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DECLARATION

**THE MANIFESTATION OF THE CONCEPT  
'OSTRANENIE' IN A.S.M. ZUMA'S ANTHOLOGY  
ENTITLED "INDLELA YOMCACAMEZELO"**

BY

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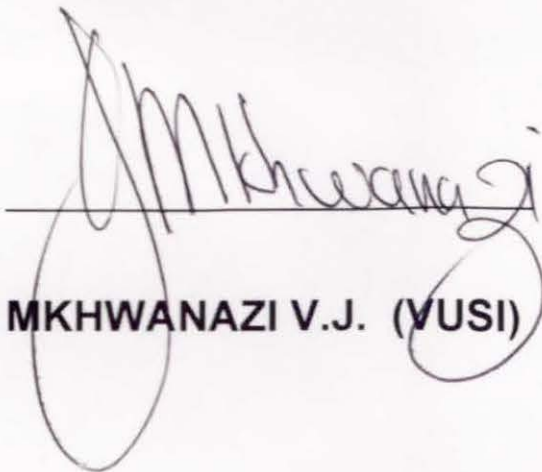
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**MKHWANAZI V.J. (YUSI)**

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# DEDICATION

I would like to dedicate this dissertation to my parents, the late Richard Zililo Mkhwanazi and Albertin 'Ma-Moeketsie Mkhwanazi, who throughout their working lives up to pensionable age did not hesitate to spend their last cents for each and every educational steps I took, and to my lovely wife 'Ma-Mthenjana' whose support and love remains unlimited.

**Makwande maNkwali! Shamase! Ndonga!**

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**UKWANDA KWALIWA NGUMTHAKATHI!**

## SUMMARY

This study presents an analysis of A.S.M. Zuma's poetry using the methodological assumptions of Russian Formalists. It gives a detailed account of the aspects of language responsible for the transformation of everyday language into the language of poetry that is discernible in A.S.M. Zuma's anthology "Indlela yomcacamezelo".

For practical purposes, this study is divided into five chapters each with definite service to render towards the analysis of Zuma's poetry. For instance, Chapter One introduces the study and also gives a biographical sketch of ASM Zuma. Chapter Two gives a theoretical outline of Russian Formalism. Chapter Three deals with textual pat uistic deviation as mechanisms of "literariness". Chapter Four looks at the use of imagery in committing poetic violence to practical language. Chapter Five is a concluding statement that looks back into the four chapters and also gives aspects not covered in this study.

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# CHAPTER ONE

## GENERAL INTRODUCTION

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## CHAPTER ONE

### GENERAL INTRODUCTION

#### *1.1. THE PURPOSE OF THE STUDY*

The differences between the poetic language and the language of everyday is a topic of great interest in this era of literary criticism. Much interest has focused on the acumen of the poet in employing some stylistic devices in order to corrupt the everyday language of communication.

Essentially, this dissertation aims to give a proper exposition of the different means by which the concept defamiliarisation is achieved in ASM Zuma's poetry. It seeks to identify and examine the linguistics and the stylistic source of Zuma's obscurity found in his poetry in an effort to throw light on some of the devices he employs.

The said author's poetry under study provides avenues for exploring various literary devices he employs to realize the concept 'Ostranenie'. The major section of this work is to discover what should be considered the underlying materials used by the poet to make his poetic language differ with the everyday language of communication. To this end, this study is obliged to explore what causes Zuma's poetry to achieve 'literariness'. It is hoped that this tentative analysis will give some insight into Zuma's ability to grapple with authorial demands of corrupting the everyday language in his poetry. This task demands a high degree of versatility and creative acumen from the poet. To some degree Zuma's poetry eloquently exhibits this demand.



## **1.2. MOTIVATION**

The researcher developed an interest in this study while he was a lecturer of isiZulu at Mapulaneng College of Education where the anthology under study was a prescribed setwork book for the second and final year students of both senior Primary and Junior primary teachers diploma. In his capacity as a lecturer of isiZulu literature he observed that many students in his class had to contend with the poetic language employed by ASM Zuma in his anthology, hence the reason to undertake this study.

This study also grew out of a special interest of Zuma`s poetic style to achieve literariness in his poetry. His poetry also constitutes a fertile field which can be explored by the use of the concept defamiliarisation thus giving cause for this study.

The other reason why this study is being pursued is that to our knowledge, this topic on defamiliarisation has never been dealt with in isiZulu before. Zuma`s poetry is chosen as the basis of our inquiry because he is still a novice, no in-depth research has been done on him and yet he is one of the major contributors to isiZulu poetry. The researcher is of the opinion that exposure should not be given only to prominent poetic works of established poets at the expense of budding poets.

## **1.3. SCOPE AND APPROACH**

There are 60 poems in the selected volume, but not all the poems in this volume will be considered. The scope of this study has to be limited. Because it is impossible to discuss all the poems in detail within the compass of this

dissertation, only a few are selected to represent the whole. The poems are not discussed in a fixed order. Cross-reference is made whenever specific defamiliarisation devices are discussed.

The study of realisation of the concept 'ostranenie' in any literary work situates itself against the background of the basic tenets of Russian Formalism, therefore the approaches to this study will run along the lines of Russian Formalism. The Russian Formalism approach is adopted because it will help us to analyse the poet's technical prowess and craft skills ( Selden, 1985). Furthermore, the use of Russian Formalism is motivated by the fact that the concept 'Ostranenie' which is the subject of this enquiry, has its roots in the work of Russian Formalists.

The Russian Formalists focused primarily on poetry and they were of the opinion that the contents of a work of art are not proof of its literariness, but what is of significance is the manner in which the contents have been arranged through the use of poetic devices. These poetic devices are studied not for themselves but for their defamiliarising capacity. According to Jefferson, et al (1987:38) defamiliarising devices such as imagery, hyperbole, parallelism, repetition, comparison or any other trope are potentially all equally effective in committing poetic violence to ordinary language. It is within the above elucidation that the Russian formalism approach is employed in the analysis of Zuma's poetry.

Besides Russian formalism, Stylistic criticism will also be used. The reason for this being that Stylistic criticism is not only concerned with minute details of grammar but takes as its focal point "wider issues of deviation from the norm" (Ngara, 1982: 12). We cannot in analysing the poetry of ASM Zuma, ignore the linguistics contribution to the study of literature, particularly the

study of poetry. In order to be able to analyse adequately Zuma's defamiliarisation devices in his poetry, it was necessary to refer to both linguistics stylistics and literary theory as both of them employ one medium of communication, which is human language.

The intertwined relationship between linguistics and literary studies is best summed up by Roman Jakobson in Austin (1984: 36) when he asserts thus:

A linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconvertant with linguistic method are equally flagrant anachronism.

#### 1.4. LITERATURE REVIEW

A considerable amount of work has been done on poetry using the theoretical outlook of the Russian formalists. It suffices to mention a few of the comprehensive work written on poetry through the eye of this theoretical framework.

The achievement of Russian Formalism is only now beginning to be appreciated by the scholars of African Literature. Though the formalists flourished in the period 1915-1930, their ideas proved to have contending validity and applicability among African literary scholars and especially South African scholars.

The unpublished doctoral thesis of P S Groenewald entitled *Die struktuur van die verssistiem in die ongeskrewe woordkuns en in die geskrewe letterkunde van Noord-Sotho*" (1966) marked the beginning of an interest in the

formalists in South Africa. In his Doctoral Thesis, Groenewald used extensively the works of formalists such as Eichenbaum, Erlich, Roman Jakobson.

Pretorius (1984) made use of the ideas of Viktor Shklovsky, Zirmunsky, and Erlich to sketch the role of innovation in poetic expression in the Poetry of EAS Lesoro: *Die poësie van EAS Lesoro: 'n Studie oor digsoorte en tradisies.*

Although not exclusively, Mothoagae (UNISA: 1993), within the ambit of Ina Gräbe's *Syntax in poetry* (1984), applied the principle of Russian Formalists and Structuralism in his unpublished honours dissertation *Syntactic foregrounding in poetry: Examples from Raditladi, Magoleng and Motlhake.* In his dissertation he attends to the three poets; Raditladi, Magoleng and Motlhake's poetic works. Using the three mechanisms of syntactic in poetry, viz. violation of grammatical rules, extra-patterning and the relationship between syntactic units and topography.

Other comprehensive work that warrants a space in this study is the work of a seasoned and experienced Venda poet and author, namely N.A. Milubi. This scholar did an extensive and substantial work on the poetry of W.M.R. Sigwavhulimu. In his conference paper, (1989) he used the concept 'Ostranenie' in studying Sigwavhulimu's poetry. According to what he says in his article, the concept 'ostranenie' in Sigwavhulimu's poetry is realised through the employment of compound expressions, archaic expressions, diction and the astute use of well-known techniques such as symbolism, metaphors, antithesis and repetition techniques.

In his unpublished master's dissertation, P.W. Nemukongwe (1995), following on the footsteps of his mentor, N.A. Milubi, applied the principles of Russian Formalism in his analysis of how the concept defamiliarisation influences the poetic works of N.A. Milubi.

### 1.5 LIFE AND WORKS OF ASM ZUMA

Alvarton Sikhumbuzo Mbube Zuma was born on the 1st of January 1958 in the Zingolweni district in Harding, South Coast. He was born of Solomon Ngonile and Idah Nokubheka Zuma.

He grew up in an expansive landscape of Ezingolweni, which exposed him to natural beauty. It is the demolition of this natural beauty that he complains about in the poem "*Lamaqela ngiyawaphakamela*" (I salute this landscape). Like any other umZulu boy, he herded animals and was involved in ploughing as well as other related productive activities.

Zuma started his primary education in 1966, at Zorah Combined School which is now known as Jamengweni Combine Primary school, where he completed his primary education in 1973. He started his Secondary education at Mbusi High School, but completed his Standard 10 at Mqhakama High School in 1978/9. Due to a lack of funds to continue with his tertiary education, he was forced to suspend his studies and teach as an assistant teacher for two years at Cekeze Secondary School so as to raise enough money for his tertiary education. In 1981 he was admitted to Ntuzuma College of Education where he completed his three-year teachers diploma.

In 1984 he resumed his teaching career at Siyephu Combined Primary School for a year. In 1985, he then moved to teach at Sineke Combined Primary School where he taught for eight years, until he was promoted in 1993 to be the principal of KwaPhikwa Combined School, where he is still heading the school at the time of the undertaking of this study.

His literary enthusiasm started in 1975 while he was still a standard eight student at Mbusi High School. He was greatly inspired by the poetry works of various poets that are found in a volume of poetry entitled "Inkwazi", edited by A.C. Nkabinde. This anthology was by then a prescribed poetry book for his grade. He is also grateful to his principal S.W.B. Mpofana, his teacher Sihlezane, Professor D.B.Z. Ntuli, and H.D. Chonco for their painstaking and diligent guidance and inspiration.

Zuma is not a poet of great renown like B.W. Vilakazi, and others. He is still a budding poet. His first book of poems is "Indlela yomcacamezelo", which was first published in 1987, followed by "Imbali yamathemba", published in 1994. He also contributed five poems to "Usinga 1", an anthology of poems which was compiled and edited by N.S. Ntuli.

Most of Zuma's poems are beginning to enjoy readership, for instance, the edited book of poems "Usinga 1", (he has five poems in this volume), was once prescribed at schools, furthermore his poetry book "Indlela yomcacamezelo" is still one of the prescribed books at some colleges of education.

Zuma is still continuing with his writing, which implies that there are many of his works that might appear in the near future as long as he is still alive. He is married to MaNhlumayo and they are blessed with two children, a boy and a girl. His homestead is in the district of eZingolweni in Harding near Port Shepstone.

Zuma's life history including his praise names, his date of birth, his maternal and paternal lineage are all revealed in verses when he praises himself in the following excerpt found in the anthology under study:

#### NGINGUBANI MINA?

Ngingubani?

Mina nginguS' khumbuzo samaNxamalala

Imbub'eyephul' imiqala kweziny' izimbube

Umzukuzuku, uphuzukuvela

Umalahlek' esiswini kunina

Kwaze kwahlangan' ishumi

Elinambili lezinyanga

Umashiy'abomndeni bedidekile

Behlangene ngamakhandla

Bengaqondi, kuyobe saphum'umuntu na?

Uzikhala zonk' izintombi

Kube sabuzwe, zintombi nikhalelani?

Zikhex' imilomo zingaphumi nazwi,

Kanti zithe zingambuka zafikelwa wusizi.

Ngingubani, kabani?

KaNgonile, uMakhos' ahlange

KaSekela kaNiMabhamu,

Umbhoxong' ozishay' ematsheni.

Ngingubani, kabani benobani?

BenoNokubheka, uMaMbanjwa

KaMbuzini nentombi yaseMncwabeni.



*Who am I*

*Who am I*

*I am S`khumbuzo of Nxamalala`s*

*A lion that defeated other lions*

*One whose birth was long overdue*

*The one who disappeared in his mother`s womb*

*For twelve months*

*One who has left family members wondering*

*Not knowing whether it will be a human*

*That will be born*

*Who am I, and of who?*

*Of Gonile, Makhosi*

*Of Sekala of NimaBhamu*

*A young ox that crushed itself on the rocks*

*I am who, born of who?*

*And Nokubheka, nee` MaMbanjwa*

*Of Mbuzini and the daughter of the Mancwabeni clan.*

## **1.6. OVERVIEW OF INDIVIDUAL CHAPTERS**

After having given, the aims , rationale for undertaking this study, the scope and methods of inquiry, literature review and a short biographical sketch of the life and works of ASM Zuma in Chapter one, the further layout of individual chapters is as follows:

### **CHAPTER TWO : THEORETICAL FRAMEWORK**

This chapter begins with a critical exploration of the origins and the basic scientific claims of Russian Formalism. The following aspects will receive due consideration in this chapter:

- Poetic language as viewed by the formalists
- The concept style
- The concept foregrounding in poetry
- The formalists' view on prose fiction
- Criticism that the formalists had to contend with

The insights yielded by this exploration will provide a forum for the analysis of Zuma`s poetry.

### **CHAPTER 3: TEXTUAL PATTERNING AND LINGUISTIC DEVIATION**

The practical application and analysis of the astute use of defamiliarising devices to achieve the concept 'ostranenie' begins with this chapter. This chapter is divided into two parts. The first part deals with recurrence or convergence of textual pattern taking samples from Zuma's poetic works.

The analysis is developed in part two of this chapter where various linguistic obtrusion devices are discussed followed by their application in the analysis and interpretation of the text.

#### **CHAPTER 4: USE OF IMAGERY**

The potentiality of figures of speech such as metaphor, simile, personification, and symbolism as being effective means in committing poetic violence to ordinary language is explored and discussed by citing concrete examples from the text.

#### **CHAPTER 5: SUMMARY AND CONCLUDING REMARKS**

The epilogue to this study will be a summary and conclusion of the research.

## CHAPTER TWO

### THE DEVELOPMENT AND STANCE OF RUSSIAN FORMALISM

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## CHAPTER TWO

### THE DEVELOPMENT AND STANCE OF RUSSIAN FORMALISM

#### 2.1. INTRODUCTION

The main concern of this chapter is to outline a theoretical framework which will form the basis of the analysis in subsequent chapters. It is important to point out that Russian Formalism is a very wide theory, therefore this chapter does not purport to offer the exhaustive overview of the history and the basic principles of Russian Formalism. For the purpose of this study emphasis is placed on key terms such as 'Poetic languages', 'Foregrounding', 'Style', 'Literariness', 'Defamiliarisation' and the Kantian dictum 'Art for art sake'. The above key terms received a wide attention in the writings of the Russian Formalists.

Few critics have been unable to engage in the assessment of individual works of literature without at some point discussing the principles on which they base their judgment. The place of literary theory in the study of literature has become increasingly important in recent years. The scholars of literary theory such as Webster (1990), Eagleton (1983), Rimmon-Kenan (1980) and Selden (1985), have, through their respective publications, attempted to expose the development of various approaches to the study of literature.

According to Rimmon-Kenan (1983) and Selden (1985), modern approaches to literary criticism emerged with a view to determining the nature or essence of

literary works. They also tried to determine what distinguished literary material from non-literary material.

Swanepoel (1990:1) usefully emphasizes the importance of these methods of approaching a literary work when he asserts that:

One can hardly deal with literary phenomena without relating them to some framework of facts or ideas.

Putting it in simple terms, Swanepoel is of the opinion that the choice of the framework in analysing any imaginative literature has a decisive influence on the results one will achieve.

Nkumane (1995) stresses the role of literary theory when analysing a literary work as follows:

It has become a rule in the academic circle, rather than a choice these days, to apply a particular literary theory when analysing a literary piece of art.

## **2.2. THE ORIGIN OF RUSSIAN FORMALISM**

Though its origins are diverse, interest in Russian formalism was first perceived around the 1880s. Prior to the second half of the nineteenth century there was little interest in critical approaches to the study of literature. There was, however, a concern about an artists role as being that of producer of crafted objects, a concern which found expression in Futurism. Russian Formalism was not known in the English-speaking world until comparatively

recently. It has a good claim to being the most influential critical-theoretical school of this century (Selden 1989: 8-9).

Various scholars of critical approaches to literature such as Selden (1985), Holub (1985), Bennet (1979), Swanepoel (1989) seem to agree that Russian Formalism only existed as an identifiable critical "movement" during the years immediately preceding the October Russian Revolution in 1917.

Bennett (1979:18) has argued convincingly about the strangeness of calling Russian formalism a "movement" when in fact, it was a group of "like-minded" scholars such as Viktor Shklovsky, Boris Eichenbaum, Jurij Tynyanov and Roman Jakobson. He puts his argument thus:

Yet the term "movement" is misleading. For Formalists could not be described as members of a unified school of critical thought working from an organisational basis, toward the realisation of agreed programs or manifestos.

He goes further to give the following elaborated account on how the name "Formalism" got to be bestowed to this school of thought:

Indeed, even the name 'Formalism' was not of their choosing but was a perjorative label applied to them by the opponents in the turbulent critical arena of post-revolutionary Russia (1979: 18).

Two discussion groups that played a significant role in the development of Russian Formalism are The Moscow Linguistic Circle, which was founded in

1915 and headed by Roman Jakobson and Petr Boogatyrev, who later both helped to found The Prague Linguistic Circle in 1926 and The Society for the study of poetic Language (Opojaz), which was established in 1916 in St. Petersburg and dominated by Shklovsky, Yury Tynyanov and Boris Eikhenbaum (Selden, 1985: 8).

These two groups share a sufficient ground in specifying formal and linguistic properties which could be said to distinguish literature and poetry from other forms of discourse, and particularly from prosaic or ordinary language. It was mainly the Formalists of the Moscow Linguistic Circle, and to a far lesser extent the Society for the Study of Poetic Language, who initiated and showed an interest in the application of linguistic method in defining the stance of Russian Formalism (Bennet, 1979:18).

It is worth mentioning that, Visser in Ryn & Van Zyl (1982: 15), distinguishes three phases of the development of Russian Formalist principles, namely, the Initial phase which may be conveniently dated from the founding of the two discussion groups in 1915 until about 1921. This development phase was a phase of discovery. During this phase the two groups were engaged in a task of self-defining.

The phase of self-discovery was followed by a remarkable period of expansion which took place between the year 1921 and 1928. During this phase the formalists identified and examined a whole complex of critical issues, modifying and sometimes altogether dropping earlier issues or positions for more sophisticated ones.

The last phase was a period of dissolution and attempted accommodation which took place between 1928 and 1935. During this phase, the revised



formalists' influence was spreading and felt in the bordering of Slavic countries such as Czechoslovakia, where the Prague Linguistic Circle headed by Roman Jakobson continued the work of Russian Formalists.

Due to the pressure received from the Soviet Authorities, the Russian formalists were forced to confront problems they had previously dismissed or overlooked. This school of thought was forced to disband around 1930 in response to official Soviet condemnation of their unwillingness to depart from the ideological and aesthetic standards of Soviet Socialist realism (Bennett, 1979:25).

After 1930 Russian Formalism had almost no impact on western criticism. Their influence only resurfaced in the 1960s with the advent of literary structuralism in France and the United States (Con Davis and Schleifer 1989:19). The expansion of the principles of Russian Formalism was as a result of translations and contributions by, among others, former Russian Formalists, Roman Jakobson, and other members of the Czech and French structuralist schools. The structural analysis of the fairytale by Vladimir Propp (1928), a Russian linguist, also helped to spread the wings of the formalists' principles.

The influential role played by the Russian Formalists in the study of literature is noted by scholars of literary theory such as Du Plooy (1986), Visser (1982), Scholes (1990) and others.

Visser in Ryn and Van Zyl (1982: 15) express his views as follows:

The school flourished for only 15 to 20 years. But it gave rise to major critical movements in Czechoslovakia

and Poland, significantly influenced German literary studies in the period following the Second World War, provided much of the foundation for French Structuralism of the 1960s and has continuing influence on contemporary Stylistics and Semiotics, especially the current active Tartu-Moscow School of Soviet Semiotics.

The explanation of the concept Russian Formalism, also known as Russian Poetics, is adequately covered. According to Con Davis and Schleifer (1989: 19-20), Russian Formalism, also known as Russian Poetics, is a text-oriented theoretical approach to the study of literature. This school of thought which views literature "as a sum total of all stylistic devices employed in it" was preoccupied with devices that make and shape a literary text rather than the meaning of the text.

The bulk of formalist theoretical pronouncements deal directly or indirectly with the nature and the locus of literariness. The Russian Formalists defined for the first time the study of literature not as the study of individual texts, but the study of what truly constitutes literariness. According to Jakobson, sighted by Holub (1984:17), the subject of literary scholarship "is not literature in its totality, but literariness (*Literaturnost*)", that is, that which makes literature a work of art. The first time that Roman Jakobson placed the concept of literariness at the very heart of literary interpretation was during a lecture on contemporary Russian poetry given in 1919 (Holub, 1984: 17).

Jakobson's concept of "Literaturnost" and Lenin's famous manifesto 'Partignost' mark the two most dominating contrasting views on literature yet. The Russian formalists tried successfully to account for the devices which constitute literariness. Literature, argue the Formalists, should take as its

subject of enquiry the distinguishing features of literary material rather than the external circumstances in which literature is produced, (Welleck and Warren, 1973: 139).

Flowing from the above assertion, it is clear that the Russian Formalists were not primarily concerned with the essence or purpose of art, and dismissed the Marxists' notion of art as a reflection of society or reality:

The Formalists aimed to undermine the cogency of the concern with mimesis in literary theory by arguing that literature was not and could not be a reflection of reality but only a particular, semiotically organized signification of it. Far from reflecting reality, the Formalists argued, literary text tends to 'make it strange' (Bannett, 1979: 20).

They were also not interested in what the work says but how it is constructed:

Whereas literary scholars, both in Russia and elsewhere, gave precedence to the moral, biographical, ideological and historical dimension of literary works, the Formalists insisted that *how* a work was constructed, that is, what literary techniques and conventions it employed was of greater significance than *what* it said, and accordingly should be the central if not exclusive concern of literary studies.

(Visser in Ryn & Van Zyl, 1982: 18)

The formalists were renowned for their 'mechanistic view' which sees a poet as nothing else but 'a constructor' or technician and the work of art as 'a

finished product'. This implies that the possible social and political use of literature was unforeseen by the formalists, since their concerns were purely technical, that is, they were concerned with the craftsmanship of taking a work apart to see what 'makes it tick' (Selden, 1989: 12).

The above Formalist stance suggests that a literary critic in analysing a work of art should disregard content and be passionately concerned with taking a literary work to a workshop and work on it so as to see what makes it tick. In doing so he would be 'laying bare' (*obnazhenie*) all the devices (*priema*) that constitute a work of art".

Holub (1985), accepts and understands the obscene use of "Art as a Device" by the formalists when he comments as follows:

From this epistemologico-aesthetic foundation, which was shared to a larger degree by the early Formalists, it is easy to comprehend why the "device" became a central tool for literary analysis. For the device is the means by which we become aware of objects, the technique which makes the things perceivable and artistic.

Central to the Formalists' concern with literariness is the concept 'Ostranenie' (making strange). Far from reflecting reality, the Formalists argued, literary texts tend to 'make it strange', to dislocate our habitual perception of the real world so as to make it the object of renewed attentiveness. According to Swanepoel (1989: 10) 'Ostranenie' is:

A technique or method according to which words, expressions, and other devices often used in day -to-day language, are

“defamiliarised” or made strange in the literary work, in order to renew their sound and meaning for aesthetic communicative purposes.

By coining the concept of “*priem ostranenija*” (strange-making device), Shklovsky was trying to account for devices which constitute literariness. In this way, one may, in the words of Formalists, argue, that the task of literature is to make one see, to work against familiarity and habitualisation. This is achieved by strange-making, rearrangement and deconstruction. Shklovsky puts it better when he says:

And art exists that one may recover the sensation of life;  
it exists to make one feel things, to make the stone *stoney*  
The purpose of art is to impart the sensation of things as  
they are perceived and not as they are known. The technique  
of art is to make objects ‘*unfamiliar*’ to make forms difficult  
and the length of perception because the process of perception  
is an aesthetic end in itself and must be prolonged. *Art is a way  
of experiencing the artfulness of an object; the object is not important*  
(Webster, 1990: 37).

The above postulations base themselves upon the assumption that outside the realm of art, perceptual evidence is often overridden by what we know, such that we end up with familiar stereotypes instead of knowledge constructed from the concrete information given to us by our senses. Formalists use the concepts ‘*automatism*’ and ‘*objectness*’ to describe this habit, they are of the opinion that defamiliarisation involves challenging existing habits and assumptions (Hawthorn 1992: 35-36).

### 2.3 POETIC LANGUAGE AND PRACTICAL LANGUAGE

One of the areas in which the Formalists made original and decisive contributions was in the study of poetic language. Even from their very beginning, the Formalists drew a distinction between 'poetic' and 'practical language'. A simple definition of a poetic language is given by Erlich (1980: 129) when he defines poetic language as:

Defamiliarised practical language. It is an organised violence committed to poetry.

Poetic language may violate or deviate from the generally accepted rules of the language in many different ways. These means and motives for deviation shall be explored in detail in the subsequent chapters. Practical language is viewed as a language of our daily communication. It is an ordinary language that we use to communicate our daily experiences.

'Poetics' is used by the Formalists to refer to the literary language in general, sometimes specially to the language of verse. This distinction was a fruitful tool in an effort to identify 'literariness'. Poetics deals with the problem of verbal structure. Since linguistics is the global science of verbal structure, poetics, may be regarded as an integral part of linguistics

The Russian Formalists regard poetry and the whole of imaginative literature as a different way of using language. Poetry, Formalists argue, is a technique or art of expression. This art of expression uses the same language and words as ordinary prose but it differs from prose in that it 'estranges' the everyday language of communication.

On the difference between poetry and ordinary language, Jefferson et. al. (1993: 83) have this to say:

Poetry differs from ordinary language in that it activates the secondary or collateral meanings of a word simultaneously.

To the Formalists these are artistic devices such as linguistic features, metaphors, sound and verbal repetitions which make poetry definable and distinctive from non-poetry. Ordinary conversation also employs the same artistic devices but these features are used differently in poetry. The difference is, as Chibber (1987: 33) puts it:

These features are denser and more foregrounded in poetry than they are in prose narrative.

Finnegan (1979: 83) also mentions that poetry is more concentrated, more concise and more evocative than prose. He is aptly supported by Cohen (1973: 46) who says:

Poetry of all genres stimulates the greatest sensitivity to words, images and syntactical problems.

It is worth mentioning that, with the knowledge of his language, the creative writer, and more particularly the poet, enjoys a unique freedom of choosing the lexicon that best communicates his ideas. Often a poet skillfully manipulates the practical language to make his creation easily distinguishable as poetry. The craftsmanship of consciously or unconsciously selecting words and grammatical constructions constitutes one's poetic style Selden (1989: 11)

gives the elaborated account of the Russian Formalists' view of poetry as an 'astute' use of language:

Poetry was treated by the Formalists as the quintessential literary use of language: It is 'speech organised in its entire phonic texture'. Its most important constructive factor is rhythm.

In their study of poetry, the ultra-Formalists denied the existence of ideas and feelings in a work of poetry, they declared dogmatically that it is impossible to draw any conclusion from the work of literature. Furthermore, they were of the opinion that there was no relationship between poetry and reality, and poetry and the poet. This is seen by Eichenbaum's attempt to disengage poetry from the poet. Art, he declares:

Is a self-contained, continuous process which does not bare any casual relation, temperament or psychology (Leningrad, 1924: 256-257).

The implication of Eichenbaum's assertion, and that of the bulk of Russian Formalists, is that poetry transcends individual psychology. In the process of production, poetry becomes separated from its creator and acquires a life of its own.

Shklovsky's claim in 1921 that a 'work of literature is a sum-total of all stylistic devices employed in it' presupposes that literary stylistics was one concept that was at the heart of the investigation of the formalists.



#### 2.4. THE CONCEPT 'STYLE'

There are various attempts to define the concept style. Sherril and Robertson-Rose (1975:6) see style as the way in which a writer selects striking words as his basic tool when he desires to convey precise details of an environment. For this reason the writer must work hard at finding the right word images. Abrams (1988: 181), on the other hand, regards style as a manner of linguistic expression or a manner of expressing whatever the writer wants to say in prose or verse. Pretorius and Swart (1982: 10) see style as the way in which a writer utilizes the linguistic means at his disposal to produce a definite effect on the reader. In his masters dissertation, Msimang (1983: 177) projects style as the total number of techniques employed by the author in manipulating the language to express his thoughts, feelings and emotions.

Chapman's words on literary stylistics are worth remembering:

One task of literary stylistics is, without taking any sides in this dispute, to determine how far and in what respects a poet's language in fact shows deviant features. Another is to note how a writer uses generally accepted features to special effect (1989:15).

The formalists viewed style as a differentiation from the norm, the norm in this case being the standard language. One task of the Russian Formalists was to determine the essence of poetry and in what respect a poet's language in fact shows deviant features. Mukarovsky represents the formalists well when he argues that the essence of the poetic language lies in:

The violation of norms of the standard language, and this relationship is seen as essential for the very existence of poetry, while at the same time the violation of the standard language found in poetry enriches the standard language itself. Its systematic violation is what makes possible the poetic utilization of language; without this possibility there would be no poetry (Van Peer, 1968: 9)

Ngara (1982: 26) seems to subscribe to the Formalists' characterisation of poetic language as an aesthetically purposeful distortion of standard language when he makes the following observation:

A creative writer may argue that as an artist he should not be limited by the norms of linguistics behavior in his society, since style can in fact be described as 'deviation' from norm.

Another theoretical assumption of style is that of viewing style as a recurrence of convergence of textual pattern. According to Freeman (1970 :10), the notion of style as the coherence and convergence of patterns has stemmed in large part from Jakobson's (1966) famous dictum:

The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.

The last notion of style is that of style as a particular exploitation of a grammar of possibilities.

## 2.5. FOREGROUNDING

Another hallmark of Russian Formalism is foregrounding. According to Boas Beier (1987:122), who agrees with Hawthorn (1992:34), foregrounding is the use of the devices of a language in such a way that they attract attention and are perceived as uncommon, deprived of automatization and, as de-automatized. On the other hand Leech (1968) cited in Mothoagae (1993) relates the concept of foregrounding to poetry as follows:

In poetry the foregrounded figure is the linguistic deviation, and the background is language - the system taken for granted in any talk of 'deviation' (1993: 7).

A concise description of the term foregrounding and its basic principles are adequately explored by scholars such as Gräbe, Levin, Peer, Mothoagae, Leech and others. Our interest in this study lies in the syntactic foreground, which refers to the use of devices of syntax in the text, in such a way, that these devices attract attention.

In their study of narrative fiction the Formalists were more concerned with the question of literariness, so that they would see a novelist as an artist who should be concerned with 'laying bare' the narrative devices, rather than telling a story. This implies that the defamiliarising devices are manifested in a plot rather than in a story. The emphasis on the story (*fabula*) was discarded in favour of the compositional tool of the story, which is the plot (*sjuzet*) (Visser in Ryn and Van Zyl:1982:20).

In view of the above assertions it is clear that among the two imminent aspects of narrative fiction, plot requires an artistic acumen, that of whimsically toying and violating the sequence of events. To the formalists, plot is the backbone of narrative fiction. The esthetic function of the plot is therefore the estranging of the sequence of events so as captured the attention of the reader.

## 2.6. *NOT WITHOUT A CHALLENGE*

A closer look at the above exposition of the principles and the development of Russian Formalism reveals that the movement was not without any problems. This is evident by the fact that they were politically forced to close shop earlier in their short life span. In this section we shall look at various criticisms levelled at the Formalists' thoughts and methods.

It is important to begin this debate by pointing out that the uteri-Formalist tendencies to divorce art from social life was bound to provoke a vehement reaction from mostly Marxist-Leninist pundits. It should also be noted that the sign of objection to the earlier Formalists' one-sided tendencies of 'Art is nothing but a Device', did not begin with the orthodox Marxists but with the adherence of the principles and methods of the Russian Formalists. For instance, Mukarovsky's emphasis on the relationship between literature and society was easily adopted by the Marxist critics to established the social bearings of art and literature (Selden 1989:21).

The initial tension between the ultra-Formalists and the Pure-Marxist literary theorists can be summed up by the notion of 'fighting fire with fire'. The earlier Formalists were very radical in their views of literature and as a result

invited a harsh response from the Ultra-Marxists. For instance, PS. Koran, a prolific Marxist literary historian, did not mince words when he referred disdainfully to Opojaz critics as "Poor, naive experts who are hopelessly out of touch with their epoch" (Erich, 1955: 78).

The attack unleashed on the Formalists by Proletkult and its offshoots, notably the Russian Association of Proletarian Writers, signals the unhappiness of the Bolshevik Party with the apolitical stance of Russian Formalism. Through these structures, the anti-Formalists were intolerant with unpatriotic literature of the Russian Formalism and forced the Formalists to tow the line or perish (Bennet 1989: 29-30).

Achebe quoted in Mseleku (1993: 58) seems to reflect the Marxist popular slogan of 'Down with the non-partisan writer' when he says:

It is clear to me that an African creative writer who tries to avoid the big social and political responsibilities of the contemporary Africa will end up being completely irrelevant.

One could, from Achebe's stance on the role of the writer, infer that he takes issue with the Formalists' stance of avoiding socio-political and economic issues in favour of the compositional tools that turn a work of art into literature. This is in contrast with the Marxists' belief that literature can be properly understood within a large framework of social reality (Mseleku, 1993: 58).

Achebe's argument is further given impetus by Mao-Tseng-Tung's version of the role of an artist and literature in depicting the social conditions of society. His argument is as follows:

Revolutionary literature and art should create a variety of characters out of real life and help the masses to propel history forward. For example, there is suffering from hunger, cold and oppression on the one hand, and exploitation and oppression of man by man on the other. These problems exist everywhere and people look upon them as common-place. Writers and artists concentrate such everyday phenomena, typifying the contradictions and struggles within them and produce works which awaken the masses, fire them with enthusiasm and impel them to unite and transform their environment (Gugelberger, 1988: 59).

Mseleku (1993) shares the same sentiments of the above Scholars. He dedicates half of his concluding chapter of his Honours Dissertation to the debate between 'autonomy and responsibility'. Judging from numerous quotations from literary scholars such as Ngara (1985), Achebe (1975), Selden (1989), Gugelberger (1988) and Belsey (1980), one may correctly infer that Mseleku subscribes to a refined criticism of the Russian Formalists' 'Art for Arts sake'.

One can conclude this thumbnail debate on the harsh criticism that the formalists had to contend with, by referring to Jakobson's defence of his comrades and the stance of the Formalists' school of thought:

Neither Tynyanov, nor Mukarovosky, nor Shklovsky, nor I have preached that art is sufficient unto itself; on the other hand we show that art is a part of the social edifice, a component correlating with the others, a variable component, since the sphere of art and its relationship with other sectors of the social

structure ceaselessly changes dialectically. What we stress is not the separation of art, but the autonomy of the aesthetic function," (Bennet, 1979:33).

To further comment on Jakobson's protest of unfair criticism levelled at his comrades and the Formalists school of thought, will unnecessary prolong the Formalist-Marxist debate, yet the object of this debate was to outline the stance of the Russian Formalists so as to better be informed when putting the Formalist principles and methods into practice in Chapters Three and Four.

## 2.7. CONCLUSION

From the preceding discussions on the development and the stance of Russian formalism, a number of important facts have emerged:

Firstly, it has become abundantly clear that from the onset the works of the Formalists took the early twentieth-century Russia by storm.

Secondly, this overview of the historical development of Russian Formalism has brought to light the gaps in the basic principles of the formalists. This fact is exemplified by a number of attacks that the formalists had to contend with.

Thirdly, even though this main school of thought in its entire period chiefly held that literature was the result of special form of language use, there were nevertheless Formalist scholars who refined or abandoned some of the earliest methods of Russian Formalism. The shift of attention from the notion of "art for art's sake" to the relationship between text and reality is perhaps

exhibited most clearly by the active role the Formalists played in the development of The Bakhtin School of Structuralism.

Attention shall now be focused on some of the devices of poetry that are propagated by the Russian Formalists and how these are manifested in Zuma's poetry.



## CHAPTER THREE

### TEXTUAL PATTERNING AND LINGUISTIC DEVIATION

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## CHAPTER THREE

### TEXTUAL PATTERNING AND LINGUISTIC DEVIATION

#### 3.1. INTRODUCTION

In the preceding chapter an outline of the analytical framework envisaged for this work was presented. The next step is to attempt to show the ways in which the methodological assumptions of the formalists are discernible in ASM Zuma's poetry. If indeed, as Ramson (1968:12) rightly puts it: "poetry is a kind of a language" (*Linguistici nihil a me aliam puto*) and linguistics was described as a science of language which also among others, includes the study of the sentence structure," then the poet as an artist must use the language at his disposal to shape his verbal art.

This chapter seeks to 'lay bare' the poetic devices and the important linguistic devices that are employed by Zuma in his poetry in committing poetic violence to practical language. The most two important mechanisms of foregrounding are sound repetition and linguistic deviation. Any violation of linguistic rules is regarded as foregrounding in poetry.

The term foregrounding was coined by the linguists of the Prague school, Mukarovsky. It is defined as:

The use of the devices of language in such a way that this attracts attention and is perceived as uncommon, (Boas-Beier, 1987: 122).

The concept of foregrounding has its roots in the works of Russian Formalists and is often associated with Jakobson's celebrated notion of 'defamiliarisation' or 'Ostranenie' making strange. In poetry the foregrounded figure is the linguistic deviation and the background is the language (Leech, 1968: 57). In essence, the concept foregrounding in poetry mainly emphasizes the distortion of the normal and accepted rules of the language.

Mothoagae (1993:10) states that syntactic foregrounding may be achieved either through parallelism of linguistic structures or linguistic deviation. To elaborate he quotes Gräbe (1984b:1) who states:

Die sintaktiese struktuur van sommige gedagtes word dikwels beoordeel as "anders" of "ongewoon", omdat dit in bepaalde opsigte verskil van die sintaksis van standaard taalgebruik.

[The syntactic structure of some ideas are often considered different or unusual, because they differ in certain aspects from the syntax of standard language use.]

Culler (1975:56) summarizes the various processes of foregrounding as follows:

Foregrounding may be accomplished in various ways, including the use of deviant or ungrammatical construction, but for Jakobson (1968) the principal technique is the use of highly patterned language.

Recurrence of textual pattern and linguistic deviation are two opposite processes of foregrounding that will receive attention in this study. It should

be noted that the two processes of foregrounding complement each other in order to give cohesion in the overall interpretation of the text (Leech in Van Peer 1986: 15-16).

### 3.2. *RECURRENCE OF TEXTUAL PATTERN*

Sound in a poetic text is foregrounded because it is a repetitive device. Poetry exhibits repeated combinations of the same kind of elements in a verse line or stanza. Poetic texts are somehow very rich in sound which is why they are easily distinguishable from other texts. The poet is usually more sensitive to sound than the novelist.

Cohen (1973: 54) mentions that most poetry depends heavily on patterns of sound or musical qualities. On the other hand Lynch (1988: 219) elevates the status of sound in poetry when he writes that sound is the lyrical faculty on its most basic level.

According to the Formalists, poetry allows for a great abundance of types of lexical and grammatical repetition. According to Jakobson (1966:399), poetry reduces itself to the principle of parallelism and its structure is that of continuous parallelism. Sound repetition may be viewed as a device of parallelism. The important principle in the notion of parallelism is that it implies that related ideas are paralleled by using similar constructions or words in successive lines. Parallelism is a variety of repetition which is based on the highly patterned language organised along structural linguistics' distinction. It is evident in most of African poetry.

Leech (1968: 67) says that, the assignment of significance to parallelism rests upon a simple principle of equivalence. Every parallelism sets up a relationship of equivalence between two or more elements. These elements are arranged or placed in equivalence in different sentences or verse line. On the principle of equivalence Jakobson (1966) remarks as follows:

The selection is produced on the base of the equivalence, similarity and dissimilarity, synonymity and antonymity, while the combination, the building up of sequence, is based on contiguity. The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.

From the above assertion one may infer that when poets compose their works, they carry out two acts. They make a selection from a pre-given stock of linguistic units and combine them into more complex units. Every grammatical unit of a poem is thus extended along two axes. It occurs in combination with other units in which it finds itself in a sentence. These axes are designated as syntagmatic (diachronic), and are often conceptualised as horizontal axes.

On the second axis, designated as paradigmatic (synchronic) by Saussure, we have a situation where every unit of a message represents a selection from a stock (series) of units which can be substituted for it without rendering the message meaningless or wrong. It is on this axis that poets choose each word from a series of words of the same kind and decide on the variant of possible messages (Holestein, 1976:138).

The term 'parallelism' is above all associated with the structural linguistics' distinction of the syntagmatic and paradigmatic organization of the language.

Cohen (1973: 192) defines parallelism as follows:

The balancing of equal parts of a sentence, the repetition of a sentence pattern, or the repetition of words at the beginning of lines of poetry.

On the other hand Kunene (1971: 68) identifies three types of parallelism, namely:

- parallelism of grammatical structures through the repetition of syntactic slots
- parallelism of thoughts through the repetition of words and phrases
- parallelism of thoughts through the repetition of ideas by synonyms and indirect reference.

Cope (1968), Ntuli (1984) and Pretorius (1989) distinguish between perfect parallelism and parallelism by linking. Cope has this to say about perfect parallelism:

Perfect parallelism repeats the idea with different words, whereas parallelism by linking advances the idea by means of an identical word or stem or root (1968:4).

### *3.2.1. Recurrence Of Syntactic Structure*

This type of parallelism is basically a variety of repetition; only now, what is being repeated, may not be quite as obvious as in the case of repetition of

words and phrases. Kunene (1971: 68) refers to this type of parallelism as parallelism of grammatical structures through the repetition of syntactic slots.

Recurrence of identical syntactic slots structure is observable in the first line of the following excerpt where the poet is forwarding words of encouragement to those who are engaged with their studies to even try harder. He says:

**TEXT(24)      HAMBANI NGAMANDLA      (p32)**

Fingqani imikhono, niqunge isibindi  
Fohlani kulo elameva ihlathi.

[Fold your sleeves, and be brave  
Force your ways through the thorny forest]

Line 1 of the above excerpt displays the following syntactic equivalence:

[( Verb + Object noun)] + [(Verb + object noun)]  
Fingqani imikhono,      niqunge      isibindi

This is an example of parallelism, which is characterised by partial syntactic equivalence of grammatical structures. An important observation of the above verse line is that it has two identical imperative clauses. It is perhaps not difficult to see that these two clauses resemble each other. But what does this resemblance consist of? Each clause consists of a single-word predicate followed by a single-word object noun. It should also be noted that the above verse line is characterised by a syntactic equivalence between two verbs 'fingqa' (fold) and 'qunga' (be brave) as well as the two object nouns

'imikhono' (sleeves) and 'isibindi' (bravery). The term 'parallelism' is above all associated with this sort of syntactic repetition.

Parallelism involves a juxtaposition of sentences having similar structure, a matching of two or more lexical items in each structure. Where isiZulu language allows for a choice from a variety of syntactic structures, such as Subject+verb+object, Subject+qualifier+verb, etc. the poet consistently limits himself to the same option of exact repetition.

The following pair of lines found in the poem "**Ngihayeleni ingoma**" provides a good example of lines in poetry that are structurally juxtapositioned:

TEXT (55)

NGIHAYELENI INGOMA

(p69)

- (1) Lapho ngingaqweli mimango yezinkathazo
- (2) Lapho ngingalambi, ngingomeli manzi

[Where I 'll not ascend a steep of problems  
Where I 'll not be hungry and thirsty]

The above pair of lines display the following syntactic structure:

- |     |        |      |      |                     |
|-----|--------|------|------|---------------------|
| (1) | ADVERB | VERB | NOUN | QUAL. (POSSESSIVE.) |
| (2) | ADVERB | VERB | VERB | NOUN                |

This pair, while consisting of four grammatical structures, is only paradigmatically and partially equivalent at two structures as in the adverb "lapho" and the verbs "ngingaqweli" and "ngingalambi".



### 3.2.2. *Lexical Repetition*

Lexical repetition is no doubt one of the most fundamental characteristic feature of Zuma's poetry. The poet uses this type of repetition not only as an aesthetic device but as a tool that serves a practical purpose in the overall organization of the poem.

Whereas, some years ago, the notion of lexical repetition to bring about a textual link and coherence in a poem was familiar to few researchers, we now have a substantial expanse of works on this type of parallelism. The preoccupation with parallelism by linking can be found in the works of scholars such as Kunene (1971:101), Ntuli (1984:190-200), Cope (1968:42). To the rhetoricians, the repetition of thoughts through the repetition of words or phrases shows itself in various patterns or forms. For instance, lexical repetition could take the form of horizontal line repetition, initial and final vertical-line repetition, cross-line repetition, discontinuous repetition and a variety of oblique-line repetition (Kunene 1971:61-89).

A detailed discussion, followed by illustration of parallelism by linking could yield insights into the craft of Zuma's poetry, but we need not make any such exhaustive study to appreciate Zuma's ways of bringing about cohesion and intensity of meaning in his poetry. Furthermore it would take the whole of this study to list and discuss the many interlocking devices found in Zuma's poetry.

If we look at the internal structure of Zuma's poetry we shall find that he uses lexical repetition to linking his poetic lines extensively. He, however, favours

vertical and oblique line repetition. Out of 60 poems 41 contain this two kinds of lexical repetition.

An interesting example of a chain of lexical repetition is found in the following text:

TEXT(29)      UTHANDO LWAKHO LUSHABALELE      ( p39)

- L1    Mhla uvul' izandla ungamukela
- L2    *Wathi* loluthando aluzukunyakaza
- L3    *Wathi* aluzugudlulwa;
- L4    *Wathi* luyoqina njengempumalanga
- L5    Ibhekene neNtshonalanga
- L6    Izibopho zalo *wathi* azizusantuka
- L7    Izimpande zakhona *wathi*
- L8    Ziyojula njengolwandle

[When you opened your hands to receive me  
You said that love will never be moved  
You said it will never be shaken  
You said it will be firm like the east  
Facing west  
Its bonds you said they will never be untied  
You said its roots  
Will be as deeper as the sea]

From the above illustration one can observe that textual unity is brought about by lexical repetition. Lines 2, 3, and 4 are connected to one another by 'wathi', which is vertically repeated at the beginning of these lines. Line 5 is

the only line that is without 'wathi' thus resulting in what Kunene (1971:80) calls 'interrupted repetition'. The continuation of recurrence of 'wathi' in line 6 and 7 results in an oblique-line repetition.

It should also be observed that this technique of linking also brings about coherence in a text. For instance, line 1 which contains an idea of love acceptance (*ukuqonywa*) is artistically connected to the idea of promises of love, which are contained in lines 2, 3, 4, 5, 7 and 8.

A delayed or interrupted parallelism of thoughts through the use of refrain is observable in the poem "Kuyobe uyathokoza". The thought or idea of not being content with what one has occurs again at the end of each stanza. This parallelism of thoughts is brought about by the use of the final refrain '*Kuyobe uyathokoza*'. It is interesting to note how Zuma uses varying refrains to avoid monotony, which he achieves by using synonyms. For instance, in stanza one he uses the phrase "*kuyobe uyathokoza*", which has the same semantic content as "*Wo, lowo uyajabula*," which is the end-verse line of stanza two.

Lexical repetition that results in both initial and cross linking is observable in the following excerpt:

TEXT(37)

NINGIKHAPHELE KABI

( p49)

Ngiyobe *sengingowakhona ngokungenakuguqulwa*

Ngiyobe *ngingasekuguqulwa nanqubo yakhona*

[I will be yours forever

I will be forever yours]

Zuma does not ornament all of his poetry with this cross-line repetition. This is made evident in that only three poems are linked through this technique

Parallelism may take the form of repeating the same idea by using synonyms. This type of repetition is observable in the following poetic line:

Kuthi phihliza ufahlaze ubhubhise (p56)

[As if you will smash, break and destroy]

In the above example, we experience an equivalence of grammatical units in the same verse line which is being brought about by synonyms, namely; 'phihliza' and 'fahlaza'. The occurrence of synonyms in the same syntactic position results in a horizontal line repetition.

In his poem "Mninionke sengiyabonga" Zuma uses simple ornamental repetitions chiefly for the purpose of emphasis, Kunene (1971) refers to this type of repetition as repetition for emphasis:

**TEXT(26)                      MNINIONKE SENGIYABONGA                      (p34)**

Kukuphi lapho bengingenawe?

Kukuphi lapho ngikhale wangangizwa?

Kukuphi lapho ngicele wangangiphi?

[At which occasion was I not with you?

At which occasion did I plead without an answer?

At which occasion without you giving?]

The powerful effect of repetition in the above poem seems to lie in the implication that God's love of his people is too great for expression in few words. Zuma, in the above stanza, is emphatically full of praise for the caring nature of his creator. He is thus grateful to God for being ever-present in his quest for help. So great is God's love that the poet saw it necessary to repeat a series of similar thoughts in one stanza.

We admire Zuma's ingenuity in using the style of izibongo to praise God. We observe how he artistically combines repetition techniques with rhetorical questions, not only to create unity and musical effects, but to contribute to the restatement of the main theme. This excerpt illustrates what is meant by a rigid rhythmic pattern: the same rhetorical phrase '*Kukuphi lapho?*' is repeated in three successive lines followed by an equal number of rhythmic units. These rhetorical questions are abnormal in that they expect no answers and they do not evoke an actual reply, but Zuma uses them to achieve an emphasis stronger than an ordinary statement (Abrahams, 1985: 161).

With regard to the above mentioned examples, one may agree that the linking of element plays a very important role in poetry. Although the words which create linking may have been chosen by Zuma for their sound effects, one should note that they are extremely appropriate in that they contribute to the meaning of the texts. It should also be noted that it is this cross-over lexical phenomenon, among others, that unites all verse lines and stanzas into a cohesive piece of verbal art.

### 3.2.3.. Alliteration

A poetic sequence is characterised on both syntagmatic and paradigmatic axes by the reiteration of the same consonant or vowel sound. This type of repetition is called alliteration. Zulu, et al (1987:141) use the term 'Ufanamsindo', which means sound repetition, to refer to alliteration. He sees assonance and consonance as being different kinds of alliteration. He is supported by Msimang (1988: 13), who distinguishes these two types of alliteration as follows:

Sinezinhlobo ezimbili zikafanamsindo kokunye kungahle  
kufane ongwaqa bese sithi ngufanangwaqa (consonance),  
kanti kokunye kuye kufane onkamisa bese sithi-ke  
ngufanankamisa (assonance).

[We have two types of alliteration; at times there can be a repetition of the consonants, which will be referred to as 'ufanangwaqa' (consonance), at times there can be a repetition of vowels, we will then say we have 'Ufanankamisa' (assonance)]

The above definition is rather confusing, for it suggests that 'alliteration' is the umbrella term for the repetition of vowel and consonant sounds in one or more lines of poetry. Yet, alliteration is a type of repetition technique in which consonant sounds, especially at the beginning of words, or stressed syllables are repeated. This view is shared by Cohen (1973: 173) who defines alliteration as:

A technique which is generally considered the repetition of the initial sounds of words, usually consonance, in order to enhance the verbal music of property.

In discussing repetition technique in Zuma's poetry Cohen's definition of alliteration shall inform this study.

The alliterative pattern in Zuma's poetry can be exemplified by the following excerpts:

TEXT (17)

ISIVUNGUUVUNGU

(p24)

Ngibon' inkunzi yebhubesi ihamba ibhonga,  
Ivul' izidladl' idledlemuk' okwesigadla.

[I see a bull lion walking and roaring  
Opening its paws, trotting like a huge cane truck]

The above excerpt shows a repetition of the sound /dl/. In the last line of the above excerpt this sound is repeated five times. Zuma must be commended for his choice of this sound. This sound is often used in traditional poetry to describe the vigorous movement of a vicious animal that is ready to pounce on a victim or kill something. The poet also uses this sound in conjunction with simile, as he metaphorically refers to the gale as a bull lion and associates its movement with that of a huge pick-up truck, *isigadla*.

### 3.2.4. Assonance

Assonance is one method of highlighting a vowel sound that Zuma employs successfully in his poems. This process of sound patterning in poetry occurs when a specific vowel sound is repeated in one or more lines of poetry. The equivalent isiZulu term for assonance is 'Ufanankamisa' (repeated/same vowel). Assonance therefore may therefore, be defined as the reoccurrence of the same vowel in two or more words or syllables, so that the foregrounded elements are the vowel sound. Assonance is usually used within a line of poetry for unity or rhythmic effect (Morner and Rausch, 1994: 16).

One should interrupt this discussion by pointing out that the process of creating a vowel sound repetition in African Languages is incidental, in that these languages have a limited number of vowels. It is through the repetition of other linguistic features such as the verb stem, that vowel repetition shows itself. This is exemplified by the following excerpt:

TEXT (9)

Baxabene Bantu

( p.14)

L14 Iphuma iphumil` imiphefumulo

L15 Zithutha zithuthil` izinqola zemikhosi

[The souls do not stop departing

The government mortuary vans are ever busy]

The above example shows verbal repetition /phuma/ in line 14 and /thutha/ in line 15. From the repetition of these two verbal stems we find the repetition of the consonants /ph/ and /th/ respectively. The above example



shows that Zuma's initial intention was to repeat the two verb stems and that assonance and consonance occurred incidentally. It also shows how the assonance moves from line 14 to line 15, thus helping to bind the stanza into a whole.

Below are some additional brief instances of assonance in Zuma's poetry:

TEXT (60)                      INDLELA YOMCACAMEZELO                      (p76)

Namehlo enjabulo ayogobhoza izinyembezi

[And the eyes of joy were overflowing with tears ]

In referring to the flowing of tears of joy, Zuma had no choice but to put together words that contain the vowel /o/, thus enhancing meaning and affecting a musical quality in his line.

One can conclude this discussion by studying the interplay of alliteration and assonance employed by Zuma in the following text:

TEXT(44)                      EKUTHULENI                      ( p57)

Ekuthuleni kuthule kakunyakazi;

Kuthule kakunyenyezi;

Kakucwayizeli futhi kakumamatheki,

Kuphela kumunyu kuthule

[In silence there is tranquillity,

It is quiet and there is no movement;

There is no winking and there is no smiling,  
There is only sadness and tranquillity]

Because death is an emotional subject, it has to be expressed in an emotionally heightened language. Zuma skillfully expresses his feelings about death by employing a combination of alliteration and assonance to express this emotion. In the above excerpt he uses the consonant /k/ and assonance /u/ repeatedly to enhance his main ideas about death. There is no doubt that Zuma's power of emphasis on death rekindles the interest of the reader.

In concluding this section on the recurrence of textual patterns, it is important to note that there are some other repetition devices that many poets use in their poetic works that did not receive attention in this discussion. The scope has been limited to focus on those poetic devices that are relevant in Zuma's poetry in order to show how successful Zuma is in the realisation of the Shklovsky's defamiliarising techniques.

### 3.3. LINGUISTIC DEVIATION

In the previous section only one process of defamiliarisation that Zuma employs in his poetry to achieve "literariness" was discussed. In the present section focus is placed on the mechanism of linguistic deviation employed by Zuma to estrange the everyday language of communication. This analysis shall be done at the morphological and syntactic and semantic levels.

### 3.3.1. *Morphological Level*

Lombard, et al (1985: 16) define morphology as follows:

Morphology is that discipline of the science of language which analyses the structure of polymorphemic words.

Polymorphemic words always contain one root and one or more morphemes commonly referred to as prefixes or suffixes. For the purpose of creating sound pattern in poetry words in poetry, are used either in their original form, or as formatives.

#### 3.3.1.1. *Deverbatives*

The 'difficulty' and the 'unfamiliar' in Zuma's poetry is also brought about by the use of deverbative nouns. It is common to find deverbative nouns in the language of poetry. These nouns are the product of the process of affixation of either prefixes or suffixes to verbal roots (Lehong, 1995: 26-27).

A very good illustration of this phenomenon is found in the following excerpt:

TEXT (19)      SIMO SALOMHLABA NGIVULE AMEHLO      (p26)

Ngingayengwa iziyengiso zobubi

Ngingakhukhulwa izikhukhulo zobuze

[I should not be deceived by deception  
I should not be carried away by a storm]

Zuma extends the horizon of his vocabulary by forming nouns from verbs. Deverbative nouns found in the above stanza are "iziyengiso" (deceptions) and "izikhukhulo" (storms) which are derived from the verbs "khukhula" (eroded) and "yenga" (deceive) respectively.

### 3.3.1.2. *Compounding*

According to Milubi (1991: 38) compound expressions are one of the morphological means of rendering the author's poetry more difficult. Compound expressions are characteristics of Zuma's poetry. He uses them in his poems to condense or congest information. Another means of compression, which will receive attention later on in this chapter, is ellipsis. An example of compounding in Zuma's poetry is to be found in the following excerpt where he writes:

TEXT(60)

NTOMBI ENGUNDIZAMKHATHINI

(p59)

Ngikubonile ushwibeka

Ngesidlakadla *sendlovuyangena*

[I've seen you disappearing

With a forceful movement of an elephant]

In the above example the compounded word " sendlovuyangena" is a phrase in itself and refers to doing things by force. The poet has artistically used two forceful words in one verse line to describe the forceful way in which the

spaceship takes off. Zuma, by using this compound noun, has not only congested information that would have taken few phrases to explain, but has defamiliarised the destruction that is caused by the taking off of the spaceship.

In the above example the compounding of word "sendlovuyangena" takes the form of connecting two different word groups. In this case a noun "indlovu" (elephant) is connected to the verb "ngena" (move in).

### 3.3.2. *Syntactic Level*

Poetry, like any other genre, is governed by the syntactic rules of the language. These rules determine the correct order of words or morphemes in a verse line aimed at expressing a specific meaning. Zuma, as the speaker of the language, it is assumed, knows which combination or strings of morphemes are permitted by the syntactic rules and which are not. Those strings that conform to the syntactic rules are called sentences, or grammatical sentences, and that do not conform to syntactic rules are called ungrammatical sentences (Fromkin and Rodman, 1988: 220).

Like other linguistic practitioners, poets are also renowned for lexical invention as a way of expressing their feelings and opinions. Deviation from grammatical rules is one of the more obvious ways in which Zuma exceeds the normal resources of the language.

On syntactic deviation, Mulaudzi (1992:29) spells out the importance of syntactic deviation as follows:

Syntactic deviation should be regarded as an essential ingredient of poetry. First and foremost, it creates in the audience the immediate response that they are not listening to prose. In this way language is invested with dignity and solemnity over and above common speech, although this poetic language can be understood when contextually placed.

Unlike the laws of nature, the rules of language are broken everyday by every writer or poet. This is done by using, among others, the following methods: moving the linguistic unit from its normal place or position in such way that it draws attention and are perceived as strange. The second way of violating grammatical rules is by omitting a significant linguistic unit in a sentence or phrase so that whatever remains, receives more attention.

#### *3.3.2.1. Transformation*

The starting point in discussing transformation in Zuma's poetry is the familiar notion of a grammatically acceptable sentence. We first have to ascertain what is normal and infringed by the poet's various poetic licenses.

The concept of verse structure is fundamental to the study of syntax in poetry. The norm of a grammatically well structured sentence should be understood against the background of Chomsky's phrase structure rules. Phrase Structure-rules are the rules that determine the basic constituent structure of sentences. According to these rules, a well constructed sentence is the one that conforms to "the subject", "the verb" and object linear ordering (Fromkin and Rodman, 1983: 222).

Fowler (1975: 30) argues for the poet's manipulation of the rules of language when he states:

Poets are at liberty to orchestrate a complex variety of transformation with the effect of crucially moving semantic material from their canonical position to the left of their syntactic position, or to their canonical position to the centre of the string or the end or right of their syntactic position.

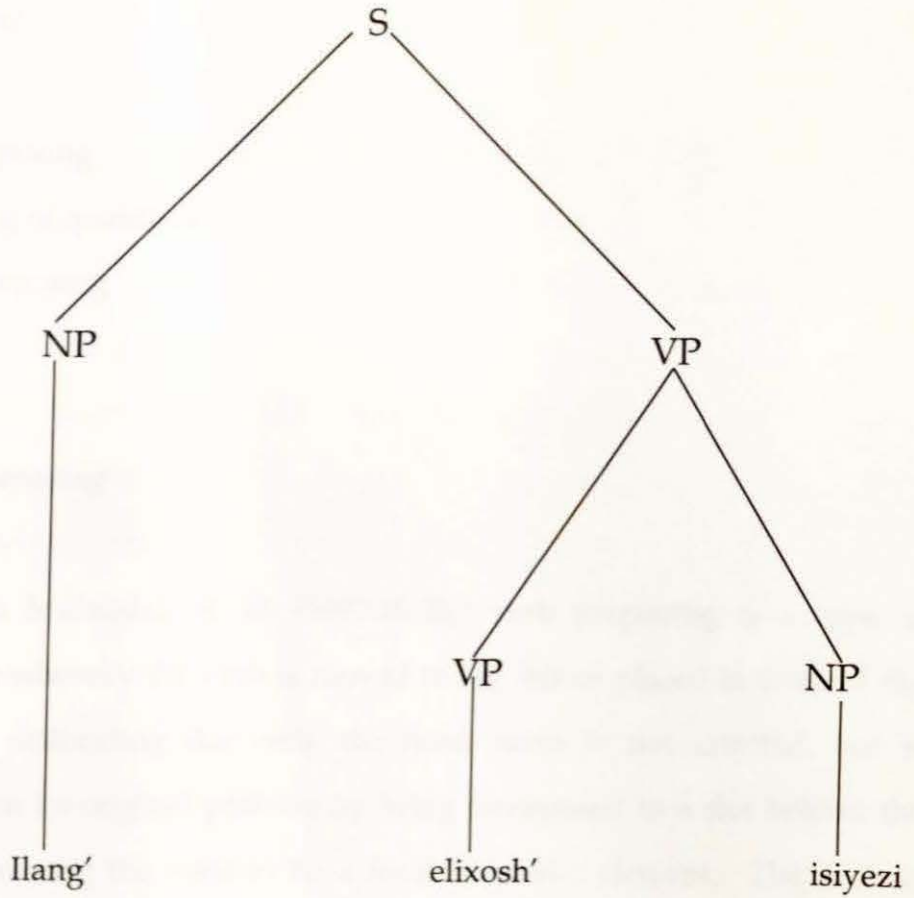
Chomsky's phrase structure rules imply that in any language the manner in which words combine to form sentences is very important. Words do not just combine at random. They follow a certain pattern which determines the grammaticalness as well as ill-formedness of a sentence (Chomsky, 1965: 18). IsiZulu, like most languages, has Subject-Verb-Object (SVO) word ordering, although this linear ordering may change, especially when there is a particular focus in the sentence.

Below is an example of well constructed verse lines which show a SVO ordering:

	NP	VP	NP
L1	Ilang'	elixosh'	isiyezi;
L2	Izimp'	ezichab'	indlela yoxolo

*[The sun that chases dizziness  
The wars that open ways for peace]*

The sentence in line 1 of the above excerpt is generated by Chomsky's PS-rule, which as follows:



By constructing the above sentences, Zuma conforms to the rules of standard language. Any disturbance of the above poetic lines through the rearrangement of the linguistic units into an irregular order would constitute what Gräbe(1984a: 186) regards as dislocation or displacement and Geldenhuis (1990: 28) interprets as inversion. Whereas Leech (1983: 18) refers to this process of changing the word order of a sentence as hyperbton, Geldenhuis (1990:28) uses the term inversion and reserves the term 'hyperbton' to the changing of the word order in idiomatic expression.

It is not uncommon for languages to allow words of a sentence to occur in several different orders with at most only minor changes in meaning. Transformation of the linguistic units within a given sentence can occur in



various ways. The three types of transformation that will receive attention in this study are:

- a) verb preposing
- b) preposing of qualifiers
- c) object preposing

*a) Verb Preposing*

According to Mulaudzi, *et. al.* (1992:26-28,) verb preposing is a type of displacement whereby the verb is moved to the left or placed in front of the subject. By dislocating the verb, the head noun is not omitted, but is displaced from its original position by being transposed to a slot behind the object, thus leaving the verb to be a focal linguistic element. The verb is therefore highlighted, or foregrounded.

In most of his poems Zuma disturbs the initial or traditional position of the verb in a sentence by moving it to the beginning of the sentence. The following examples illustrate this tendency:

<b>TEXT(9)</b>	<b>BAXABENE ABANTU</b>	<b>(p14)</b>
	<b>VP</b>	<b>VP</b> <b>NP</b>
	Ligobhoza	alinqamuki      igazi
	Iphuma	iphumile      imiphefumulo
	Zithutha	zithuthile      izinqola zemikhosi

[The blood does not stop flowing  
 The souls do not stop departing  
 The government mortuary vans are ever busy]

In the above excerpt, violence killing, which is started by rumours, is the central issue. That is why Zuma finds it necessary to move the verbs of each and every verse line from their original positions to the beginning of sentences. The mental pictures are those of a bloody scenery, where killing continues unabated and the government mortuary vans collecting corpses are foregrounded by the poet's fronting of the action verbs 'ligobhoza', 'iphuma' and 'zithutha'.

In its familiar syntactic construction the above stanza would assume the following arrangement:

S	V	V
Igazi	ligobhoza	alinqamuki
Imiphefumulo	iphuma	iphumile
Izinqola zemikhosi	zithutha	zithuthile

**b) Object Preposing**

This type of movement involves transferring of object noun from its traditional position to the left or to the beginning of the line or sentence. The following excerpt illustrates this process:

NP	VP	NP
Impumelelo	ichelelwa	ngezithukuthuku.

[Success is watered with hard work]

The sentence pattern in the above verse line is rather unusual in that the direct object comes first in the sentence instead of after the verb. This transposition has two justifications:

- i) The object noun 'impumelelo', which is in a subject slot, is the focus of the sentence and is the topicalized element.
- ii) The object noun in the resultant distorted sentence pattern assumes greater importance or emphasis than in its postverbal position.

c) *Preposing Of Qualifiers*

Qualifiers like possessives, adjectives or relatives generally follow the noun they qualify in order sequence. Occasionally they appear before the noun they qualify, as happens in the following stanza:

TEXT (12)                      BAZALI BAMI NGIXOLELENI                      (p17)

L1 Ngizwa imijuju yemivimbo  
L2 Yesibhaxu sezintaba.

L3 Sengibona kabusha, kungcono ekhaya

L4 Owolahleko ungcono kunami umfana

[I feel the pains of weal

The lashes of the mountain.

Realising it is better to go back home

The prodigal son is better than me]

Line 4, which is inevitably significant to the discussion comprises of the following syntactic elements:

L4: Owolahleko ungcono kunami umfana

QUALIFIER	VERB	ADVERB	SUBJECT
Owolahleko	ungcono	kunami	umfana

In the above sentence the possessive "owolahleko", by virtue of the noun being postponed to the further end of the sentence, is fronted, thus assuming the original position of the noun. This construction is, in terms of the normal word ordering, syntactically deviant. The possessive is highlighted by being displaced to the front of the sentence to bring to the fore the theme of sinfulness and repentance. In the above few lines, Zuma specifies that the prodigal son's suffering is nothing compared to what he has gone through. The possessive "owolahleko" functions as a specifier, specifically highlighting the head noun 'umfana'.

In its uncorrupted nature this syntactic construction would be constituted or formed in the following way:

L4: Umfana wolahleko ungcono kunami.

SUBJECT	QUALIFIER	VERB	ADVERB
Umfana	wolahleko	ungcono	kunami

### 3.3.2.2 *Ellipsis*

Ellipsis is a kind of syntactic deviation, in the sense that when this technique is used the poet leaves out portions of a word or phrases for the reader to fill in. Quirk (1984: 707-716), Halliday and Hasan (1976: 142-172), and Salkie (1995: 6-9) give an elaborated explanation of ellipsis. According to these scholars, ellipsis plays an important part in both sentence connection and the compression of information. As a reader, one is usually forced to look back to what has been said in order to interpret the verse line. We interpret the sentence by reference to what has been ellipated. And we can only know what has been ellipated on the basis of what is present in the preceding context.

Cohen (1973: 184) summarizes this concept as follows:

Ellipsis is the omission of words or syntactic elements - either natural or deliberate. In literature, emphasis is achieved through this technique when the reader can easily supply the missing elements.

The above statement suggests that an elliptical element, that which is left unsaid, is not replaced because it is implied or understood. Halliday and Hasan (1976: 142) refer to ellipsis as 'replacement by 'Zero'.

Zuma has a gift of manipulating the process of ellipsis in his poems so as to achieve word economy and 'literariness'. This is illustrated by the following excerpts:

**TEXT (10)                      VUNGUZA MOYA                      (p.15)**

Vunguza (**moya**) kuphol` amanxeba

Vunguza (**moya**) ulawul` uxolo

[Blow (wind) and heal the wounds

Blow (wind) and let peace prevail]

The above excerpt is a good example of noun ellipsis. The bracketed word in the above example is an elliptical element. Zuma, rather than repeating the noun "moya," has decided not to use it again. This ellipsed noun has been mentioned in the title and the opening line of this poem. In other words 'umoya' has been ellipsed on the basis of what is present in the preceding lines.

An ellipsed element in a verse line is also known on the basis of semantic reasoning. For instance, in the following excerpt we do not rely on what was stated previously to interpret the verse line, but rely on the semantic context:

**TEXT (49)    OKWAKHO MTANAMI OKWEZANDLA                      (p62)**

Phansi nginyathela ngezineminkenke.

[On the ground I walk with those that have heel lacerations.]

In the above line one encounters a type of deviation: the elliptical element is the noun 'izinyawo' (*feet*). The omission brings about condensation and a sense of immediacy in the verse line. To the speaker of the language the element "izinyawo" is understood and recovered through semantic reasoning.

We may fill in the omission in the above example with 'izinyawo', but the result will be an expression that is rather too common and too unpuzzling for Zuma. The verse line without the verb omitted would read as follows:

Phansi nginyathela ngezineminkenke (*izinyawo*)

[On the ground I walk with those (*feet*) that have heel lacerations.]

Condensation of information into fewer verse lines is one means employed by Zuma to achieve 'literariness'. For instance, the cluster of names of lineage members in the poem "Ngingubani mina" (Who am I) causes the poem to become condensed and compressed. We may illustrate the notion of compression in Zuma's poetry by looking at the following excerpt:

TEXT (20)                      NGINGUBANI MINA?                      (p.27)

- L1 Ngingubani, kabani benobani?
- L2 BenoNokubheka, UmaMbanjwa
- L3 KaMbuzini nentombi yaseMancwabeni.

[Who am I, and of who?  
And of uNokubheka, nee` maMbanjwa  
Of Mbuzini and daughter of Mancwabeni clan.]

In normal discourse the above information on the lineage members of the speaker would have been presented in prosaic and expansive language. The speaker deviates from everyday language by presenting his lineage in a language that lacks the wide range of tenses and verbs available in ordinary speech.

The use of ellipsis in Zuma's poetry is also observable in his use of rich language. Zuma, like most poets do, communicates his thoughts and feelings through the use of idioms and proverbs. In his use of idiomatic expression he deviates from the norm by omitting words or syntactic units within an idiom or proverb.

An extensive analysis of proverbs and idioms will not be undertaken here, save to mention the interesting phenomenon of ellipsis and compression that is discernible in Zuma's use of idioms and proverbs.

The use of idiomatic expression in poetry discloses the poet's deeper feelings and transports the reader towards a world of imaginative experiences (Rabothatha, 1986: 22). Ellipsis in idioms is a kind of syntactic deviation in that when this technique is used, the poet leaves a portion of the idiom for the reader to fill in. Normally, in idioms, it is nouns that are often omitted.

The following excerpt will exemplify Zuma's manipulation of idioms by leaving out certain syntactic elements:

TEXT (11)

AWIL`AMATHEMBA

(p16)

Ishile leyo mithomb` ebichinc` amanzi

Igobhoz` inganqamuki

*Noma likhiph` umkhovu etsheni,*



[The water fountain has dried up  
That was ever flowing  
Even though it was hot]

The last line of the above excerpt, which is inevitably significant to our discussion, comprises of an idiomatic expression. In this idiomatic expression we observe that the noun "*Ilanga*" (*sun*) has been omitted. In its full form this idiom should read:

*Ilanga likhiph` umkhovu etsheni.*

The undying and passionate love affair is often associated with the ever-flowing river, which flows even on a hot sunny day. Zuma uses this idiom to bring home the idea that all that was good in this love affair had come to an end. He is saying that things are no longer the same. Strong love has given in to the heat from the sun. The ellipsis in idioms found in Zuma's poetry may be summarized by the following table:

**TABLE 1: IDIOMS**

TEXT	CONDENSED FORM	ORIGINAL FORM	ELLIPTICAL ITEM
(4) p.7	Kusindwe ngobethole	Kusindwe ngobethole ( <i>ubulongo</i> )	Ubulongo
(11) p.16	Likhiphumkhovu etsheni	( <i>Ilanga</i> )Likhiphumkhovu etsheni	Ilanga

Scholars such as Krappe (1930), Guma (1967) and Nyembezi (1954) give an elaborated definition and state the importance of proverbs in verbal art. They all agree that a proverb is a short pithy statement that has a general expression in terms of a particular culture. There is ample use of proverbs in Zuma's poetry, especially those given according to their original format. Only those proverbs that exhibit a process of ellipsis will concern us in this study. The following excerpt will exemplify how Zuma condenses his verbal utterance by employing ellipsis in proverbs:

TEXT (39)            WALAHLEKE KANJANI THEMBEKILE            (p52)

Sanyonyoba sasondela;  
Safica izinkungu zixox` ezemindeni,  
Zathi, "*Eyomndeni kayingenwa*"

[We quietly moved nearer;  
We found mists discussing family affairs,  
They said, "it is a family matter."]

The ellipted syntactic unit in the condensed proverb "*eyomndeni kayingenwa*" is the noun "*impi*". In its full form this proverb should read:

*"Impi yomndeni kayingenwa"*

The manner in which this condensed proverb is used by Zuma warrants some elaboration. In the above example the proverb is given in quotes to indicate a conversation. This saying generally means that there should not be any interference in family matters. Through the use of this proverb Zuma has put

words in an inanimate object “inkungu” (mist) to indicate that it was too misty.

Compression of the proverbs brings the best out in the poet Zuma. Without elaborating on their use and meaning it is appropriate to close this very incomplete discussion of the process of compression in proverbs with a table of the condensed form of proverbs found in Zuma’s poetry:

**TABLE 2: PROVERBS**

TEXT	CONDENSED FORM	ORIGIN FORM	ELLIPTICAL ITEM
(8) p.23	Kwaya ngawo awenkehli	Kwaya ngawo ( <i>amagama</i> ) enkehli.	Amagama
(37) p.49	Kawuthunyelwa gundane	( <i>Umendo</i> ) Kawuthunyelwa gundane	Umendo
(39) p.52	Eyomndeni kayingenwa	( <i>Impi</i> ) Yomndeni kayingenwa	Impi

The above examples of condensed proverbs help Zuma to achieve a tremendous economy of words and expression. To realize the original form and meaning of these proverbs, one must know the culture and the circumstances from which the proverbs originate.

### 3.3.3 *Semantic Level*

Semantics is a branch of linguistics which concerns the study of meaning. On this level of linguistic deviation we focus on how Zuma uses synonyms and antonyms to defamiliarise the language of everyday communication.

#### 3.3.3.1 *Use of synonyms*

Synonyms are words which have similar in meaning. Zuma uses synonyms in his poetry not only to enhance meaning, but also to bring about a textual unity. In "Akukho ukuvuka kulelo zwe" (There is no re-awakening in that nation), Zuma uses a chain of words which have similar semantic content. The following excerpt will exemplify how Zuma uses synonyms to re-state the same idea:

TEXT (50)	AKUKHO UKUVUKA KULELOZWE	(p63)
	L1 Nxa bungekh` ubunye nobudlelwano	
	L2 Nxa kungekh` ukuzwana <i>nokubambisana</i>	
	L3 Nxa kungakabikh` ukubekezelana	
	L4 <i>Nokwelekelelana</i>	
	L5 Nxa kungakabikh` <i>ukusizana</i>	
	L6 <i>Nokwesulana</i> izinyembezi	

[If there is no unity or cooperation  
If there is no understanding  
If there is no tolerance  
And helping one another  
If there is no helping one another  
And wiping each other's tears]

In the above excerpt the thought of lack of cooperation among the black nation that is contained in line 2 is stated again in lines 4, 5 and 6 without, at the same time, repeating the word "ukubambisana". Instead of using this word in these sentences the poet used "ukwelekelelana", "ukusizana" and "ukusulana" respectively. These synonyms have the same semantic content of cooperation and helping one another.

### 3.3.3.2. *Use of antonyms*

Antonyms is a general term for words which have opposite meanings. In discussing how the poet uses antonyms to create a poetic language, we shall confine ourselves to morphologically derived and lexical antonyms, that is, those words whose opposite nature has not resulted from a morphological process of affixation.

In "Ngiphuma kude"(I come from far) the poet employs lexical antonyms in presenting his life from the stage where he was innocent and lived under the comfort of his parents, and still ignorant about life and the world surrounding his youthful innocence. He writes:

TEXT (31)

NGIPHUMA KUDE

(p41)

Ngangingazi kuphuma

Nakushona kwelanga

[Not knowing the rising

And the setting of the sun]

In the above example the meaning in the first part of the verse line is completed in the second part through the use of antonyms. The words 'phuma' and 'shona' in the above verse lines are examples of two extreme words, and their inherent meaning is such that they are semantically opposite.

In the following poem Zuma uses morphologically derived antonyms to enhance meaning in his verse line, for example:

TEXT (25)

UYODELA MFOWETHU

(p33)

Uz' **unkenteze** ungayeki;

**Ungasankentezeli** kulungisa lutho.

[You should scream continuously;

You won't be screaming to redress anything.]

The verb "ukungankentezeli" is in its negative form and is morphologically derived from the positive verb "-nkentezela" by affixing or replacing the basic vowel /a/ with vowel /i/. In these few lines the poet warns criminals who live their lavish lives by committing crime, that one day they will have to answer for their evil deeds. On that fateful day they will be screaming in hell where they won't be able to redress their evil deeds.

### 3.4. CONCLUSION

This brief inquiry into how Zuma has organised his text into a cohesive whole (patterning), and how he manipulates the language at his disposal to defamiliarise the language of everyday communication, has shown that Zuma uses Shklovosky's defamiliarising devices to achieve extra-patterning in his

poetry. It is also clear that the poet violates the linguistic rules of isiZulu language by compounding, by omitting syntactic units, by deviating from the syntactic rules and by using synonyms and antonyms. In the following chapter the way in which Zuma uses imagery and other figure of speech to create poetic language will be explored.

## CHAPTER 4

### USE OF IMAGERY

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## CHAPTER 4

### USE OF IMAGERY

#### 4.1. INTRODUCTION

The word 'imagery' has a wide meaning in poetry. Basically it refers to anything which helps to visualise or realise a scene or situation. Abraham (1981: 78) widens the meaning of imagery when he says:

Imagery is used to signify all the objects and qualities of sense perception referred to in a poem or other works of literature, whether by literal description, by allusion, or in the analogues used in its similes and metaphors.

Cox & Dyson (1965: 196), and Heese and Lawton (1978: 62) narrow down the sense of the word to include metaphors and similes and the various figures of speech.

Imagery is such important backbone to poetic language that poets and critics alike have tended to consider it the only thing that really matters in poetry.

For instance, in reviewing Tseke's poetry book *Hlantse ke mang*, Masola (1985: 136) quotes Bills who overstates the claims of imagery as:

Imagery in a poem is a 'sine qua non'. A poem may be having all the necessary rhythm and meter as well as rhyme, initial linking and parallelism but without imagery it is sterile.

While Cope (1968: 38) agrees with Bills on the importance of imagery, he does not commit himself to the notion that, for the poem to be of higher standard, it must of necessity be rich with figures of speech. Instead, he is of the opinion that poetry makes more effective use of imagery and is reinforced by various types of repetition, rhythm and parallelism. However, It should be noted that there are many some great poems that do not contain a single image (Untermeyer, 1968: 59).

In the discussion of the language of poetry thus far, we have seen how Zuma uses repetition devices within a poem to reinforce meaning. In this chapter we shall explore and illustrate how Zuma uses imagery to inject life into his poetry. He exploits various figures of speech to distort the everyday language of communication, and decorates the plain, the bald and straightforward language of everyday use in order to refresh our perception.

Imagery in a literary work involves the evoking and conveying of meaning to the reader. This is achieved through the use of figurative language. One of the obligations of the poet is to create images or pictures that can appeal to the readers' five senses of hearing, sight, smell, touch and taste (Reeves 1970: 159).

Manyaka (1996: 79) has the following to say about imagery:

Imagery is seen as mental pictures, conveyed by figurative language as metaphor, simile, personification, symbolism and others.

'Ostranenie', which means "making strange", is one important characteristic feature that sets poetry apart from ordinary prosaic language. This is

emphatically confirmed by Eikhenbum in Lemon and Reis (1965: 12-16) when he states:

As words get into verse, they are, as it were, taken out of ordinary speech. They are surrounded by a new aura of meaning. One may say that the concept of defamiliarisation of that which is familiar is brought about by the use of literary devices such as symbolism, simile, personification and metaphors. By the use of these poetic devices we no longer see the objects of day to day experience as being typical and familiar.

Most poets relish this poetic license and Zuma is no exception. The exposition of the use of imagery by Zuma to defamiliarise the familiar, shall be discussed under the following figures of speech: metaphor, simile, personification, and symbolism.

#### **4.2. METAPHOR AS A DEFAMILIARISING DEVICE**

Metaphor is traditionally taken to be the most fundamental form of figurative language, which is nothing more than defamiliarised practical language.

Abrams (1985: 66) sees figurative language as:

a deviation, or a departure from what users of the language apprehend as the standing meaning of words, or else the standard meaning of words, in order to achieve some special meaning or effect.

There are widely held views, especially among scholars of poetry such as Hawkes (1987: 1), who observe that metaphor, in its widest sense, is a linguistic process whereby aspects of one object are carried over or transferred to another, so that the latter is spoken of as if it were the former.

Metaphors deliberately interfere with the practical language by carrying over the qualities of one object to another with the aim of achieving a new, wider or more precise meaning. Hawkes (1987: 2) exhibits a tendency to use the term metaphor in a generic way when he asserts:

Metaphor is generally considered to manifest the basic pattern of transference involved and so can be thought of as the fundamental figure of speech. The other figures tend to be versions of metaphors prototype of speech.

To avoid confusion, the term metaphor shall not be used in its broad generic sense, but rather as a particular trope (figure of speech) that distorts the practical language by direct reference as in "a" is "b". This is more similar to replacing or substituting one thing with another.

Traditional praise poems abound with metaphor. In "izibongo zamakhosi" the source domain of metaphors is the animal kingdom. Zulu kings are praised with the names of large and wild animals. Msimang (1980: 38), in referring to Chief Mongosuthu Buthelezi as a "lion", transfers the qualities of the lion to the one praised. The qualities that are common between Chief Buthelezi and the lion is leadership. The lion has a status of being the king in animal kingdom while Chief Buthelezi is a descendent of the Zulu royal family and chief of the amaZulu nation. Another common feature is that the

lion shows no mercy in fighting its opponents. Similarly, Chief Buthelezi is unflinching when dealing with his rivals.

The function of a metaphor is to turn one thing into another by transferring certain characteristics of the metaphorical object to the literal one. The following excerpt shall be used to illustrate how Zuma uses metaphor to create figurative language in his poetry:

**TEXT(8)                      DLULA 1977 SIYAKWESABA                      (p12)**  
**(Dreaded 1977 pass away)**

Kwakungalelwe buthongo ngalobo busuku  
Nom' ubani wayenenjabulo,  
Inyoka kaMashwibek' izosuk' eMbus' eNqabeni,  
Ithubelez' iz' iyongena eSt Chads.

Zakhala kabili kathathu  
Kwasa kungasile lapho  
Nom' ubani eseganjwe yifu lenjabulo,  
Kanti yiwongo lokufa.

Yaqal' ukunkewul' ingwenya yokufa,  
Yangxavulisa kwangath' inobubele  
Umathubezela indlu edledlayo

[None was asleep that night  
All were in jovial mood,  
The swift snake was to depart from Mbusi in eNqabeni  
Meandering until it reaches St Chads

The cocks crow more than once,  
Dawn found every one awake  
With everyone enveloped by the cloud of joy,  
Yet was a lure of death

The crocodile began its mournful cry,  
It pounced as if showing mercy  
Mathubezela the moving house]

The metaphorical concept of the train deduced from the above excerpt are:

- The train is a snake metaphor
- The train is a crocodile of death metaphor
- The train is a moving house

In discussing the 1977 train disaster in St. Chads, the poet bemoaned the train for being the cause of death and misery. The poem deals with the train disaster which left bitter memories and resulted in Zuma capturing the pain in verse. The best that the poet could wish for is that the disasters associated with the year 1977 should pass without repetition.

Zuma has a very good descriptive ability especially when describing a situation or particular environment. In the above excerpt, the train, which is a familiar phenomenon in everyday language is defamiliarised metaphorically by being referred to as "inyoka kaMashwibeka". This metaphor contains the image of the fast moving train as it collects passengers from various stations leading to St. Chads, an image associated with the movement of a snake.

Furthermore, Zuma uses a deverbative metaphor by bestowing onto the train a proper name: "Umathubezela". This is a noun derived from the verb -thubezela, denoting a wobbling and swift movement. This association of the train with 'Umathubezela' befits the description of the movement of the train on that fateful day in the year 1977.

Zuma emerges as an imaginative poet. Through his choice of words he is able to give a clear picture of what he is describing. For instance, in the above excerpt the train's fast movement is precisely visualised by the use of words such as "yaphephetheka" and "-gqagqamuka". The word "yaphephetheka" is often associated with something that is light, like paper or a feather, and the probabilities of being blown away are very high. In the poem this word has been used to describe the lightning speed of the train. Not only was it moving faster, but it was also moving at reckless speed. The use of the word "gqagqamuka" brings to mind the swinging or swaying motion resulting from the speed of the train.

The poet could have used "-gijima" instead of words such as "thubezela", "phephetheka" and "-gqagqamuka", but "gijima" has a mild tone and does not appeal much to the readers' perception of the sense of danger inherent in the fast and reckless moving train.

The association of the snake with the train illustrates the power of associative images in evoking meaning. A snake which is an animate object, and the train which is an inanimate object have different semantic properties. Even though a snake differs from the train, Zuma exposes a property that is common in both metaphorical elements, that is, both the source domain and the target domain bare similar physical appearance and movement. It is interesting to note that Zuma has avoided to refer to the train as "ishongololo" (a millipede).

The distinct characteristic about the snake, unlike a millipede, is that the snake is venomous and thus dangerous. Whereas the millipede exhibits the same movement and shape it poses no danger and is slower.

“Indlu edledlayo” is another name given to the train to describe both its movement and physical appearance. The train is a “moving house” in that it shares common qualities with the house; it houses the passengers, and like an ordinary house, has windows, roof and seats. The house, as known in everyday language serves as a shelter to its inhabitants.

He also refers to a train as “ingwenya yokufa”, a most dreaded of reptiles that is even able to pounce on its unsuspecting victims, be it on land or in water. This becomes apparent in the following lines:

Yabawolela yabagwinya  
Yabawolela yabagwinya  
Yas' ivalelisa yaphephetheka, yemuka

[Collected and swallowed them  
Collected and swallowed them  
It bid farewell and disappeared]

The “ingwenya yokufa” metaphor is used by the poet to describe the train as a powerful and dangerous object poised to attack without warning. Nobody suspects any sinister intentions from the train, as there is an atmosphere of cheerfulness, happiness and liveliness shown by the passengers who are singing and clapping their hands. This train shows kindness as it collects passengers from various stations. The same applies to the crocodile, as it



pretends to be unaware when it stalks would be victims by showing its deceptive tears.

This description of the train and snake in terms of each other, is certainly anomalous in non-figurative language. In the ordinary language of everyday communication, it is impossible for the train to be a snake, for the snake is an animal and the train is an inanimate object. In order for the reader to understand the difficulty in bringing into association the two different entities, the reader is forced to look beyond the dictionary meaning.

The images evoked in this poem are of a violent accident scene. The images of the train accident appear vividly in the eyes of the reader. When reading this poem the reader visualises a shocking sight of blood gushing out of passengers, as exemplified by the following lines:

Yek' ukundiza kwenqol' omoyeni;  
Yek' ukugoqongana kwensimbi nabantu  
Yek' ubugobhogobho begaz' obabulapho;  
Yek' ukudlavuzeka kwenyama  
Yinsimbi namathambo

[The train flew in the air;  
There was a crashing of steel and passengers  
There was a flow of blood;  
Human flesh was crushed by the steel  
It was steel mixing with human bones]

The crashing sound of a falling train as its wheels are derailed at the curve of the rail line also appears out to our mental ear. The terrible moan of the

injured and those gasping for life as they are waiting for help, are also audible:

Owaphepha kungekuhlakanipha okungakho  
Nokwamanela ukufa engesiwula

[Survivors did not survive because of their own wits  
Those who died was not because of their stupidity either]

In a defamiliarised way the poet ends this poem by revealing the death toll thus:

Ngabalishumi nantathu kobandayo  
[Thirty people assigned to the cold storage]

In practical language the poet would have said thirty people were confirmed dead.

Zuma's ability in using metaphor to describe the physical appearance of human beings is observable in the following excerpt:

**TEXT (41)                      DUDUZILE BEWUNGAFANELE                      (p54)**

Ungubuhle belanga liphuma  
Uyibal' ekhanyis' ebumnyameni;  
Ungutamatis' oqeda kuvuthwa

[You are a beautiful early sun rise  
You are a flower that shines in darkness;  
You are a recently ripped tomato]

The metaphorical abstractions that can be deduced from the above excerpt is:

- Duduzile is a sun.
- Duduzile is a flower.
- Duduzile is a ripe tomato.

Zuma, like most poets, expresses himself super-abundantly on matters affecting his love relationship. He begins this poem on a high note with a dramatic description of his companion's physical appearance. In this poem the poet is sad and mourns his separation with his loved one. It seems the spouse has left him wandering:

Bowungafanele ukungishiya

[You should not have deserted me]

This poem has a mixed tone. There is an underlying tone of frustration due to separation with the spouse. The poet also exhibits a tone of appreciation. He is full of praise for his beautiful loved one. Firstly, he does this by associating his beloved one with radiant morning sunrays. Secondly, he transfers the qualities of the beautiful flower to his loved one. The connection between a beautiful woman and the flower is simply that both are at the center of attraction: the flower is not only attractive to human beings but also to the bees. The allusion made is that like bees are attracted to flowers, so are men attracted to women.

The third transference of meaning involves the association of mature beauty with a ripe tomato. Through this transference a mental picture of a beautiful woman with a soft and lighter complexion is enhanced. It is a lovely image.

### 4.3. SIMILE AS A DEFAMILIARISING DEVICE

In the preceding paragraphs we observed that Zuma astutely shapes and clothes his poems with the use of metaphors. In this section we explore similes that are discernible in Zuma's poetry.

A simile is a figure of speech in which a direct or explicit comparison is made between two elements that belong to dissimilar categories. The two elements consist of the tenor and vehicle. The vehicle is used to clarify the tenor.

A simile is defined by Msimang (1988: 16) as:

Isifaniso: Lapha kusuke kuqhathaniswa izinto  
ezimbili ezingafani kodwa nxa ubhekisisa uthole  
ukuthi zinobudlelwane obuthile obuvame kuzo zombili.

Some classical scholars such as Aristotle, Cicero and Quintilian saw metaphor as a shorter form of a "simile" or "elliptical similes", and a simile as a metaphor with explanation (Fogelin, 1988: 28).

Whereas a word is put in the place of another in the case of a metaphor, with a simile we speak of something as if it were another thing. The simile, unlike metaphor does not say outrightly that "this" is "that", but it likens one thing to another by the use of comparative formatives such as "like" and "as". The elements compared are essentially different in nature but come together in the poet's perception (Miller and Greenberg, 1986: 69).

Fogelin (1988: 28) sums up Aristotle's position on the relationship between simile and metaphor in this fashion:

Metaphors are figurative comparisons. So are similes. The difference between them is that the comparison is made explicit in simile, but not in the metaphor.

From what Fogelin (1988: 28) says in the above quotation, an inference can be made that a simile and a metaphor literary say the same thing. They differ only in that a simile says a thing in an elaborate way whereas a metaphor does so in a condensed way. The following two figurative constructions illustrate this difference:

- Uyibhubesi = (A is  $\emptyset$ )
- Unjengebhubesi = (A is like  $\emptyset$ )

The figurative meaning of (A is  $\emptyset$ ) is the same as the figurative meaning of (A is like  $\emptyset$ ). This implies that a figurative meaning of a metaphor "Uyibhubesi" is the same as a figurative meaning of a simile "Unjengebhubesi". The only difference is how the figurative meaning is conveyed. In a simile a figurative meaning is conveyed in a longer and less attractive way by using comparative aspects, whereas with a metaphor the figurative meaning is conveyed in a concise and forceful manner without the use of comparative formatives found in the simile. The metaphor "uyibhubesi" has more force than the modest simile "unjengebhubesi". This is because a metaphor is concise, and can be expressed in a matter of one or fewer words.

In observing how a comparison is made in a simile and metaphor Leech (1969: 156) has the following to say:

Simile is an overt, and metaphor a covert comparison. This means that for each metaphor we can devise a roughly corresponding simile, by writing out tenor and vehicle side by side, and indicating by 'like' or other formal indicators, the similarities between.

The following excerpt is abound with similes:

**TEXT (34)                      OKWALOMHLABA KUYEDLULA                      (p46)**

Njengamazolo ezoxosha ilanga  
Njengonyazi luqhamuka emkhathini,  
Okwalo mhlaba akuyukuma ungunaphakade

[Like dews that disappear at sunrise  
Like the lightning that flashes in the skies  
Things of this world ultimately pass away]

In the above poem Zuma extends condolences to a bereaved woman following the death of a son, her only source of hope. In comforting her, the poet depicts life as a journey that has its beginning, duration and end. The poet pleads with her to accept that what has happened cannot be undone. It is a general belief that a continuous mourning constitutes an obstacle to a passing soul in its journey to the world beyond. Sad as it might be, the acceptance of death is assumed to allow a soul to rest in peace.

In the above excerpt life is compared to two separate entities. Firstly, there is a comparison between life and the dews that are melted away by the appearance of the morning sun, like the dews, life also evaporates into thin air

when death calls. Secondly, life is compared to a lightning which disappears at a wink of an eye. The disappearance of the dews and the lightning sadly illustrates how brief life can be. The connection between life and the dews is that life is not eternal and the lifespan of the morning dews is short-lived and is dependent on the appearance of sunrise.

#### **4.4 PERSONIFICATION AS A DEFAMILIARISING DEVICE**

Personification defamiliarises that which is obvious and familiar by offering human qualities or shape to inanimate objects, to an emotion or instinct, to a moral quality or spiritual concept, to an event like death, or to an invisible essence like the soul (Cope, 1973: 52).

Through personification we make sense of things by viewing them as people. There are many ways in which poets can transfer human qualities to inanimate objects. At times an inanimate object can be made to talk or perform actions associated with human beings, such as to reason, laugh, cry, etc. It can also be accorded all the senses that are associated with human beings, such as the sense of touch, smell, sight, taste and hearing.

Zuma's poems cover a wide spectrum of life experiences and does this by personifying various subjects in his poetry. The following personified subjects shall receive attention in this discussion:

- personification of an inanimate force of nature
- personification of death
- personification of alcohol
- personification of education

#### 4.4.1 . *Personification of nature*

In the following excerpt the poet accords human qualities to inanimate objects such as plants and animals:

**TEXT(1)**                      **MAGEBA KUKHONA**                      **(p.1)**

- L1 Khona ukuthula okungekuthula
- L2 Laph' amacembe namadwala adl' ingevu,
- L3 Laph' izingwenya nezingonyama
- L4 Sitekula sigegetheka nazo.

[There is silence that is not quite  
Where the leaves and rocks are in conversation,  
Where we laugh and joke  
With the crocodiles and the lions.]

In line 2 of the above example there is a conversation between two inanimate objects, viz., the leaves and the rocks. The poet has therefore accorded human qualities to both the leaves and the rocks to describe a silence that is bustling with the search for knowledge. For what kind of silence can be ascribed to human beings who are laughing and joking with wild beasts such as lions and crocodiles other than in books? In an ordinary language this sounds analogous, for the activities of smiling and laughing are only peculiar to human beings. The activity of a conversation is further defamiliarised by the use of the idiomatic expression “ukudla ingevu” (to have a chat).

By giving human qualities to the leaves, rocks, lions and crocodiles, and metaphorically referring to the pages and books as leaves and rocks,



respectively, the poet has defamiliarised the silence that prevails in the library where the only sound that is heard is the turning of pages. The images evoked in the readers' mind by the above stanza are visual images. Zuma skillfully and successfully paints a picture of a library packed with volumes and volumes of books and readers engrossed on what they are reading.

Another personification of nature is found in the poem "Vunguza moya" where Zuma expresses his views on Christianity. The wind he refers to in the poem is not an ordinary wind but a holy spirit. Using personification he injects life into this wind by urging it, as if it had a sense of hearing, to strengthen and enlighten the nation, as well as bring peace to the land, for example:

TEXT (10)

VUNGUZA MOYA

(p.15)

Vunguza ulawul'uxolo

Vunguza uvus' ubuzwe bezizwe

[Blow let peace prevail

Blow and revive the nation]

#### 4.4.2. *Personification of death*

Ntuli (1984:17) refers to the personification of death when he says:

Because death is an invisible phenomenon, poets use many devices to present it as a concrete image.

In a number of poems Zuma mentions death in one way or another, for example death due to crucifixion, death as a result of an accident, or lamenting about the death of a loved one. Death is also personified in a number of ways. The ensuing discussion will now focus on some of the metaphorical conceptions of death found in Zuma's poems.

The following stanza will illustrate how death is conceptualised as a young man during courtship.

**TEXT( 59 )                      WANGENZA THONYA LOKUFA                      (p74)**

(Oh! bewitching charm of death)

Ngethonya lakho wangithoma,  
Wakhahluluka ngasankuhlu kwezwakala  
Wayiwunga, wayisondeza, yasondela.

[With your charm you lured me,  
With violent impulse  
You attracted it and lured it.]

Before commencing with the discussion on the concept of death in this poem, it is worth noting that the title of the poem itself is as a process of defamiliarisation. In the title of this poem death is accorded human qualities for its charming prowess.

In this poem death is conceptualised as having the qualities of a young man who proposes love to a beautiful girl and finally through his charm wins the heart of this girl. The contest is between Jesus, whom the poet associates with this beautiful girl, called uNomahlubi and who, because of being the son of

God, was excepted to triumph over temptation and death. But death, like a young man bewitching a beautiful girl with his charm, was able to overwhelm Jesus, thus winning the contest.

The poem ends with the poet recognizing that no matter how holy one is, one cannot contest with the power of death which even had the ability to lure and hypnotize the son of God. Acknowledging a power that could even subdue the high and holy, the poet also gives in:

Kanjalo nami sengiyadela.

[Like wise, I am also surrendering]

It is worth noting that Zuma in his poetry sometimes visualizes death as departure back home. For instance, in the poem "Lapho sezibheke ekhaya" death is conceptualised as a departure back home, as the poet writes:

Nxa selikhalil' icilongo elikhulu

Lithi mazibuye zibuyele ekhaya.

[When the big trumpet is ringing

Announcing that all should come back home]

In another of his poems called "Indlela", the poet also regards dying as a departure from this world. In the same poem death is visualised as a particular sort of sleep, an eternal sleep from which we never waken. This also implies a final rest. As Zuma says :

Ngiyobe ngiphumule, ngilale nobuthongo

Ngidedeleni ngibhekise amabombo ekhaya.

[I 'll be resting in my sleep  
Let me go home]

A similar position was recently echoed by Earl Spenser when looking comfort because of the death of his sister, Princess Diana. He said his sister has gone to her final resting place away and safe from photo journalists who had stalked her during every moment of her life.

In the above instances death is seen as the passage to a final resting place. This has the implication that human beings in this world are merely visitors; they are not permanent residents of this world. Permanent citizenship is the final resting place of the soul, where all human souls are destined to end up.

#### **4.4.3 *Personification of alcohol***

The subject of the miseries associated with the abuse of alcohol in society features prominently in Zuma's poetry. For instance, in his poem "KODWA TSHWALA UNESONO", he pinpoints liquor as the destroyer of the family system. He even addresses liquor directly, personifying it too, as though he and the liquor are involved in a heated argument.

Liquor in this context takes the role of a sinful human being, a vicious warrior who rejoices in the conquest of his victims. As a conqueror he rules over his own nation of hobos and those who have found new homes in shebeens.

The personification of alcohol as a conqueror is illustrated by the following excerpt:

Nabanumzane kabasazihluphi,  
 Nezindlebe kubo zivalekile,  
 Ngoba bethunjwe nguwena tshwala.

[Men no longer bother themselves,  
 They no longer listen  
 'cause of being defeated by you, alcohol.]

The habitants of this nation of hobos are even christened with new names:

Bango Sam nawo Mjoks;  
 Baqanjwa kabush' emashibhini.

[They are Sams and Mjoks  
 They renamed at the Shebeens]

The contextual absurdity of addressing liquor which is unable to listen or reply is more pronounced in the title of the poem: "KODWA TSHWALA UNESONO". The remaining stanzas in the poem spell out the evil deeds of liquor in dismantling the fabric of the society.

It is surprising to note that Zuma is not vocal in his condemnation of alcohol. This is evidenced by the absence of emotive and stronger words. He is sympathetic to the victims of alcohol. For instance, in one of his poems "Bangabantu nabo", he begs that alcoholics and hobos should not be discriminated against, but accepted and embraced because they are human too.

TEXT(35)

BANGABANTU NABO

(p.47)

Yize bangasenakhaya nesiphephelo  
Sebelal' emiphandwini njengamabhubesi  
Beqanjwe kabush' emashibhini  
Banegazi kodwa nabo.

[Even though they are homeless  
And sleeping in dumping places  
Being renamed at the shebeens  
They are people too.]

#### 4.4.4 *Personification of education*

In the poem below books, which are an inanimate objects are being defamiliarised by being given human qualities:

TEXT (15)

NGIXOLELENI MABHUKU

(p.21)

Ngixoleleni mabhuku;  
Ngivumeleni nginincele  
Nginihlinze ngenz' umkhusu  
Ngob' intab' iqopheli.

[Please books forgive me,  
Allow me to suckle you  
To flay you and make you food for a journey  
'cause the mountain is ascending.]

Why is the poet so apologetic? In what way has he offended the books so that he needs to ask for forgiveness? Do the books warrant such an apology? In this poem Zuma is grateful to the books and feels the need to bring this aspect to light.

The poet is sharing the plight of the books with his readers. He begins by speaking apologetically to the books asking them for forgiveness for abusing them and for permission to continue using them. The first line identifies the poet's humble request for permission from the books. In this instance books are addressed as if they are human.

There is a surprising degree of implication packed into these four lines. The verbs "nginincele" and "nginihlinze" mean 'to suckle you' and 'to flay you' respectively. One cannot suckle anything out of objects such as books, because books do not have udders, nor can one skin a book. These verbs are only associated with animate objects, either a human being or a cow which gives meaning to the suckling and where this experience is possible. But in this context the poet has accorded animal attributes to the books. Perhaps the association of books with suckling stems from the common saying that "Imfundo yinsengwakwazi emabele made": Education is a cow that has long milky udders.

In the poem the activity of reading and extracting information from the books, is defamiliarised by being referred to as suckling. There is a reason why reading of books is conventionally understood in terms of suckling. What the reader obtains from the books is knowledge which, like milk, nourishes the recipient.

Another verb that is used figuratively by the poet is "nginihlinze", suggesting that the slaughtering would result in the making of "umkhusu"- a cooked meat prepared for a long journey. If one is to undergo a long journey he has to be fully armed. 'Umkhusu' is metaphorically used to suggest that education is a weapon one can use to overcome barriers in life. By implication a person armed with education is able to overcome barriers or face challenges in order to live a fulfilling life.

#### **4.5. SYMBOLISM AS A DEFAMILIARISING DEVICE**

In symbolism two elements are not compared, but one object is associated with the other. Words are symbols, a literary symbol combining an image with a concept (Cuddon, 1980: 671)

According to Abrams (1981: 195):

A symbol, in the broadest sense, is anything which signifies something else; in this sense all words are symbols. In discussing literature, however, the term symbol is applied to only a word or phrase that signifies an object, or event which in turn signifies something, or has a range of reference, beyond itself.

It should be noted that the interpretation of symbols is likely to be influenced by one's cultural background. A cow, for example, in an African community is a symbol of wealth. Slaughtering it is regarded as a form of thanksgiving and a gesture of paying homage to the ancestors. Yet, in the Hindu religion, it is a sacred symbol and may not be hindered in its wandering or harmed in anyway.



In outlining the differences between symbol and metaphor Wheeler (1966: 182) says:

Symbolism might be defined as a way of thinking with things. In theory at least the doubleness of a symbol is more distinct and radical than that of a metaphor, since it is caused by the interaction of human thought with objects of the material world, and is not confined to the realm of language alone, as metaphor is.

Through the use of symbols the poet associates abstract qualities, ideas or attitudes with specific objects, actions and people. Let us consider the excerpt from the following poems:

a) TEXT(53)      NGIYOKHALA NGAWWE NEMBEZA      (p.67)

Nxa ngingaseyubuzwa ubumtoti boju

[When I 'll no longer be enjoying the sweetness of honey]

In most of his poems Zuma employs symbols that are well-known to his readers. In everyday discourse we always use honey when referring to the state of pleasure and happiness. The word "*uju*" means honey. To say "*nxa ngingaseyubuzwa ubumtoti boju*" describes how the poet will blame his conscience when standing at the gate of heaven waiting to be welcomed in, but who because of his sins, is denied access to the eternal pleasure and happiness that reign in heaven.

b) TEXT (19) SIMO SALO MHLABA NGIVULE AMEHLO (p.26)

Ngakho simo damula inkungu kulamehlo.

[Therefore, condition of this world clear the mist in my eyes]

The word 'inkungu' (fog) contains symbolism. It can be literally refer to the word itself, a fog, but in this instance it also signifies ignorance. On a misty day sight is obstructed and one cannot see clearly the dangers that lie ahead. The clearing of the fog suggest enlightenment.

In this poem the poet addresses the conditions of this world to enlighten him. He is taking comfort from the fact that his bitter experiences in life will make him wiser to challenge the difficulties that lie ahead.

c) TEXT(11) AWILE AMATHEMBA (p16)

L1 Awile amathemba mbal' enhle

L26 Is' thathiwe nendandatho yegolide

[We 've lost hope beautiful one

The golden ring is now on someone's finger]

Line 1 of the above excerpt contains symbolism, the word 'imbali', referring a flower, is a symbol of love. One may feel that it also represents beauty. It evokes the image of a beautiful girl whom the poet adored and wanted to marry. However, she opted out of the relationship.

Line 26 also contains a symbol that is associated with love: 'Indandatho yegolide', a golden ring, is a universal symbol in that marriage is a universal phenomenon. It represents a bond of love. "Is' ithathiwe nendandatho yegolide" means that even the golden ring that the poet had acquired for his companion was now in the finger of his newfound spouse. The poet has somehow waited for the woman of his dreams for so long, that he ended up getting married to another woman. But it appears that this would like to reconcile. However, the poet is saying that his heart is lying with somebody else.

d) TEXT(25)

UYODELA MFOWETHU

(p.33)

Usho ngembaklambakla yomkhaba,

Inkab' ishone phakathi.

[With a big pot-belly,

The navel is lost in the belly.]

In this poem Zuma is vocal about criminals who enrich themselves at the expense of the blood and sweat of other people. In the above two lines he describes the picture of a criminal who, because of having enriched himself with other peoples' belongings, has a big pot-belly. In literal terms a big body like that signifies eating disorder, such as overeating. But in this context a pot-belly is seen as a symbol of affluence, and a sign of having something in abundance.

It is also to be understood that in poetry common symbols can be made to change their meanings when placed in new contexts. To respond adequately to the poet's new perception it is necessary for the reader to be alert to the

new implication. In the above lines, for instance, the pot-belly is no longer merely the conventional symbol of affluence, but it also suggests having an eating disorder.

#### **4.6. CONCLUSION**

In this chapter we have attempted to analyse Zuma's poetry according to what we referred to as imagery, which included figures of speech such as metaphor, simile, personification and symbolism. As pointed out earlier, the main aim was to make an assessment of how Zuma uses these figures of speech to commit poetic violence to the practical language. The examples discussed in this chapter were taken from various poems in Zuma's anthology. In analysing Zuma's poems there have been instances where different figures of speech would be present in one poem.

## CHAPTER 5

### SUMMARY AND CONCLUSION

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## CHAPTER 5

### SUMMARY AND CONCLUSION

#### 5.1. SUMMARY

It is justified to begin this concluding chapter by referring back to what has been discussed in the preceding chapters. At the beginning of this research, one indicated aim was that of exposing and critically analysing Zuma's poetic works within the Russian Formalism literary theory. Attention was also paid to the extent to which the poet has succeeded in employing the devices of poetry to violate the everyday language of communication. The the scope and the reasons behind the choice of Russian Formalism and Stylistic criticism were also outlined. This chapter ended with a brief biographical sketch of the poet.

In chapter two a critical exploration of the origins and the basic scientific claims of Russian Formalism were dealt with. It was indicated that the Russian formalists aimed at outlining models and hypotheses in order to explain how aesthetic effects are produced by literary devices. This chapter also revealed that poetic language was central to the Formalists methodological assumption. Features such as inversion of word order, parallelism, repetition, linking, metaphors and tolerance of deviations are some of the characteristics of poetic language.

Another aspect that received attention in this chapter was the notion of style. The three notions of style that were identified in this chapter were style as a

deviation from norm, style as recurrence or convergence of textual pattern, and style as a grammar of possibilities. It was this description of style that informed our analysis of Zuma's poetry in Chapters three and four.

It was shown in Chapter Three that Zuma, in his capacity as a poet, exhibits an artistic acumen in using language. The artistic use of repetition and parallelism to enhance meaning and to bring about textual unity reflects upon Zuma's ability to achieve literariness in his poetry. When looking at the internal structure of Zuma's poetry, we found that he uses lexical repetition extensively to link his poetic lines. However, he favours vertical and oblique line repetition which are characteristics of traditional poetry. Of the 60 poems, 41 contain this two kinds of lexical repetition.

It should also be noted that Zuma does not attempt to incorporate a rhyme scheme into his poems. He rather reverts to praise poems and includes a number of their basic characteristics. This enhances his poetry greatly, because he avoids problems such as forced rhyme and deceptive eye rhyme.

This chapter also reveals that the poet defamiliarises the ordinary language of everyday communication by employing various linguistic obtrusion devices. The investigation of linguistic deviation in Zuma's poetry is done at morphological, syntactic and semantic levels. At morphological level our investigation reveals that Zuma's language of poetry is abound with deverbative nouns. He uses them chiefly to render his poetic lines in a strange and unfamiliar way. Another important discovery is that Zuma is fond of using compound nouns not only to defamiliarise his poetry, but also to congest information.

Our analysis of linguistic deviation in

poetry at a syntactic level has revealed that Zuma takes advantage of the poetic licence that is accorded to poets by deviating from the syntactic rules of his language. He artistically displaces some syntactic units from their original position in a sentence. Another way in which Zuma deviates from the syntactic rules is by omitting some syntactic units, thus rendering his poetic lines condensed and concise. It has also been revealed that condensation in poetry is brought about through the use of idioms and proverbs.

Our analysis of Zuma's poetic language at semantic level has revealed that Zuma employs synonyms and antonyms in his poetry so as to activate a multiplicity of meaning, thus rendering his poetry difficult and unfamiliar. Multiplicity of meaning is inevitable in poetry.

The purpose of Chapter Four was to see how successful Zuma is in exploiting various figures of speech to corrupt practical or ordinary language. In the discussion of the uses of imagery in Zuma's poetry it became noticeable that, like any other poet, Zuma uses figures of speech such as metaphor, simile, personification and symbolism to great effect. It is abundantly clear that Zuma has succeeded in using these figures of speech to inject life into his poetry and decorate the plain, bald and practical language in order to refresh our perception.

## **5.2. FIELD NOT COVERED**

Given the limited scope of this study, we should point out that this research has not exhausted the numerous ways in which Zuma may have deviated from the norms of the language. An instance of the type of licence he uses for which no allowance has been made in the foregoing chapters are:



- phonological deviation
- archaism as a means of exceeding the normal resources of the language.
- graphological deviation
- other figures of speech, such as Synecdoche and metonymy, antithesis, litotes, oxymoron, hyperbole, to mention but a few.
- nominal and clause ellipsis

It is hoped that by revealing some aspects that are not covered in this brief inquiry into Zuma's poetic work, one is working a field that will be explored to further research.

### 5.3. CONCLUDING REMARKS AND EVALUATION

In going through Zuma's poems one feels that he has a broad view of what is happening around us in everyday life. His keen sense of observation is crystallised in his poetic compositions. His poems cover a wide spectrum of life experiences. For instance, he writes about alcoholism, natural phenomenon, drastic changes in modern social life and abstract concepts like jealousy, contentment, joy, and loneliness. He also touches on the subjects of death and education. Zuma's poetry has a constant undertone of Christian religion. He sees in almost everything the omnipresent hand of God. Examples of these are: *'Mninikonke sengiyabonga'* (p34), *'Kephale ndawo ngiyayazi'* (p23), *'Kumnyama lapho siyakhona'* (p18) and *'Ukubuya kwezinduku'* (p29). These poems throw some light on the various types of religious influences that are at play in his works.

To conclude this research, it would perhaps be proper for one to reflect on the certain craftsmanship displayed by Zuma in his poetry. Although he is still a novice, he exhibits a high degree of versatile and creative acumen. His creative and imaginative powers enables him to turn everyday experiences, concepts and ideas into the abstract and unusual. He de-automises the familiar, reconstructs and reshapes assumptions that are taken for granted and makes them known as if they are seen for the first time. He achieves this by using well-known defamiliarising devices that characterise African poetry, such as imagery, hyperbole, parallelism, repetition, comparison and other tropes.

Concluding on a wide, varied and dynamic subject as “defamiliarising devices in Zuma’s poetry” is almost impossible, and I hope that more research will still be conducted into this dynamic topic. This research study alone, cannot do sufficient justice to this topic. I must point out that the analytical method used here cannot be considered the only one or even the most suitable one. Other theoretical frameworks should also be persuaded, explored and applied in order to reach a deeper understanding of Zuma’s poetry. I think ASM Zuma’s poems are a valuable contribution to modern isiZulu poetry.

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