn from Christian dogma

The Christian dogma is a doctrinal system laid down by the authority of a Christian church, to be followed or honoured by its members (Fowler F.G. and H.W. 1984:284).

In the story titled "Zehla izihlathi", we find two important people in a Christian church, i.e. a minister or archbishop and an evangelist who are both highly respected by their followers. In this story, the church had a school where both of these men were co-employers and were running the school using the church doctrine. They had a right to employ whoever they wanted to and to dismiss whoever transgressed their church doctrine.

We find the evangelist uttering these words to the principal:-

Mnumzane Zikhali, ngiyethemba uyawazi amandla ami lapha esikoleni?

Ngiyawazi baba (Zikhali)

Kambe uyazi ukuthi ngingaxosha noma umuphi uthisha lapha

Ngiyazi baba (Zikhali)

"Mr Zikhali, I hope you know my powers in this school.

 I know them ,Sir" (replied Mr Zikhali).

 Do you know that I can expel any teacher here?

 I know that, Sir" (replied Zikhali).

Mr Nkosi, a teacher in the Mission school, was in love with Thulisile, who was

the daughter of the church evangelist. Unfortunately she got pregnant. Mr Nkosi

was expelled from the Mission school for getting Thulisile pregnant which,

according to the church doctrine, was a sin.

Mbhele here wants to show how the Mission school works and also the

unfairness of people in authoritative positions. Thulisile and Mr Nkosi were in

love and were adult. But the mere fact that Thulisile was the daughter of an

evangelist, created a problem which led to the dismissal of Mr Nkosi from work.

This implies that in a Mission school, the word of a minister and of an evangelist

is final, like God's word.

BENGIZOKUTHANDA UNJALO (p35)

.Wacabanga ngomfundisi uSokhela obelusizo olumangalisayo kuye

nakubazali bakhe ekumqhubeni ngemfundo (p36)

Umfundisi uSokhela nguye owayebanika ithemba athi "Hayi, uzosinda,

UNkulunkulu akehlulwa lutho. Sizomfica ephiia futhi uzophila nje kahie"

(p40)

She thought about Reverend Sokhela, who was a great help to her and to

her parents in sending her for further education (p36).

Reverend Sokhela is the one who was giving them hope by saying "no,

she will recover, nothing can defeat him (God). We will find her still alive

and she will be alive and stay well" (p40),

The belief of many Christians is that the minister will talk to God on their behalf.

That is why Mr Zwane and his wife believed that God would rescue their

daughter, Nomsa, if their priest confessed. Even Nomsa (first paragraph) was

more worried about her minister, Mr Sokhela, than about her parents. This

means that the minister represented God in their hearts.

Here we realise that Mbhele must be a Christian leader in his church, if not a priest himself. He tries to draw our minds to Christianity as a last hope when things do not go well. Mbhele, in a way, was trying to indicate that if Nomsa feared God, who is everywhere, not like her minister, who was just in one place, and clung to her parents' advice about God, she wouldn't have fallen into this trap. The lesson we learn is that the result of sin is death. According to Christianity, abortion is a sin. That is why Nomsa died because, having a abortion, she was committing a sin.

3.4.3 Lexical set drawn from loaned words

Almost all of Mbhele's short stories are full of loaned words from Afrikaans or English. This is an indication that the author is from an urban area. In the following stories we find:

Zehla Izihlathi

Umvangeli	from English word	evangelist	(p1)
Uthisha	from English word	teacher	(P2)
Ugranti	from English word	grant	(p8)

Isijingi samawele

Emabhodweni	from Afrikaans word	pot	(p18)
Izitambu	from Afrikaans word	stamp	(p18)

Ibhulukwe	from Afrikaans word	broek	(p20)
Imoto	from Afrikaans word	motor	(p20)
Telex	from English word	telex	(p20)
Amalayisi	from English word	rice	(p18)

Nokuzibulala ngivakucabanga

Ibhilidi	from English word	building	(p49)
Ikhaladi	from English word	coloured	(p49)
Amapuleti elayisi	from English word	rice plates	(p49)
Ilivi	from English word	leave	(p49)
Iklabishi	from English word	cabbage	(p50)
Ipasi	from Afrikaans word	pas	(p51)

Amayezi

Elokishini	from English word	location	(p100)
Iseyili	from Afrikaans word	sell	(p103)
Ifenisi	from English word	fence	(p104)
Amarobhothi	from English word	robot	(p104)
Ifasitela	from Afrikaans word	venster	(p104)
Ibhokisi	from English word	box	(p104)
Ugesi	from English word	gas	(p106)
Igalaji	from English word	garage	(p106)

3. 4. 4 Lexical set drawn form supernatural powers or behaviour

Ancestors

Ancestors are people from whom one's father or mother, forefathers etc. are

descended (1984:31). It is believed by blacks that they have more power than

people who are alive. We find a story about them in:

UDIDEKILE (p10)

'We Mdelwa, abadala bathi idlozi liyabhekelwa.

Awunakuhlala nje uthi yinkosi eyobona, wena uthini ?

"Hey, Mdelwa, our elders used to say you have to take care of ancestors.

You can't just stay and say God will help, what are you doing?"

The above words were from Mdelwa's mother to Mdelwa while NoMadlozi,

Mdelwa's daughter, was very ill. Mdelwa's mother considered the ancestors to

be very powerful and angry at Mdelwa, and she said they were the ones who

had made Nomadlozi so sick. Mdelwa could not hear this. Eventually,

Nomadlozi died. Before she could be buried, Nkonzweni, who was Mdelwa's

son, died too. This compelled Mdelwa to obey his mother's advice. Mdelwa

went to the traditional doctor for divination and he slaughtered a white goat for

the ancestors.

Here Mbhele is saying that even advice from old people can be of great help to others.

He also warns that tricksters can also make use of ancestral worship to trick people. This is found in a story titled "Ngilambile mkami" (p24), where Sipho Hadebe pretended to be an ancestor who wanted cattle to be slaughtered for him since he was hungry. Fortunately, he was caught by Dlamini, the father of the late Dlamini and his neighbour (p48).

IN "SIYABONGA DLAMINI" (p85)

Here we find a trickster who called himself uMngoma, isanusi, who worked with abalozi. That was how the tricksters managed to deceive Dlamini, who was also a Zulu and knew the help of isanusi because he was in trouble

The uMngoma is a person who has an ancestral powers to divine and cure people with evil spirits and cure their diseases. The isanusi is also a traditional doctor who specialises in divination. He is very powerful and reliable in divining and is licensed by the law to divine. Their patients call them "amakhosi". The abalozi are supernatural spirits who can speak to the patients on behalf of isanusi, telling them what made them sick. The abalozi speak out of the calabash or in a dark room.

3.4.5 Lexical set drawn from ideophones

Mbhele used most of these words to show the intensity of imagination. Their effect and meanings are so powerful that what is discussed is very clear and provides the direct meaning of the content, e.g.

KULUKHUNI UKUBA YINDODA (p26)

Bathi minci, minci, mbo Bafike bama babuka sona lesi simanga (p26)
Kuthe phothololo umsindo

People come in numbers. They looked at the amazing incident while standing.
There was a lot of noise.

Derivations from the ideophone

Bambhunyela   (p27)   from bhunye
Ubutaxataxa   (p27)   from taxa
Amadlodlombiya   (p27)   from dlodlo

Mbhele used words to clarify how quickly an incident occurred. He used them poetically (alliteratively).

3.5 Phonological level

Fowler F.G. and H.W. (1976:607) pellucidly define the word "phonology" as follows:

    i) science of vocal sounds;

    ii) system of sounds in a language.

In Stylostatistics, phonology is defined as:

"Pronunciation or sub-field of linguistics that studies the structure and systematic sound pattern in languages. Phonology's phonetics is explainable in the environment where it occurs." That is why phonology is known as a branch of linguistics. It is also known as a manner of utterance because it has to do with the pronunciation of words.

Looking at the above, one can tie phonology to the kinds of sound which occur in a given language, and to the patterns or relationships into which they fall as the sound system of that language, as well as to the study of the properties of sound systems. This clearly means that there is a difference between sounds in the context of some language, whereas phonetics studies sounds without any specific reference to their function in a language sound-system. Phonology also identifies meaning. Msimang also stresses that phonology is concerned with the study of the sound-system of a particular language.

62

By saying phonology also has to do with meaning, we are referring to the
language's allomorphs. The phonologically definable allomorphs occur in
different phonological environments where none of the others can occur. Their
phonetic form is explainable in the environment in which they occur. For
example, the subject concord of C1 or I(a) has the form u- in the indicative
mood, when used before a vowel verb stem. This can be explained
phonologically by indicating class concords (i.e. subject and subject concord).

Under grammatical competence, we find three wings of sub-topics of which one
is phonological abilities. Here we deal mainly with the way the sound is
pronounced, e.g.on the penultimate syllable bo-na, the length falls before the
last syllable. We sometimes speak of the phonological well-formedness or ill-
formedness of sentence in a language. In isiZulu, for example, the length
normally falls on the penultimate syllable and that is called "well-formed". But
when it falls on the initial syllable, e.g. sa:nibona, it will mean ill-formedness
(Major themes in linguistics: p181).

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

3.5.1 Rhyme

There is a lot of misunderstanding and confusion among critics concerning the
use of rhyme in Zulu. Kunene (1962:15) harshly stated that "End rhyme is

unsuitable for Zulu poetry mainly because changes occur chiefly on the prefix rather than on the suffix." Some poets, unaware of this fact, have made the most fantastic verbal constructions. They have twisted the words, coined them without considering the effect, merely because they wanted to produce a rhyme scheme.

Ntuli (1984:204) pointed out that "When properly used, rhyme has a regulating effect and indicates audibly that we have come to the end of the story or verse. We cannot ignore the aesthetic echo effect, merely because they wanted to produce a rhyme scheme. A writer should be guided by the meaning of that story

Ngara (1982:39-40) stated that rhyme is not necessarily at the end of a sentence or line. He illustrated this with a short story, "The voice", where too much repetition is used. The repetition of "too much" and its variant of "too" has something of nursery rhymes about it.

To solve this confusion, authors were not aware that rhyme is not necessarily created from syllables at the beginning or end of the sentence. It can be built from two or more sentences. It can be built from words or sentences which are meaningful too.

Mbhele, in his short stories, seemingly was listening to these authors and created the rhyme scheme with meaning and sound as in:-

"ZEHLA IZIHLATHI"

"Ngeyami nayo thish'omkhulu

Yebo thish'omkhulu (p6)

Ngizoyibuyisa thish'omkhulu

Nomfundis'omkhulu (P7)"

In the above, we find the rhyming of "thish" omkhulu and omkhulu which add a

meaningful sound to the story. If Mbhele had only written "thisha" (teacher), we

would not have been able to understand fully. But by saying "thish" omkhulu,

the reader understands that he is referring to the principal. This means that

Mbhele followed exactly what Ntuli and Ngara explained in their work. In the

following story, we find beginning and end rhymes which are also meaningful,

like:

"KULUKHUNI UKUBA YINDODA"

"Bamba isandla

lapho ngisondela

Ngishone emfuleni

Msizi wami

Bamba isandla

Ngifike ekhaya

Ngibone ubuso

Bakho Jesu wami"

"Hold my hand

When I come closer to you.

I sink in the river

My Redeemer

Hold my hand

Until I reach my home

To see your face,

My Jesus.

This shows that Mbhele followed and believed Ngara, especially in his practical application in "The Voice", that it is a repetition of words at the beginning and at the end of sentences that gives meaningful sound. In the above we find rhyme caused by equal numbers of words in a line, end rhyme by isandla, and wami, rhyme at the beginning by bamba and the ngi-sound.

All of the above repetition has meaning too, which is created by the class concord, e.g. ba- for bamba, cl. 1, ngi- for ngisondele, ngishone, ngifike and ngibone for first person, singular. The reader understands that the person singing the song wants help.

"KAWUMBIWA NDAWONYE"

Ngiyabonga BABA

Lenkukhu ngeyakwakho Ndlela (kubuza inyanga)

Usho yiphi baba

Lena ehluphuke intamo

Ngiyezwa baba

Thank you, Dad

Is this chicken yours, Ndlela?

Which one, Dad?

This one without feathers on its neck.

I hear Dad

The repetition of the word baba and the identifying pronoun le have an aesthetic

effect and are meaningful to the story. The le indicates that it was the specific

chicken about which they were speaking, and not another one. The word "baba"

shows respect for an isangoma because in that instance he was trying to save

his life, in the same way that a father would risk his life to save his son.

67

3.5.2 Rhythm

The *Oxford Dictionary* (1990:438) defines rhythm as a regular pattern of beats, sounds or movements. This pattern includes a combination of various degrees of length and tone in Zulu.

The above was witnessed by Ntuli (1984:220) in saying "rhythm means a more or less regular recurrence of time patterns and patterns of successive and positional associations of emphatic elements to less emphatic ones.
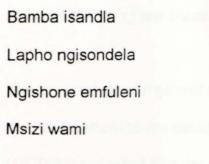
Dhlomo (1939:88-90) also stressed that rhythm is African. He gave the example of the movement of triba·l people. The tribal men, when they walk, move rhythmically because of traditional attire. All music and dance in blacks are performed rhythmically. Greetings also are done rhythmically, e.g.

Dlami - ni!

Mdiba - ne!

The tribal music, warrior songs, etc. are full of rhythm. Mbhele, in his book, has chosen a song with slow rhythm to indicate sorrow and pain. What gives rhythm to this song is the equal number of syllables per word and per line, which gives regular patterns of beats or sound in a regular recurrence of time. E.g.:

KULUKHUNI UKUBA YINDOBA (P26)

Bamba isandla

Lapho ngisondela

Ngishone emfuleni

Msizi wami

Bamba isandla

Ngifike ekhaya

Ngibone ubuso

Bakho Jesu wami

"Hold my hand

When I come nearer

I sink in the river

My Redeemer

Hold my hand

Until I reach my home

To see your face

My Jesus.

69

This is a solemn, pleading song. The words are all pronounced in a low voice. This shows unity and oneness in pleading for help from God. The timing or beats of this song are equal.

The occurrence of rhythmic segments as well as regulated intervals, gives a rhythmic pattern to the paragraph concerned. Lestrade (1935:4) and Moloto (1970:32) indicated that the end of the rhythm segment came after a final syllable.

This is understandable for the length on the panel time of the syllable usually indicates that the final syllable will be followed by a break of whatever duration. Such breaks are found in almost all the sentences in isiZulu. To the song above, this is clearly seen in lines two, four and the last line. They are also realised in the following stories:

Kade Kwasa Ngibona (p82)

"Maxwell!

Thish'omkhulu

Manyala mani lana eniwenzayo?

Maphi amanyala thish'omkhulu"

Ukubaleka kukathish'omkhulu

Yiz'uvalo (82)

Maxwell!

Principal.

What nonsense are you doing?

What nonsense are you speaking about, Sir?

The principal ran away (p82).

The length on the penultimate syllable is indicated by the apostrophe on thish'omkhulu.

SIYABONGA DLAMINI (P88)

Makhos' amakhulu!

Yethi! Yethi!

Makhosi

This is a way of greeting ancestors.

The rhythm in short stories indicates and expresses the attitude of a writer on the subject matter or the character. It is mostly realised in dialogue as seen in page 76, 82 and 88 of Mbhele's short stories.

On page 82, when the principal angrily called Maxwell, one realised that things were not going well. The situation was tense. On page 88 in "Siyabonga Dlamini", the situation indicates submissiveness, an absolute loyalty to ancestors, especially by saying "Makhos' amakhulu" (great king). It is indicated that someone is being worshipped. On page 76 we find a frightening situation where supernatural things occur. Here rhythm is also caused by the manipulation of direct speech like in the last eight lines in Mbhele's short story (p76).

Kade Kwasa Ngibona (p82)

"Maxwell!

Thish'omkhulu

Manyala mani lana eniwenzayo?

Maphi amanyala thish'omkhulu"

Ukubaleka kukathish'omkhulu

Yiz'uvalo (82)

Maxwell!

Principal.

What nonsense are you doing?

What nonsense are you speaking about, Sir?

72

The principal ran away (p82).

The length on the penultimate syllable is indicated by the apostrophe on thish'omkhulu.

SIYABONGA DLAMINI (P88)

Makhos' amakhulu!

Yethi! Yethi!

Makhosi

This is a way of greeting ancestors.

KAWUMBIWA NDAWONYE (p 76)

... usesaba nokungena endlini ahlale. Nokugcaluza phandle kuyamesinda. Wagcina ngakho ukuba ede ephume abuye angene endlini. Ngabe yimithi kaSokhela lena edala konke lokhu? Pho imithi iyakwazi yini ukujukujela amatshe okwesangqotho?" Lemicabango yamfikela kepha weswela owayengase ayiphendule.

she was afraid even to get into the house and stay there. Even to move about in her yard frightened her. Eventually she was moving in and out of her house.

"I wonder whether it could be Sokhela's medicines that caused all this? If so, can the medicine throw stones that fall like hail?" These thoughts came to the mind of Ndlela's wife without anybody to answer them.

Rhythm forces our thoughts and imagination to respond to the implications of the literary work being read. Emotions too come under this direction and controlling power, for rhythm acts like a flywheel which both increases power and regulates it.

3.5.3 Alliteration

Fowler (1976:30) defines alliteration as the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. This means that it is a type of repetition technique where a sound or sounds are repeated in one or more lines of verses in order to enhance the verbal music of a song or words and to achieve a particular sound effect.

Although the words which create alliteration may be chosen for their sound effect, it is also important that they should be appropriate to the meaning conveyed by the author.

Alliteration manifests itself in two ways. They are assonance and consonance. In assonance, a specific vowel is repeated, creating vowel harmony in a line or words, e.g.

KULUKHUNI UKUBA YINDODA

Bamba isandla

Lapho ngisondela

"Hold my hand

When I come nearer.

The vowels a and o are creating vowel harmony in the above lines, which is

called alliteration. Alliteration of assonance and consonance can also be caused

by the concord system of isiZulu in a sentence, as in:

IZIGWEGWE ZOBUSHA

"Zavele zazithulela izingane azaze zaphendula (p58)

Kwaphela izinsuku ezimbili kwathi ngolwesithathu zabuye zaqhamuka

futhi lezizingane. Zazigcwele (p59)

Amapphupho ayizolo afiphazwa

Ngabona amasango eZulu evulekile

Ngezwa amaphimbo amtoti ezingilosi (p60)

The pupils kept quiet and did not answer

Two days later, on the third day, these children came again.

They were many (p59)

Yesterday's dreams passed by

I saw the gates of heaven being opened

I heard beautiful voices of angels (p60)

The -z- of the first verse is consonance or repetition of a similar consonant

sound as occurs throughout the poem.

The use of consonance and assonance caused by the concord system in

isiZulu manifests itself in the above paragraph. The za- in zavele and

zazithulela are subject concord of izingane of class 6. The zi- in the second

paragraph represents izinsuku as a subject concord. This type of subject

alliteration will always be abundantly used in isiZulu, because Zulu cannot do

without concordial agreement.

This also enhances the verbal music in the work of art, e.g. "Kwakhala

ubuphoqophoqo".

The repetition of -o-'s is called "assonance", because it is a repetition of vowels,

and the repetition of "ph" and"q" is called consonance since they are

consonants.

The concords in sentences produce alliteration, e.g.

Zahamba zonke izintombi

Balele bobane abelungu

Concords in Zulu rely on class prefixes of nouns.

UKUPHILA UKUHAMBA EZINCIJINI

Awu bandla, kangikhumbuli, Nokuthatha zithombe yinto engingayejwayele

Ngangcina ngithatha isithombe sepasi (p93)

Oh man, I don't remember. I am not used to taking photos.

I last took a photo for my ID document.

Bamuthi hloholozi, athi bhamabhama wulukuhlu phansi (p93)

They pushed him on his stomach and his stomach moved about and he

fell down.

The manipulation of fricatives and plosives in the above sentences gives the story a high aesthetic quality. The choice of sounds is appropriate to the mood and meaning of the message. Here we find Mazibula being shocked by a burning man in front of her house, and she is really very frightened (p27). She goes outside on the arrival of her neighbours without even looking at the condition of her hair. Mbhele uses deideophone, i.e zimadlodlombiya. This means the hair was stretched untidily. The sound -dl- stretched up straight imagination to visualise the actual head being in that state of dirtyness and untidiness among many people.

In the story "Ukuphila ukuhamba ezincijini" (p93) we find a Zulu man, who has never taken a photo besides the one for his identification document, now in a photo he does not even know about, stealing beers (see 2nd par above). The -th- syllable occurring repeatedly, produces a picture in the reader's mind of a real scene of which Gumede was not aware. In our mind, the -th- creates the sound of a camera taking Gumede's photograph or the sound made by his feet moving towards the case of beers. This means that there is a meaning created by the -th- sound in the story, i.e. that of movement.

Assonance and consonance are found in abundance in Zulu, for they are inherent in the system of grammatical agreement which is basically alliterative.

The noun class controls sets of concord prefixes by means of which grammatical agreement is achieved, e.g.

	SUBJECT Concord	ABSOLUTE Pronoun
Noun prefix aba-control prefixes	ba-	bo (na)
,, uku- " ,,	ku-	ko (na)
" ili- " ,,	li-	lo (na)
isi- " ,,	si-	so (na)
" ubu- " ,,	bu-	bo (na)

Kwaphela izinsuku zimbili kwathi ngolwesithathu zabuya zafqhamuka futhi

(p59).

The -zi- sound is a subject concord for izingane. It is a consonance.

Zavele zazithulela izingane azaze zaphendula.

The children kept quiet and never answered.

The above -za- sound is a subject concord which indicates past tense (-a). If the subject noun starts with a bilabial or palatal sound, the concord will be the pre-prefix, which is always a vowel, e.g. ubaba = u- (bilabial) or indawo = i- (palatal). The object concord, however, remains as the basic prefix, i.e. consonant-vowei. All other subject and object concords are formed from the class basic prefix, e.g. ukufa = ku- and isinkwa = si-.

3.6 Grammatical level

Here we will consider the question of syntax, sentence type and semantics.

3.6.1 Movement rules

Zulu has a very free word order pattern. This means that it is a scrabbling language just like other indigenous languages. The basic sentence pattern in

Zulu is subject plus verb plus object. The following movement rules are found in abundance in Zulu, depending on where the author wants to focus his narration.

79

a. Object preposing

Amayezi /p 107)

UKheswa wasizwa ngabantu basegalaji ukuxazulula lempi yababili

Kheswa was helped by people from the garage to stop the fight

between two people.

b. Subject postposing

Kulukhuni ukuba vindoda (p32)

Uyagedezela manje uMazibula

MaZibula was shivering.

c. Verb preposing

Isijingi samawele (p18

Ngixakiwe nami Baba

I am also surprised, Dad.

d. Verb postposing

Iziqwegwe zobusha (p60)

Imihla yami yangomuso yafiphazwa

My future was dimmed.

e. Preposing qualifiers

Nokuzibulala Ngivakucabanga (p53)

Manie Mnumzane ilivi yami uthini ngayo?

Now, Sir, what do you say about my leave?

3.6.2 The use of the ideophone

Ideophones are very expressive one word sentences. Sometimes the ideophone is coupled with a deficient verb -thi. Ideophonic words contribute much to elucidating the meaning of a passage and stretch one's imagination to be able to see clearly what the author is speaking about. One ideophone can stand in the place of a long explanatory sentence. In addition to the ideophone being concise and to the point, it carries with it sounds that bring to mind the picture of whatever is being explained, e.g.

NB: There is no equivalent word for the Zulu ideophone in English. Therefore we will explain briefly what happened in the story, as in the above.

b) *Ukuphila ngukuhamba ezincijini (p92)*
    Bamuthi hlokolozi, athi bhamabhama, wulukuhlu phansi.
    I sagidlana sakhe siye sithi qekelele laphaya kusimende (p93).

They push him on his big stomach, and it moved in and out, he fell down recklessly. His knopkierie fell far away on the cement floor.

81

In the above we find tricksters disguised as policemen, beating Gumede, who was working at the Breweries, very cruelly. They said he had stolen beer cases from his work, confusing him by showing him photos where he was lifting a case

of beer. The word "hlohlolozi" explains the manner in which the man pushed on his stomach. Bhamabhama means the moving about of a man when he is out of balance The word "wulukuhlu" explains how the man fell on the ground, like a bag of maize from the top to the ground.

3.6.3 The use of rhetorical questions

A rhetorical question is a sentence in the grammatical form of a question which is not asked in order to request information or answers, but to achieve an expressive force different from a direct assertion (Abrams 1981:183) ? Usually this becomes most effective in daily conversation, e.g. when one meets an unexpected problem, one would say "Yimihlola yami yini?' (Is this my bad luck?) It is employed as a forceful alternative to the assertion "Yimihlola le - this is my bad luck."

Mbhele excels in the use of such questions which state the assertions he communicates to the reader, especially in stories which are full of pain and sorrow, e.g,

Engakafiki uNkosi lapha ehhovisi, uZikhali wayezibuza eziphendula ukuthi yinto azoyithini lena ngoba uNkosi lona nguyena thisha azimelele ngaye ekuphatheni lesisikole? Uzothi uma emncengela ukuba ahlale kube sibonelo sini kwabanye othisha nasemphakathini? (p2)

Before Mr Nkosi arrives in the office, Mr Zikhali questions and answers himself about what he will do, because Mr Nkosi is his hope and pillar at that school? If he pleads with him to stay at the Mission school, what example will he set for the other teachers and the community?

Mbhele here used this rhetorical question to stress the confusion and shock Mr Zikhali felt about his teacher, Mr Nkosi. He could not easily allow Mr Nkosi, a loyal teacher, to leave the school nor make an apology on his behalf to stay at school, since he will set a bad example to others. Because of this, he kept on asking questions which had no answers.

Sometimes such questions are used to show interpersonal conflict, when a person is in trouble, trying to solve it by evaluating ideas like the following.

ZEHLA IZIHLA THI

Lwamuthi heqe uvalo. Ngabe umvangeli usezomxosha ngempela yini uNkosi madoda? Pho, uthi usazoncengeka uma sekuze kwafika yena uqobo?

He is frightened. Has the evangelist really come to dismiss Nkosi? Will he still accept the apology, as he has come personally?

Mr Zikhali, the principal of the Mission school, was in trouble. He was wondering whether he should keep on giving a bribe to the evangelist on behalf of Nkosi, or whether he should leave, since the hope of being forgiven was too little.

UDIDEKILI (p10)

Ngabe uyona yini uma eganwa unkosikazi wesibili (p10)
Will it be wrong if he marries a second wife?

Yini kodwa Somandla?
Ngenzeni kangaka kwabaphansi?

Kepha abantu bakhalelani? Udidekile indodakazi yami? Hhai, ngeke nje kuze kwenzeke loko. Kungenzeka yini kufe omunye ezinganeni zami? Ubani nje ongafa? UNkonzweni? Hayi, Ngeke kwenzeke loko Ngingaba yini emhlabeni- (p13)

What happened, Almighty?

What have I done to the ancestors?

But why do people cry? Can it be Didekile, my daughters? No, that will not

happen. Can it be one of my children who is dead? Who can die?

Nkonzweni? No, that cannot happen. What on earth can it be? (p3)

The above stresses the interpersonal conflict, in times of difficulties in the life of

a person, as with Mdelwa. He did not know whom to worship, God or the

ancestors. He loved and always prayed to God, but his children still died.

Eventually he chose the ancestors.

3.6.4 Ellipsis

Cohen (1973:184) defines ellipsis as the omission of words or syntactic

elements either naturally or deliberately. In literature emphasis is achieved

through this technique when the reader can easily supply the missing elements.

Mbhele has manipulated this feature brilliantly in his short stories in the

following way: -

a)   Dialogue between characters

Ngiyazi Mdelwa ukuthi iNkosi inguMdali nomlamuleli we ....(Mama)

Uma wazi pho? Yini lena ongitshela yona? (Mdelwa)

I know, Mdelwa, that God is the creator and peacemaker of ...
(Mother).

If you know then? What are you telling me? (Mdelwa)

b)   When stating an example or stressing a known fact, e.g. from the
Bible.

Nakujobe ebhayibhelini kwakunje ...nganamuhla (p12)

Even to Job in the Bible, it was like this .. just like today.

To understand the story of Job well, one needs to know the Bible, especially the
story of Job. Here Mdelwa was meaning that even though trouble could come,
he would not give up, just like Job in the Bible.

c)   Purposeful omission
Here the omission is done deliberately for the relevant language
speakers, especially to fill the gap by understanding the context,
e.g.

Isijingi samawele

Kodwa ngicela ukuzwa elokuqala nje ozolisho kubantu njengoba
Bengaka

But may I hear the first one you will say to people because they are
so many.

The reader, by understanding the story, will know that the missing element is
izwi (word), so that the sentence can be read as:

Kodwa bengicela ukuzwa izwi lokuqala nje ozolisho kubantu
njengoba bengaka
But may I hear the first word which you will tell or say to people
because they are so many.

d)   Deletion of subject concord
     Shingili, zaya instead of Washingila, waya (p95)

     He turned and went.

e)   Omission in proverbs
     Normally proverbs are full sentences in their own right. Mbhele's
     use of proverbs deviates from this norm in that he leaves out
     chunks for the reader to fill in, e.g.:

     Ukuphila Ukuhamba ezincijini (p92)
     Kumume-ke manie instead of Kumume emthumeni manie

He was amazed.

f)　Omission of final vowel in verbs

Yiz' uvalo inqobo isibindi (p95).

Thish' ul\lkosi (p93) instead of

Thisha uNkosi.

Thish omkhulu (p82) instead of

Thisha omkhulu.

One of the points made about style by Enkvist (1973) is that style is a departure from the norm. Freeman (1970) defines the same view that style is a deviation from the norm This refers to a deliberate breaking of the rules of grammar to modify the meaning of a sentence (Freeman 1970:~). For instance:-

Isijingi Samawele (p 17)

"Kodwa ngicela ukuzwa elokuqala nje"

azolisho kubantu njengoba bengaka.

But may I hear just the first one which you will tell people because they are so many.

Basically, proverbs are full sentences in their full right. But Mbhele, in the above sentence, has left out the word "izwi" for the reader to fill in. This means that this style is a deviation form the norm. The omission of final vowels in verbs, of subject concord in sentences, etc., is what Enkvist and Freeman consider as deviations from the norm. The use of ideophones is also considered to be a deviation from the norm, and is also considered as defamiliarisation by the Formalists. The defamiliarisation process in literary work carries with it additional meaning as in the manner in which Mbhele uses idiophones. The additional meaning which the above proverb has, is of revealing a shock or a fear of failure.

That is why Dlamini's focus was on how he would tell people that there would not be a wedding.

KULUKHUNI UKUBA YINDODA (P26)

Bathi minci, minci, mbo. Bafike bama babuka sona lesi simanga. Kuthi phothololo umsindo.

People came in numbers and the whole place was full.

The "bathi" above is a deficient verb, with ba- as a subject concord for class. Minci signifies the rushing of a big number of people to one place, like water which cannot be counted. Mbo means or expresses finality, the very full or too many. Phothololo signifies a very high noise where little can be heard from the others who are also speaking.

3.7 Tone

Scholars define tone in different ways. Hawkins (1996:469) has this to say:

> Tone is a sound in music or sound of the voice. It is a sound heard in each
> of the five larger intervals between notes in a musical scale. The smaller
> intervals are called semitones. It is also defined as a shade of a colour. If
> somebody's clothes have a high tone, it has bright colours. Hawkins used
> the example of dress and shoes by saying: her new shoes tone in well
> with her dress, which means they match well.

Furthermore, tone is discussed as the level or tenor of discourse which
comprises tone and the degree of formality and informality between the
participants. Tone in literature is seen as the author's attitude towards the
subject matter that he/she is writing about. The author's tone towards something
can be satirical, sarcastic, humorous, etc. In linguistics, tone is the rising or
falling of the voice in a spoken situation. This occurs mostly in the manipulation
of syllables or certain types of words.

The literary and linguistic uses of tone are interdependent. The attitude of a
writer in his work of art is seen by the way he uses syllables or words in a
proper way. Where syllables and words are considered in order to produce
certain sounds or

tones, these have an effect in literature. For instance, the use of the ideophones bhaka; zwi ubuthango; Maye; Maye, etc, have different effects on the work of art.

3.7.1 Tone as attitude of the writer

In Mbhele's story titled "Kulukhuni ukuba yindoda" (p26), we find that the author is sarcastic and humorous.

"Sonke lesi sikhathi uMazibula umile ngenxa yokukhungatheka Uhlanganise izandla emva kwentamo ubuso bavela phakathi kwezindololwane.

Akezwa nakuzwa ukuthi ekhanda akathwele lutho. Izinwele ngamadlodlombiya. Kwesingenhla uqimbile. Yilowo mhinjana nje wendilokwe. Waze wathintwa ngenye yamakhosikazi ekuthini phela akembethe

All this time Mazibula is standing because of fright. Her hands are crossed behind her neck, her face is between her elbows. She does not even realise that she has nothing which covers her head, the hair is untidy and uncombed. Her top part is naked. The bottom part is only wearing a shapeless petticoat.

Eventually she was reminded by another woman that she was actually
naked (1991:27)"

By merely reading this text, one cannot help laughing at the picture which is
Conveyed to the reader. The image of the scared woman, with hands on her
head, shows that a strange thing has happened. While the reader thinks about
this, the author describes her hair as "amadlodlombiya" and her petticoat is
"umhinjane", which shows that the poor woman was naked. This makes one
laugh. For Mazibula to be described in this manner and her disgrace to be
exposed in this way, shows that the author's attitude towards her was sarcastic.
The way the scared woman, Mazibula, was first introduced to the reader,
screaming for help, it was as if the author wanted one to feel sorry for her. But
soon in the next paragraph he revealed her weak points, i.e. going outside
naked. This shows that the author was also satirical about the subject,
especially about the woman who was the cause of the man's death.

Akuphelanga mzuzu, waphulukundlela uNqudlwana. Lathi lethuka
iphoyisa, udamane ukwenza, hhayi namuhla. Lamnyathela izithende.
Hwaphuluzi! Lutho. Hwaphuluzi! Ngqi ibheshu, Dlunsu. Lasala nebheshu
iphoyisa. Wahamba etikiza enjalo uNqudlwana. Wahamba etikiza enjalo
uNqudlwana. Mbhele(1991:30)

After a few minutes, Nqudlwana jumped up and ran away. While the policeman was shocked, Nqudlwana ran very fast. The policeman also ran after Nqudlwana. The policeman got closer to Nqudlwana. He tried to catch him, but missed. He tried for the second time and held his skin buttock-covering (ibheshu). The skin buttock-covering remained with the policeman. Nqudlwana ran away as naked as he was.

The above text also shows humour. It gives the reader a clear picture of a naked, running Nqudlwana. This also shows that Mbhele can play with ideophones and deideophones. When he describes the rapid grabbing of Nqudlwana's attire, Mbhele used the ideophone "dlush" which refers to fast action. When Mbhele was describing the movement of the naked buttocks of Ngudlwana, when he was running away from the police, he said "Wahamba etikiza enjalo uNqudlwana."

The verb "etikiza" is derived from the ideophone "tiki" which means the movements of one's private parts. These two words make the reader laugh a lot when thinking of an adult person (male) running in that manner, being naked. Clearly the above two texts are humourous.

3.7.2 Tone as a character or quality

Here the word tone is referring to a character, quality or dignity. It is a norm which people staying in a particular place hold up with care.

ZEHLA IZIHLATHI (pi)

Wafika umvangeli ethukuthele

Egane unwabu,

Wathi nje efika esikoleni, wayeqonda ehhovisi lika- Thisha-nhloko.

Nozikhali katshelwanga muntu ukuthi nango umvangeli eyimpi. Uvalo

wamshaya wameqa uZikhali uma ebona uMvangeli ekulesi simo. Phela

uMfundisi noMvangeli babenamandla okuqasha nokuxosha uthisha.

Kungakho-nje babesatshwa esikolweni saseMishani (1991:1)

The Evangelist arrived very angry. He went straight to the principal's

office. The anger of the Evangelist was seen by Mr Zikhali and he was

scared to see him like this. The Evangelist and the Minister in the Mission

school have the right to hire and expel teachers. That is what caused them

to be honoured by every teacher in the school.

This mission school's tone or character was based on the Christian one. Other

behaviour was not tolerated. The people responsible for monitoring that the

Christian norm was kept in the school were the Minister and the Evangelist. The

teacher, Mr Nkosi, secretly fell in love with Thulisile. who fell pregnant This was

a great sin towards the Mission school. It was considered to have degraded the

school tone.

Mr Nkosi was expelled from the Mission school in order to retain the dignity
which the school deserved.

The use of imagery in N,F, Mhhele's short stories

4. Imagery

4.1 Introduction

imagery is the general term referring to words like "simile", "personification", "metaphor" and "symbol", each of these being a specific term indicating different kinds of images

Heese and Lawton (1975:12)

Imagery sometimes is considered as a sub-category of symbolism. In Shipley (1970:408), we find the image as one of the four levels of expressions which are manifestations of symbolism (Ntuli,1984:150).

Fogle (1962:22-23) broadly defined imagery as analogy or comparison having a special force and identity from the peculiarly aesthetic and concentrative form of poetry. It is to be judge according to its creative power, the connotative richness of its content and the harmonious unity and fusion of its elements.

The difference in the use of imagery in poetry and prose lies mainly in the fact that in poetry we find a more concentrated use of imagery than in prose. Imagery can range from purely denotative descriptions to highly figurative ones. Day Lewis (1986:80) points out that we can find an image in a pure description when such a description helps us to imagine something more than the factual reflection of an object.

In this chapter we shall discuss all these figures of speech mentioned by these critics in their discussions of imagery. We shall also deal with specific stories in which these figures of expression occur because they have been manipulated differently in different stories, depending on the author's choice of words (lexical level) and the way they have been used in a sentence to give more meaning/ imagination than they appear to have in the sentence (syntax and semantics). It is interesting that imagery activates the imagination of the reader.

4.2 Simile

Ntuli (1984: 15l)defines simile as a comparison used by poets to achieve meaningful communication of different concepts to their audience. He states that "The poet usually compares two things from otherwise dissimilar fields because those things share a common feature. In a simile this comparison is explicitly announced by the word "as" or "like" which in isiZulu is the prefix "njenga" or similar formatives.

Simile is also defined as "a comparison of two things, of different categories because of a point of resemblance and because the association emphasises, clarifies or in a way enhances the original" (Shipley 1970: 304).

Pretorius (1985: 41) affirmed Ntuli by saying that "a simile is an explicit comparison made between two different objects or scenes or actions, usually connected by a comparative conjunction." But Pretorius did not stress that this mainly takes place in poetry.

Cohen (1973: 51) says that "a simile makes a direct comparison between two elements and is usually introduced by 'like' or 'as'..." In isiZulu this comparison is introduced by conjunctives such as njenga, fana, na-, nganga-, kuna- and okwa-, e.g

Uhambisa okonwabu

He walks like a chameleon

uJabu ufana noyise

Jabu is like his father

Muhle niengelanga liphuma

Is as beautiful as a rising sun

Ntuli (1984: 152-160) has identified the following sub-categories in the simile:

4.2. 1 common similes

4.2.2 dominance of undesirable elements

4.2.3 thought and sense domains

4.2.4 simile and context

4.2.5 compounded and extended similes

4.2. 1 Common similes

Because of their repeated implementation or use, these similes have lost their artistic effect, says Ntuli. They are now felt to be ordinary idiomatic language which any person can use daily (1984: 152), e.g.

KULUKHUNI UKUBA YINDODA (p 27)

"Mazibula, ngubani kodwa lona ozibulala kabuhlungu kangaka?"

"Awu, ngeke'ngikutshele Mazibuko. Nami ngifana nawe nje.

"Mazibula, who is committing suicide so painfully?"

"I cannot tell, Mazibuko. I am as ignorant as yourself.

The last phrase of the second sentence, "Nami ngi<u>fana</u> <u>na</u>we" especially – fana na – is common simile which has been used as an ordinary idiomatic language. It has last its aesthetic value which is usually found in poetry.

In the above simile "Nami Ngifana nawe" is everyday language. There is no aesthetic, artistic element in it. The comparative conjunctions -fana and na- have been used simply to indicate that neither Mazibula, nor Mazibuko knows the cause of the incident.

KULUKHUNI UKUBA YINDODA (p 35)

"Wena-ke ubona kungcono ukuthi ngidle impuphu niengenhlava wena ube udla iziloyiloyi nabangcono.

"... ngikhathele ukugqokana nezijalimane nezishweshwe okwesalukazi soMsuthu.

"You are seemingly happy to know that I am eating mealie-meal like a mealie-grub while you eat the best with people who are better than I.

"... I am tired of wearing a cheap, blue material pinafore like an old Basotho woman of Lesotho."

The writer here gives us the picture of a woman who demands things which her husband cannot afford to buy for her. She compares herself with other people who are rich. If one looks at the comparative conjunctives njenge- and okwe-, one can see that they indicate a direct comparison between two elements, as Cohen (1973: 51) has mentioned.

100

If one looks at paragraph one, one sees the comparison between impuphu (mealie-meal) and iziloyiloyi (delicious food). But because of the repeated usage, this simile has lost its artistic effect.

We should also bear in mind that the effectiveness of this simile, especially in the second paragraph, depends more on the reader's environment and experience. What is precious or bad to certain groups of people, may not be precious or bad to others.

The wearing of "isijalimane" was most appropriate during the days of the homelands when people wore specific attire to identify their culture. For a person living in an urban area with people of mixed cultures, wearing "isijalimane" would not be significant, therefore the comparison would lose its initial meaning.

UKUPHILA UKUHAMBA EZINCIJINI (p 99)

"Hawu imali yabelungu! kazi Nkosana uyothini?" washo uGumede eqhuma ngejubane eqonde emnyango ethwele izandla ekhana okwenina.

"Oh, my employer's money. I wonder what Nkosana will say?" Gumede uttered these words and rushed outside with his hands on his head like a female coward.

The use of rhetorical questions expresses surprise and puzzlement that tricksters, who called themselves policemen, could trick him in such a way that he could believe them as he did. He also thought of how he was ill-treated, beaten, harassed, etc. The fact that he was a Zulu man, respected in his family and country, well-trained in using a knopkierie since his boyhood, is compared with that of a female coward who is always crying and keeping her hands on her head when confronted with a problem, so that she cannot use her hands to fight.

Mbhele describes the hopelessness of Gumede after being tricked by tricksters to such an extent that he is reduced to the nature of a female who, in the Zulu culture, cannot be taken with the army to fight the enemy, since they will not be able to face the hardship of fighting. Instead they will put their hands on their heads and cry loudly when the enemy attacks.

KAWUMBIWA NDAWONYE (p 76)

... usesaba nokungena endlini ahlale. Nokugcaluza phandle kuyamesinda. Wagcina ngakho ukuba ede ephume abuye angene endlini. Ngabe yimithi kaSokhela lena edala konke lokhu? Pho imithi iyakwazi yini ukujukujela amatshe okwesangqotho?" Lemicabango yamfikela kepha weswela owayengase ayiphendule.

... she was afraid even to get into the house and stay there. Even to move about in her yard frightened her. Eventually she was moving in and out of her house.

"I wonder whether it could be Sokhela's medicines that caused all this? If so, can the medicine throw stones that fall like hail?" These thoughts came to the mind of Ndlela's wife without anybody to answer them.

The above paragraph gives a picture of a very confusing situation where nobody knows what to do and how to do it. It is a situation where she cannot stay or move out of her house because of the hail of stones being thrown by the witching enemy. Ndlela and his family did not expect to be hit by the stones inside their house, and they did not expect them to break their belongings.

The writer used these rhetorical questions to stress the surprise and shock in Ndlela's house. He compares the throwing of stones to a hailstorm on a rainy day. But what surprises Mrs Ndlela even more, is that the hail is familiar and that the weather is seen to indicate beforehand that a hailstorm could be expected. In this case, however, there was no warning. Stones were even thrown into the house, breaking calabashes in which beer was kept. Mrs Ndlela actually asked herself whether the medicine could have hands with which to throw the stones.

4. 2. 2 Dominance of undesirable elements

Ntuli (1984: 153) defines the dominance of undesirable elements as elements that were supposed to have been eliminated from the vehicle, thus leaving the relevant ones that compare well with the qualities in the tenor. Sometimes those features which are supposed to be eliminated remain dominant and tend to spoil the comparison.

Such similes show that the author did not carefully choose them, because they lose the desired effect by bringing into prominence the elements that are supposed to be subdued, e.g.

BENGIZOKUTHANDA UNJALO (p 36)

"Sathi uma singena isitimela esiteshini sangasekhaya, kwaba sengathi sigijima kakhulu kuNomusa kanti sesiyanyonyoba. Wayefisa ose ngathi singebe sisafika. Wayelushwa imicabango eyayintula izimpendulo. Abantu ababekade bewutho empilweni yakhe yonke nasemfundweni yakhe babeqhamuka ngamunye nemisebenzi yabo nienqasephu-sheni Wacabanga ngonina owabe ewa evuka ezamela yena ukuba afunde ukuze abe ngumuntu ekusaseni lakhe. Wacabanga ngoyise obemvikela, emeluleka ekubeni aziphathe ngendlela engeyumlethela amahloni

104

njengomzali. Wacabanga ngomfundisi uSokhela obelusizo oluyisimangaliso kuye nakubazali bakhe ekumqhubeni nemfundo.

"When the train entered her home station slowly, to Nomsa it was as if it was running too fast whereas it should have slowed down. She was afraid to face her parents and Rev. Sokhele since she was pregnant. She remembered all the good which they had done to her for her education, one by one.

The comparison of such good work done is compared to a dream or to something happening in a dream. This evokes doubts in the reader as to whether her parents and the minister were really playing their part in educating her. The mentioning of the dream here recalls the "daydreaming" of young adolescents, especially since Nomsa was still a university student at a time when many girls dream a lot. This causes the comparison to sound a little absurd. We also know that dreaming is not something that is really happening. This does not compare well with the incident.

One could argue here that the author is not describing what Nomsa was thinking of as "daydreaming" as such, or as a real dream, but as a recollection of real deeds of her parents and the minister as they had occurred in the past. In other words, Nomsa, who was experiencing this difficult depression and disappointment, remembered all the efforts of these people, who had tried to

guide her one by one, as if she was dreaming. This then makes the simile acceptable.

4.2.3 Thought and sense domains

This is a simile, the effect of which depends on whether or not the tenor and the vehicle operate on the same level of thought or sense.

IZIGWEGWE ZOBUSHA (P 60)

"Lapho ingxoxo yamaxoxo amaxhapozi yafana nemiculo yemizwilili

yehlozi ehlobo, lapho injula yezinhlupheko zami yashabalala njengamafu

phezu kogwadule.

In the first two lines (simile), Mbhele compares the talking of frogs to the singing of birds in summer. Talking and singing are heard and the pleasurable sensation they give is perceived by the ear. The only difference between the two is that talking is not the same as singing. Talking can be done by only one person at a time whereas singing can be done by a number of people simultaneously. What reduces the effectiveness of the figure of speech here is the common qualities in the tenors of the vehicle, in this case the singing of birds. This is the same as putting one thing next to a similar one.

In the second simile where the depth of sorrow is compared to the vanishing of clouds, we discover that two senses are involved. The sorrow is felt, but the cloud is seen. But here the author is comparing the vanishing or sorrow and not clouds. Mbhele does not compare problems as such but the disappearance of problems that was like the vanishing of clouds.

Ntuli (1984: 156) mentions that similes are more effective if a writer tries to move away from comparing things which belong to the same domain of thought and which are perceived by the same sense organ.

"Wayehlezi ethule ethe du esitimeleni okomuntu efelwe yizwe" (p85)

1   He was sitting quietly in the train like a person whose whole world was
    dead.

    "Wena ke ubona kungcono ukuthi ngidle impuphu njengenhlava wena ube
    wala iziloyiloyi nabangcono" (p35)

2   You think I must always eat mealie-meal like mealie-grub while you eat
    delicious food with the better ones.

    UDIDEKILE (p15)

"Sajabula sadela isalukazi uma uMdelwa efika nalezizindaba
zasemhlahlweni Kufuneka yona ngempela imbuzi emhlophe ushweleze ..
Ngokuphazima kweso igwebu lase limhlophe emsamo kumuntu omdala.
Lapha phambi komnyango kumi uMdelwa ubambe imbuzi uyigxamalazele
Kunuka nempepho kuthi khihli lapha endlini. Ukhuluma nabobonke
abakwa Zwane abalele.

3   The old woman was so happy when she heard the news from the

devination. It is the real white goat which is needed to apologize to the

ancestors. Soon the home-made beer foam was white in front of the old

woman. In front of the door there was Mdelwa, who was holding the goat

stiffly/firmly under his legs.

There was a smell of incense all around the house. She was speaking to

Zwane ancestors.

4.2.4 Simile and context

Ntuli (1984:156) here refers that the simile should be related to the context, e.g.

SIYABONGA DLAMINI (p85)

"Wayehlezi ethule ethe du esitimeleni okomuntu efelwe yizwe"

This simile is relevant to the context because Dlamini was worried about his ill

mother. There was no joy in his heart. That is why he was so quiet. He was

afraid that his mother might die before his arrival. To him his mother was

everything (world). The simile "like a person whose whole word is dead" refers

to the fear that his mother might die, who was the world to him. He was

prepared to do everything to save his mother's life.

KULUKHUNI UKUBA YINDODA (p32)

"Wena-ke ubona kugcono ukuthi ngidle impuphu njengenhlava wena ube
udla iziloyiloyi nabangcono.

Here is a family which was very poor. They lived only on mealie-meal because
they could not afford to change their diet. They had to eat this mielie-meal. Even
if it was old and had mealie-grub, they could not throw it away. This woman,
since she was living on mealie-meal daily, was associating herself with mealie-
grub.

4.3   Metaphor

Metaphor is the type of comparison that is made implicit by direct reference. It
calls one thing by the other okpewho (1992:99), e.g. Uthoko yimbulu

Thoko is a deceptive person. Renton (1992:3) defines metaphor as "a simile
with the words of comparison left out." The Concise Oxford Dictionary
(1984:636) puts it as the application of name or descriptive term to and object to
which it is not literary applicable. It is often used because it can convey a
particular shade of meaning much more succinctly than other words. It also
enriches both speech and writing.

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

This man is a bed-bug.

Here we would like to differ with the above statement of defining metaphor as substitution or replacement. The example given does not indicate substitution but comparison. I'd like to agree with scholars like Okpewho, Renton and Ntuli who define metaphor as comparison or a type of simile,

e.g.   Ududu unjengendoda (simile)

             Ududu yindoda (metaphor)

The above sentences bear the same meaning but differ in formation. The first one has the prefix njenge-, which is a similar formative and the second one is a copulative, with copulative formative yi-.

When looking at the above, by saying uDudu yindoda - Dudu is a man - does not mean that Dudu has been substituted by man or is equal to man. This only means that she is as strong as a man (comparison).

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

4.3.1 Metaphors with nominal base

This metaphor has an effect of inanimating the animate. Ntuli (1984:167) says, "the beauty of a metaphor is in the submergence of the nominal base.

AMAYEZI (p100)

"Sewuyamfikela manje umcabango wokuba acele indawo yokulala lapha elokishini emzini mumbe angaze abulawe ngamakhaza imizi iphambi kwakhe"

Umcabango (thought) is an inanimate concept which has been animated. It has been given a human character, to be able to move from one place to another. Here we find the arrival of thought to remind Ndoda to ask for a place to sleep in the nearby home. According to Sebeok (1960:109), he calls this a deviation from the norm.

KULUKHUNI UKUBA YINDODA (p27)

Umhlola muni ekuvelelayo mntakaMazibula

Here we find the use of subject concord of personified nouns in the subject-verb agreement.

Umhlola, as a class (4) noun, is expected to take u as subject concord. We find that Mbhele, as his style has deviated from the norm, the subject umhlola has taken –m- in its concordial agreement.

4.3.2 Metaphors with verbal base

AMAYEZI (p102)

Abantu abangaziwa abasethenjwa

Abangaziwa (unkown) in the above line qualifies the noun abantu. In other words, the author is trying to stress that strangers should not be trusted.

The relative"abangaziwa" i, from the verb stem azi. The verb -azi gives us the picture of a known thing. But here we find the negative of this verb, ngaziwa, which has been prefixed with a class prefix of class (1), aba-, which gives us "abangaziwa".

NOKUZIBULALA NGIYAKUCABANGA (p55)

"Wathi ukuba angene uMhiupheki wayigaxa imvubu kuMnumzane waphindelela qede wakhipha amagwevu wadweba kumaqumbane

112

KULUKHUNI UKUBA YINDODA (p33)

Ngizalelwe kulomhlaba ongimbisa imigwaqo, ongiholela kancane, ongahlu kanisa nekhaya.

"I'm born in this world made to dig roads, which pays too little which separates me form my home.

Dladla sees himself as a person who is born in the world which made him to suffer. He said it is this world which made him to dig the road and get little money and separate him from his home, which is against his will. Mba- means to dig to earn a living in a hard way. Hola means to be remunerated very little. Hlukana means to separate. All those things happened out of his will. Therefore he appealed to his wife that he should not be blamed for that.

4.3.3 Metaphors with copulative base

We have observed that it is the identifying cative copulative which mostly forms the basis of such metaphors. The copulative is commonly used to identify one object with another Ntuii (1984: 163).

UDIDEKILE (p10)

"Ngabe uyona yini uma eganwa ngumfazi wesib. ? ..uNomadlozi yi. tshitshana manje.. Loku kuthula kuze kunqanyulwe ngunina. Ingoma izoze igidwe libhimbi. Usephethwe luvalo manje uMdelwa.

Ntuli (1984:163) says that metaphors with copulative basis are used simply to identify one object with another. In the above examples the author explains his metaphor directly by putting the tenor and the vehicle side by side.

The nouns from which the copulatives are derived are:

Umfazi	(woman)	>	copulative
Itshitshana	(teenage girl)	>	yitshitshana
Unina	(his / her mother)	>	ngunina
Ibhimbi	(one who sings out of tune)	>	li or yibhimbi

Nouns which commence with I- usually are prefixed with y- or its basic prefix in front of a noun to change them to identificative copulatives. That is why the itshitshi exchanged to yitshitshi and "ibhimbi" changed to "libhimbi"

Nouns commencing with u- usually prefix ng or w- infront of a noun

i.e.
unina	ngunina
Umfazi	ngumfazi
Umuzi	wumuzi

114

The nouns which commence with the u- prefix w- to form identificative
copulatives, are as follows:

ISIJINGI SAMAWELA (p17)

"Imizamo yabo yonke yaba wumoya nje. UNjabulo walolutaku"

4.3.4 Metaphors with possessive base

Ntuli (1984:165) says that "in the metaphors which involve the possessive
construction the possessee is usually a metaphorical attribute of the possessor.
It could either express ownership or be descriptive, or both.

ZEHLA IZIHLATHI (pi)

"Mnumzane Zikhali, ngiyethemba uyawazi amandla ami lapha esikoleni" .
"Mr Zikhali, I hope you know my powers in this school"

The word "amandla" is a possessee and the word "ami" is the possessor.

b) Lothisha ohlala kwami wakwa Nkosi adle kwami, awashelwe kwami, ...
The teacher who is staying at my home, whose surname is Nkosi, who
eats at my home, whose clothes are being washed at my home....

115

The qualificative " ohlala" qualifies the noun - the teacher, Mr Nkosi, is

metaphorically immuned (attributed). The "kwami" is a possessive pronoun.

c) Lo otsheth umthwadlana emahlombe nguQhezu wakhona

kwaMvangeii (p5)

UDIDEKILE (pill

"Yinkosi eyobona konke ngikubeke ezandleni zomdali"

God will take care of all, I put everything in the hands of our Creator.

Ezandleni is a locative descriptive and zo- is a possessive construction Which

makes the noun -mdali a possessor.

ISIJINGI SAMAWELA (p17)

Sagqigqa esikhumulweni sezindiza kwaphela amathayi kodwa kuze kube

manje akabonakali. Akukho umuntu ongahlala angezi emshadweni

wakhe.

We went to the airport several times until our car's tyres were finished, but

until now he has not arrived. No one can be absent from his wedding.

4.3.5 Metaphors with implicit tenor

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

IZIGWEGWE ZOBUSHA (p61)

Ngiswela izimpiko zokhozi

Zokuba ngibhakuze ngidabule umkhathi,

Ngeswela iphimbo lezilwane

Lokuba ngikhamuleke, ngikhalime njengenkunzi

Nokho ngangingegedwa...

I don't have wings like eagle

To fly across the sky,

I wish I could have the animal's voice

So that I can shout, bellow like an Ox

But all the same. I'm not alone.

Here the author does not mention what he is speaking about and who speaks. But by reading the passage, one discovers that it was written by somebody who was mourning, wanting to be heard and known. By saying he wants eagle's wings to fly high in the sky, he means he wants some means to make him

popular By saying he needs an animal's voice to be able to shout very heard, he uses the word "ukukhalima", which refers to a very sharp, broad voice But.all the same, he consoles himself that he is not alone.

KAWUMBIWA INDAWONYE (p78)

"Baze bangenza utshwala yehheni bantu" kukhala umkaNdlela.

"Oh, the beer has put me into trouble, cries Mrs Ndlela.

Actually the people whom Mrs Ndlela is mourning about, are Mr Sokhela and her husband, Ndlela. Ndlela insulted Sokhela and called him a witch, which made him very angry when they were drinking beer at Ndlela's home. Sokhela swore that he would have revenge on Ndlela for embarrassing him when he was drunk. As Sokhela has swore, stones were thrown at Ndlela's house. That is why Mrs Ndlela was crying about beer which caused Ndlela to call Sokhela the strongest witch before thinking of it first. Beer causes one to speak and do anything.

4.4   Personification

Ntuli (1984: 171) sees personification as a special form of comparison. It is defined as "representation of an inanimate object or abstract idea as endowed with personal attributes.

118

The above definition implies that personification does not only animate, but also endows human attributes to other animate but non-human objects, e.g. Heese and Lawton (1978:78) define personification as a kind of image where something concrete relates to human beings while "the something else is not human.

We will look at personification as discussed by Ntuli (1984) and Renton (1992).

4.4.1 Human actions

a)   The author here sometimes makes inanimate things to do what is normally done by human beings. An example of this is found in "Kawumbiwa ndawonye" (p77): Lasithela ilanga ngemva kwezintaba"

The sun hides itself behind the mountains.

In this case the sun was also aware of what was happening at Ndlela's home and seemingly it was frightened too. When the whole family's members went out of the house to stand under the tree, the sun went to hide itself behind the mountain.

b)   Here the human attributes are endowed to other animates who are non-human, e.g. Kawumbiwa Ndawonye (p74).

"Kuthe nje kuwo lowo mzuzu kwangena inkunzi yembokodwe yaye

yaphelela ezitsheni emsamo. Bathe besamangele kwangena enye

yahlala,okhambeni"

Here we find a big stone acting like a human being. It can walk towards the

house to sit at the inside-back of the hut. While people are surprised, another

one came in and sat on the calabash, which caused the calabash to break. As

we know that a stone is an object and non-human, it cannot sit on its buttocks

like a human being. By reading that this bull was of stone; it means that it was

very big and heavy stone.

Seemingly here the author has given this big stone so much power of being

thrown through the door towards the back part of the hut and sit on the

calabash. Because of the superior ability or power of these objects, one

sometimes gets an impression that the author endowed them with supernatural

powers which man does not have.

Here the inanimates are given animate or human emotions, e.g.

ZALA ABANTU ZIY'EBANTWINI (p63)

"Noma wayezwa ukuthi ukubekezela sekuyamehlula,...

"Even though he felt that he could no longer tolerate "

The author has given human actions to an inanimate object -tolerance (ukubekezela). It's as if two human beings were fighting, i.e. Mdlavuza and ukubekezela. Mdlavuza were conquered by ukubekezela.

LWAMPHIKISA UTHANDO (p66)

Love did not agree with him.

Here we find that love did not agree with Mdlavuza, as if they were arguing.

4.5   Symbolism

Symbolism is the presentation of reality on one level of reference by a corresponding reality on another level.

The difference between symbolism and metaphor lies in the way it works, i.e. with metaphor, the author will talk about "A" object as if it is B. That means that A is B. With symbolism, he presents object "A" and without mentioning a further object, his way of presenting "A" makes us think that it is not only "A", but sounds like more than that. For example, seeing a bat in a Zulu hut/house is a symbol of bad/hard luck, symbolising that something bad will happen. This means that by seeing a bat we see the oncoming hard/bad luck.

121

Skelton emphasises that to be regarded as a symbol, the object in a story should have an independent identity. No-where should it abstacton or quality or idea, because once that is done, the object ceases to be a symbol and can be regarded as a metaphor.

a) Ushaka yinsimbi engagqwali (is a metaphor)

b) Insimbi eyanyakaza kwakheka uZulu wonkana (symbol). Insimbi symbolises Shaka

4.4.2 Ideas

"Umqondo wokuba ufulathele azizwe ngejubane wawuzwa umfikela...

Yiz'uvalo inqobo yisibindi lamazwi asho kabili ngaphakathi ku Gumede.

Shingili, zaya.

The idea of running away grew in him.

"Fear is nothing, but bravery is victory.

These ideas came twice to Gumede. Then Gumede ran away.

The word "umqondo" stands for idea. This means that Gumede gets a new idea - rather than going to jail, he chose to run away. Unfortunately that did not help him, and he was caught.

"KULU~HUNI UKUBA YINDODA" (p26)

"Bamba isandla

Lapho ngisondela

Ngishone emfuleni

Msiri wami

Bamba isandla

Ngifike ekhaya

Ngibone ubuso

Bakho Jesu wami"

The words "umfula" and "ikhaya" are mainly used here to symbolise certain important truths about human life and problems of existence. Umfula literally means river and ikhaya is a home. The recurrence of these terms in Mbhele's short story and the context in which they are used, makes it clear to the reader that they mean much more than their normal everyday usage. The choice of this verse by the author indicates that he wanted to convey a certain message. The word umfula here symbolises death because it is stated that the person who was singing requested to be held by his hand even though he could be drawn into the river and be led home where he would be able to see Jesus personally or face-to face.

If one can think of a type of home where one can see Jesus, biblically it is Heaven. In other words, the author means that if he should die, he should also be led to Heaven where he would be able to see Jesus. The idea we are getting is that the character hopes to rest and have peace in heaven with Jesus after death.

4.4.3 Adversity

This is a symbol of misfortunes which ranges from mild adversities to death. The symbols which most writers use, are darkness, shadows, dark clouds and stormy weather conditions.

NOKUZIBULALA NGIYAKUCABANGA (p56)

"Izikhatha ezimnyama zentuthu kuhlangene namafu amhlophe kwasithibeza ukuhlaba nokukhanya kwemisebe yelanga. Ilanga lapho laba yindilingakazi enhle ebhekekayo. Wabuqhunsulela ubuhle bemvelo obulivela kancane"

"The dark waves of smoke mixed with the white clouds shadowed the sharp bright lights of the sun. The sun became a beautiful round thing which one could look at. He continuously looked at this beauty of nature which came once at a time.

124

The author symbolizes the hardship which was faced by Mhlupheki with the darkness during the day caused by dark smoke and clouds, hiding problems or hardship. Mhlupheki could still see the (hope) beauty of the sun being around. While looking at the sun (light means hope) he could see the beauty of nature which he was unable to see for a long time. He got his money and left for home to have Christmas with his family, after a year and a half.

BENGIZOKUTHANDA UNJALO (p39)

"Wafaka isandla phakathi esifubeni uFakazile, wabuya nephaselana elaligoqwe ngesidwejana esimnyama. Waqaqa ifindo elaliboshiwe. Wayebuka amagwebu ayelokhu aphahlazeka ngalinye eya ngokubohla.

Fakazile put her hand in her breast and take a parcel which was wrapped with a black cloth. She untied the knot which was tied.

She was looking at he bubbles blurting out one by one and vanishing.

Isidwejana esimnyama (black cloth) in our black culture is worn when somebody is dead in the family. Here we find Fakazile is bringing a parcel wrapped in black cloth to Nomusa. This means that Fakazile brought the death to Nomusa who, because of that bottle content which was wrapped in black, died.

In the second paragraph we find another symbol of bubbles which were blurting out. We know that when our home made beer has bubbles, it shows that the beer will be delicious and will result in joy to people who will drink it. But in this case, Nomusa saw the bubbles blurting out one by one and they vanished. This was a symbol that a person who would drink that medicine would not be as happy as in the case of bubbled beer. This symbolises a hopeless situation.

4.4.4 Hope

Mbhele uses lights, mainly form celestial bodies such as the stars and sun to symbolise hope. He implies that even in the midst of great strain and adversity, some source of light, no matter how far it may seem, invokes hope and the person will feel revived.

NOKUZIBULALA NGIYAKUCABANGA (p56)

"Izikhatha ezimnyama zentuthu kuhlangene namafu amhlophe kwasithibeza ukuhlaba nokukhanya kwemisebe yelanga. Ilanga lapho laba yindilingakazi enhle ebhekekayo. Wabuqhunsulela ubuhle obuthe ngokunukubezwa ngububi bomhlaba bahluba ubuhle obusha.

The darkness of smoke and cloud symbolises problems and difficulties which Mhlupheki has experienced at a hotel without getting leave. During that great

126

strain and adversity, the sun (hope) was seen as being round and beautiful. Through that sun, that light, Mhlupheki saw the beauty of nature which he was not seeing for some time. That beauty was spoiled or hidden from him by earthly cares like working at the hotel for a long time. Now he was going home with a new hope of seeing his wife and children again.

UDIDEKILE (p15)

"Sajabula sadela isalukazi uma uMdelwa efika nalezizindaba zasemhlahlweni Kufuneka yona ngempela imbuzi emhlophe ushweleze ..
Ngokuphazima kweso igwebu lase limhlophe emsamo kumuntu omdala.
Lapha phambi komnyango kumi uMdelwa ubambe imbuzi uyigxamalazele
Kunuka nempepho kuthi khihli lapha endlini. Ukhuluma nabobonke abakwa Zwane abalele.

Since this family had problems in the past when members of the family died in succession, they had a new hope now from the ancestors. This is symbolised by the slaughtering of a white goat, traditional beer and the burning of incense. His mother was speaking with the ancestors (abakwa Zwane abalele). Mdelwa hoped that no-one else would die now.

127

4.4.5 Prosperity and success

Here Mbhele symbolises material prosperity in terms of abundance in live-stock. In Zulu culture a man's integrity is assessed according to the size of his kraal, i.e. the number of cattle he owns.

NGILAMBILE MKAMI (p42)

"Impahla yomyeni wakho yiningi kabi. Izilulu zigcwele amabele nommbila"

Your husband has many cattle. The food tank (hole dug to reserve food) is full of mealies and millet, said her father-in-law.

ISIJINGI SAMAWELE (p17)

Here the prosperity is shown in the form of education and the relationship with highly educated people - professors and cattle.

"Kwaphuma inkinsela emotweni. Mamo, nguProfessor Zibi owayefundisa bona oMthokozisi bengakayi phesheya kwezilwandle. Ebusheni babo bafunda naye uMngadi... Bonke bazobona umshado wesiqumama esibantwana baso baphesheya kwezilwandle."

128

This symbolises the success and prosperity of an educated person. He even educates his children overseas. His friends are professors, like professor Zibi. He is also called " isiqumama" (tycoon). Even the cattle he slaughtered for the wedding came from his kraal.

4.4.6 Idiomatic expressions

This is a type of metaphor which explains explicitly how an action has taken place.

ZEHLA IZIHLATHI (p9)

"Wahamba ubuso bekati uMvangeli"

"The evangelist went for good"

Here there is no art as such because these idioms are used almost every day by people. If we think about this phrase, "ukuhamba ubuso bekati", it means to go away quickly or run away very fast. This means that the evangelist went away very fast after realizing that Zikhali wanted to take the money back

UDIDEKILE (p12)

"Kwenzeke intando yeNkosi noJobe mntanami"

129

"What happened is the will of God, even to Job may child"

Here we find the manipulation of Bible illusion from Job 2:26 where Job suffered and lost everything he had. His mother was comparing Mdelwa with Job, saying that Mdelwa would suffer and all his children would die like Job's.

IZIGWEGE ZOBUSHA (p57)

"Nazo zaze zaba nethemba lokuthi hleze zithathwe kanti zishaye phansi"

"Even they (children) had a hope that they might be admitted but they were rejected."

Zulus are never reminded of the literal hitting down (ushaye phansi). This means "something which will never happen".

Chapter 5

Concluding statement

5.1   Looking back

Looking back on our work on Mbhele's volume of short stories, we realise that

the author was very sensitive when creating his short stories as works of art. He

was careful with regard to the nature of the language used as a medium of

communication, namely Zulu. Mbhele mostly used the type of Zulu dialect that

is spoken in townships. He used Zulu mixed with words borrowed from Western

languages such as English and Afrikaans which is spoken by Afrikaners in

towns. This indicates or reveals the place

where Mbhele lives and also reveals the level of education of his characters. By

looking at his style, one realises that he lives in a township where he associates

daily with people speaking English and Afrikaans. In an interview we had with

him, he mentioned that he stayed in Hilton near Pietermaritzburg, and that his

office was in town. He is the training officer of ministers at the Cathedral of the

Holy Nativity where the medium of communication is English. To him, using

loaned words in Zulu as a modern writer, writing for modern audiences mostly

living in urban areas, is proper. Mbhele's success with this indicates that we

cannot discredit a writer for using material from other sources. The main question we must ask is what the writer has done with that material.

We have noted with interest how Mbhele blends stylistic devices mainly used in poetry, viz. Rhyme, rhythm and alliteration, in short stories. This indicates that Mbhele is in complete control of Zulu. We are convinced that this control is attributed to his being a first language speaker of Zulu and the love he has for the language.

In chapter 2 we indicated that we would apply Ngara's linguistic format to NF Mbhele's short stories to analyse the use of language and its effectiveness. It has been proven that Mbhele has excellently employed poetic techniques that are normally used for emphasis and foregrounding. These are repetition rhyme and rhythm. He has also used ideophones in an exceptional way. It is obvious that Mbhele is engaged in meaningful communication with his readers, which is a social function of an author.

It is agreed that imagery is the cornerstone of all the work of art. Mbhele's imagery is manifest in his similes, metaphor, personification and symbolism. We have noted that Mbhele's best similes are those where he compares things from different domains of thought and sense. We also applauded him for the way in which he extends his similes so that they introduce other figures of speech. Mbhele uses various types of metaphors. He achieves various effects by different

grammatical constructions. This variety adds life to his short stories. Personification was also used excellently.

Regarding symbolism, he uses universal and conventional symbols. Mbhele also uses those symbols whose full appreciation demands that the reader must have some background knowledge regarding Zulu culture. This is understandable because a writer works from his own environment and culture. Even when he has extended his scope to the outside world, the cultural attributes cannot be eliminated. These cultural aspects do not limit the appreciation of his art to locality. They only add special identity to his work. Mbhele's manipulation of imagery is excellent and we applaud him for that.

Possible future research directions

We have pointed out that what makes Mbhele's short stories so interesting, is the way in which he manipulates humour. His work is enjoyed by everyone. If one analyses his work closely, one realises that there is a relationship between the works of Mbhele, Ntuli DBZ and CT Msimang, especially in the way they handle humour and their manipulation of ideophones. If one looks at the way Mbhele has used ideophones in creating humour, one cannot stop laughing. E.g.

KULUKHUNI UKUBA YINDODA (p 30)

Lamnyathela izithende. Hwaphuluzi! Lutho.

Hwaphuluzi! Ngqi ibheshu. Dlunsu.

Lasala nebheshu iphoyisa. Wahamba

etikiza enjalo uNqudlwana.

The policeman ran close to him

trying to catch him, but he could not.

He tried to catch him for the second

time but he grabbed his skin covering

buttocks, which left him naked. "Tikiza"

refers to the movement of his private parts.

As one imagines a naked man running without anything on, one cannot stop

laughing. What gives a clear picture of what happened, is the use of ideophone.

Let us compare this humour with the way it is used by Ntuli (1969).

INHLEKELELE YASE COALBROOK

Haxa! Phoqo! Bhidli! ...

Balindelwa, balindelwa,

Cwe!

The mine caved in ...

They were waited for,

They never came.

Msimang (1983), when explaining what happened during the riots of 1976, when school pupils were being shot by police, says:

Yimpi

Umbani, bani!

Qhu!

Khilikithi!

Saqanda qa!

There was lightning from guns.

A person was shot and he fell.

His corpse was cold.

The use of ideophones and humour by these three writers is exactly the same

We asked about this relationship between the three during our interview with Mbhele. He mentioned that Ntuli is one of his sources of inspiration. Msimang, as indicated by Mngadi in her work, was inspired by DBZ Ntuli to write. This means

that the relationship between the work of the three is possible. These few
stylistic indicators of closeness that we came across when reading their work,
made us very curious. We have therefore concluded that it would make an
interesting study to take a closer look at their work and see how far their work
"interfeeds" in terms of stylistics in particular.

Bibliography

Abrams MH; 1981; *A Glossary of Literary Terms* (5th Edition), Holt, Rhinehart
and Winston, London.

Allot M; 1980; *Novelists on the Novel*, Routledge and Kegal Paul, London.

Bauer L; 1992; *Introducing Linguistic Morphology* (1st Edition), Edinburgh
University Press, Edinburgh.

Bell JK and Cohn AA; 1972; *Handbook of Grammar, Style and Usages*,
Macmillan Publishing Co., New York.

Blackman RD; 1923; *Composition of Style*, John Grant Edinburgh.

Bloomfield L; 1970; *Language*, George Allen and Unwin Ltd, London.

Brown EK and Miller JE; 1985; *Syntax: Linguistic Introduction to Sentence
Structure*, Hutchinson & Co, London.

Bybee JL; 1985; *Morphology: A Study of the Relation Between Meaning and
Form*, John Benjamins Publishing Company, Amsterdam.

Chapman R; 1973; *Linguistics and Literature*, Edward Arnold, Suffolk.

Chapman R; 1982; *An Introduction to Literary Stylistics*, Edward Arnold, Suffolk
(and 1987).

Crystal D; 1971; *Linguistic*, Hazell Watson & Vercey Ltd, Great Britain.

Cuddon JA; 1982; *A Dictionary of Literary Terms*, Penguin Books, USA.

Department of African Languages; 1987; *Guide for Syntax*, Unisa, Pretoria

Dhlomo HIF; 1939; African Drama and Poetry, *The South African Outlook*, Vol.
69; April.

Doke CM; 1972; *Handbook of Grammar, style and Usage* (3rd Edition), New
York.

Doke CM; 1972; *Textbook of the Zulu Language*, Longman, Cape Town.

Doke CM; 1973; *Textbook of Zulu Grammar*, Longmans Southern Africa, Cape
Town & Johannesburg.

Doke CM; 1973; *Textbook of Zulu Grammar (6th Edition)*, Longman Penguin,

South Africa.

Doke CM and Vilakazi BW; 1963; Zulu-English dictionary, Witwatersrand
University Press, Johannesburg.

Enkvist N; 1964; *Linguistics and Style*, Oxford University Press, Oxford.

Finnegan R; 1970; *Oral Literature in Africa*, Oxford University Press London.

Fogle RH; 1962; *The Imagery of Keats and Shelley*, Hamden, Archon books.

Fowler FG and Fowler HW; 1976; *Oxford Dictionary*, Oxford Clarendon Press,
Oxford.

Fowler R (ed); 1976; *linguistics and the Novel*, Methuen and Co., London.

Freeman DC; 1970; *An Approach to the Study of Style*, Holt, Rinehart and
Winston, New York.

Freeman DC; 1970; *Linguistics and Literary Style*, Holt, rinehart and Winston,
New York.

Fromkin, V and Rodman; 1983; *An Introduction to Language*, Holt, Rinehart &
Winston, New York.

Gérard AS; 1971; *Four African Literatures,* University of California Press, Los

   Angeles.

Gleason A; 1961; *An Introduction to Descriptive Linguistics*, Holt, Rhinehart and

   Winston, London.

Good News Bible; 1981; Today's English Version, Bible Society of South Africa,

   Cape Town.

Gurrey P; 1935; *The Appreciation of Poetry*, oxford University press; London.

Hall CJ; 1992; *Morphology and Mind: A Unified Approach to Explanation in*

   Linguistics, Routledge, London.

Harris ZS; 1969; *Structural Linguistics*, the University of Chicago Press,

   Chicago.

Hawkins JM; 1996; *Oxford School Dictionary*, Oxford University Press, Oxford.

Heese M and Lawton R; 1975; *The Owl Critic – an Introduction to Literary*

   Critiscm, Nasou Ltd, Elsies River.

Jakobson R; 1969; *Language in Literature*, Belknap Press of Harvard

   University, Cambridge.

Knappert J; 1989; T*he African A-Z Proverbs, Billing and Sons Ltd*, Worcester

    Great Britian.

Kunene DP; 1989; *Thomas Mofolo and the Emergence of Written Sesotho*

    Prose, Ravan Press, Johannesburg.

Kunene R; 1962; *An Analytical Survey of Zulu Poetry, Both Tradition and*

    Modern, Unpublished M.A. Dissertation, University of Natal.

Leech GN; 1969; *A Linguistic Guide to English Poetry*, Harlow, Longman.

Leech G; 1975; *Semantics*, Hazell Watson & Vibey Ltd, Great Britain.

Leech GN; 1976; *Semantics,* Penguin Books, New Zealand.

Leech G; 1983; *Principles of Pragmatics*, Longman, London.

Lenake JM; 1984; *The Poetry of KE Ntsane*, JL van Schaik, Pretoria.

Lestrade GP; 1935; *Bantu Praise Poems, the Critic*, Volume $ Number 1.

Lyons J; 1979; *Introduction to Theoretical Linguistics*, Cambridge University

    Press, London.

Lyons J; 1990; *Language and Linguistic: An Introduction*, Cambridge University
    Press, Cambridge.

Makaryk IR; 1994; *Encyclopaedia of Contemporary Literary Theory*, University
    of Toronto Press, Canada.

Matthews PH; 1989; *Morphology: An Introduction to the Theory of Word-*
    structure, Cambridge University Press, Cambridge.

Mbhele NF; 1987; *Amayezi Namathunzi*, Reach out Publishers,
Pietermaritzburg.

Mbhele NF and Ntuli DBZ; 1991; *Ishashalazi*, Natal Witness Printing and
    Publishing Co., Pietermaritzburg.

McCoy K and Harian J; 1972; *English Literature*, Hartes Collins Publishers,
USA.

Msimang CT; 1986.

Ngara E; 1982; *Stylistic Criticism and the African Novel*, Heinemann, London.

Ntuli DBZ; 1984; *The Poetry of BW Vilakazi*, JL van Schaik, Pretoria.

Nyembezi CLS; 1970; *Learn Zulu*, Shuter and Shooter (Pty) Ltd.

Petersen KH and Rutherford A; 1990; Chinua Achebe, Heineman Oxford and
Portsmouth, NH Dangeroo Press.

Pretorius WJ and Swart JHA; 1985; *Teaching African Literature*, Pretoria
University, Pretoria.

Rawson H; 1982; *A Dictionary of Euphemisms and Other Doubletalk*, Crown
Publishers.

Renton NE; 1992; *Metaphorically Speaking*, First Warner Printing, Warner.

Robert K and herbert; 1994; *Not With One Mouth* (Vol 52), Natal Witness
Printing, Pietermaritzburg.

Searle JR; 1969; *Speech Acts; an Essay in the Philosophy of Language*,
Cambridge university press, Cambridge.

Sebeok TA; 1960; *A Style in Language*; Cambridge Massachusetts, The MIT
Press, New York Wiley.

Shipley JT; 1970; *Dictionary of World Literature*, Totowa; Adams and Co.,
Littlefield (revised 1972).

Spencer A; 1991; *Morphological theory: An Introduction to Word structure in Generative Grammar*, Basil Blackwell Ltd, Oxford.

Stephen RA; 1974; *The Organisation of Phonology*, United kingdom Publishers.

Taljaard, PC and Bosch, SE; 1988; *Handbook of IsiZulu*, JL van Schaik, Pretoria.

The Holy Bible; 1972 British and Foreign Bible Society.

The New English Bible; 1961; Oxford University Press, Cambridge.

Trudgill P; 1974; *Sociolinguistics: An Introduction to Language and Society*, English Penguin Books Ltd.

Wellek and Warren; 1948; *The Theory of Literature*, Jonathan Cape, London.

Wellek and Warren; 1980; *The Theory of Literature*, Jonathan Cape, London.

Zulu ES; 1991; *IsiZulu Soqobo*, Reach Out Publishers, Pietermaritsburg.