

MEANING IN D.B.Z. NTULI'S POETRY

BY

ANTHONY MLONDO

MEANING IN D.B.Z. NTULI'S POETRY

BY

ANTHONY MLONDO

Submitted in fulfilment of the requirements
for the degree of
DOCTOR OF PHILOSOPHY
in the Department of African Languages
at the University of Zululand

PROMOTER : PROFESSOR J.B. HLONGWANE

DATE SUBMITTED: OCTOBER 1994

DECLARATION

I, ANTHONY MLONDO declare that

MEANING IN D.B.Z. NTULI'S POETRY

is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

Anthony Mlonzo.....

ACKNOWLEDGEMENTS

I wish to extend my sincere gratitude and appreciation to the following:

Professor J.B. Hlongwane for his sympathetic and intelligent guidance, which was of great assistance to me.

My friends at the University of Zululand and elsewhere who helped me pursue my academic endeavours. Their contribution was worthwhile indeed. Here I wish to make a special mention of the ever-willing and ever-prepared Mr E.T.Z. Mthiyane, who has always been my source of elderly and academic advice and guidance throughout; my colleague Mr L.T.L. Mabuya who also offered much in the form of reading material.

My wife, Vuyiswa, for her inspiration, encouragement and moral support in my academic endeavours.

Mrs T.C. Mkhize for having agreed to type my thesis manuscript in spite of having a lot of other work to do.

TABLE OF CONTENTS**PAGES**

Meaning in D.B.Z. Ntuli's Poetry

Declaration i

Acknowledgements ii

Summary vii

1. PRELIMINARIES 1

1.1 Statement of the problem 1

1.2 Aim of the study 5

1.3 Research approach and delimitation of
research 9

1.4 Research methodology 14

1.5 Literature review and definition of terms 15

1.5.1 Concept meaning 15

1.5.2 Aspects of meaning 22

1.6 Chapter division 28

1.7 Ntuli's biographical sketch 30

1.8 Conclusion 35

2. THEME ON MAJOR UNFORGETTABLE EVENTS IN LIFE 32

2.1 Introduction 32

2.2 Examination of poems dealing with
unforgettable events 34

2.2.1 Preamble 34

	PAGES	
2.2.2	Events through tragic accidents	35
2.2.3	Events religiously based	48
2.3	Concluding remarks	56
3.	THEME ON MUSIC	59
3.1	Introduction	59
3.2	Examination of poems dealing with music	62
3.2.1	Appreciation of music	62
3.2.2	On the glorification of the composer	71
3.2.3	An appeal to sing praises	89
3.3	Concluding remarks	94
4.	THEME ON NATURE	99
4.1	Preamble	99
4.2	Examination of poems dealing with nature	100
4.2.1	On the love and appreciation of nature	100
4.2.2	Praise for natural bodies	116
4.2.3	Evil effects of some natural phenomena	124
4.3	Concluding remarks	130

	PAGES
5. THEME ON RELIGION	133
5.1 Preamble	133
5.2 Examination of poems dealing with religion	135
5.2.1 On the praise of creation	135
5.2.2 A desire to be in heaven	141
5.2.3 On the expression of gratitude	149
5.2.4 On the final judgement day	155
5.3 Concluding remarks	164
6. THEME ON WATER	167
6.1 Preamble	167
6.2 Examination of poems dealing with water	171
6.2.1 On the river-water	171
6.2.2 On sea-water	180
6.2.3 On rain-water	188
6.2.3.1 Rain-water as source of life	188
6.2.3.2 Severe effects of lack of rain-water	198
6.3 Concluding remarks	208
7. THEME ON DEATH	211
7.1 Preamble	211
7.2 Examination of poems dealing with death	215
7.2.1 On death itself	215

	PAGES	
7.2.1.1	Death symbolised	215
7.2.1.2	Death as an awesome creature	223
7.2.2	On the death of a beloved one	236
7.2.2.1	A beloved relative	236
7.2.2.2	An intimate friend	245
7.3	Concluding remarks	255
8.	GENERAL CONCLUSION	259
9.	REFERENCES	272

SUMMARY

This study has been made possible by our desire to analyse critically D.B.Z.Ntuli's poetic contributions. An examination of the various themes covered by Ntuli in his poetry received our particular attention and scrutiny. Emphasis was, however, on the techniques this literary artist has used to relay meaning to his readers.

An attempt was made to assess and evaluate his poetry in order to examine more closely the degree of Ntuli's success in the delivery of meaning to his audience. It is hoped that in the final analysis, this study will spell out some of the devices or techniques that can effectively portray meaning in Zulu poetry.

The first chapter gives in brief outline what our aim in this study is. Our concern over the rigid following of Western structural poetic patterns, at the expense of the primary essentials of poetry, has been indicated.

An attempt has also been made to map out, in brief, the scope and approach and direction that we shall follow in the scrutiny of meaning in Ntuli's poetry.

The second chapter deals with the theme on historic events in mankind - those unforgettable events that befell the people in general or a particular portion of the society. Events through tragic accidents and those religiously based have been treated.

In the third chapter we shall look closely into those poems that deal with a musical theme. These range from mere appreciation of music to the glorification of a particular composer.

The discussion in the fourth chapter is prompted by the poet's love and appreciation of nature. This chapter therefore, explores those poems on the theme on nature.

The fifth chapter handles poems on the religious theme. These range from the ordinary praise of God's creation to fears about the final judgement day.

In chapter six we examine poems on water. Rain-water as a source of life as well as severe effects of drought have been given our attention.

In the penultimate seventh chapter we shall scrutinise the poems that explore the death theme.

The eighth and final chapter will be a general conclusion which will contain the main findings and observations made in this study.

IQQQA

Sibone kunesidingo esikhulu sokuba kesihlale phansi sishiyelane ugwayi sihlaziye ngeso elibukhali izinkondlo zika-D.B.Z. Ntuli. Ucwangingo lwezindikimba ezahlukeneyo ezidingidwa uNtuli ezinkondlweni zakhe yikhona khona esikufakele izibuko kakhulu. Sigcizelele kakhulu nokho ezindleleni zobuchwepheshe leli ciko kwezokubhala elizisebenzisile ekwedluliseni umqondo kubafundi bakhe.

Sizamile ukuhlolisisa nokuhlaziyisisa izinkondlo zakhe ngenjongo yokuthola izinga legalelo lakhe ekwethuleni umqondo kubafundi (abalaleli) bakhe. Siyethemba ukuthi siyothi siyiphetha imbenge yalolu phenyo nomcubungulo, ekugcineni siyoqhamuka nemibono namasu obuciko noma kambe obuchwepheshe okungadluliselwa ngawo ngokugculisayo umqondo ezinkondlweni zesiZulu.

Isahluko sokuqala siyibeka ngokusobala injongo yethu ngalolu pekegulo. Ukukhathazeka kwethu ngokusetshenziswa ngokweqile kwezikhali zobungcweti baseNtshonalanga ekubhalweni kwezinkondlo esikhundleni sezidingo ezisemqoka zobunkondlo, kucaciswe kwabekwa obala.

Sizamile futhi ukukuveza ngokusobala, kafushane nokho, lokho esizobe sikunkankanya nomgudu nendlela esizoyilandela ekucubunguleni kwethu umqondo ezinkondlweni zikaNtuli.

Isahluko sesibili sona sigondene ngqo nezehlakalo zomlando esintwini - lezo zehlakalo ezingeyukhohlakala ezehlela abantu noma ingxenye ethile yomphakathi. Izehlakalo ngenxa yezingozi ezihlasimulisayo nalezo ezimayelana nenkolo, zicutshungulwe.

Esahlukweni sesithathu sizohlolisisa ngeso elibukhali lezo zinkondlo ezidingida indikimba yomculo. Lezi zona zisukela kulezo ezimane zizincomele umculo nje kuze kufike kulezo ezidumisa umqambi wamaculo athile.

Ingxoxo esesahlukweni sesine yona ivuswa wuthando nokunconywa kwemvelo yimbongi. Ngakho-ke lesi sahluko sicubungula lezo zinkondlo ezidingida indikimba yemvelo.

Isahluko sesihlanu sihlaziya izinkondlo ezindikimba yazo kuyinkolo. Lezi zinkondlo zona zisukela kulezo ezizibabazela indalo kaNkulunkulu kuze kufike kulezo ezibalisa ngovalo losuku lokugcina lokwahlulelwa.

Esahlukweni sesithupha sihlaziya izinkondlo eziphathelele namanzi. Amanzi emvula njengesisekelo sempilo kanjalo nemiphumela ehlasimulisayo yesomiso, konke sikucubungule.

Esahlukweni sesikhombisa nesandulela esokugcina sizohlolisisa izinkondlo ezidingida indikimba yokufa.

Isahluko sesishiyagalombili nesokugcina sona sizoba yisiphetho esigoqa konke jikelele futhi sizokukatha sikubeke ngononina konke lokho esithe sakuthola kulolu cwaningo lwethu kanjalo nemibono yethu futhi.

CHAPTER ONE

1. PRELIMINARIES

1.1 STATEMENT OF THE PROBLEM

Poetry, either traditional or modern, arouses people and arouses their minds and will bring people back to life. In support of this assertion, Harry Levin defines a poem as (1976:134):

a "verbal artifact" whose "arrangement of signs and sounds is likewise a network of associations and responses, communicating implicit information."

In the African tradition and history, Zulu poetry, in the form of izibongo (praise poems) and lullabies (Amilolozelo), was in existence long before the emergence of modern poetry. To this end, Nwoga in his article "The Domestication of a tradition" (1979:32) adds:

Poetry has always been a major component of African imaginative activity. The range of poetry extends from the single phrase filled out with grunts and developed through repetitions, composed and performed to ritual; through the most sophisticated phrasing of language; to the development through exploration of images relevant to a theme.

During the olden times the praise poems were recited by izimbongi who were found in the courts of great Kings. These praise poems were later preserved and written down in lines, like the modern poems. This was done under the influence of Western poetry. This poetry is written that way because of the many external characteristics of the poem, such as rhyme and rhythm. It is for this reason that we appreciate people like Sibusiso Nyembezi who preserved this literary wealth in his book IZIBONGO ZAMAKHOSI and S.B. Theunissen for his collection of IMILOLOZELO.

With the advent of the White man with his literary and writing skills, our Zulu poets emulated the Western poetic devices in their poetic contributions. This resulted in a number of our Zulu poems being written under the influence of Western poetry. It is for this reason that we have Zulu poets who adhere rigidly to the Western

artistic devices. This they do at the expense of the primary essentials of poetry, such as the elevation of expression so that meaning can be better conveyed. Masuku (1969:9), for example, in support of this Western approach to Zulu poetry comments:

It is advisable, in some cases, that Zulu poetry should follow a scientific pattern such as observing a rhyme scheme and using a definite number of syllables to the line, and so on.

Again in his foreword to his second poetic contribution, namely, UPHONDO LUKABHEJANE, Masuku (1973:4-5) emphatically warns:

In English poetry, we have a definite rhyme scheme. This is necessary to distinguish poetry from prose. We cannot pretend to be writing poetry when we, in fact, are writing prose. The writing of poetry is both an art and a science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African Languages.

On the use of Western artistic devices, such as a "constant rhyme scheme" Ntuli, (1984:204) says:

A poet is free to borrow or emulate patterns which are used by other artists in other cultures.

We agree with Ntuli in this respect. But we still feel the preoccupation with Western patterns should not obscure the conveyance and delivery of meaning. It is for this reason that we support Ntuli (1984:205) when he warns:

A poet should be guided by the meaning of the poem. Rhyme is most effective when it is not merely a decorative device but is used in close association with the ideas contained in that particular portion of the poem.

To this end, Mlondo (1987:3) warns Zulu poets of the detrimental effect the over-emphasis of the external form of Western poetry may have on African poetry thus:

It is clear therefore, that we cannot expect these Western external forms to be automatically applicable to the African languages. The main reason being that the construction of the African Languages, especially their prosodic make-up is quite different from that of the European Languages.

Anozie (1981:31) adds that behind this modern literature lies an immense and largely untapped reservoir of oral and vernacular tradition. Proper tools of analysis and interpretation have yet to be found in this regard. He finally warns (Op.cit:2):

... the more the African adopt the Western way of life ... the more the traditional literature of these Africans will drown beneath the fuming forces of westernism ...

1.2 AIM OF THE STUDY

In the study of most of our Zulu poems, we observe that most of the Zulu poets tend to concentrate too much on the external glamour of their poems. This is done at the expense of the primary essentials of poetry. That is, the elevation of expression so that meaning, for example, can be better conveyed in the poem. We have, as already mentioned in paragraph 1.1 above, Zulu poets like Masuku who firmly advocate the rigid employment of European (English) structural devices, such as rhyme, in the writing of poetry even in Zulu.

We feel this preoccupation of our poets with Western patterns and techniques such as rhyme is yet one of their weaknesses. The employment of such techniques is, of course, possible with English. However, what is true of English may not entirely be true of other languages, more especially African languages like Zulu, for instance.

It is for this reason that we disagree with Masuku. We feel the conscious use of this rigid rhyme scheme device is of secondary importance especially in African languages. Preoccupation with rhyme may definitely obscure meaning and the flow of thought.

Heese and Lawton (1968:30) support our viewpoint. They warn poets on the extravagant use of rhyme and other structural forms as follows:

Like rhythm, rhyme is most satisfying when it is not only decorative but meaningful. The mere presence of rhyme does not mean that we are in the presence of poetry.

In the present study we shall attempt to critically analyse Ntuli's poetry. Our aim will be to assess the degree of his success in the delivery of meaning to his audience, the readers of his poetry. Nwoga in his Domestication of a Tradition (1979:32) is very much conscious of the poet's immediate audience whenever a poet is engaged in any poetic activity. He warns:

In all this activity, one thing that is most common is the factor of poetry being a communal event, something performed before an audience, aimed at persuading and entertaining, enlightening the people who are there before the poet and reacting to his words and to his general performance.

Bhekinkosi Deutoronomy Ntuli is counted among the known Zulu poets in the country. His poems are found in his three volumes: AMANGWEVU, which was published in 1969; AMEHLO KAZULU, a collection of poems in Zulu by Ntuli and his brother C.S.Z. Ntuli, published in 1972 and IMVUNGE YEMVELO, which was also published in 1972. Some of his poems are also to be found in the anthology of Zulu poems, IZIMPOPHOMA ZOMPHEFUMULO (1963) by Sibusiso Nyembezi and ILAKA LOKULANGAZELA (1983) by L.T.L. Mabuya.

Ntuli's poems are read widely among the Zulus. His books have been prescribed in Post-Primary Schools and Universities. In this way, his poetic contributions have been exposed to almost every student studying Zulu literature.

An examination of the various themes covered by Ntuli in his poetic contributions will receive our particular attention and scrutiny. Emphasis will however, be on the techniques this literary artist uses to relay meaning to his readers. An attempt will be made to assess and evaluate his poetry in order to examine more closely the degree of Ntuli's success in the portrayal of meaning.

All the above will be done not for the sheer sake of picking out defects in Ntuli's poetic contributions. However, it is hoped that in the final analysis, this present study will come out with some suggestions and devices or techniques that can effectively portray meaning in Zulu poetry.

In our examination of Ntuli's poetic contributions, we shall, of necessity, not explore meaning in all his works. We shall pursue particular themes. We shall then pick on certain of his poems that more or less portray to us, those experiences the poet intends to communicate.

In the second chapter, we have selected those poems that deal with the theme on historic events in mankind- those unforgettable events that befell the people in general or a particular portion of the populace. Ntuli's three sonnets, namely Ithunzi, in IMVUNGE YEMVELO, Inhlekelele Yase-Coalbrook and Umunyu Wokwethaba in AMANGWEVU, will be critically analysed. We shall attempt to assess to what extent the poet has relayed meaning in these memorable events.

In the third chapter we shall look closely into those poems that deal with a musical theme. We shall focus our attention on the poems where the poet, firstly, appreciates music, for example, Imvunge (Imvunge Yemvelo); secondly, where the poet glorifies a particular composer as in

Okuvunwa Ngumgambi Wamaculo (AMANGWEVU) and thirdly those in which he makes an appeal to the readers to join in singing praises as in Hlabelelani (AMANGWEVU).

The discussion in the fourth chapter is prompted by the poet's love and appreciation of nature. This will be seen in Entwasahlobo (IMVUNGE YEMVELO) and Ilanga Elishonayo (IZIMPOPHOMA ZOMPHEFUMULO). We shall also look into Ilanga (ILAKA LOKULANGAZELA) - a poem where Ntuli praises natural bodies. Lapho Esedlondlobele (IZIMPOPHOMA ZOMPHEFUMULO) is yet another poetic contribution in which the poet expresses his displeasure of the havoc that may be caused by some natural phenomena, like the hailstorm.

The fifth chapter will focus on the poems which are of religious significance, for example, the praise of creation in Bayede (IZIMPOPHOMA ZOMPHEFUMULO). Phesheya Kolwandle (AMANGWEVU) deals with the poet's desire to be in heaven - a place of eternal life. In Kumvelinqangi (IMVUNGE YEMVELO) Ntuli expresses his gratitude to God who also created him. We shall also examine the poem

Kuyokwenzeka Yini (IMVUNGE YEMVELO) in which the poet shows some uncertainty about what will happen on the final judgement day.

In chapter six we shall discuss first river-water as a source of life in Amanzi (IMVUNGE YEMVELO); second, sea-water being admired by the poet in the poem Eduze Nolwandle (AMANGWEVU). Finally we shall examine rain-water as a source of life in Inhlalamafini (AMEHLO KAZULU) as well as severe effects of drought in Senzeni Kangaka (AMANGWEVU).

In the penultimate seventh chapter we shall scrutinise the poems that explore the death theme. Under this theme, we shall examine the poems Ukhozi (AMANGWEVU) symbolising death; Wena Kufa (AMANGWEVU) in which death is portrayed as an awesome creature and finally those poems dealing specifically with the death of a beloved person. These include the death of a beloved relative in uHlengiwe (IZIMPOPHOMA ZOMPHEFUMULO) as well as the death of an intimate friend in Ngamanga (AMEHLO KAZULU).

The eighth and final chapter will be a general conclusion. It will contain the main findings and observations made in this study.

Having examined all these poems by Ntuli, we must hastily mention the fact that this study has no pretensions of being exhaustive. It should be taken and viewed as a start. It is aimed at stimulating a more intensive research into the other aspects of Ntuli's works of art.

We are also aware that some critics have a feeling that when assessing African literary work we must use a kind of African standard or yardstick. They feel other approaches will be viewed as inappropriate and therefore unacceptable. We find this conclusion improper and undesirable, because most of our African literature is patterned according to western styles.

Some critics go even a step further, and challenge "foreign" intervention in African literary criticism. Under the Limitations of Universal Critical Criteria, Ama Ata Aidoo of Ghana (1976:10) declares:

What I mean is, if the writing is from a certain background, it's only the people who are from the background who can tell the world, "This is good," and then the world takes it.

This declaration is based on the rejection of external criticism of African literature. There is an argument that there is no validity in having someone who does not belong to the society from which the literature itself springs, telling you how to write.

We do not fully subscribe to this viewpoint. Such critical assessment would be subjective if one allows oneself to discredit a work of art on personal grounds and prejudices.

However, Ntuli (1984:13) concurs with our viewpoint, that "foreign" yardsticks in poetic criticism and assessment form the basis and springboard:

But we know also that great art has a universal appeal. It conforms to some general universally accepted precepts. If it does not meet these basic requirements, its appeal is limited. After applying the universal yardstick,

the critic proceeds to examine the finer peculiarities which are distinctive of the specific culture or environment.

This is the approach we shall follow in this study. Certain words and utterances will be looked into closely as to what extent they convey meaning to the reader or audience. The main stress will however, be on the poem as a totality, not just on single words in isolation.

1.4 RESEARCH METHODOLOGY

Relevant source material has been perused before an attempt was made at writing this study. The resource material has included books, articles, unpublished theses and even poetry books containing relevant information to this study. These included, inter alia, the works of Anozie (1981), Brooks and Warren (1976), Heese and Lawton (1968), Jones (1979), Mokgokong (1975), Ntuli (1984), Richards (1964) and Smith (1976).

Literature dealing with the writing of poetry in general and meaning in particular has been of great help in this study. It supplied us with the background material needed for objectivity.

This then helped us to have a clear picture of some of the major aspects of meaning in poetry. Furthermore, unstructured interviews with lecturers of the University of Zululand's Department of African Languages were also held.

1.5 LITERATURE REVIEW AND DEFINITION OF TERMS

1.5.1 The Concept "MEANING"

When studying the meaning of any passage, we really have to consider the three levels of meaning:

- a) The basic meaning of each individual word.
- b) The connotation or shift of meaning of a given word within a given context.
- c) The overall meaning of the sentence or passage as a whole.

Therefore, in the reading of any passage of literature, it is not sufficient merely to understand the basic meaning of the individual words. However, we need to grasp the overall meaning of each sentence and understand its meaning within the context of the whole passage.

However, Christopher Okigbo (1982:186) in asserting that he does not strive toward meaning in his poetry, in the acceptable sense of the word, argues:

... there is an intellectual effort which one makes before one arrives at what one calls the meaning. Now, I think it is possible to arrive at a response without passing through that process of intellectual analysis, and I think that if the poem can elicit a response in either physical or emotional terms from an audience, the poem has succeeded. I don't think that I have ever set out to communicate a meaning. It is enough that I try to communicate experiences which I consider significant.

However, we feel, there is meaning in his poetry, as long as he agrees that "if the poem can elicit a response in either physical or emotional terms from an audience, the poem has succeeded". He has thus communicated something to the reader

which evokes that "physical or emotional" response. In the chapters that follow, we intend to look closely into the overall meaning in Ntuli's poems. We shall also look at the artistic techniques he employs to relay this meaning.

It must always be noted that a poem, just like a drama or a novel, is a complete work of art. It carries a message for every reader. The poem, however, seems more dramatic than any other literary genre in that it calls for a personal response from the reader. In other words, a poem evokes a personal response from every individual reader, which is in accordance with his world-and-life view. Meaning in poetry is invariably sifted through cultural spectacles. That is why people with different cultural backgrounds will approach the same poem from different standpoints and work towards a common message. Even if they can arrive at the common general meaning, the nuances will differ from person to person.

According to Brooks and Warren (1976:267) the total meaning of a poem is to be carefully distinguished from the event, real or imagined,

that occasions the poem, as well as from the material of the poem or even from particular statements in the poem. They go on to define what meaning is (Ibid:267):

The meaning is the special import of the dramatization of a situation.

Leech (1969:40) supports Brooks and Warren in their definition of meaning. Leech puts it this way:

the "meaning" of a poem, a line, a work, etc., may include everything that is communicated by it.

This, he prefers to call the "significance" or "total significance" of a piece of language: What is important here is to be aware that, the cognitive meaning of an utterance or text is part of its total significance. How important that part is, depends very much on the communicative situation. On the other hand, Mokgokong (1975:8) maintains that:

"meaning" is that part of our total reaction to the word which is the thought of what the word symbolizes. In other words, we shall maintain that "meaning" is both objective and subjective - the one is complementary to the other.

Brett (1961:2) in support that "meaning is that part of our total reaction to the word which is the thought of what the word symbolizes", adds:

... that devices like rhyme and rhythm add to the meaning of poetry. Such devices do more than this, of course, they both arouse and regulate our emotional response to poetry.

Hence, we talk of emotional meaning, as we shall see later in this exposition.

Mokgokong's main concern in his thesis is what he terms "contextual theory of meaning." He defines this as follows (Op.cit:10):

By a contextual theory of meaning we understand that words vary in meaning according to the context in which they are used, in other words the context provides a clue as to the particular meaning with which a word is intended to be associated.

Furthermore, Mokgokong distinguishes between signs and symbols. Of concern in our examination of meaning in Ntuli's poetry, is his definition of "symbols". He defines "symbols" as follows (Ibid:14):

Symbols imply principally a token that may be used to stand for or refer to anything other than itself by bringing to mind the idea of that thing. They may also express and evoke feelings along with ideas.

This is in line with Brett's definition of meaning (Op.cit:20):

The "meaning" of a poem is the appeal it makes to the reader's unconscious mind.

We have thusfar explored briefly what other literary critics have in stock on meaning in poetry. We still feel the theories of sense, intention, feeling and tone or attitude, are unavoidable and indispensable in this present study. They form the basic yardstick in our scrutiny of meaning in Ntuli's poetry. Brett (Ibid:17-18) in support states:

With its insistence that the imagination can turn a thought into a thing and a thing into a thought, comes the realization that poetry both makes something and says something; that the experience it provides is both perceptual and cognitive.

and finally adds (Ibid:12):

... but it is difficult to see how it can be possible to divorce the meanings of the words that comprise a poem from either the author's intention or the effect the words will have.

The above citations both emphasise sense, intention and feeling in poetry.

We still feel, as was emphasised under scope of this study earlier on, that other finer peculiarities which are distinctive of the specific culture or tradition in general and Zulu poetry in particular, will also be examined very carefully and objectively. This will, however, be dictated by the words and utterances as will be revealed in the poems we have selected for this present study. We shall therefore, attempt as far as practically feasible to be accommodative as long as such "modern critical criteria" are

relevant to Meaning (poetic meaning) in Ntuli's poetry. We shall now proceed and attempt to make a brief description of some aspects of meaning.

1.5.2 Aspects of Meaning

One of the main trends in trying to arrive at a meaning of a poem is to first identify the point of view. We can have the first point of view - omniscient - where the poet is involved. This is an inside view where the poet is part of drama.

We can also, on the other hand, have a point of view where the poet is an "outsider". That is, he views the scene from outside with a certain amount of detachment. This can be compared to "distancing" as understood in other human sciences.

In the former, the reader is not absolutely free in his search for meaning as he is constrained by the tone of the omniscient poet. In the latter, however, the reader relies on the mental pictures that his life and world view can help him

establish. In this case the reader does not feel compelled to identify himself with the poet. He feels freer to pass his own moral judgement.

To the above, we would also wish to add a few remarks on the Voice or Persona in poetry in our preamble to meaning in Ntuli's poetry. According to Brooks and Warren (Op.cit:15) the notion of the mask - of the voice special to the poem - does not imply that the poet specifically, in the literal persona, is not the ultimate speaker. We are also, in the end, concerned with that person. To this they add (Ibid:15).

After all, the poet is the creator of the poem's world and of its persona, and that experience provides the material of the poetry.

If the readers of a particular poem want to make full acquaintance with that poem, they must have answered such basic questions as "Who is speaking?" in the poem and "Why?" By so doing, according to Brooks and Warren (Ibid:16) the ultimate value will be realised, that of returning:

... readers to the poem itself - return them, that is, better prepared to experience it more immediately, fully, and, shall we say, innocently.

This will "make the reader more aware of the depth and range of the experience," for, the poem is an experience. According to Richards (1964:181) the original difficulty of all reading, the problem of "making out the meaning," is our obvious starting point. Richards, (Ibid:180) continues:

The all-important fact for the study of literature - or say other mode of communication - is that there are several kinds of meaning.

It is, therefore, basically plain that most human utterances and nearly all articulate speech can profitably and initially be regarded from four points of view, namely sense, intention, feeling and tone. A brief elucidation of these aspects will now follow.

Sense refers to the plot of the poem - the meaning as given by words without any consideration of word associations and imagery. It is simply the

story in the poem as given by the combination of words used. This is also referred to as surface meaning. While this meaning is important the ultimate idea or the crux of the message may lie beyond this level.

The intention of the poet is the message he intends conveying in a poem. It is the initial idea which inspired the poet into writing. It is often referred to as the meaning between the lines. The reader arrives at this meaning by probing into the implications of the words used in a poem. So, the basic question here is: What does the poem communicate?

The feeling in a poem is the atmosphere prevalent in a poem. This is arrived at by careful consideration of the imagery employed. The poem may reflect feelings like dissatisfaction, helplessness, despair, valediction, happiness, sorrow, etc. The atmosphere of a poem does help to reinforce meaning in a poem.

The tone on the other hand, is the attitude of the poet towards his subject. It becomes apparent from the words he uses in a poem whether he has a

spiteful, scornful, respectful or amorous attitude towards that which he writes about. The understanding of the tone is crucial in the reader's evaluation of the poem. The question of how the poem communicates meaning is also as important as what is being communicated.

According to Brooks and Warren (Op.cit:112) the tone of a poem indicates the speaker's attitude toward his subject and toward his audience, and sometimes toward himself. To this they add:

... but the poet must depend on the words on a page to take the place of his expressive human voice; he must choose and arrange his words so that the poem will dictate to the reader the desired tone, with all the subtle modifications of meaning.

Having looked into those aspects of meaning it is very important to bear in mind that these are intertwined. They cannot be considered in isolation from one another without breaking the unity of the poem which is so important. To support the importance of this interrelationship, Brooks and Warren (Ibid:268) say:

All of this is a way of saying again what was said at the beginning of this book, that a poem, in so far as it is a good poem, is an organic unity in which all the elements are vitally interfused. We may abstract rhythm or imagery, for discussion, but we know that we are making an abstraction, and that the thing we abstract is really an aspect of a whole.

Finally, on the senses and sensory meaning Brooks and Warren (Ibid:68) maintain that poetry:

presents to us a world that appeals to our senses by giving us a more or less vivid and recognizable impression of some natural scene or natural object - a register, rendered as accurately as the poet could manage, of the impression received through the senses or through the imagination.

To this they (Ibid:68) add:

Poetry, we say, puts us back in touch with the freshness of things.

Furthermore, in support of sensory meaning these authors (Ibid:68) maintain that such a lively sense of the perceptible world with its sights, sounds, smells and sensations of taste and touch is fundamental to poetry. They further maintain that the method that poetry uses is to stir our imaginations through a dramatic presentation of

objects, persons, and events, which means that poetry "cannot depart too much from the world of the senses" (Ibid:69).

Besides sensory meaning, there is also emotional and intellectual meaning. The emotional meaning is just a question of emotions that are evoked by the poem. This is very much the same as the atmosphere.

Intellectual meaning - a really meaningful poem has to say something that is of more significance in the framework of human experience. This is simply so because the ultimate value and quality of a poem is to be found in its universal applicability. So, the depth and simplicity of a poem refers to its intellectual meaning.

1.6 CHAPTER DIVISION

- 1.6.1 CHAPTER 2: deals with poems treating the theme on historic events that befell people in general or a particular section of the society. Events

through tragic accidents and those religiously based will be discussed.

1.6.2 CHAPTER 3: looks closely into those poems that deal with a musical theme. These range from mere appreciation of music to the glorification of a particular composer.

1.6.3 CHAPTER 4: discusses those poems that deal with nature. Nature inspires the poet to write these poems.

1.6.4 CHAPTER 5: handles poems on the religious theme. These range from the ordinary praise of God's creation to fears about the final judgement day.

1.6.5 CHAPTER 6: examines poems on Water. Rain-water as a source of life as well as severe effects of drought are given attention.

1.6.6 CHAPTER 7: explores the death theme.

1.6.7 CHAPTER 8: is a general concluding chapter with our main findings and observations.

1.7 NTULI'S BIOGRAPHICAL SKETCH

Ntuli was born on the 08 May 1940 at Gcotsheni in the Eshowe district. He is the last born in the family of Mr Zeblon and Mrs Mellina Ntuli.

His schooling career started in 1947 at Gcotsheni Primary School. After passing Standard Four he went to Ndulinde. Here he did Standards Five to Seven. He then proceeded to Ndaleni for his Junior Certificate. He matriculated at St Francis College, Mariannhill in 1959. Academically he holds the following degrees:

BA : UNISA : 1964

Hons BA: UNISA : 1972: African Languages

MA : UNISA : 1974: African Languages with the dissertation entitled "Imitation in Zulu Poetry"

D.Litt et Phil : UNISA : 1978 : African Languages

with the Thesis entitled: "The
Poetry of B W Vilakazi."

He has had adequate exposure in the use and teaching of African Languages, with Zulu as the major language. His extensive experience in this regard is listed below:

SABC :	Announcer/Producer	: 1964-1967
UNISA:	Language Assistant	: 1967-1974
	Senior Professional Assistant:	1974-1977
	Chief Professional Assistant :	1977-1978
	Senior Lecturer	Jan 1979 - Sept 1979
	Associate Professor	Oct 1979 - Sept 1982
	Professor	October 1982 to-date

Ntuli has produced a number of publications in a variety of aspects of Zulu literature. Here follows a list of his literary works:

Novels

1962 : UBheka, Pietermaritzburg, Shuter & Shooter
1970 : Ngivoze Ngimthole, Johannesburg, Educum

Short Stories

- 1969 : Izikhwili, Pretoria, J.L. van Schaik .
- 1970 : Imicibisholo, Pietermaritzburg, Shuter & Shooter
- 1971 : Uthingo Lwenkosazana, Johannesburg, Varia Books
- 1982 : Amawisa, (Co-author): Pietermaritzburg, Indlovu
- 1985 : Ngamafuphi (Editor): Pretoria, De Jager-HAUM
- 1986 : Izizenze, (Co-author): Pietermaritzburg, Shuter & Shooter
- 1987 : Ingcamu, (Editor): Pietermaritzburg, Shuter & Shooter
- 1987 : Idubukele, (Co-editor): Pietermaritzburg, Shuter & Shooter
- 1987 : Umtshingo, (Editor): Pietermaritzburg, KwaZulu
- 1990 : Isicamelo, (Editor): Pietermaritzburg, Reach Out
- 1992 : Induku, (Co-author): Pietermaritzburg, Shuter & Shooter
- 1994 : Isibhakabhaka: Pietermaritzburg: Actua Press

Drama

- 1971 : Indandatho Yesethembiso: Johannesburg,
Educum
- 1975 : Ithemba, Pretoria, J.L. van Schaik
- 1985 : Amavenge, (Co-author): Pretoria, De Jager-
HAUM
- 1988 : Woza Nendlebe, Pietermaritzburg, Shuter &
Shooter
- 1988 : Ishashalazi, (Co-author): Pietermaritzburg
KwaZulu
- 1990 : Amaseko, (Co-author): Pietermaritzburg,
Centaur
- 1991 : Lalela-ke, Co-author & Editor): Pretoria,
Out of Africa
- 1992 : Indoni Yamanzi, (Co-author): Randburg,
Vivlia

Poetry

- 1969 : Amangwevu, Pretoria, Better Books
- 1971 : Amehlo KaZulu, (Co-author): Goodwood, Via
Afrika
- 1972 : Imvunge Yemvelo, Johannesburg, Educum
- 1975 : Ugqozi 1 and Ugqozi 2, (Editor): Pretoria,

J.L. van Schaik

1982 : Ilaka Lokulangazela, (Co-author):
Johannesburg, Educum

In addition to the above publications, Ntuli has also contributed a lot towards School Manuals. The following are a testimony:

1986 : IsiZulu Samaciko Standard 8, (Co-author):
Pietermaritzburg, Shuter & Shooter

1987 : IsiZulu Samaciko Standard 9, (Co-author):
Pietermaritzburg, Shuter & Shooter

1988 : IsiZulu Samaciko Standard 10, (Co-author):
Pietermaritzburg, Shuter & Shooter

1991 : Phumelela Ekuhlolweni IsiZulu 10, (Co-author): Pietermaritzburg, Reach Out.

1993 : Phumelela Ekuhlolweni IsiZulu 10, Paper III: Pietermaritzburg, Reach Out

From the above list of literary works, it becomes crystal clear that we shall be dealing with a prominent writer.

The first chapter gives in brief outline what our aim in this study is. Our concern over the rigid following of Western structural poetic patterns, at the expense of the primary essentials of poetry, has been indicated. We wish, however, to stress that we are in no way against borrowing from other cultures. However, we are against forcing a foreign poetic pattern on Zulu poetry. We feel, whatever poetic device the poet wishes to emulate, must be in close association with the ideas expressed in the entire poem. Furthermore, such a device must assist the poet to effectively convey the meaning contained in his poetry to the readers.

An attempt has also been made to map out, in brief, the scope and the approach and direction that we shall follow in the scrutiny of meaning in Ntuli's poetry. We shall therefore, attempt to examine very closely the selected themes in the chapters that follow.

CHAPTER TWO

2. THEME ON MAJOR UNFORGETTABLE EVENTS IN LIFE

2.1 INTRODUCTION

We have already realised that poetry is not cut off from life. It is basically with life as it is written by human poets. Some linguists prefer to describe it as "the lived fullness of the world."

Brooks and Warren (1976:9) confirm that assertion by stating that poetry is:

... a response to, and an evaluation of, our experience of the objective, bustling world and of our ideas about it.

Our poets, therefore, are of such vital importance. They will record in their poetry even those tragic events that happened during their own life times. This will be preserved for generations to follow. The generations to come will always read about these events in lines of

poetry written down by these poets. The poets always take it to themselves to record down the history of all major occurrences that affect the people or the nation as a whole.

In this chapter, we intend to focus our attention on Ntuli's poems that portray unforgettable events that befell the people in general or a particular section of the population. The events in question, may be those that are religiously inclined, political, educational or tragic accidents resulting in the death of several hundreds of people.

The poet, like any other human being, cannot be silent and not "weep" with the rest of humanity as a result of the sudden and tragic death of many people. Such a death may either be as a result of a train accident or a rock fall in a mine burying many miners alive, or even the sinking of a ship with all its occupants and sailors. The latter reminds us of Matshebula's poem "UKUCWILA KWEMENDI". In this poem he relates the tragic sinking of a heavily-laden ship with all its Black soldiers on their voyage to assist the British Government during World War I.

Our major concern, will be to scrutinise closely how this is communicated to the reader, so that, he, too, can become part of the experience and situation. In doing all this, we shall be identifying those artistic techniques and devices Ntuli uses to relay meaning to his readers.

2.2 EXAMINATION OF POEMS DEALING WITH UNFORGETTABLE EVENTS IN LIFE

2.2.1 Preamble

Of Ntuli's poetic contributions, the poems that deal with the theme on historic events in mankind are his three sonnets. These are Ithunzi in IMVUNGE YEMVELO, Inhlekelele YaseCoalbrook and Umunyu Wokwethaba in AMANGWEVU. Events relating this theme may be further sub-divided. We have, for example, a sub-theme dealing specifically with the grief and sorrow experienced as a result of the shock death of a number of people as a result of a particular accident. Under this category we shall examine Ithunzi relating the events of a train disaster that occurred at Effingham in 1965 and Inhlekelele YaseCoalbrook - that of a coal

mine disaster at Coalbrook in 1960. The third poem, namely, Umunyu Wokwethaba, relates the story of the crucifixion of Jesus Christ.

2.2.2 Events through tragic accidents

We must always bear it in mind that a good writer will seek to choose his words carefully. He will also phrase his sentences appropriately so that his readers will understand not only what is being said or described. They will, however, be made to appreciate the situation as though they were actually experiencing it themselves. In Ithunzi, the poet carefully chooses his Zulu words. The well-chosen words appeal to the readers. They bring out the occurrence of that train accident as if it were something that occurred just yesterday.

In Ithunzi, we are, in the first place, particularly impressed by the poet's use of the simile and personification in the lines:

Njengeshongololo elinsundu linyelela,

.....
.....

Ukhozikazi lokufa lwahleka lodwana.

(IMVUNGE YEMVELO, p.4)

(Like a brown millipede trying to reach
its destination,

.....
.....

The deadly hawk laughed to itself.)

These images appeal to our inner sense of sight. They make us imagine that day's happenings as if we were also present. Imagery makes one to imagine something more than the factual reflection of an object. The poet likens the train to a brown millipede which stealthily moves or glides away. This is exactly how the train looks like. It is brown in colour and glides away in that fashion on the railway lines. This simile is of significance. It exactly communicates to us the actual movement of the train with gay and jolly commuters. This is reflected in the line:

Kwanda amancoko, kwephuka uhleko,

(IMVUNGE YEMVELO, p.4)

(There was joking, and there was
laughter,)

The use of the personification also appeals to our sense of sight. It makes us visualise "death" laughing because it is to claim its victims of the day.

The use of imagery is supported by the poet's choice of words. It is further stabilised by the relevant use of ideophones and interjectives. These assist him to relay sensory meaning to the readers. The following examples are noteworthy:

Isitimela sagwingcizela KwaMashu,
... kwephuka uhleko,

Ilanga lasithwa ukhozikazi,
... amehlo echicha.

(IMVUNGE YEMVELO, p.4)

(The train meandered about towards
KwaMashu,
... there was laughter,
The sun was screened from view by
the mighty hawk,
... with eyes full of tears.)

The words cited above appeal to the sense of sight - sagwingcizela, lasithwa, and echicha - as well as the sense of hearing - kwephuka. The writer has also a clear picture of the situation on this sad day. He has a desire to convey this to his readers. We feel his well-chosen words make it easy for his readers to understand what he is communicating to them. The readers actually see the train winding about in a zigzag pattern (gwingcizela). They hear that loud laughter as of Zulu girls (kwephuka uhleko). They also see the sun screened from view (lasithwa). They can also see those eyes giving forth oozings (echicha). These are in actual fact, the tears of weeping relatives after the news of this tragic accident. With all this talent of expression, the poet wants to tell us about that freak train accident. It killed many commuters from work.

The poet intends to convey to the young readers, the danger of the means of transport at our disposal. It may cause instant death unexpectedly. It is the poet's intention to remember those killed in that accident. He sums up: this has not been forgotten to-date:

Namanje asikacwebi isibhakabhaka.

(IMVUNGE YEMVELO, p.4).

(Even up to now the sky is still not clear).

The ideophones and interjectives Phazi! Phansi! Phazi! Phezulu! drive home the poet's message to his readers. They are actually influenced by his thoughts and share his reactions. One really pictures the whole occurrence when death claimed its victims, as it were.

On the whole, the sonnet, Ithunzi, brings sorrow to the reader. The commuters were, as usual, unaware of any danger. They were joking and laughing after the day's work. All of a sudden they meet with death. This causes one to be sorrowful. The very last quatrain sums up this tragic episode:

Ilanga lasithwa ukhozikazi,
Babheka phezulu amehlo echicha,
Ukumbongoza akuzwakalanga,
Namanje asikacwebi isibhakabhaka.

(IMVUNGE YEMVELO, p.4)

The sun was screened from view by the
mighty hawk,
They all gazed upwards with eyes full
of tears,
No wailing with grief was ever heard,
Even up to now the sky is still not
clear.)

Not even a single one was heard wailing loudly
with grief (ukumbongoza akuzwakalanga). This
brings misery and distress. From the first line
to the end, the poet is very depressed and
dejected. The very title of the poem, Ithunzi
(The Shadow of Death), conveys this attitude
towards death. To show his negative attitude
towards death, the poet scornfully says:

Ukhozikazi lokufa lwahleka lodwana.

.....
.....

Selubagxavule ngezinziphokazi abalo.

(IMVUNGE YEMVELO, p.4)

(The deadly hawk laughed to itself.

.....
.....

Having gripped with its mighty claws
its victims.)

Does death possess any people? The poet is merely
sarcastic to show his strong dislike for it.

In Inhlekelele YaseCoalbrook the poet continues to
tell us about another tragic accident. This one,
too, claimed many lives. This was a mine disaster
at Coalbrook Colliery. A large part of the mine
collapsed entombing all those underground. A total
of four hundred and thirty five (435) miners were
buried alive.

Again the poet shows ability in the figurative use
of words. Through this use he succeeds to
communicate the normal life situation at the mine

and at the miners' homes. The poet talks of "Imilomo eyeq' amakhul' amathathu. This is an attempt to convey to us the estimate number of miners who fell victim to this tragic episode. He prefers to use "Imilomo" for the miners. Another example of this figurative use of words is found in the line "Beyophand' isinkwa emathunjin' omhlaba". The basic meaning of each individual word or word group, taken in isolation, can be as follows:

beyophanda	:	to dig by scratching
isinkwa	:	a loaf of bread
emathunjin' omhlaba:		in the entrails (bowels) of the earth.

This is, however, not what the poet wishes to communicate. The whole line taken in its true context has the connotation:

The miners had gone to fend for their families deep underneath the earth's crust.

That the miners worked to get food for their families is further supported by the line:

Kuzothi hwalala kumiswe insika.

(AMANGWEVU, p.81).

(At dusk they'll get food).

"Kumiswe insika" is another idiomatic expression meaning to eat so that they be strong once again. This will only happen at the end of the day's work. This is so well represented by "Kuzothi hwalala."

The poet will always have certain thoughts in his mind. He will have a picture of some situation which he desires to convey to his readers. This is exactly what this poet is like. In Inhlekelele YaseCoalbrook Ntuli wishes to convey to his readers the occurrence of this sudden tragic mine disaster. He appeals to the readers' sense of sight and hearing so that they also visualize what took place on that dark moment. Ntuli successfully employs once again the ideophones to achieve this:

Haxa! Phogo! Bhidli!

(AMANGWEVU, p.81)

This is just what you would have heard if you were at the scene of this tragic accident. You would hear the mine collapsing, breaking and entombing so many lives. The employment of these three ideophones has actually brought the readers closer to the scene.

In this sonnet, the poet intends to remind the readers of this tragic mine disaster. It took place on January 21, 1960. Furthermore, it is the poet's intention to drive home the message that death can "come" at any moment of one's life. It cannot be stopped. The use of imagery heightens the delivery of this message. This is reflected in the lines:

Amehlo omhlaba ongacwayiziyo,

Angezahlukanise izingxavula zengwenyakazi.

(AMANGWEVU, p.81).

The earth's eyes that never blink,
Cannot separate the mighty crocodile's
protruding teeth.)

The metaphorical use of "ingwenyakazi" for "death" with its protruding teeth (izingxavula) is effective. It makes it easy to imagine death as an awesome and deadly creature. The sonnet is tragic indeed. It evokes misery, grief and sorrow in whoever reads it. The miners were at work as usual. They were enjoying their daily task not knowing what would befall them. To imagine all this evokes misery and sorrow. This is reflected in the lines:

Yahuba yahleka njengasemihleni.

Imilomo eyeq' amakhul' amathathu.

(AMANGWEVU, p. 81).

(They chanted and laughed as usual

Just over three hundred mouths.)

At home women and children, with varying expectations, were preparing to receive and welcome their fathers and bread-winners. They were unaware that they would never see them alive again. To picture all this causes one to weep in sympathy. This is well conveyed to the readers by the poet's skilful choice of appropriate words as revealed in:

Ngaphezul' izandlana zacokosha,
Kuzothi hwalala kumiswe insika.

(AMANGWEVU, p. 81)

(Above the earth's crust children
gather firewood,
At dusk they'll get food.)

Not even a single mine-worker ever thought they would on this day be overshadowed by "The Shadow of Death". Again, no-one ever thought they would not return to their homes as shown in:

Akuvalelisanga namunye, ...

(AMANGWEVU, p. 81)

(No-one bade goodbye, ...)

This is disheartening and brings sorrow indeed. Furthermore, to imagine those poor souls at the various miners' homes, waiting in jubilation, for their fathers, is but miserable and sorrowful. The poet represents this clearly in the lines:

Lapho kudum' uzamcolo balindelwa;
Kucim' umlilo balindelwa;
Balindelwa, balindelwa;
Cwe.

(AMANGWEVU, p. 81)

(When a heavy downpour of rain was heard
they were waited for;
When fire died out, they were waited for;
Were waited for, and waited for;
But nothing.)

This sorrowful atmosphere is prevalent throughout this sonnet. This atmosphere is well driven home to the readers by the poet's skilful choice of words. The poet is depressed and dejected about the evils of death. This is also prominent in the sonnet. The very last five lines of the sonnet emphasize this depression. The poet has repeated one word in almost four lines, namely:

..., kwalindwa,
... balindelwa
... balindelwa;
Balindelwa, balindelwa.

(AMANGWEVU, p. 81)

(..., they waited.
... they were waited for;
... they were waited for;
Were waited for, and waited for;)

This attitude of dejection is summed up at the end by a single word. This is the climax of depression, and that is, Cwe. After such waiting, no one turned up. This is more than being disappointed. We, once again, commend the poet for his well-chosen words and ideophones. They make it easy for the readers to understand the meaning conveyed to them.

2.2.3 Events Religiously Based

Umunyu Wokwethaba (AMANGWEVU) is again one of Ntuli's sonnets, which, this time treats a sub-theme that is religiously based. It would appear that Ntuli is very much fond of wanting to

be most concise and most compressed in his expression. He is therefore capable of expounding a single thought or feeling within the only fourteen lines of a sonnet. This has been witnessed in 2.2.2 above.

In this sonnet, the poet conveys the crucifixion of Jesus Christ, the Son of God, through which, we the sinners, get salvation. The very title of the sonnet bears two concepts. There is bitterness (umunyu) and happiness or delight (ukwethaba). The crucifixion is a bitter experience. Through it, the sinners get redeemed and enter eternal life where there is everlasting delight and satisfaction. It is the crucifixion of Jesus Christ that brings delight and happiness to the sinners.

The poet has so well conveyed this meaning to us. He first gives us that bitter background which will eventually lead to happiness and satisfaction. Here, the poet also succeeds in the delivery of this meaning. He uses relevant imagery and well-chosen vocabulary. For the readers to understand the meaning conveyed to them, it demands of the writer to choose his words

skilfully. He must also phrase his sentences properly and appropriately. Ntuli is good at this. His apposite use of imagery appeals to our inner sense of sight. It also causes us to visualise the bitter occurrences at Golgotha as reflected in the lines:

Lapho sengifike khon' eGolgotha,
Kuguqubele kukhonya ukufa,
Isiyethil' iMbali, yabhunqana,
Isinomzimb' ohwithwe kuhlupheka,

(AMANGWEVU, p.18).

(When I had arrived at Golgotha,
Death with prestige and boasting,
The Flower drooping and folding up,
With a body that has been thinned by
hardship.)

The personification "... kukhonya ukufa" makes one imagine and see death moving about proudly and boastfully. Today it is to claim the greatest of all victims, the Son of God. Furthermore, the line "Isiyethil' iMbali, yabhunqana," is quite fitting

and meaningful. The reader actually visualises that drooping head of our Lord Jesus Christ on the cross.

This is reinforced by the metaphorical use of iMbali for Jesus Christ. We are quite familiar with how wilting flowers look like. This choice of words coupled with the skilful employment of imagery is most effective. It makes the reader readily understand the meaning conveyed to him.

The repetition and the reduplicated stems in the fifth and sixth lines drive home this bitter experience at Golgotha. This experience is well revealed in the cited lines:

Igcwel' imivimbovimbo yolaka,
Igcwel' amanxebanxeba olaka,

(AMANGWEVU, p.18)

(Full of weals of wrath,)
Full of wounds of wrath,)

However, this is the way to eternal life, where there is everlasting happiness and delight. This again, is so fittingly conveyed to the reader as represented in the lines:

Ngisuke ngename ngigegetheke,
Kuphum' ilanga lentokozo yami,
Kuvuleke izwi ngisho ngicule,
Ngigxume njengethole nxa lisuthi,

(AMANGWEVU, p.18)

(I become delighted and burst out laughing,
When a sign of my happiness shows up,
My voice opens and start singing,
And jump like a calf when replete,)

Again, the poet makes us enter the second part of the situation and experience what he actually witnessed. The figurative use of Kuphum' ilanga is quite effective. It has the connotation of: the beginning of "new life of happiness".

It is the intention of the poet to remind us that Jesus Christ died on the cross for our sins. This is exactly what the poet desires to convey to his readers. It is through His crucifixion that we

shall get salvation. This message is well represented by the very last two lines of the sonnet:

Ngob' umkhonto oveze amanxeb' okufa,
Ungivezele inyama yokungelulamisa.

(AMANGWEVU, p.18)

(Because the spear that caused those
deadly wounds,
Brings forth recovery.)

This sonnet depicts the poet as a religious person. As has been noted earlier on, a well-written piece of literature must evoke some emotional response in the reader. In the octave, we are engulfed with sorrow and bitterness. To imagine and visualise our Lord Jesus Christ on the cross at Golgotha, brings grief and misery. For the readers to actually feel this painful event, the poet appeals to our inner sense of sight. We also picture this bitter occurrence as is reflected in the lines:

Isiyethil' iMbalì yabhungana,
Isinomzimb' ohwithwe kuhlupheka,
Igcwel' imivimbovimbo yolaka,
Igcwel' amanxebanxeba olaka,

(AMANGWEVU, p.18)

(The Flower drooping and folding up,
With a body that has been thinned by
hardship,
Full of weals of wrath,
Full of wounds of wrath,)

This bitter situation is more felt when the reader pictures and sees those that followed the Lord to Golgotha weeping helplessly. The poet reveals this in the line:

Belila kab' abebephelekezela.

(AMANGWEVU, p.18)

(Those that were accompanying, weeping
helplessly.)

While this section of the sonnet brings sorrow and grief, the sestet, however, reflects feelings of happiness, delight and satisfaction. The lines:

Ngisuke ngename ngigegetheke,

.....
.....

Ngigxume njengethole nxa lisuthi.

(AMANGWEVU, p.18)

(I become delighted and burst out laughing,

.....
.....

And jump like a calf when replete,)

convey these feelings most clearly. To convey this jubilation to the reader, the poet employs the simile: "... njengethole nxa lisuthi." The reader is made to visualise a lively jumping calf. The reader must of course, rejoice. Through Jesus Christ's crucifixion he is to receive salvation and enter eternal life.

The poet depicts the crucifixion of Jesus Christ with much reverence. It is, however, ironic that death has been boastful (... kukhonya ukufa). It is through this death, that the people are redeemed and saved from, "eternal death" caused by sin as reflected in the lines:

Ngob' umkhonto oveze amanxeb' okufa,
Ungivezele inyama yokungelulamisa.

(AMANGWEVU, p.18)

(Because the spear that caused those
deadly wounds,
Brings forth recovery.)

2.3 CONCLUDING REMARKS

The critical analysis of Ntuli's three sonnets on unforgettable events, shows us that a good writer will always seek to choose his words appropriately. He will also phrase his sentences clearly so that his readers will understand not only what is said or described but will also share his experiences. Ntuli has done just that in his three sonnets. It is easy to understand the meaning he wants to convey to his readers in each sonnet. For example, in the sonnet, Ithunzi, the poet outlines the incident of a train accident between Durban and KwaMashu. In Inhlekelele Yase Coalbrook, he relates that tragic episode of the mine disaster at Coalbrook Colliery where 435

lives were lost. Finally, in Umunyu Wokwethaba he depicts the crucifixion of Jesus Christ through which believers in Him are redeemed from sin.

We observe that Ntuli is good at the appropriate choice of words. This enables him to convey to his readers the meaning in each of his sonnets as well as to convey the "message" in each sonnet. We also note that in any passage of literature, the writer has certain thoughts in his mind, which he desires to convey to his readers. This is the message - his intention - what he intends to convey in each sonnet. For example, in the sonnet "Umunyu Wokwethaba" it is his intention to remind his readers that Jesus Christ died on the cross for their sins. This was done because God first loved us as John, 3:16 testifies:

For God so loved the world that he gave his only Son, that whoever believes in Him should not perish but have eternal life.

Ntuli also succeeds in the effective use of imagery. Through this imagery his readers appreciate the meaning in his sonnets. He

particularly and appropriately uses the personification. This personification appeals mostly to the readers' sense of sight and causes them to visualise the situation.

We also observe that a well-written piece of literature must evoke some emotional response in the readers. This is a further extension of entering the situation. Through careful imagery and relevant choice of words, Ntuli succeeds in reflecting various feelings. These feelings are revealed in each of his sonnets, for example, the feelings of sorrow and misery in Ithunzi and Inhlekelele YaseCoalbrook, and the feelings of happiness, delight and satisfaction in Umunyu Wokwethaba. Ntuli's imagery is accessible to the reader.

CHAPTER THREE

3. THEME ON MUSIC

3.1 INTRODUCTION

Music is known to console a depressed and dejected soul. It is known to bring happiness and delight to the sorrowful. It is also known to bring entertainment to the lonely.

Ntuli is also aware that music is a sign of jubilation and joy. In one of his poems namely Hlabelelani in AMANGWEVU, he appeals to the people to sing unceasingly to show the world that a new year, with new hopes and gifts, is approaching.

He repeatedly urges:

Hlabelelani!

Shayani ihlombe!

Qhubekani bo!

Musani ukudebesa!

Hlanganani bo!

Vumani nonke enadalwayo!

(AMANGWEVU, p.55-56)

(You all sing!

Clap your hands!

Go on!

Do not be lazy!

Be united!

Express feeling in song all you
creations!)

People must rejoice as the "old" year is steadily
disappearing. To show this happiness, people must
sing.

Also in Church circles we do find choruses which
urge people to sing, for music brings joy to the
sorrowful. This is but one of these choruses:

Ukuhlabelela

Kuyamthokozisa

Odabukileyo

Hlabelela!

(Singing
Delights
The sorrowful
Sing!)

The Zulu people are very much fond of music and singing. They sing when at work; sing when bereaved; sing when at various festivals and cultural festivities.

When music is such a common denominator in culture, then we are bound to have poets who write poems on music. Ntuli is one of those poets who have taken the lead in this field of poetry. Poems on this musical theme may either be poems that glorify composers or those that deal with music purely as music.

It is our intention in this chapter to explore this theme on music. We wish to ascertain how Ntuli communicates it to his readers, so that, they, too, experience this joy and consoling effect of music and singing. We shall examine very critically those artistic devices Ntuli uses in his delivery of meaning in poems with this musical theme. Music is mainly experienced

through the senses. We shall explore in our critical analysis of Ntuli's poems on music, how he appeals to the readers' senses to be able to experience the situation with the poet.

3.2 EXAMINATION OF POEMS DEALING WITH MUSIC

3.2.1 Appreciation of Music

Ntuli adores music. Of course, music is a combination of sounds in rhythm and harmony. In the poem Imvunge in IMVUNGE YEMVELO, Ntuli expresses his deep adoration for music.

Music, as an art of making pleasing combinations of sounds in rhythm and harmony, is normally experienced and enjoyed through the sense of hearing. It is the ear that receives these sweet melodies whenever a song is sung.

Ntuli, knows very well that music is enjoyed, experienced and appreciated through the sense of hearing. He however, goes further to depict it as something that can be seen, smelt and even tasted. We are of the opinion that Ntuli is quite aware that the sensory meaning of any poem is gathered

by the consideration of the senses employed in the poem. He is also very aware that, should a poem appeal to more senses, then that poem tends towards effectiveness. To achieve this the poet selectively and intentionally uses images that evoke different senses to drive his meaning home.

In the poem Imvunge the poet describes how he, personally, adores and glorifies music. He has carefully chosen his Zulu words in order to cause or appeal to his audience to join him in this admiration of music.

We are, in the first place, particularly impressed by his use of the personification. It enables him to convince his readers that music is not only enjoyed through the sense of hearing, but through other senses as well as is shown below.

That music can be seen is well represented in the lines:

Bantwana, abukhali yini amehlo
Ukubona imibalabala ecwazimulayo
Ephuma kini igcwale yonke indawo,

(IMVUNGE YEMVELO, p.38)

(Children, are your eyes so sharp
To see different shiny colours
That emerge from you and spread
all over.)

Of course, songs are sung in different tunes and voices. He, personally, prefers to term these, "imibalabala ecwazimulayo" which can therefore be seen with an ordinary eye.

That music can be experienced through the sense of smell is so figuratively conveyed as:

Zimbali, abukhali yini amakhala
Ukuzwa lamakha aluqombothi,
Aphuma kini afafazwe emoyeni?

(IMVUNGE YEMVELO, p.38)

(Flowers, are your noses so sharp
To smell such sweet odours,
That are produced and spread throughout?)

It is also, particularly interesting when music is likened to "amakha aluqombothi" that can even be enjoyed by flowers.

Music can also be experienced through the sense of taste as is shown in the lines:

Niyalukhotha loluju olumtoti

Nina zinyosi enilwenzayo?

(IMVUNGE YEMVELO, p.38)

(Do you lick this sweet honey
You, bees, which you make?)

The use of the personification in the above instances, makes music so sweet to both the nose and tongue. This makes the reader to actually join the poet in this "mad" appreciation of choral music.

The voice of the poet is so prominent in this poem in an attempt to convey to the reader how much he loves and adores choral music. Don Shiach (1984:257) defines voice as the standpoint by the author. In the present study this concept should

signify the ethos of the author in a persuasive work of art. To this end Abrahams (1981:132) submits that:

the term voice in criticism points to the fact that there is a voice beyond the fictitious voices in a work, and a person even behind all the dramatis personae, including even the first person narrator persona.

His use of the personification makes one to imagine this "music" more than its factual reflection. The last stanza abounds in this personification: Here are some extracts:

Ngingedwana ebusuku obumnyama,
Konke kulele - kungasekho,
Iyangivakashela imvunge yabo,
Iyamongozela ize ingiphulule,
Ingiqukule, ingigone, ingange,

(IMVUNGE YEMVELO, p.39)

(Alone in the dark night,
Everything asleep - when there is nothing,
Their singing visits me,
It smiles and even fondles me,
Lifts me, embraces me, kisses me,)

In the second line quoted above, the verb "kulele" is used here, not in its basic sense of being asleep. It has however, the connotation of absolute tranquility or when all is quiet. It is during this time that music that was sung during the day "visits" him. The poet can see it smiling at him, fondling him, lifting him, embracing him and kissing him. Here is someone who is really "in love with" music - he even dreams of the songs that he has listened to during the day.

This effective employment of the personification makes the reader to actually experience this love for music as the poet himself. This makes the meaning of the poem more vivid and well understood. The reader is caused to join and experience the situation - adoring and glorifying music - with the poet.

In the last stanza, the sense of sight has been appealed to throughout to relay the sensory meaning of the poem. We visualise "music" (imvunge yabo) lifting him (ingiqukule), fondling him as lovers do (ingiphulule), smiling at him (iyamonyozela) and embracing and kissing him (ingigone, ingange).

From this poem, it is clear that the poet appreciates and loves music. It is this love for music that inspired him to write this poem. It is in this poem that he, personally, voices his admiration, not for choristers, composers or conductors, but for choral music itself. He would not have been able to use such appropriate personification had he not been interested in and appreciative of choral music. We, therefore, feel it is the poet's intention to instil this love for music even to his readers. This is well depicted and conveyed in the lines:

Bayayivuma imvunge yothabo,
Ngeminwe ethambile iqukula umphefumulo,
Iwutobotoboze uze umamatheke,
Kwehle izinyembezi ezimnandi:

(IMVUNGE YEMVELO, p.38)

(They sing the song of happiness,
With soft fingers it lifts the soul,
And gently touches it until it smiles,
And tears of joy start falling:)

This is a direct appeal to the reader that music brings joy and relief even to a sorrowful soul. A soul that is in despair or worry, is gently fondled and soothed by choral singing until it starts "smiling", that is, until one forgets about one's sorrows.

Music has to be appreciated and loved by all mankind since it is the creation of God. This is so vividly depicted in the lines:

Kuwena Gosa lamagagu
Owenza indalo yonke yahuba,
Wayibeka esondweni elingabhimbi;
Faka amehlo ami izindlebe
Ezwe ingoma eqanjwe nguWena;

(IMVUNGE YEMVELO, p.38)

(To you Leader of able singers
Who made the entire creation to sing,
And put it in the wheel that never sings
badly;
Put in my eyes the ears
That will listen to a song composed by You;)

According to the poet, music is able to soothe a soul that is full of worries until it, too, becomes happy and delighted. Such a soothing effect of choral singing is well conveyed in the lines already cited on page 72 namely (IMVUNGE YEMVELO, p.38).

The atmosphere prevalent in these lines is the general feeling of appreciation. The poet adores music. A song, well sung can soothe a worried soul (ihuzula umphefumulo) until one becomes delighted once again (kwehle izinyembezi ezimnandi).

It is also very clear that the poet has an amorous attitude towards music. It is for this reason that he even dreams of the songs that were sung during the day. Such songs "lift" him (ingiqukule), "fondle" and "kiss" him and take him

to a new world - a world where the sun does not set and where singing does not cease (ezweni elingabunelwa ngoma). This amorous attitude is well depicted in the lines:

Ingigukule, ingigone, ingange,
Intwezele nami ezweni elisha,
Ezweni elingashonelwa langa,
Ezweni elingabunelwa ngoma,
Lokungatangatwa, lokuthunduzelwa,
Lokusongwasongwa yingoma.

(IMVUNGE YEMVELO, p.39)

(Lifts me, embraces me, kisses me,
Flies with me to a new world,
A world where the sun does not set,
A world where there is always singing,
Of being fondled and soothed,
And wrapped by the song.)

This attitude of appreciation is well conveyed and communicated to the readers. The poet achieves this by his appropriate use of the personification as depicted in the above quotation.

3.2.2 On the Glorification of the Composer

3.2.2.1 In the poem Okuvunwa Ngumqambi Wamaculo in AMANGWEVU the composer is being praised and glorified for the sweet music he has coined and harmonised. As a result of the composition the listeners can enjoy themselves and feel entertained. This occurs when it is sung either by a choir, soloist or by an orchestra.

In this poem, the poet introduces a new dimension in his portrayal of meaning to his readers. This is the dimension of using form as a device for heightening his ideas conveyed in the poem. The poet divides his poem into four stanzas. The first three stanzas consist of eight lines each and the last one only of four lines. It is in these four lines that he shows his appreciation of the composer who spent sleepless nights composing the songs. These songs have given choirs, soloists and conductors such fame. That the choirs, soloists, orchestras and their conductors receive fame is expressed in the first three stanzas of eight lines each.

The last four lines clearly reveal that the poet glorifies the composer. However, the poet is also dissatisfied with the manner in which the composer - the person who produced the music which is performed by choristers - is rewarded as is revealed in the last four lines:

Emgubheni onezidlo zokuhlalalisela
izihlabani
Umdali walezi zingoma ongalalanga
buthongo
Eluka imisindo ngokuhletshelwa
ngamathongo,
Ufobele egunjaneni, uzicoshela
imvuthuluka.

(AMANGWEVU, p.98).

(In ceremonies with specially prepared meals for congratulating winners
The creator of these songs who spent sleepless nights
Weaving sounds being whispered to by ancestors,
Seated in a dark corner, picking up only remnants.)

The condition in which this composer has been seated, is pathetic indeed (ufofobele). He is not even given any food, instead he is picking up some remnants (uzicoshela imvuthuluka). In fact, this may not exactly mean remnants of food. It, however, refers to the fact that he is not given his due reward as the composer of the song by the organiser of this ceremony. The organiser only congratulates those who received awards on performing his own music.

It is common knowledge that, whenever a musical item is rendered, it is the choir that is applauded and awarded with a shiny shield (ihawu elicwebezelayo). It is also the conductor who may even be elevated and carried high in appreciation of his conducting skill. It is also the soloist who is applauded for having sung so sweetly and finally be awarded a trophy (indebe ecwazimulayo). The composer is never remembered - the person who in fact should be ranked number one.

The poet has so well used the form of his poem to relay this meaning to the reader. It is the choir or choristers with their conductor that are applauded and praised. This has been given more

lines, namely eight lines per stanza as compared to only four allotted to the composer. Hence, the poet is dissatisfied.

From this poem it is clear that the poet would have loved it much if the composer of songs were given the fame and appreciation he deserves. But this is not the case.

The poet wishes to praise the composer as the initiator of this sweet and harmonious music by which choirs and even conductors get their fame. It is also the poet's intention to remind those who organise music competitions and festivals that the composer should also be given the honour and glory he deserves. That he should be so insignificant is totally unacceptable to the poet.

3.2.2.2 In the poem Okuvunwa Ngumgambi Wamaculo, the poet, is deeply disturbed that such a great person, in musical circles, is never given the honour due to him. Instead, the people tend to ignore him. They offer all the praise and material awards to the choirs and their conductors, who, accordingly, only perform the works of a composer.

In the poem, Ngilalele uMesiya in AMEHLO KAZULU, the poet specifically glorifies the great composer, Handel, for his composition of the great song, Messiah - the song he so tactfully composed. The music in this song is so sweet and thrilling that one cannot simply afford to keep quiet. He is compelled to applaud the composer. This is because what he is listening to has been well harmonised and is sweet to the ear. The poet has depicted this viewpoint quite well. To achieve this, the poet decides to appeal to his readers, by opening his poem with a rhetoric:

Ngithule?

Ngingathula kanjani manje

Lokhu libelesele igagu lakwaHandeli

Ngoqombothi lwengoma?

(AMEHLO KAZULU, p.61)

(Should I keep quiet?

How should I now be silent

When the expert Handel is without stop

Singing his sweet music?)

From this citation it is very evident that the poet appreciates sweet and melodious music. He is in fact deeply taken by this great musician who is the initiator of the music as is conveyed in the lines:

Lokhu libelesele igagu lakwaHandeli
Ngoqombothi lwengoma?

(AMEHLO KAZULU, p.61)

(When the expert Handel is without stop
Singing his sweet music?)

Besides all characterizing features in the poetry of Ntuli discussed so far, it would be equally worthwhile to explore his use of VOICE. We shall do this with special reference to the poem "Ngilalele uMesiya".

In the poem "Ngilalele uMesiya" Ntuli, like in most of his other works allows this crucial creative presence(cf. p.69): It is him who shapes the poem, chooses the point of view or standpoint from which the creation is derived. When reading

the poem, one really feels and experiences the poet's shaping hand in the lines already indicated on page 80 namely (AMEHLO KAZULU, p. 61):

These verses where a sense of hearing appeals to and evokes the sense of appreciation (of Handel's Messiah) makes one wander in the world of William Wordsworth (1959:133):

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:

Ntuli's quality of voice manifests itself as the first-person such that his poetry is characterized by the I-we element: It is him who listens to Handel's Messiah. It is him whose emotions are touched and his feelings are moved. It is him who is thoroughly excited by the music.

The dialogic touch in the poem only comes as a result of references to certain excerpts from the Messiah:

"Phakamisani amakhanda enu masango ...

INkosi yodumo ingene ...

Ngubani leNkosi yodumo ...?

(AMEHLO KAZULU, p.61)

(Lift up your heads you gates ...

The King of praise has entered ...

Who is this King of praise ...?)

In this way the characteristic feature of withdrawing (but not in a phenomenological sense) is slightly achieved. The poet's direct presence in the poem disappears from his own work and he becomes some kind of a neutral observer. But his voice, as it were, is always there in order to select language, incidents and other poetic devices needed by him. In the end Handel's music should help him and his contemporaries to reach the zenith of their soul:

Ngikubone kalufifi Handeli

Uklwebh' umoya ngothana, uhola

Izihlewele zamagagu ogubhu, emitshingo

Namagagu engila.

Nampo bengekuz' amakhanda bewaphakamisa,
Bevumel' umsinga wengoma ubemukisa,
Ubashwibashwiba ngoba le ngoma ...

(AMEHLO KAZULU, p.61)

(I saw you very dimly Handel
Slicing the air with your baton, leading
A big choir of drums and trumpets experts
And vocal experts.
There they are nodding their heads and
lifting them,
Allowing this music to sweep them away,
Throwing them this way and that way
because this song ...)

It should be observed however, that the authorial presence of Ntuli in "Ngilalele uMesiya" has a convincing effect. This presence is implicit in the poet's values, beliefs and moral visions which are the controlling forces throughout the poet's work. Our assertion is that the reader of these lines or verses is persuaded to yield to the poem an unstinting imaginative consent without which, according to Abrahams (1981:132), a poem would otherwise remain no more than an elaborate verbal game.

However, one does further observe that the "I" (persona) standpoint employed by Ntuli does interfere with human presence in its totality. Voice, if utilised well, evokes the feeling of an implied author - and thus encourages real communication or emotional contact with the people around. In the poem quoted in the preceding lines, the poet's tone and style reflects some form of alienation:

Awubheke seyehlisa izinyembezi.

Bazothi ngidakiwe.

Yebo ngidakiwe,

Ngidakwe uju lwezekhethelo.

.....

Awuzwe futhi ngizulela kude

Ngifike emazweni engingawazi

.....

Ngishaya amanhlakomuzi ezinkanyezini,

(AMEHLO KAZULU, p.64)

(Look when shedding tears.

They'll say I am drunk.

Yes, I am drunk,

I am intoxicated by sweet music.

.....

Listen again I wander far away
And reach places I do not know

.....

I sleep with my knees facing the stars,)

In conclusion, we assert here, as does Shiach
(1984:169) that:

whatever the subject of the poem, the
poet must assume a voice to deal with its
subject matter.

He can (i) be an observer of the events in the
poem, as in "Awubheke seyehlisha
izinyembezi "... (p. 85).

(ii) adopt a persona and talk directly
in the first person to the reader,
as in "Ngithule?" ... (p. 80).

(iii) speak directly as the poet to the
reader without adopting any
intermediary voice, as in "Awuzwe
futhi ngizulela kude "... (p. 85).

It is also very interesting to observe that, while the poet is so thrilled about this great composer, he also appreciates music. It would appear that it can also be enjoyed even through the sense of smell and that of taste as is communicated in the lines:

Sense of smell

Ngizibona sengintungela emoyeni.

(AMEHLO KAZULU, p.61)

(I find myself smelling in the air.)

Kuthi angizule manje we bantu!

Umoya ugwele amakha engoma,

Umoya ugwele abaculi bengoma,

(AMEHLO KAZULU, p.62)

(I feel like wandering about O People!

The air is full of sweet odours of music,

The air is full of singers of music,)

Sense of taste

Yebo ngidakiwe,
Ngidakwe uju lwezekhethelo
Olungizuze ngisaqhubeka nokuludla.

(AMEHLO KAZULU, p.64)

(Yes I am drunk
I am intoxicated by the sweet honey of
the chosen
Which has won me while still continuing
eating it.)

This sensory meaning is also stabilised by the poet's skilfull use of imagery. He metaphorically terms "music" uju lwezekhethelo. He "eats" music as if it were honey. The honey has, as he puts it, "won him" - olungizuze. This is yet another example of the effective use of the personification.

The poet adores Handel. The following lines depict his love for this musician:

Kahle-ke manje ukungisanganisa,
Ungimisa ngezinyawo ngiyinkosi
Ngalo Haleluya wakho omkhulu.
Bazothi ngidungeke umqondo.

(AMEHLO KAZULU, p.63)

(Now do not make me mad,
You make me stand being a King
With this great Haleluja chorus of yours.
People will say I am insane.)

It is the poet's intention to sing praises to this great artist in the field of music. This message is driven further home when he sums up his poem by:

Ngiyakubonga mfudumezi waso,
Mnakwethu,
Mfowethu
Handeli.

(AMEHLO KAZULU, p.64)

(I thank you its heater
My intimate friend,
My brother
Handel.)

This message is supported by the poet's figurative use of words as is revealed in the lines:

Nx! Bangasho abakuthandayo!
Amahloni ayanyamalala
Lapho sengibethelwe ngezipikili
Kulo Mesiya wakho othi uyobusa
Phakade naphakade ...

(AMEHLO KAZULU, p.63)

(They can say what they like!
The shyness disappears
When I am crucified with nails
Onto this Messiah of yours you say will rule
For ever and ever ...)

The effective use of the personification in this poem elevates the delivery of the poet's intention: the glorification of this composer who is so capable of producing such sweet and melodious music which moves even the audience. This is well and vividly depicted in the lines:

Nampo bengekuz' amakhanda bewaphakamisa,
Bevumel' umsinga wengoma ubemukisa,
Ubashwibashwiba ngoba lengoma ...

(AMEHLO KAZULU, p.61)

(There they are nodding their heads and
lifting them,
Allowing this music to sweep them away,
Throwing them this way and that way
because this song ...)

The audience is also taken and moved by this music. This is well communicated by the personification umsinga wengoma ubemukisa, ubashwibashwiba. The reader is totally made to experience this sweet music with the poet. He is compelled to join him in giving honour and glory to this great musician. This is achieved by the relevant use of the personification (ubemukisa, ubashwibashwiba) and the metaphor (umsinga wengoma).

From the start to the end, the poem conveys a spirit of praise and glorification of such a great artist. The poet's effective and meaningful use of imagery, like the metaphor Waphotha lesisicephu

semvunge, elevates the delivery of this atmosphere of gratitude and appreciation. This is evident in the lines:

Ngabe nguwena owaphica
Lobu bugagu,
Waphotha lesisicephu
Semvunge?

(AMEHLO KAZULU, p.63)

(Is it you who interlaced
This expertness at music,
And entwined this small mat
Of murmuring sound?)

It is noted from the discussion above that the poet has an amorous attitude towards this great composer - Handel. We also note with appreciation, the poet's use of imagery. It makes it easy for him to convey and communicate the meaning of his poem to his readers.

That the poet has an amorous attitude towards the composer is well represented in the lines:

Ngikubone kalufifi Handeli
Uklwebh' umoya ngothana, uhola
Izihlwele zamagagu ogubhu emitshingo
Namagagu engila.

(AMEHLO KAZULU, p.61)

(I saw you very dimly Handel
Slicing the air with your baton, leading
A big choir of drum and trumpets experts
And vocal experts.)

3.2.3 An Appeal to Sing Praises

Ntuli adores music. This is well illustrated in his poem Imvunge in IMVUNGE YEMVELO. Besides loving music when rendered by renowned choirs and soloists, he also owes allegiance to the one who has produced such melodious music - the composer. It is for this reason that he becomes disturbed if the composer is not given the honour and glory that is due to him. This is revealed in his poem Okuvunwa Ngumgambi Wamaculo in AMANGWEVU.

In the poem Hlabelelani in AMANGWEVU, the poet wants to appeal to all people and all creation to sing. In this case they will show their jubilation

by singing praises. They must sing praises as the new year is approaching - with new hopes and gifts.

This appeal to sing praises is well depicted by the poet's repetition of this appeal in all his three stanzas. The call is made in the introductory two lines of each stanza, namely:

Hlabelelani!

Shayani ihlombe!

Qhubekani bo!

Musani ukudebesa!

Hlanganani bo!

Vumani nonke enadalwayo!

(AMANGWEVU, p.55-56)

(You all sing!

Clap your hands!

Go on!

Do not be lazy!

Be united!

Express feeling in song all you creations!)

The people must rejoice for, the "old" year is passing away. We, once again, commend the poet for his choice of words and particularly the use of the personification. This is well represented in the lines:

Ingani useyanyobozela uMnyaka omxhilibana,
Uzihlisa, uthwel' imfucuza yenu.

(AMANGWEVU, p.56)

(The old and wrinkled year moves ashamedly,
It has black skin patches, carrying your
dirty works.)

In any passage of literature, the writer may have a picture of some situation which he may desire to convey to his readers. In this poem the poet wants to urge his audience to sing praises as the "old ugly" year is steadily folding away. Through his suitable use of the personification we see the passing year being old and wrinkled like an old grandmother - umxhilibana and uzihlisa. We also

see the approaching NEW YEAR full of vigour and life (eggangula) like a young calf (njengomvemve) as is conveyed in the lines:

Nangu omusha eza ecwebezela,

Uza eggangula njengomvemve,

(AMANGWEVU, p.56)

(There comes the new year glittering,

Coming, jumping like a young calf,)

We further see the new year being ushered in heavily-laden with different kinds of gifts - uyikazela neziphoyipho zokwadalwayo. This is cause for jubilation. It is therefore, in this light that the poet calls for everyone to sing praises as an expression of appreciation.

The poet successfully appeals to the reader's inner sense of sight. In these instances he relays meaning, through the use of the personification and the simile. The reader is able to visualise the whole situation. This is commendable because this causes the reader to experience the situation with the poet.

From this poem, it is clear that the poet wants all creation to join him in the appreciation of music. Hence such an appeal to all creation to sing praises. We feel it is the poet's intention to inspire his readers to express their happiness and delight by singing and dancing as is represented in the lines:

Hlokomani zinyoni ngamaphimbophimbo!

(AMANGWEVU, p.55)

(Shout you birds with your various voices!)

Zikhameni, gidani bo!

(AMANGWEVU, p.56)

(Sing with all your might, and dance!)

The whole poem reflects a feeling of happiness as the new year, with new hopes and gifts, is being ushered in. If all creation can join in singing praises even the moon and stars can join in smiling as is represented so vividly in the line:

Kumonyozelise inyanga nezinkanyezi,

(AMANGWEVU, p.55)

(Causing the moon and the stars to
smile,)

This is yet another example of the poet's apposite use of the personification. In this way, the reader is able to visualize the moon and stars (inyanga nezinkanyezi) smiling (kumonyozela), thus joining the poet in the praises and dancing.

3.3 CONCLUDING REMARKS

In this chapter we have been critically analysing Ntuli's poems that deal with a musical theme. Our objective was to obtain the meaning in each poem and how this meaning is communicated to the readers.

In this exercise, we observe that Ntuli is capable of employing various techniques to communicate meaning to his readers. These techniques enable his readers to become part of the situation and

experience it with him. In this way he enables us to understand the meaning he wants to convey in the poems dealing with music.

In the poem Imvunge, we notice that the poet, adores and glorifies music. He chooses his Zulu words quite well in order to cause or appeal to his audience to join him in this admiration of music. In the poems Okuvunwa Ngumqambi Wamaculo and Ngilalele uMesiya, the poet gives honour and glory to the composer. In most cases, as revealed in Okuvunwa Ngumqambi Wamaculo, the composer is totally ignored.

In the poem Hlabelelani, the poet makes an appeal to all people and all creation to express gratitude and happiness by singing praises and dancing. This call is made possible by his well-chosen imagery and words. The message communicated by each poem examined is facilitated by Ntuli's appropriate choice of Zulu words. His readers actually share with him the situation and experience through his well-chosen imagery. The meaning in his poems with the musical theme is thus well communicated.

Ntuli has, however, brought in other techniques in his portrayal of meaning in the poems dealing with music. In the poem Okuvunwa Ngumgambi Wamaculo, for example, he introduces another dimension in his portrayal of meaning to his readers. He now uses the form of the poem as a device of relaying meaning to his readers. The form is in no way merely decorative. It is in close association with the ideas contained in the poem. In this poem, while the poet is giving honour and glory to the composer, he is, however, dissatisfied that the composer is not always honoured. Instead, choirs and conductors are congratulated and awarded shields and trophies. To express his dissatisfaction he decides to divide his poem into four stanzas. Three stanzas of eight lines each praise and applaud the choirs and conductors. The fourth and last stanza of only four lines is allotted to the composer. This in mathematical language, can be represented in the ratio of twenty four lines is to four lines or six is to one. It is in these final four lines that the poet conveys his dissatisfaction. Surely this structural or formal device evokes some emotional response in the readers. The composer is the one who spends sleepless nights coining and

harmonising notes into a song which is then sung and performed by the choirs. Consequently, he deserves more praise.

We have already noted that the term voice in criticism points to the fact that there is a voice beyond the fictitious voices in a work of art. This includes even the first person narrator persona.

In the poem "Nqilalele uMesiya", Ntuli allows this crucial creative presence. When reading the poem, one really feels and experiences the poet's shaping hand as is shown on page 80 (AMEHLO KAZULU, p. 61).

Ntuli's quality of voice manifests itself in the fact that he adopts the first-person position such that his poetry is characterised by the I-we element. It is him who listens to Handel's Messiah. It is he whose emotions are touched and his feelings are moved. It is he who is thoroughly excited by the music.

Furthermore, Ntuli goes further to depict music as something that can be seen, smelt, and even tasted. Examples can be observed in the poems Imvunge and Ngilalele uMesiya. We are of the opinion that Ntuli is quite aware that the sensory meaning of any poem is gathered by the consideration of the senses employed in the poem. He is also very aware that, should a poem appeal to more senses, then that poem lends itself to effective communication. To achieve this the poet uses images that evoke different senses selectively and intentionally to drive his meaning home.

CHAPTER FOUR

4. THEME ON NATURE

4.1 PREAMBLE

We have already observed that Ntuli is fond of expressing his appreciation for what he views is worthy of the praise. At the same time he is quick to express his disapproval of those activities that demand such an attitude.

Of his poetic contributions, he has written poems dealing specifically with nature and natural phenomena. He has written on the "love and appreciation of nature". This will be observed in Entwasahlobo (IMVUNGE YEMVELO) and Ilanga Elishonayo (IZIMPOPHOMA ZOMPHEFUMULO). He has also contributed poems on the "Praise for Natural Bodies" in, for example, Ilanga (ILAKA LOKULANGAZELA).

Ntuli also becomes very disturbed when some natural phenomena bring havoc to normal animal or plant life. This will also be observed in Lapho Esedlondlobele (IZIMPOPHOMA ZOMPHEFUMULO).

In this chapter we shall examine very closely the overall meaning in each poem. We shall also identify the techniques the poet employs to relay this meaning which, in this case, is on nature and natural phenomena.

4.2 EXAMINATION OF POEMS DEALING WITH NATURE

4.2.1 On the Love and Appreciation of Nature

4.2.1.1 In any passage of literature, the writer may have a picture of some situation which he may desire to convey to his readers. In the sonnet Entwasahlobo in IMVUNGE YEMVELO the poet wants to tell the readers, what the season of spring does to nature after the cold and dry wintry conditions. Spring usually brings new life to men, animals and natural vegetation. Life is regained as soon as spring sets in with its rains. This is just what the poet wants to relate to us in this sonnet.

Like in the other poems we have so far examined, the poet employs various techniques to relay this meaning to his readers. These range from the skilful choice of words to effective use of imagery. For his readers to understand what is

being said or described, the poet decides to give his readers some background information of how life is during the extreme cold and wintry months. This he does in the first eight lines of his sonnet - the octave.

That nature and its inhabitants in winter is dull and appears to be without life is well represented. This is achieved by the poet's skilful choice of words as in the lines:

Izolo ngedlule lapha kulelwe
Kungaphakanyiswa khanda ngovalo
lwamakhaza;

(IMVUNGE YEMVELO:18)

(Yesterday I passed here when all was
quiet
No head appeared because of extreme
cold;)

In the first line, the verb, kulelwe, is used here, not in its basic sense of being asleep. It has the connotation of being dull and without life. This expresses exactly how life is during the dry and cold winter months. When examples of

dull, dead life, are mentioned and appropriately described by the poet, using effective imagery, especially personification, the reader actually experiences this life himself. This makes the meaning of the sonnet more vivid and well understood.

The hillocks are covered in snow and appear as if they will never regain new life. This is so well communicated by the poet's employment of the personification:

Amagquma ezigqume ngesiphuku esimhlophe
Kushayisa uvalo sengathi awasenakuvuka;
(IMVUNGE YEMVELO, p.18)

(The hillocks covered themselves in
white snow
Frightening one as if they will never
wake up;)

This personification is also used to relay to the readers how plant life is, as is reflected in the lines:

Imithi ihlutshulwe yizinswazi eziqandayo
Kushayisa uvalo sengathi ayisenagazi:

(IMVUNGE YEMVELO, p.18)

(Trees denuded by very cold whips
Frightening one as if they had no blood;)

The poet successfully appeals to the reader's sense of sight. Through the use of the personification he enables the reader to visualise the whole situation. This is commendable because this technique causes the reader to experience the situation with the poet.

It is in the sestet that the poet describes the significance of spring time. Again, the good use of personification vivifies the whole situation. That the grass and trees are green once again, and that birds are singing and chirping noisily and happily, is well communicated in the following lines:

Namuhla ngethuswe yicilongo nomchwayo,
Kuduma izinkalo zonkana: "Kusile!"
Yaphaphama imvelo, yazamula izelula,
Kancane yahloba ngobuhlalu obuluhlaza,
Yamemezela ekhethweni lezinyoni uba zihube:
(IMVUNGE YEMVELO, p.18)

(Today I was startled by a trumpet and
hut-dance,
All ridges rumbling: "It's dawn once again!"
Nature woke up, yawned stretching itself,
Steadily it adorned itself in green beads,
Announced to the birds' party, that they may
sing:)

Both the senses of sight and hearing have been
appealed to here to relay this sensory meaning of
the sonnet. We visualise nature reawakening
(yaphaphama) and adorning itself with greenness
(yahloba ngobuhlalu obuluhlaza). We also hear it
yawning (yazamula) and announcing to the
bridegroom's party (yamemezela ekhethweni
lezinyoni uba zihube) that it must sing in
jubilation for life that was lost has been
regained. The sound of the trumpet (icilongo) and
hut-dance (umchwayo) are a clear sign that there

is life once again. Life has been lost because of the dry wintry conditions. There is, therefore, reason for rejoicing. The sensory meaning of the sonnet has been well relayed to the readers by the poet's effective use of the personification. This makes the readers experience the whole situation.

From this sonnet, it is clear that the poet appreciates and loves nature. It is this love for nature that has inspired him to write this sonnet. His descriptive powers of nature is evidence of this. He could not have been able to use such appropriate and well-chosen words and imagery, had he not been interested in and observant of nature. We, therefore, feel it is the poet's intention to instil this love for nature into his readers.

The poet is very unhappy to see nature naked and dull. The hillocks are covered in snow. The trees are without leaves and birds are singing no more. All these are experiences the poet would not enjoy to see, for, he loves nature. This is well depicted and conveyed in the lines:

Kushayisa uvalo sengathi awasenakuvuka;

.....
Kushayisa uvalo sengathi ayisenagazi:

.....
Kushayisa uvalo sengathi sebajokola.

(IMVUNGE YEMVELO, p.18)

(Frightening one as if they will never
wake up;

.....
Frightening one as if they had no blood:

.....
Frightening one as if they had long
deserted the area.)

The "message" the poet desires to convey to the
readers, is summed up by the very exclamation in
the line of the sonnet:

"Impilo eyayilahlekile isizuziwe!"

(IMVUNGE YEMVELO, p.18)

("Life that has been lost has been
regained!")

In the sestet, the sonnet reflects a feeling of happiness. There has been some dissatisfaction because of the poor condition of nature and its inhabitants in winter. The atmosphere prevalent in the sestet is the general feeling of the poet in the sonnet. This feeling is evoked even in the readers by the poet's most fitting description of new life he would love to see in nature:

Yaphaphama imvelo, yazamula izelula,
Kancane yahloba ngobuhlalu obuluhlaza,
Yamemezela ekhethweni lezinyoni uba
zihube:

"Impilo eyayilahlekile isizuziwe!"

(IMVUNGE YEMVELO, p.18)

(Nature woke up, yawned stretching itself,
Steadily it adorned itself in green beads,
Announced to the birds' party that they
may sing:

"Life that has been lost has been
regained!")

It is noted from the above that the poet has an amorous attitude towards nature. It is for this reason that, he becomes very dissatisfied and morally disturbed when nature is no more lively. This is reflected in the octave, for example:

Izolo ngedlule lapha kulelwe
.....
Amagguma ezigqume ngesiphuku esimhlophe
.....
Imithi ihlutshulwe yizinswazi eziqandayo
.....
Izinyoni, abaculi besiganga, bengezwakali.

(IMVUNGE YEMVELO, p.18)

(Yesterday I passed here when all was
quiet
.....
The hillocks covered themselves in white
snow
.....
Trees denuded by very cold whips
.....
Birds, singers of the veld, were not
heard chirping.)

He is very much disturbed to see nature as is reflected in the above cited lines. He even repeatedly says:

Kushayisa uvalo sengathi awasenakuvuka;
Kushayisa uvalo sengathi ayisenagazi:
Kushayisa uvalo sengathi seabajokola.

(IMVUNGE YEMVELO, p.18)

(Frightening one as if they will never
wake up.

Frightening one as if they had no blood:

Frightening one as if they had long
deserted the area.)

We must note with appreciation, the poet's appropriate use of imagery. It enables him to convey and communicate the meaning of his sonnet to his readers. That he has an amorous attitude towards nature is well represented in the lines:

Yaphaphama imvelo, yazamula izelula,
Kancane yahloba ngobuhlalu obuluhlaza,

(IMVUNGE YEMVELO, p.18)

(Nature woke up, yawned stretching
itself,
Steadily it adorned itself in green
beads,)

4.2.1.2 In the poem Ilanga Elishonayo in IZIMPOPHOMA ZOMPHEFUMULO, the poet relates about the setting sun and the effects of darkness which seems to worry him. In his appreciation of the sun, the poet chooses to call the sun "The King of Light" - Nkosi Yokukhanya, and "the light that never dims" - Mbani-kawucishi.

We are, in the first place, particularly impressed by the poet's use of the personification in an attempt to express his love for the sun. In the following stanza, this appreciation of the setting sun is effectively relayed to the readers. The readers "listen" to the poet addressing the sun directly:

Naw' uwedwa Nkosi yokukhanya,
Sewehlela okhukhweni lwakho,
Unyelela uya emafini
Azokuba yisiphuku sakho
Emva kokujikeleza kwakho.

(IZIMPOPHOMA ZOMPHEFUMULO, p.21)

(And you alone King of light,
As you go down to your sleeping-mat,
Sneaking away to the clouds
Which are going to be your skin blanket
After your travelling around.)

The mere fact, that the poet metaphorically terms the sun "King of light" (Nkosi yokukhanya) is a further expression of his appreciation of the sun. The sun is now steadily "leaving" him to rest - sewehlela okhukhweni lwakho.

The effective use of the personification and metaphor in these instances makes the reader imagine the sun more than its factual presence. We see the sun sneaking away (unyelela uya emafini). We also see it steadily moving to rest on its sleeping-mat (sewehlela okhukhweni lwakho). The appropriate use of imagery here appeals to our

inner sense of sight. It conveys this sensory meaning of admiration to the readers. The readers are then made to join the poet in this viewing of the setting "King of light."

This use of the personification reaches the climax when the poet addresses the sun as if it were actually listening to him. He directly appeals to the setting sun not to leave him as if it were going to heed his call. The call is conveyed in the lines:

Kahle bo! Kahle ukuphuthuma

Ukophumula ngisazicima!

Kahl' ukupheny' isiphuku sakho!

(IZIMPOPHOMA ZOMPHEFUMULO, p.21)

(Please don't! Do not hurry

To go to rest while I am still

enjoying myself!

Do not lift up your skin blanket!)

The relevant use of this personification makes us to visualise the poet, face-to-face with the sun, appealing to it not to "leave" him while he is still enjoying himself ("Kahle ukuphuthuma

ukophumula ngisazicima"). This adds to his admiration of the "King of light". We see with our inner sense of sight, the sun, lifting its skin blanket in order to sleep and rest.

The use of the personification in this poem is supported by the poet's skilful choice of words. This also assists him to relay sensory meaning to his readers. The following lines are noteworthy:

UNobuthong' uzomamatheka,
USikhov' usezochengenyeka,
Usezokikiza uNokufa,

(IZIMPOPHOMA ZOMPHEFUMULO, p.22)

(Sleep will now start smiling,
The owl will now start moving about,
Death will now start ululating,)

The words: uzomamatheka, usezochengenyeka and usezokikiza appeal to the reader's sense of sight as well as the sense of hearing - usezokikiza. We feel, these well-chosen words make it easy for the readers to understand what he is communicating to

them. Both the above will start smiling, moving about happily and ululating because the sun has set and is now their turn.

While the poet is dissatisfied that the sun is now setting (umhlab' usuhwaqabala futhi), he is however, very appreciative of the sun. The very fact that he metaphorically terms it Nkosi yokukhanya (King of light) and Mbani-kawucishi (Light that never dims) is indicative that he loves this natural object - the sun. It is his intention to instil this love and appreciation of God's natural bodies also into his readers. This love is clearly conveyed to the readers in the lines:

Sewushiye undi lwegolide
Olukhomba la usungakhona,
Sengath' uth' angikuhlangabeze.
Kudel' asebekuhlangabeza.

(IZIMPOPHOMA ZOMPHEFUMULO, p.21)

(You have left a golden brim
Which indicates where you are now,
As if you say I must meet you.
They are happy who are now meeting you.)

It is this love for the sun that inspired the poet to write this poem. His communicative skill is evidence of this. He could not have been able to use such appropriate and well-chosen words and imagery, had he not been interested in and observant of the sun. He goes to the extent of addressing it and "converse" with it and even wish to meet it (sengath' uth' angikuhlangabeze). Even when the sun has set, the poet still appreciates the golden brim in the horizon that is left behind (sewushiye undi lwegolide). Such imagery effectively communicates this "message" to his readers that he loves the sun.

The poet shows love for the sun. The last stanza conveys this feeling of appreciation very clearly. The poet urges the night to "come" soon (shesha ungimboze Mnyama ndini) and the earth to "move very rapidly" towards the east (shwibekel' empumalanga Mhlaba). It is here that he will once again "meet" with his favourite - the sun. (Avele ngesas' uSokukhanya). This atmosphere is prevalent in the poem in general and is evoked even in the readers.

We have already observed in 4.2.1 above that Ntuli adores nature and its natural objects. In the poem Ilanga in ILAKA LOKULANGAZELA Ntuli chooses to express this love for nature by emulating a Zulu bard (imbongi) when reciting his praises for his King or iNkosi. On the use of traditional poetry as a basis for modern poetic contributions by our African artists Ntuli (1984:15) has this to say:

Vilakazi grew up among a people who had their own traditional type of poetry, izibongo which was the main established form of poetic expression. It should not surprise us, therefore, that he had to draw from this poetry in making his own compositions.

Ntuli bases this poem on the izibongo pattern. Like Vilakazi, he also grew up among traditional people with their own traditional poetry in the form of izibongo (praise poems). In this poem, Ntuli, while expressing his admiration for the sun, decides to convey to his readers this love by reciting his praises of the sun throughout this poem. The poet likens the sun to a King (Ndaba

omkhulu) in his expression of this love for the sun. The Zulu bard will always address the King directly before commencing to relate event after event due to his King in his life time. This is exactly what Ntuli has done in this poem. This is evident in the introductory lines:

INkunzi ebomvu, uNompondompondo,

.....

UMaqhamuka akhonye kwaMpumalanga

.....

UMavela uNondalo avuthuze inzilo,

(ILAKA LOKULANGAZELA, p.36)

(Red bull, with many horns,

.....

He who appears and bellows in the East

.....

He who when appearing, dew disappears,)

In the entire poem, the poet appears to be in direct conversation with the sun, through his effective use of personification. His employment of personification raises the portrayal of his thoughts and ideas about the sun, which he

appreciates much. The reader is made to visualise the sun in various guises as is depicted in the lines:

Woza Phaqa yedwana,
Abakubuke bakukhalela ubuntandane,
Bakubuka bakunyonkolota ubusoka,
(ILAKA LOKULANGAZELA, p.36)

(Come, lonely one,
Who saw you and sympathised with your
orphanhood,
They gazed at you closely for your
popularity,)

Here, the reader visualises a clear picture of the sun "alone" in the atmosphere with the rest of humanity gazing at it. Some gazing at it very sympathetically because of its solitude (bakukhalela ubuntandane). Others gazing at it with admiration because of its popularity (bakubuka bakunyonkolota ubusoka).

We feel it is Ntuli's strategy that a good writer will always seek to choose his words carefully so that the readers will understand not only what is

being said or described. However, that their emotions will be evoked as well. The praise-poem device is effectively supported by the use of imagery. It helps to communicate the poet's appreciation of the sun as is revealed in the lines:

Tetemuka Ndaba omkhulu,
Bazosale beligoga icansi lemibala,
Belisusa empumalanga,
Belisa entshonalanga,

(ILAKA LOKULANGAZELA, p.38)

(Proudly move great Ndaba,
They will remain folding up your
colourful sleeping-mat,
Taking it from the east,
And sending it to the west,)

The reader visualises the sun proudly moving (tetemuka) and people folding up its sleeping-mat and sending it to the west where the sun will "sleep". The poet adores the sun and imagines it being nursed as if it were a King (Ndaba omkhulu). Such use of imagery enhances the delivery of meaning to the readers of this poem.

The praises that the poet recites to his honoured "King" - the sun - reach the climax when the poet concludes his praises in the same manner the Zulu bard does, namely:

Yibinda Langa!

(ILAKA LOKULANGAZELA, p.38)

This is exactly how imbongi concludes his King's praise-poem. Of course, one cannot recite the entire King's praises.

From this poem, it is clear that the poet appreciates and loves the sun. It is this love for the sun that has inspired him to recite these praises. To convey this love to his readers the poet reveals the sun as that heavenly body that is feared by other bodies and animals. The stars immediately shrink backwards with fear and give way when the sun rises. This is so metaphorically represented in the line:

Oghamuke amavukana akhwica amashobana,

(ILAKA LOKULANGAZELA, p.36)

(He who appeared and the small ones shrunk
back with fear,)

According to Cope, in his IZIBONGO-ZULU PRAISE POEMS (1968:38), praise-poems possess qualities that distinguish poetry from prose in all literatures. These qualities are achieved by the use of imagery reinforced by repetition in various guises. This is evident in the following lines, in an attempt to emphasise further that many animals shrink backwards with fear when the sun approaches:

Q Sikhova babhakuze bayophephela emakhobolweni,
OMalulwane babhakuza bayokhosela emakhobolweni,
OSambane babhuduzela bayotshobela emakhobolweni.

(ILAKA LOKUNGALAZELA:p.36).

(The owl hurried and hid in a roughly made shelter,
The bat hurried and hid in a roughly made shelter,
The ant-bear hurried and hid in a roughly made shelter.)

Ntuli uses the Zulu bard's poetic style of rhyming the first sound in each of the three lines and repeating the poignant word at the end of each of the three lines. In doing so, he brings out clearly the power of the sun's rays -

- compels the owl to fly into its hideout
- compels the bat to fly to its hideout
- compels the ant-bear to hide in its culvert.

The rhyme and repetition are not only for ornamental purposes. They are meaningful and best express the poet's feelings and thoughts. The sun is as feared as a King and is worth praising. The two structural devices have thus been effectively employed as they are in close association with the

intention of the poet. All these instances are the poet's attempts to instil this love for natural bodies, like the sun, to his readers.

In this poem, a feeling of appreciation and praise is reflected. This atmosphere of praise is prevalent in the poem as is reflected in the lines:

Mahosha omkhulu,
Bakubonile ubahosha ubahoshisisa,
Omkhovana baqhasha bebehobe emgedeni,
.....
ONonhlanzi baxoshwa ukuzwa ukubila,

(ILAKA LOKULANGAZELA, p.37)

(Great leader,
They saw you leading and leading
perfectly,
The fabulous dwarfs jumped out of
their cave,
.....
The fish are also driven out of the
water,)

In fact, the whole poem is a praise song in which the poet expresses his appreciation of the sun.

4.2.3 Evil Effects of Some Natural Phenomena

In the poem Lapho Esedlondlobele in IZIMPOPHOMA ZOMPHEFUMULO, the poet expresses his displeasure because of the havoc that results after a fierce hailstorm. The hailstorm is normally accompanied by thundering and heavy downpours of rain that brings a lot of devastation.

The poet has chosen to metaphorically term the devastating hailstorm uMbubhiso - he who brings devastation to life and its inhabitants. This is so well conveyed to the readers in the lines:

Lapho esedlondlobele uMbubhiso,
Ebhenguzisa isiphepho,
Sifokloze imithi, sidlebhule izindlu,
Kugxifizeke ingxubevange yabantu,

(IZIMPOPHOMA ZOMPHEFUMULO, p.34)

(When the devastating storm rages
furiously,
The gale winds blowing furiously,
Breaking down trees, houses forcefully
torn off,
Crushing scores of people,)

Trees are broken, houses blown off and men
crushed. This, the poet clearly expresses by
well-chosen words. These appeal to our senses of
sight and hearing as is relayed in the lines:

Sifokloze imithi, sidlebhule izindlu,
Kugxifizeke ingxubevange yabantu,

IZIMPOPHOMA ZOMPHEFUMULO, p.34)

(Breaking down trees, houses forcefully
torn off,
Crushing scores of people,)

The words "sifokloze", "sidlebhule",
"kugxifizeke", appeal to our senses of hearing and
sight. The reader hears the trees furiously
breaking and houses being forcefully blown off.
The reader also sees mankind being mercilessly

crushed underneath by the falling houses and trees. It is definitely a sight the reader would not want to experience or witness.

Such an experience is aggravated by the accompanying fiercely raging veld fires and the frightening thundering coupled with devastating heavy rain. The poet's skilful choice of words makes the occurrences on such a day so vividly relayed to the reader. It further causes the reader to actually share these experiences with the poet as conveyed in the lines:

La engagculiswa ebhebhethekisa umlilo
ogxalayo
Undlendletheke
Kube ngubuhanguhangu

Kucibeke izinhlendla ezikhazimulayo,
Kube ngubuklakkakla,

Kubhidlike uzamcolo ongaziwa onesichotho,
Kube ngubuxhaxhaxha,

(IZIMPOPHOMA ZOMPHEFUMULO, p.34-35)

(When not being satisfied, fanning raging
fire

Raging furiously

And be fiercely burning

Hurling fearful lightning,

And thunder violently,

And heavy rain with hailstorm,

And falls incessantly,)

The reader actually sees furiously raging veld
fire: undlendletheke; kube ngubuhanguangu: the
fire that is beyond control; the horror of
unceasing fierceful lightning and deafening
thundering: Kucibeke izinhlenda ezikhazimulayo
kube ngubuklakkla; the incessant heavy rain that
does not fall but pours: kube ngubuxhaxhaxha.

The above examples, indicate to us that the poet
does not choose the words at random. This is
shown by the onomatopoeic effect of the "h", "kl"
and "xh" sounds in the words: kube
ngubuhanguangu, kube ngubuklakkla and kube
ngubuxhaxhaxha respectively.

The poet has all the reason to express displeasure and horror as a result of such a hailstorm.

The expression of horror and destruction is being supported by the poet's employment of initial rhyme. This is achieved through the subject concord ku- as he relates the occurrences one by one as seen in the lines:

Kubhidlike izinqanawe ezingqokolo,
Kungqazuke isililo,
Kuntuntwe.

(IZIMPOPHOMA ZOMPHEFUMULO, p.34)

(Strong unsurpassable buildings falling,
And hear loud wailing,
And be desolate.)

Again, the poet does not introduce the initial rhyme as a mere decorative device. It is in close association with the ideas conveyed in the entire poem.

There is a feeling of dissatisfaction and misery throughout this poem. This feeling is caused by the devastating effects of such a hailstorm which leaves much destruction and misery to mankind and

life in general. The poet effectively relays this meaning. He does so only by his skilful choice of words which makes the readers to share these occurrences with the poet as if they were also there with him.

In this poem, it is the poet's intention to drive home the message that some of the natural phenomena can be detrimental and fatal to mankind. The hailstorm - uMbubhiso - can bring havoc to life in general as is communicated in the lines:

Kugxifizeke ingxubevange yabantu,
Kusakazeke nobumayemaye
Kwasebezintandane.

(IZIMPOPHOMA ZOMPHEFUMULO, p.34)

(Crushing scores of people,
Cries of sorrow heard all over
From the orphans.)

That the poet has a very negative attitude towards this devastating hailstorm - Mbubhiso, is prominent in the poem. The following lines emphasise this depression:

Wena muntu, nunu, muthi ezansi,
Kwatatalambu omkhulu.

(IZIMPOPHOMA ZOMPHEFUMULO, p.35)

(People, animal, tree down,
To the deep sea.)

4.3

CONCLUDING REMARKS

In this chapter we have critically analysed Ntuli's poems dealing with the theme on nature including other heavenly bodies and phenomena. In so doing we wanted to obtain the meaning in each poem and how this meaning is conveyed to the readers. We once again, observe that a good writer will always seek to choose his words appropriately so that his readers will be made to experience the situation with him.

His choice of words has facilitated understanding the meaning he wants to convey to his readers in each poem. For example, in the poem, Ilanga, he praises the sun as if it were a king. In Lapho Esedlondlobele he expresses his displeasure because of the havoc that results after a fierce

Etymologically bayede comes from bayethe which comes from balethe. Bayethe is a thefuya dialect of the Qwabe. The interjection "Bayede!" according to Doke and Vilakazi, (1972:69) literally means "bring them, that is, the enemy, for us to destroy". It means "Hail your majesty!"

Although one would be tempted to restrict the use of this term in this poem to the Royal House only, the last use of it to conclude the poem, namely

Bayede weZulu

(IZIMPOPHOMA ZOMPHEFUMULO, p.95)

(Hail thou of the Heaven!)

magnifies this use. It is not said Bayede uyizulu which normally relates to the King of the origin of the race (wena wohlanga.) Bayede (wena) weZulu (You who belong to the Heaven - the most High one). The "Z" capital letter refers to heaven. It is this twist at the end of the poem which should give the poem its christian religious meaning where God (and not a god) becomes the

In addition to his appropriate use of imagery, Ntuli employs other techniques. These facilitate the reader's understanding of the meaning he wants to convey. He uses for example, the style of traditional poetry in his praise of the sun in Ilanga (ILAKA LOKULANGAZELA). Here he praises the sun in the same way as a Zulu bard would do with his King or iNkosi (Chief). This is fitting to support his love and appreciation of this heavenly body.

The use of rhyme and repetition in this poem is also effective. Ntuli (1984:205) warns that whatever external device, the poet wishes to employ, must not only be decorative. It must be meaningful and be a means which best expresses the poet's feelings and thoughts. To this he adds:

Rhyme is most effective when it is not merely a decorative device but is used in close association with the ideas contained in that particular portion of the poem.

CHAPTER FIVE

5. THEME ON RELIGION

5.1 PREAMBLE

Ntuli has written poems on a variety of themes. As a Christian poet he could not escape the inspiration to write poems dealing with a religious theme. In fact, he would be doing this in direct response to Jesus Christ's command to His disciples. This is recorded in the Gospel according to Matthew 28:19-20:

Go therefore and make disciples of all nations, baptizing them in the name of the Father and the Son and of the Holy Spirit, teaching them to observe all that I have commanded you; and lo, I am with you always, to the close of the age.

Ntuli, apparently, under the pressure of this command from the Lord, did contribute a few poems on this religious theme. This he did so that all his readers are also exposed to the Biblical message reflected in John 3:16 that:

As we deal closely with specific lines and ultimately the whole poem selected, we shall be getting in touch with those poetic devices the poet uses to communicate meaning to the readers. In this way we will also be looking at the reader's responses evoked by the poet's choice of words.

5.2 EXAMINATION OF POEMS DEALING WITH RELIGION

5.2.1 On the Praise of Creation

Bayede in IZIMPOPHOMA ZOMPHEFUMULO is a poem in which the poet praises the Almighty for His creation. The poet expresses his appreciation of God's might of creation. He cites a few of those wordly and heavenly bodies that make up what is the universe as conveyed in the lines:

Kuyabumbana konke
Okusakazeke esibhakabhakeni,
Amalanga, nezinkanyezi,
Novanzi lokungabonakali,

(IZIMPOPHOMA ZOMPHEFUMULO, p.94)

(All become united
All that is scattered in the sky,
Suns, and the stars,
And the invisible scattered objects,)

The heaven and its heavenly bodies, for example, the suns, stars and multitudes of invisible heavenly bodies - all these wonderful creations make the poet to shout out in praise: Bayede! In the poem "Bayede!" Ntuli is grappling with a religious theme where he is depicting nature to be paying tribute to and praising its creator. The Creator in this poem is seen as very special (omnipresent and omniscient). The poet brings together images of excellence from natural plants, wild life, sea-life, human-life and even the celestial-life (moon, stars, etc.)

The most significant word in the poem is bayede. It has been refrained in all the stanzas of the poem as a concluding verse-line for the stanzas. One should note that, whereas at the end of each stanza, the poet uses "Bayede!", at the end of the last stanza there is completeness of thought when he employs "Bayede weZulu!".

Etymologically bayede comes from bayethe which comes from balethe. Bayethe is a thefuya dialect of the Qwabe. The interjection "Bayede!" according to Doke and Vilakazi, (1972:69) literally means "bring them, that is, the enemy, for us to destroy". It means "Hail your majesty!"

Although one would be tempted to restrict the use of this term in this poem to the Royal House only, the last use of it to conclude the poem, namely

Bayede weZulu

(IZIMPOPHOMA ZOMPHEFUMULO, p.95)

(Hail thou of the Heaven!)

magnifies this use. It is not said Bayede uyizulu which normally relates to the King of the origin of the race (wena wohlanga.) Bayede (wena) weZulu (You who belong to the Heaven - the most High one). The "Z" capital letter refers to heaven. It is this twist at the end of the poem which should give the poem its christian religious meaning where God (and not a god) becomes the

Etymologically bayede comes from bayethe which comes from balethe. Bayethe is a thefuya dialect of the Qwabe. The interjection "Bayede!" according to Doke and Vilakazi, (1972:69) literally means "bring them, that is, the enemy, for us to destroy". It means "Hail your majesty!"

Although one would be tempted to restrict the use of this term in this poem to the Royal House only, the last use of it to conclude the poem, namely

Bayede weZulu

(IZIMPOPHOMA ZOMPHEFUMULO, p.95)

(Hail thou of the Heaven!)

magnifies this use. It is not said Bayede uyizulu which normally relates to the King of the origin of the race (wena wohlanga.) Bayede (wena) weZulu (You who belong to the Heaven - the most High one). The "Z" capital letter refers to heaven. It is this twist at the end of the poem which should give the poem its christian religious meaning where God (and not a god) becomes the

subject of praise. Praises are sung by His creation to His glory - like in Handel's "The Heavens are telling!"

The theme of this poem may have been derived from Psalm 148 titled Izulu nomhlaba makudumise uJehova (A call for the Universe to Praise God). This psalm begins with Haleluya! and ends with Haleluya! (which could probably be equated with Bayede!). Ntuli does not begin with Bayede! but ends each stanza with Bayede! From our knowledge, no earthly person or King ever created those heavenly bodies except God, the Almighty. The poet has decided to liken Him to Bayede, the King of Kings, who is the Creator of all universe.

God is therefore worth this praise, for everything on earth is the work of His hands. Everything from what grows on earth like the very big trees (imithi' emikhulu nokungabonakali) to what is underneath the water level (zonke izinto ezimilayo emhlabeni naphansi kwamanzi) is all God's creation. All that is alive, from the very gigantic elephant to the minutest and microscopic bacteria, are all His making as is reflected in the lines:

Konk' okunye okuphilayo,
Kusukela endlovini nomkhomo
Kuye phansi emagciwaneni,

(IZIMPOPHOMA ZOMPHEFUMULO, p.95)

(All that is alive,
From the elephant and whale
To the minute bacteria,)

Even what man has intelligently and artistically
manufactured (okwakhiwe ubuchopho bomuntu) is all
God's. So, the Lord, Almighty is worth the
praise: Bayede! To emphasise God's worthiness of
this praise the poet says:

Imbulungana ehlezi entendeni kaBayede,
Kudumise ngelilodwa,
Bayede weZulu!

(IZIMPOPHOMA ZOMPHEFUMULO, p.95)

(The small roundish object in the hollow
of Bayede's hand
Glorify with one voice,
Hail Your Majesty!)

On the whole, the poem is full of praises and appreciation. To communicate this feeling of appreciation, the poet chooses to complete each of his stanzas in a similar pattern. All God's creation unite in singing praises to Him as revealed in the following:

Lapho kunquma kuba yisigaxa esisodwa,
Kwenza umsindo omnandi,
Bayede!

Kushweshweze kamtoti,
Bayede!

Kusho kamtoti,
Bayede!

(IZIMPOPHOMA ZOMPHEFUMULO, p.94-95)

(When it solidifies and becomes one lump,
It makes a sweet noise,
Hail Your Majesty!

It sings sweetly,
Hail Your Majesty!

It says sweetly,
Hail Your Majesty!)

This is a poem of appreciation. This is well communicated to the readers, by the manner in which the poet ends his stanzas. At the end of each stanza, the readers visualise the creation hailing that God is the Creator.

On the whole, the poet has been more prosaic in this poem. The poem is mostly devoid of vivid imagery, which would have made the readers more responsive to the poet's praising of God's creation.

5.2.2 A Desire to be in Heaven

A really meaningful poem has to say something that is of significance in the framework of human experience. This is simply so because the ultimate value and quality of a poem is to be found in its universal applicability. So the depth and simplicity of a poem refers to its intellectual meaning.

Superficially, in the poem Phesheya Kolwandle
(AMANGWEVU) Ntuli appears to be describing the
sea:

Liza likhukhumala igagasi,
Libe yintaba esheshayo,
Enesiwa esimhlophe nganeno,
Esikakwe ngamagquma aluhlaza.
Iza masisha sengathi ingilandile,
(AMANGWEVU, p.112)

(The wave approaches swelling,
And becomes a mountain that approaches
quickly,
With a white precipice,
And surrounded by green hillocks,
Approaching rapidly as if to fetch me,)

The apparent colourful scenery of the waves is
fraught with danger. The meaning is cleverly
relayed by the use of such phrases as

Liza likhukhumala
(AMANGWEVU, p.112)

(The wave approaches swelling)

In "khukhumala", it does appear that the rising wave is never innocent but full of lurking death which covers itself in the glory of the white and blue colours. Incidentally, Zulu does not differentiate between blue and green. The sky and the grass are said to be "luhlaza".

What is prominent in Ntuli's description of the sea is the "white" precipice (enesiwa esimhlophe) which is surrounded by green hillocks (esikakwe ngamagquma aluhlaza). A precipice is dangerous in that one can fall precipitately into it. This is a clear indication that the sea, too, can be dangerous.

Ntuli, goes on to describe his sea as iza masisha sengathi ingilandile - that the sea appears to be approaching him so rapidly as if to fetch him. What is striking is that green hillocks to which this sea is likened do not move. They are always stationary. However Ntuli's "mountain" is capable of moving so hastily as if to fetch him. It is also capable of the following actions:

Iza masisha sengathi ingilandile,
Bese ize iphihlizeka ngomsindo ogwini,
Ihlehle lenhlabathi ingasangitholanga,
Ibuye ikhukhumale ithathele ngomsindo.

(AMANGWEVU, p.112)

(Approaches rapidly as if to fetch me,
And then smashes loudly to pieces at the
sea-edge,
Recedes having not found me,
And then rises and sets off at speed.)

Ntuli's "mountain" is capable of approaching as if to fetch someone, of smashing to pieces, of receding, rising and setting off at speed. This is a "mountain" with a difference. The poet effectively uses the metaphor in likening the sea to a "mountain" which is capable of all these actions.

Ntuli also appeals to the readers' senses to get the sensory meaning of this poem. The readers visualise this mountain "approaching rapidly", and then "smashing to pieces". They again picture it receding and then rising. We have already mentioned that this is just a superficial meaning

of the poem that Ntuli has up to now conveyed to his readers. There is the deeper meaning at the depth of the above description. It is this deeper meaning that the poet intends to convey to his readers.

Normally, when we speak of "Pshesheya Kolwandle" we simply mean "overseas" - a country that is on the other side of the sea. This is, however, not what Ntuli wants to convey to us. If we probe into the implications of the words he uses in this poem we, the Christian readers, shall find that "Pshesheya Kolwandle", actually means heaven. It is this land of the Christians that Ntuli is writing about. It becomes clear, therefore, what the poet communicates to his readers when he says: "iza masisha sengathi ingilandile." Metaphorically, the poet refers to a messenger from heaven that has been sent to earth to tell the reader that his days on earth are numbered. He will soon be expected to cross the sea and go to a place of eternal rest as is reflected in the lines:

Uma ingangithatha ngiwele ulwandle,
Olugubhayo nolugubhisayo,
Ngingayophumula ezweni engingalazi.

(AMANGWEVU, p. 112)

(If it can fetch me and cross the sea,
That tosses about wildly,
I can go and rest in a world I do not know.)

However, to be able to reach this heavenly place,
the reader needs to worship and believe in Him.
He will then be redeemed from sin as is revealed
in the lines:

Okwanamhlanje mangihlungisise,
Ngiquqisise izimpahla zami,
Ngifune nezingubo eziphambili
Engiyozishaya ngize ngisuluze.

(AMANGWEVU, p.113)

(Today I must sort out things,
And collect all my belongings,
And obtain beautiful clothing
Which I shall proudly wear.)

The poet is very anxious to be in paradise. Here there is no discrimination (Nabantu abangazi lubandlululo). There is eternal happiness (okugcwel' ukwenama nenkululeko). It is the poet's intention to remind us that there is a world we are all called to. He does not know of it (Ngingaphumula ezweni engingalazi) but it is where there is eternal satisfaction and comfort as is communicated in the lines:

Ngizw' izindaba ngaleyo ndawo,
Kuthiwa khona banethezekile,
Abasafani nabanganeno.

(AMANGWEVU, p.112)

(I learn of that place,
They say people there are comfortable,
And unlike those of this earth.)

This poem depicts the poet as a religious person. Although the poet does not know of this "paradise", he, however, wishes to be there. He imagines himself already enjoying himself in it as is reflected in the lines:

Ngihamba ngingagqizi qakala
Sengingazikholisa ngakho konke.
Asejuqukile amagoda okuklinywa.

(AMANGWEVU, p. 114)

(Walking there freely.
Enjoying myself with all that is there.
When the ropes of discrimination have
been torn.)

As has been noted earlier on, a well-written piece of literature must evoke some emotional response in the reader. In this poem, the readers are engulfed with anxiety to be one day in this paradise, which is, "Phesheya Kolwandle." For the readers to actually experience this state of affairs, the poet appeals to their inner sense of sight. They actually have the picture of the poet walking freely (ngihamba ngingagqizi qakala) and enjoying himself with all the delicacies of this place.

It is, however, saddening that the poet is still not in the place he is so anxious to reach. The following lines reflect this:

Wo! Kanti angikabikhona

Pshesheya kolwandle!

Pshesheya kolwandle!

(AMANGWEVU, p.115)

(O! After all, I am still not there

Across the sea!

Across the sea!)

5.2.3 On the Expression of Gratitude

KuMvelingangi in IMVUNGE YEMVELO is another Ntuli's poem on religion. In this poem, the poet wishes to express his thankfulness to God, Almighty, who also created him. The very title of the poem - KuMvelingangi - pre-emptly states that something is being owed to the Creator.

The poet wants to express his gratitude to the Creator. Among other creatures that could not see this world, he, fortunately, was counted among those God decided to create. We get this from the lines:

Ezigidini ezingenakubalwa
Zalabo abangabangabikho,
Wacabanga igama lami
Ukuze ngibe ngokhona.

(IMVUNGE YEMVELO, p.16)

(Among the innumerable
Of those who could not be created,
You thought of my name
So that I also be created.)

The poet is aware that it was through God's mercy that he was among the created human beings. He could have also been left out. But through His mercy and loving-kindness, his name was also remembered. The poet conveys this meaning to us by repeatedly beginning each of the last three stanzas by:

Ezigidini ezingenakubalwa
Zalabo abangabangabikho.

Ezigidini ezingavulanga mehlo,
Avulwa nguWe awami amehlo.

Ezigidini ezingenakubalwa

Zabazi ngobukhona babo.

(IMVUNGE YEMVELO, p.16)

(Among the innumerable
Of those who could not be created.

Among thousands whose eyes could not
be opened,
My own eyes were opened by You.
Among the innumerable
Who know of their creation.)

This is cause for gratitude, for innumerable other creatures could not see this earth (Ezigidini ezingavulanga mehlo). He was very fortunate that he was able to see this world (Avulwa nguWe awami amehlo.) We feel, this repetition has been effectively used. It actually drives home the reason why the poet must be so grateful. Out of innumerable millions, he was lucky to be born.

The poet, as a religious person, recognises the power of God. He realises that he is the product of His creation (Ezinto ezaphuma eminweni yaKho). He realises that in the beginning there was

nothing on earth (Kwakungekho lutho, lutho) as is evident according to the First Book of Moses commonly called Genesis 1:1-2:

In the beginning God created the heavens and the earth. The earth was without form and void, and darkness was upon the face of the deep; and the Spirit of God was moving over the face of the waters.

It was later that God said; "let us make man in our image, after our likeness," (Genesis, 1:26). The poet therefore feels blessed to have been created in the image of God. It is, however, very unfortunate and disturbing, that, instead of being grateful, there are those among us who just do not show this thankfulness. This is well reflected in the lines:

Ezigidini ezingenakubalwa
Zabazi ngobukhona babo
Bengenandaba nobukhona bakho,

(IMVUNGE YEMVELO, p.16)

(Among the innumerable
Who know of their creation
But do not care a damn of Your being,)

The poet directly addresses God in his expression of gratitude. The readers are made to visualise the poet humbly "talking" to God, the Creator, supplicating Him always to remind him to be thankful. This is well conveyed in the lines:

Ngiphe isibani ngoba kumnyama,
Ngicathule ngifune indlela
Eya enkumbulweni yobukhona baKho
Obaletha ubukhona bami.

(IMVUNGE YEMVELO, p.16)

(Give me a lamp because it is dark,
To toddle looking for the way
That leads to the remembrance of Your being
Which brought me into being.)

It is the intention of the poet to remind us that we were created by God in His own image. Consequently, we need to thank Him always for this. This is exactly what the poet desires to convey to us.

It is for this reason that the poet becomes morally disturbed to find that there is the ungrateful lot among some of us. This worry is

well communicated to his readers in the lines as already indicated on page 156 (IMVUNGE YEMVELO, p.16).

God is our Creator, and deserves our gratitude. This is the message, the poet wishes to drive home to his readers.

In this poem there is an atmosphere of gratitude from the poet. The poet thanks God who brought him into being (Obaletha ubukhona bami). God is the one who made him see the good and evil of this earth (Avulwa nguWe awami amehlo). He therefore deserves to be praised and glorified. It is for this reason that the poet prays to God to enlighten his soul to always remember to sing praises and glorification to Him who created him. This is already indicated on page 157 (IMVUNGE YEMVELO, p.16).

The poet expresses his gratitude to God, the Creator, with much reverence and concern. He shows his dislike for the people who deny the fact that they, too, were created by God, in His own image. This is communicated in the lines:

Bengenandaba nobukhona bakho,

Menzi wobukhona babo

(IMVUNGE YEMVELO, p.16)

(But do not care a damn of Your being,
Creator of their being.)

We feel, the delivery of the meaning in this poem could have been elevated, if the poet had made use of effective imagery and expert choice of words. The poet uses these devices quite successfully in the other poems.

5.2.4 On the Final Judgement Day

The poem Kuyokwenzeka Yini in IMVUNGE YEMVELO is a question that needs an answer. It is a question which the poet asks himself whenever he thinks of the judgement day. The day when the righteous will enter eternal life and when the wicked will descend into hell where there is weeping and gnashing of teeth. The question raised by the title of this poem reveals some uncertainty about what will happen on the judgement day.

This uncertainty is well conveyed in the lines:

Nkosi,

Kuyokwedlula ukuthuthumela

Okulethwa ukwazi ubungcwele bakho

Nokungcola kwethu,

Size sesabe ukusondela ngakuwe?

(IMVUNGE YEMVELO, p.17)

(Lord,

Will trembling pass away

Which is caused by the knowledge of thy
righteousness.

And our evil,

Until we fear to come close to you?)

The poet wants to know from the Lord, Jesus Christ, whether He will be merciless upon those who will have not truly repented. God's word warns (John 3:16) that:

Whoever believes in Him should not perish
but have eternal life.

Christians know it very well that God sent His only begotten Son into the world, not to condemn the world. Instead, that the world might be saved through Him. It is for this reason that the poet is worried. He is worried whether it will actually materialise that those who did not believe in Him will actually perish.

The word of God warns the Christians that He has granted Jesus Christ, His Son, authority to execute judgement, because He is the Son of man. On this final judgement, about which the poet is so worried and concerned, the Gospel according to John 5:28-29 warns:

Do not marvel at this; for the hour is coming when all who are in the tombs will hear his voice, and come forth, those who have done good, to the resurrection of life, and those who have done evil, to the resurrection of judgement.

The poet should be worried, whether this will actually happen (Kuyokwenzeka Yini). It is explicitly stated according to the Gospel of John 12:48 that:

He who rejects me and does not receive my sayings has a judge; the word that I have spoken will be his judge on the last day.

The poet is worried whether those who fell on the way will actually be condemned (Abakhathale endleleni ubafulathele). Again, the poet is worried whether the good Lord will condemn even the ministers of religion (pastors), just because they could not live the righteous life through out. This concern is communicated in the lines:

Uyobafulathela unomphela ababebhugwa,
Bekuzilela, bekujulukela, bekulandela,
Bekhombisa izinkumbi indlela engumncingo,

(IMVUNGE YEMVELO, p.17)

(Will You condemn those who were mocked,
Fasting, sweating, following You,
Showing hundreds of people this very narrow
path,)

The poet is quite aware that, although he worships the Lord, he can be tempted and be lead astray on the way to eternal life.

Many Christians fall on the way, when they become victims of Satan (uMbubhiso). The poet's effective use of the metaphor elevates the delivery of the meaning he wants to communicate to his readers. That some Christians are called to eternal rest when they have been very unfortunately tempted into sin is reflected as:

Isiphepho sabahlwithela kwaXovudaka,
Wabamemeza bengakalususi?

(IMVUNGE YEMVELO, p.17)

(The gale wind snatched them into the mud
of sin,
And you called them before they could
remove it?)

The metaphorical expression "Isiphepho sabahlwithela kwaXovudaka" is effective indeed. Satan is also at work, and wants to claim his own into the mud of sin. We appreciate the use of this expression because it underlines the poet's worry about what may befall him as a Christian. He may die when he has been tempted into sin,

Whether he will be condemned although he has been a believer for most of his life, is what is worrying him.

In this poem, the poet intends to drive home to his readers that they need to pray for His mercy throughout their lives. We need to pray for His power to fight sin throughout our daily lives. We must be aware that we can still be tempted even when we think we have conquered Satan. This apparent message is reflected in the lines:

Siyokwedlula isikhathi somshikashika
Wabazabalazela ukuphephela eNtabeni,
Babalekela ulwandle lukaNkanuko noMbubhiso,
Kodwa bahlangane nezikhukhula zidlobile
Zibakhukhulele emuva kwaXovudaka?

(IMVUNGE YEMVELO, p.17)

(Times of struggling will come to pass
Of those who will be struggling to reach
the safe Mountain,
Running away from the sea of envy and death,
But still come across the floods raging
And sweep them into the mud of sin?)

It is therefore necessary to keep to the Lord all the time of one's life. The metaphorical use of eNtabeni for heaven or eternal life is effective. It is this effective use of imagery that helps to elevate the conveyance of the poet's message to his readers.

On the whole, the poem reflects a feeling of uncertainty and concern. The very title of the poem Kuyokwenzeka Yini underpins this concern. Again, the poet decides to use the structural form of his poem to deliver this feeling of uncertainty and concern. The three stanzas of which the entire poem consists commence with one question of uneasiness:

Nkosi,
Kuyiqiniso ngempela yini
.....

Nkosi,
Kuyokwedlula ukuthuthumela
.....

Baba onozwelo,
Yiqiniso ukuthi uyovutha ulaka,

(IMVUNGE YEMVELO, p.17)

(Lord,
Is it actually true

.....

Lord,
Will trembling pass away

.....

Merciful Father,
Is it true that You will blaze up
with temper,)

It is only one who is uneasy who can keep on asking: "Lord, is it true or Lord, will fear come to pass or Merciful Father, is it true that You will still condemn those who will be called to rest while in the mud of sin (kwaXovudaka)". We appreciate this use of form as a device to relay meaning to the readers. It is not used for ornamental purposes. It is used in close association with the ideas contained or expressed in the poem.

From the whole poem, it is evident that the poet has a depressed attitude. He is not sure of what may befall him should he stumble while striving to

live a holy life that will lead him to the "Mountain" of eternal safety (wabazabalazela ukuphephela eNtabeni). The poet is depressed because he is aware that he may still be the victim of Satan before being called to rest. This is well conveyed in the lines:

Kodwa bahlangane nezikhukhula zidlobile
Zibakhukhulele emuva kwaXovudaka?

(IMVUNGE YEMVELO, p.17)

(But still come across the floods raging
And sweep them away into the mud of sin?)

This sad attitude is made more evident, when even those who have been mocked for preaching the word of God (ababebhugwa); those who could even fast for the sake of God (bekuzilela) and those who had been striving and following the Lord (bekujulukela, bekulandela) may in the end fall victim of sin and be condemned. The poet runs short of emulating the tax collector (Luke, 18:13) who stood far off and would not even lift up his eyes to heaven but prayed saying:

God, be merciful to me a sinner!

In the analysis of Ntuli's poems dealing with the theme on religion, we also observe that Ntuli can effectively use the external form of his poems to relay meaning to his readers. He, however, does not use this technique merely for the external glamour of his poems at the expense of the primary essentials of poetry. It is always introduced to elevate expression.

In the poem Bayede the poet, once again, uses the external form of his poem to communicate the feeling of appreciation to his readers. This, the poet achieves by concluding each of his stanzas in a similar pattern, when all God's creations unite in singing praises to Him as revealed in the lines already quoted on page 144 (IZIMPOPHOMA ZOMPHEFUMULO, p. 94-95).

The use of form as a device of communicating meaning to the readers is also observed in the poem Kumvelinqangi. In this poem the poet expresses his gratitude to God, the Creator, who also created him. The repetition observed at the beginning of the last three stanzas has

effectively driven home the reason why the poet must be grateful. Out of innumerable millions (ezigidini ezingenakubalwa/ezingavulanga mehlo) he was fortunate to be among those created.

The form of the poem has again been successfully employed by the poet in Kuyokwenzeka Yini. This was his attempt to deliver the feeling of uncertainty and concern about judgement on the last day. The Word of God according to the Gospel of John 16:8 reiterates:

And when he comes, he will convince the world of sin and of righteousness and of judgement:

To deliver this feeling the poet chooses to commence all the stanzas with a question which reveals uneasiness (IMVUNGE YEMVELO, p. 17).

We also observe that Ntuli is good at the use of vivid imagery. He particularly employs the metaphor and personification. These images enhance the delivery of meaning to the readers in each poem.

In Phesheya Kolwandle the poet also effectively uses the metaphor. This metaphor assists him to communicate to his readers about this place of righteousness. He metaphorically describes this place as "Phesheya Kolwandle".

This effective use of vivid imagery to convey sensory meaning to the readers, has also been observed in the poem Kumvelingangi. In this poem, the poet employs the personification to express his gratitude to God, the Creator. The readers are made to visualise the poet humbly addressing God. They also picture him supplicating God always to remind him to be thankful (... ngifune indlela eya enkumbulweni yobukhona baKho oba letha ubukhona bami).

In Kuyokwenzeka yini the metaphorical expression "Isiphepho sabahlwithela kwaXovudaka" is effective and meaningful indeed. It refers to the devil (isiphepho) who is also at work misleading (sabahlwithela) people into hell (kwaXovudaka).

CHAPTER SIX

6. THEME ON WATER

6.1 PREAMBLE

We observe that modern poetry in Zulu is, in most cases, characterised by the water symbol. This is certainly due to the influence of the traditional praise-singers whose employment of the water symbol greatly typifies their poetic motif. In the traditional izibongo or praise-songs of King Mpande, for example, his bard sings the following verses:

Isikhukhulane sikaNdaba
.....

(The torrential rain of Ndaba).
.....

(IZIBONGO ZAMAKHOSI, p.63)

The bard further refers to Shaka as

Izulu elimagwabagwaba likaMageba
(The rumbling thunder of Mageba)

and also as

Imfoloz' emnyama kaSithayi noBhiyane
Inkethabaweli
Ingawelwa ngonethole,
Ongenathole angakhokh' umntwana

(Black Mfolozi of Sithayi and Bhiyane
One who chooses who to cross the river.
Can only be crossed with one with a calf,
One without a calf can forfeit his child.)

In the praise-songs of King Cetshwayo his bard also employs the water symbol. He addresses the King as "the mamba of Vuna River" which swallowed all its own father's children:

uMamba yeVuna uMaqhamusela,
Eth' ukuvuka yadl' abakayise:
Ubhukudis' abantu bengathand' ukubhukuda.

(IZIBONGO ZAMAKHOSI, p.90).

(The Mamba of Vuna River, Maqhamusela
Who when waking up, swallowed his own
father's children:
He who forced people to bathe not wanting
to.)

It is observed that in the cases quoted here the water symbol is employed to depict both anger and destruction. Be that as it may, water does also manifest itself as a symbol for peace, prosperity and progress. To this end the bard of Senzangakhona kaJama praises him as

Umthombo wamanzi wakwaNobamba,
Engiphuze kuwo ngaze ngagangaleka;
(IZIBONGO ZAMAKHOSI, p.12)

(The spring water of KwaNobamba,
From which I drank and fainted.)

Although not in poetry, Lamula (1963:91) discusses the omens (izigameko). He explains that water dream implies pregnancy and conception or even birth. This trend is apparent in modern poetry. As such, the poetry of Ntuli is by any means no exception. The present study, therefore, accedes

that the poetry of D.B.Z. Ntuli is greatly influenced by the bardic employment of water as a poetic symbol, where symbol is understood as

anything which signifies something else ... In discussing literature, however, the term symbol is applied only to a word or phrase that signifies something, or has a range of reference, beyond itself ... (Abrahams, 1981:195)

As will be seen in the ensuing discussion, Ntuli exploits pre-existing and widely shared associations of a variety of concepts with the water symbol. In this way his various forms of water are used at contrasting levels: for the best and for the worst; for creation and destruction; for life and death; for the good and for the bad.

Of the various forms of water, we shall specifically be examining those Ntuli's poems which deal with river-water, sea-water as well as rain-water. As we closely analyse these poems, we shall be critically examining how meaning is communicated to the readers in each poem.

6.2 EXAMINATION OF POEMS DEALING WITH WATER

6.2.1 On the River-water

In the poem Amanzi in IMVUNGE YEMVELO Ntuli once again displays his descriptive ability when he causes his readers to visualise river-water from a different angle. When river-water is symbolised as a source of life - the crystal clearness of water (Ngibone ukucweba), the pleasantness and coolness of river-water (Ngizwe ukuphola) and the tastefulness of rain-water (Nokunambitheka kwayo). All these are conveyed in the first stanza. Rain-water is here symbolically termed "inkatha". The falling rain is likened to "izintanjana ezimhlophe."

This crystal clearness and pleasantness (coolness) of rain-water is again emphasised in the fifth stanza. Here the poet further succeeds in the effective use of imagery. This he does in an attempt to communicate to his readers the significance of rain-water. Without rain-water there can be severe suffering, as will be seen later in this chapter.

On symbolism in Vilakazi's prose and poetry, Mthiyane (1971:1) reiterates:

The art in the hands of a skilful writer to create living vivid pictures which intensify, clarify and enrich his descriptions is called IMAGERY. He usually, resorts to a metaphorical use of words in order to create effect. Such a description uses word pictures which are lively, clear, striking and catching.

This is exactly what Ntuli has achieved in his portrayal of the usefulness and significance of rain-water to both plant and animal life. The rain-water is symbolised as being godly and holy as well as the Saviour of human and plant life as relayed in:

UMsimamisi wempilo yomhlaba.

(He who revives the life of the world).

(IMVUNGE YEMVELO, p.23)

To emphasise the godliness and holiness of rain-water, the poet resorts to the metaphorical use of words. This creates effect and meaningfulness. This is clearly communicated in:

Sengiphethe ubhoko ukudondolozela
Ukubona lapho uvela khona Mphilisi,
Mcwebisi wezinto, Mpholisi,
Nobuhle omkhulu, Gezekile:

(IMVUNGE YEMVELO, p.23)

(I have my long walking-stick
To see where you come from, Recoverer
Purifier of things, Refresher,
Great Beauty, Purity.)

The metaphorical use of words in the above citation emphasises the godliness of rain-water. The poet also successfully employs the personification in this poem. This enables him to make his descriptions of the significance of rain-water more vivid, striking and catching.

Mthiyane, (Ibid:1) in support adds:

Images created are, usually, drawn from familiar materials surprisingly woven to create thought-provoking pictures.

Various pictures are created in the reader's mind as a result of the use of this personification. The following lines portray this:

Ngibona kuxinga oNonhlanzi

.....

Osebeni kumonyozela uhlaza

Luxingaxinga ngenxa yensutho

.....

Nampo oNyamazane beqhekenyeka,

.....

Izindebe zehla kancane, kancane

Ukwanga lelithubi, ukumpempeshela.

(IMVUNGE YEMVELO, p.23)

(I see the fish showing off

.....

On the shore of the young green grass smiling

Showing off because of satiety

.....

There, the wild animals showing off,

.....

Their lips nearing steadily

To kiss this large stretch of water, to drink
deeply.)

Through this effective use of the personification the reader visualises the fish showing off (kuxinga oNonhlanzi). The reader also pictures the young green grass smiling (osebeni kumonyozela uhlaza) and the wild animals kissing the large stretch of water (ukwanga lelichibi). It is such figurative use of words that helps to create effect and meaningfulness.

Because of the godliness of rain-water, the poet wishes to reach the "home" of this Saviour as depicted in:

Noma ngikhathala ngiyokweyama ngawe
Ngize ngiphelele ekhaya lakho.

(IMVUNGE YEMVELO, p.23)

(Even if I tire I shall lean against you
Until I reach your home.)

The rain-water in this case symbolises the eternal living water Jesus Christ talked about with the woman of Samaria. He said to her:

but whoever drinks of the water that I shall give him will never thirst; the water that I shall give him will become in him a spring of water welling up to eternal life (John, 4:14).

This water, which makes one never to thirst, is not of this world. It is no wonder the poet looks for it high and low, but wherever he comes he is given only one reply:

Alikho ikhaya lakhe lapha,
Yewuka njalo ufik' ekugcineni.

(IMVUNGE YEMVELO, p.24)

(His home is not here
Descend until you reach the end.)

In this poem it becomes evident that the poet intends to remind the readers of the holiness and significance of rain-water to us here on earth. The earthly water, which he prefers to describe as "uMsimamisi wempilo yomhlaba" is the Saviour of both plant and animal life. There is, however, an apparent deeper poet's intention which inspired him to write this poem. This apparent deeper intention is revealed by his desire to get to the "home" from which this Saviour originates "ukuze

uphumule umphefumulo wami" (so that his soul may have rest.) This intention is summed up in the two lines starting with: Noma ngikhathala ... (cf. p. 179).

These lines vivify the delivery of this message which the poet wishes to convey to his readers. That is, "to strive for the living water that will make one not to thirst anymore."

This poem evokes a longing for this living water (Mphilisi) as is emphasised in the lines:

Sengiphethe ubhoko ukudondolozela
Ukubona lapho uvela khona Mphilisi,
(IMVUNGE YEMVELO, p.23)

(I have a long walking stick
To see where you come from Recoverer,)

In search of this living water's source the poet is greeted with one sympathetic reply. It is repeated in three successive stanzas:

Ngaze ngayobambelela ngoKhahlamba,
Lwamemeza ngokudabuka:

"Alikho ikhaya lakhe lapha,
Yewuka njalo ufik' ekugcineni."

(Until I reached the Drakensberg,
Which shouted out with grief:

"His home is not here,
Descend until you reach the end".

Ngaze ngayokwengama ulwandle,
Lwamemeza ngokudabuka:

"Alikho ikhaya lakhe lapha,
Yenyuka njalo ufik' ekugcineni."

Until I leaned over the sea,
Which shouted out with grief:

"His home is not here,
Descend until you reach the end."

Ngaze ngaqhwakela amafu,
Amemeza ngokudabuka:
"Alikho ikhaya lakhe lapha,
Phind' umuva uhlale phansi."

(IMVUNGE YEMVELO, p.24)

Until I sat high up the clouds,
Which shouted out with grief:
"His home is not here,
Go back and sit down.")

The poet is only given one sympathetic answer:
"His home is not here." The poet is, in the end,
depressed and dejected. He is unable to find the
original place of abode of the living water
(uMphilisi) even after such a long and tiresome
search. This attitude of dejection is
communicated in the last stanza:

Mbono omuhle unganyamalali,
Angisazimisele ukuchazana nawe,
Kodwa lenga njalo phambi kwami,
Ngokuphenduka kwesondo lelo,
Ulethe kimi umghele omibala
Ukuze uphumule umphefumulo wami.

(IMVUNGE YEMVELO, p.24)

(Good vision do not disappear,
I am no more prepared to describe you,
But hang forever in front of me,
By the turning of that wheel,
And bring to me a colourful crown
So that my soul can rest.)

6.2.2 On Sea-water

Eduze Nolwandle in AMANGWEVU is yet another of Ntuli's poems dealing with the theme on water. This poem is, however, specifically dealing with sea-water. It is our wish that we look closely into the overall meaning in this poem. We shall also examine the techniques the poet employs to relay this meaning. As we deal with specific lines and ultimately the poem as a whole, we shall be getting in touch with those poetic devices the

poet uses to communicate the meaning to us. Such devices will then make us actually experience the situation with him.

In this poem, the poet admires the wonderful features of the sea. He metaphorically describes it as "KwaTatalambu." All the rivers lead to it as reflected in the lines:

Ngelamel' uThukela iqiqinga,

.....

Ngafuman' uMngeni eyikazela,

.....

Libangiswe embizweni enkulu,

Ezansi kwelakwaTatalambu.

(AMANGWEVU, p.40)

(I came across the Tukela River overloaded,

.....

And found Mngeni River also overloaded,

.....

All leading to a big summoned meeting,

Down to the deep deep sea.)

While the poet is conveying the message that all the rivers lead to the great sea, we applaud the poet for his well-chosen words. They appeal to the reader's senses. The reader is made to visualise the Thukela River in flood carrying (iqiqinga) with it people (Ethwel' abantu beyotheng' ilala). We also picture the Umngeni River also heavily-laden (eyikazela) with various objects (Ethwel' inyama nezivuno) on its way to the sea.

We are also particularly impressed by the poet's use of the metaphor and personification in his description of the main features of the sea. To emphasise that the sea keeps on changing just like the python or chameleon, the poet metaphorically conveys this meaning to his readers as:

Nhlwathikazi' enkulu, Mabuthisa,

Osikhundla sonwabu unguqunguqu,

(AMANGWEVU, p.40)

(Big python, the coiled one,

Whose skin is like that of a changing

chameleon,)

The metaphor has again been supported by the poet's employment of the traditional praise-poem technique of addressing the object praised. This technique appeals to our inner sense of sight. It makes us picture the poet face-to-face with the sea addressing it, and it listening to him. Such techniques make one to imagine something more than the factual reflection of an object.

The example above (cf. p.186) shows exactly how a Zulu bard (imbongi) will recite his praises to his King or Inkosi (chief).

Besides being capable of changing colours like a chameleon, the python is by far the biggest of all the other snakes. Likewise the sea is also the biggest of all the rivers. We feel, this likening of the sea to a python is very effective and meaningful. When close to the sea, as the title suggests (Eduze nolwandle), one can be in a position to observe all these characteristics of the sea. The sea is also capable of "swallowing" whatever comes its way as is conveyed in:

Ngibona bechachaza emhlane wakho,
Kanti uma ulambile ukhalela kubo.

(AMANGWEVU, p.40)

(I see them domineering on your back,
But when you are hungry you resort to them.)

This is also true of the python. It, too, does not chew its victim but merely swallows it wholesale. It is for this reason that we feel, the poet successfully and meaningfully employs this metaphor. Furthermore, the sea is also capable of feeding orphans as depicted in:

Wesul' izinyembezi ezintandaneni,
Ngokuzondla ngemfuyo yakho.

(AMANGWEVU, p.40)

(You wipe out tears from the orphans,
By feeding them with your live-stock.)

This additional feature of the sea has been well conveyed to the readers through the poet's employment of the personification. This personification makes it possible for the reader to visualise the sea "wiping out tears from the

orphans". The reader also pictures the sea "feeding them with its live-stock", which in this case is the fish that is in abundance in the sea.

It is these features of the sea that the poet wishes to convey to his readers.

One may ask oneself what is it that inspired the poet to write a poem on sea-water - what message he intended to convey to his readers. With this poem, the poet intends to admire some of the main features of the sea. The most important of which is its ability to feed even those who are in desperate need of food - the orphans as it is summed up in the lines:

Wesul' izinyembezi ezintandaneni,
Ngokuzondla ngemfuyo yakho.

(AMANGWEVU, p.40)

(You wipe out tears from the orphans,
By feeding them with your live-stock.)

We therefore, feel, it is the poet's intention also to make his readers observant and appreciative of the sea. The sea is by far the greatest and deepest of all the rivers (KwaTatalambu).

This poem reflects a feeling of appreciation and admiration of the sea. This has been revealed in the fore-going paragraphs. However, this feeling of admiration of the sea is summed up in:

Wena Sonzulu awubaleki,
Laph' umi khona awugudluki,
Ubuntu bakho abuphenduki.

(AMANGWEVU, p.41)

(You, the deepest do not run away,
Where you stand, you do not shift,
Your humaneness doesn't change.)

Again the poet's intention is well stabilised by the poet's employment of the personification and metaphor. To convey that the sea is of immeasurable depth, the poet metaphorically terms it "Sonzulu," whose humaneness is unchangeable (Ubuntu bakho abuphenduki). Through the

personification, the poet effectively appeals to his readers to emulate the sea in their day-to-day human behaviour. They should always be what they are. In short, to be humane as the sea.

We must note with appreciation, the poet's use of imagery. It makes it easy for him to convey and communicate the meaning of his poem to his readers. In this poem, the poet uses the personification almost throughout the poem. This personification has also been supported by his introduction of the traditional praise-poem device. This enables him to make his readers experience the situation and admire the sea as he does. In the final analysis, the poet has an amorous attitude towards the sea. It is for this very reason that here and there, he had to sing praises to it as is shown in the quotation on page 186.

The poet further regards the sea more trustworthy than the other natural phenomena. The sea is stable and firm in its behaviour as compared to the ever-changing long grasses (izikhotha ziba mahlung' amnyama) and the trees (Imithi ikhula ivuthuz' amahlamvu). These will always change

depending on the climatic conditions. Many people are capable of making promises which they will always fail to keep (Izethembiso bezenza bengenakuzigcina). This is totally unlike the sea which is, according to the poet, very stable and trustworthy. The poet sums up:

Ubuntu bakho abuphenduki.

(AMANGWEVU, p.41)

(Your humaneness doesn't change.)

6.2.3 On Rain-water

6.2.3.1 Rain-water as source of life

We notice in this study that the poet employs various techniques. This he does in an attempt to communicate the meaning contained in his poem to his audience. This can be achieved by careful and skilful choice of words. These create vivid imagery, that evoke some emotional response in those who read the poetry. In this way, the reader is made to experience the meaning in the poetry with the poet.

Ntuli proves himself, in several of his poems, to be good at the use of vivid and effective imagery. Such imagery appeals to the reader's senses. It thus makes the reader understand better what is conveyed in the poem.

In the poem Inhlalamafini (AMEHLO KAZULU) the notion that rain-water is the source of life is quite prominent. This idea is made more vivid and conspicuous when the poet so clearly describes the critical living condition which is caused by severe drought:

Nampo begijima bentantatheka,
Begcwel' imizila nemizilana,
Amabombo ebheke kwaNyangana,
.....
Nampo begijima bentantatheka,
Begcwel, imizila nemizilana,
Beyonombela kwaNtabankulu,

(AMEHLO KAZULU, p.36)

(There, they run about aimlessly,
Flocking the broad and small tracks,
Directing their course to a renowned
herbalist,

.....
There, they run about aimlessly,
Flocking the broad and small tracks,
Climbing on the great mountain,)

The repetition we observe in these two stanzas emphasises this critical state of affairs - the dire need of rain-water. The very manner in which these desperate people run in search of this "source of life" (begijima bentatatheka) and scattered in all directions (Begwel' imizila nemizilana), emphasises their desperation. Some have decided even to go to the herbalists (Amabombo ebheke kwaNyangana) and others to the mountain to pray for rain. They are very desperate and are in dire need of help. Their desperation is so metaphorically expressed and conveyed to the readers:

Benyal' imilomo eyimiqwayiba,

(AMEHLO KAZULU, p.36)

(Licking their dried-up mouths,)

This metaphor is effective and meaningful. It causes the reader to visualise the very dry mouths of these drought-stricken people, which are as dry as biltong.

The repeated words in the extract below are aimed at highlighting the dire need for water and the general importance of its use. Without it life almost ceases. If it continues life is weakened to the state of helplessness. He looks at rain-water as a source of life. The first stanza encapsulates this concept thus:

Inhlalamafini!

Ihlal' emafini bayashayana ngamakhanda,

Bashayana ngamakhanda ngoba bentekenteke,

Bentekenteke ngokukhehlwa yiphango,

(AMEHLO KAZULU, p.36)

(He who stays in the clouds!

He stayed in the clouds and they got

confused,

They got confused because they were weak,

They were weak because of hunger,)

Rain-water is the source of life to both man and plant life. Both man and plants are "delighted" when it rains. However, it is the grass that is depicted as the most jubilant when rains fall after a long spell of severe drought. This sense is well communicated by the poet, through his effective employment of vivid imagery. In this case the metaphor is being simultaneously stabilised by the personification as depicted in the lines:

Ngabe lobo bugegege ngobani?
Ingani nguNotshani intomb' endekazi,
Ishay' ingqakala, igcob' amafutha,
Phela ziyayishaya eSigangeni namuhla,
(AMEHLO KAZULU, p.37)

(What is that laughter for?
It is the tall grass
With its whiteness of foot and smearing
itself with fat
For there is a wedding at the veld today.)

The poet compares grass to a young wife who "breaks up" in loud laughter, because all is well with her. This is very meaningful because after the rains, the grass will regain its greenness and liveliness.

We have already observed earlier on in this study that Ntuli is very much appreciative of nature. In this poem, it is the poet's intention to drive into his readers that, without rain-water, normal life for both plants and animals can be impossible. To emphasise this viewpoint, Ntuli chooses to emulate the traditional imbongi (bard) in singing praises to this "source of life". He addresses it directly as if it were listening to him. The use of the traditional poetry technique is elevated by the poet's effective employment of metaphors. These are similar to those used in the praise-poems of our Zulu Kings. They are reflected in the lines:

Inyath' emakhenkenene kaMvimbi,
Ivimbe izindledlana nezinyathuko,
Yavimb' izinkalo namazibukwana,

.....
Ubhejan' oncushela kaZamcolo,
Ogwev' esangweni besab' ukuphuma,
Wagwev' esikhaleni besab' ukwedlula,
(AMEHLO KAZULU, p.38)

(A big buffalo of Mvimbi,
Which closed up all roads,
Closed up all ridges and small river
crossings,

.....
Rhinoceros with sharp horn of Zamcolo,
Who fiercely barricaded the gate and were
afraid to leave
And fiercely barricaded the gap and
were afraid to pass,)

The metaphor employed in the above praise-song of rain-water is meaningful and relevant. The truth remains that when there are heavy rains with flooded rivers no one can pass or cross the river (Yavimb' izinkalo namazibukwana). In the same way, no one can pass when a buffalo is blocking the way. The reader is actually caused to visualise the heavy rains (Insukamafini yawoXhaxhaxha) with their resultant floods making rivers impassable.

We would like to express our appreciation for the skill displayed by the poet in this entire poem. It reflects the praise-singing for rain-water as if a Zulu King were being praised. In the entire poem, the rain- water is being praised:

Inhlalamafini!

Ihlal' emafini bashayana ngamakhanda,
.....

Insukamafini kaSiwulukuhlu,
Ngokuwulukuhlela kwehl' izinyembezi.
.....

Insukamafini yawoXhaxhaxha,
Esuk' emafini ixhak' uMbanizi,

(AMEHLO KAZULU, p.36-37)

(He who stays in the clouds!

He who stayed in the clouds until they
got confused,
.....

He who comes from the clouds of
abnormal bulk,
Who pours out in bulk causing some to
shed tears,

.....
He who comes from the clouds pouring down
heavily,
Coming from the clouds with lightning,)

The employment of the traditional praise-poetry device in this poem, causes the reader to visualise the rain-water up in the sky and at times pouring down heavily (-ubuxhaxhaxha - kaSiwulukuhlu). In some instances it is accompanied by lightning (Esuk' emafini ixhak' uMbanizi). The rain-water is of advantage to the diligent (usiphekupheku), for, after the first rains, ploughing commences. It is therefore worth these praises as is reflected in:

Bafa yinsini weMahlekisa,
Ohlekis' uSiphekupheku kwavel' elomhlathi,
(AMEHLO KAZULU, p.37)

(They laughed, you who causes people to
laugh,
You caused the diligent to laugh,)

Those who are diligent (oSipheakupheku) must be delighted. The "source of life" has eventually descended, as it were, from the heavens.

The poem also reflects a feeling of sympathy. The poet is sympathising with mankind during long spells of drought. The conveyance of this feeling is being reinforced by the poet's good choice of words. They move about aimlessly (bantantatheka) and flock all the tracks (Begcwel' imizila nemizilana) in search of help.

The poet has an appreciative attitude towards rain-water. Rain-water is the source of plant and animal life (Bami ngawe Nsukamafini) without which there can be disaster. In order to communicate this attitude of appreciation, the poet chooses to praise rain-water in exactly the same manner a Zulu King is praised. The very last stanza sums up the poet's attitude towards his subject:

Mana njalo Nhlalamafini!

Bami ngawe Nsukamafini!

Izizukulwane ziyamemeza nanini

Zithi: "Bayede! Uyizulu!"

(AMEHLO KAZULU, p.38)

(Live for ever, He who stays in the clouds!

They depend on you, who comes from the
clouds!

Generations will forever shout out

Saying: "Hail your Majesty!")

6.2.3.2 Severe effects of lack of rain-water

In the poem Senzeni Kangaka in AMANGWEVU, the poet wants to relate to the readers, the critical conditions which are brought about by a severe drought. The entire plant and animal life is totally disturbed when there is a long spell of drought - when there is a dire and urgent need for rain.

Like in the foregoing poem on rain-water, the poet employs various techniques to relay this meaning to his readers. These range from the skilful choice of words to the effective use of vivid imagery.

In this poem, the critical conditions as a result of the severe drought are more prominent and causing concern. The conditions are indeed frightening. The very title of the poem is cause for concern. When people continually ask themselves "What have we actually done" (Senzeni kangaka) to be subjected to such drought conditions is cause for concern. That the whole land is severely affected by this severe drought and absence of rain, is so metaphorically conveyed: Ubonakala ukweqa umhlaba, uyalela. In this expression the poet successfully appeals to the reader's sense of sight, to relay this meaning. Through the use of both the metaphor and personification, the reader is able to visualise the whole situation.

The reader visualises the land "turning up its inner part of the eyes" and "making dying movements," as it were (ukweqa umhlaba, uyalela).

He further visualises those dusty dry conditions (kuphuguka inkwethu exhophayo). He also pictures the thin animals sniffing in the air (amathambo emfuyo ahogela umoya) and the entire human population moaning with consternation "Senzeni kangaka." This employment of the personification in these instances, causes the reader to experience severe drought conditions with the poet.

In fact, it is not just the land that "turns up the inner part of the eyes" (ukweqa) and "making dying movements" (uyalela). It is man and animals that are dying because of lack of rain-water. This still emphasises the indispensability of rain-water. It is the source of life without which there is death. The dire need for rain-water as depicted in this poem can easily be likened to the Biblical "water of life". Jesus Christ referred to it when He came across a woman of Samaria.

The people are in desperate need of rain. It is no wonder that, day after day, masses of people are seen swarming that high mountain (Kuleya ntaba ephakemeyo kuhlale kuphithizela izihlwele) praying

for rain. The poet however, skilfully relays this meaning to his readers by imagery, especially the personification as is reflected in:

Isiqubulo sabo siliphuthaza
Sihlose ukuvula izigubhu zalo.

(AMANGWEVU, p.99)

(Their ceremonial dance searching it with
curiosity

With the aim of opening the gourds of heaven)

It is only very unfortunate that such a prayer from these people tends to annoy the heaven. It, however, results in the prolonged spell of drought. With this personification, the poet once again appeals to the reader's sense of sight in communicating this meaning to him as depicted in:

Lithukuthele life izulu
Kuphazanyiswa ubuhle balo.
Liliqanule ngokunye iso lalo
Ligazinge lichochise futhi.

(AMANGWEVU, p.99)

(It becomes very annoyed
When its beauty is being disturbed.
Opens its eye very widely
Scorching them once again.)

The personification assists the poet to vivify the whole situation. The land-scape including both plant and animal life regain their lost life, after the first rains have fallen. This is well and explicitly conveyed to the readers as:

Kwathi ekuphumeni kwelanga
Wathola amandla awo umhlaba
Wavuka wazelula, wazamula.

.....
Izitshalo zonke zashay' ihlombe,
Amagquma azembesa ngeluhlaza,

(AMANGWEVU, p.100)

(And at sunrise
The land regained its power
Woke stretching itself, yawning

.....
(All the crops clapped their hands,
The hillocks covered themselves in green,)

Both the senses of sight and hearing are appealed to here to relay this sensory meaning of the poem. The welcome effects of rain on nature after a severe drought are shown. We visualise nature reawakening (wavuka) and stretching itself (wazelula). We also hear it yawning (wazamula). This sensory meaning of the poem is well relayed to the readers by the poet's effective use of the personification. This is evidence of the fact that rain-water is the source of life.

From this poem it is clear that the poet still wishes to emphasise the godliness of rain-water. It is the root source of life to both plant and animal life, without which all life can vanish. His descriptive powers of the detrimental effects of severe drought conditions are evidence of this as is reflected in the lines:

Ubonakala ukweqa umhlaba, uyalela.

Kuphuquka inkwethu exhophayo.

Amageja aseze anenkwantshu.

Amathambo emfuyo ahogela umoya.

.....
Babubula bonke ngokumangala:

"Senzeni kangaka?"

(AMANGWEVU, p.99)

(The earth was seen making dying movements.

Dazzling dust rising up.

The hoes have developed cramps.

Livestock's bones sniff in air.

.....
All moaned with astonishment:

"What have we done?")

We, therefore, feel it is the poet's intention to remind his readers of the importance of rain-water. Without it both man and plant life becomes unbearable.

In this poem an atmosphere of introspection and longing for assistance is found to be prominent. It results in a feeling of despair as a result of the prolonged severe drought. This atmosphere of despair prevalent in the poem is the general feeling of the poet. It is also evoked in the

readers by the poet's repetition of Senzeni kangaka in the first three and final stanzas of the poem. This repetition of Senzeni kangaka emphasises that these people are re-examining themselves. They are convinced that God has forsaken them to allow them to be subjected to this severe drought.

The readers become particularly sympathetic to them when the poet depicts their desperation. They focus their eyes, full of tears, on the mountain, from whence they expect to get rain as communicated in the lines:

Amehlo asentabeni ahlengezele,
Izindebe ezimhloshana ziphimisele:
"Senzeni kangaka?"

(AMANGWEVU, p.99)

(Their eyes on the mountain full of tears,
Their lips dry and stating:
"What have we done?")

It is, however, very unfortunate that we only remember and know God when we are in desperation and hardship. Once people are relieved of their hardship, they forsake Him and forget about Him. This feeling of ingratitude is also well conveyed to the readers in the lines:

Akukho munye wezindimbane
Osafika ezohuba ngokwethaba:
"Senzeni kangaka?"

(AMANGWEVU, p.100)

(Not even one of the masses
Who returns to sing happily:
"What have we done?")

Even in the Ancient Biblical times, not all the redeemed sinners returned to thank and glorify the Lord, Almighty, for His merciful deeds. This is also the case in our times as reflected in this poem.

The poet's attitude in this poem is three-fold. First, the poet reflects an amorous attitude towards the rain, which is the source of life for both plant and animal life. Natural vegetation

re-awakens (umhlaba wavuka wazelula). It regains its greenness (amagquma azembesa ngeluhlaza) immediately after the first rains.

The poet has also a sympatheic attitude towards mankind. They are often subjected to severe drought conditions up to a point when they actually lose hope. The very title of the poem (Senzeni kangaka?) enlists the sympathy of the readers. When the poet skilfully describes how the people are being mercilessly scorched by the sun (Ligazinge lichochise futhi), the reader is made aware of the situation. He then joins the poet in sympathising with them.

Finally, the poet, however, becomes very much disturbed when the people he is sympathising with, are not grateful. This negative attitude of disapproval is well summed up in the last three lines of the poem. These lines have been cited on page 210 (AMANGWEVU, p.100).

CONCLUDING REMARKS

Our discussion of Ntuli's poems on water clearly indicates that Ntuli is very careful in conveying meaning to the reader. His choice of words matches the theme and subject. His images are appropriate and aim at clarifying meaning. This helps the reader to understand what the poem intends conveying to the public. The descriptions are not only situational but also figuratively functional.

To emphasise the godliness and holiness of rain-water in the poem Amanzi, the poet resorts to the metaphorical use of words to create effect and meaningfulness. This has already been indicated on page 177 (IMVUNGE YEMVELO, p. 23).

The poet also successfully employs the personification to make his descriptions of the significance of rain-water more vivid, striking and catching. In this way various pictures are created in the reader's mind which elevate the delivery of meaning conveyed in the poem.

In his description of the main features of the sea in Eduze Nolwandle, we are particularly impressed once again, by the poet's use of the metaphor and personification. We applaud the poet for his careful choice of words which appeal to the reader's sense of sight. For example, the reader could easily visualise the Thukela River in flood carrying with it bodies of people (Ethwel' abantu beyotheng' ilala). He could also well picture Umngeni River heavily-laden with objects of varying types (Ethwel' inyama nesivuno) on their way to the sea.

The imagery used in this poem is also stabilised by the poet's employment of the traditional praise-poem device. He addresses the sea as already shown on page 186 (AMANGWEVU, p.40). This enables the reader to picture the poet face-to-face with the sea addressing it and it listening to him admiringly.

In the poem Inhlalamafini, the poet again uses repetition in order to emphasise the adverse effects of the critical drought conditions. The repeated words are prominent in the first stanza.

That rain-water is the source of life to both man and plant life is well communicated to the readers. This is achieved by the poet's effective employment of vivid imagery namely the metaphor and personification. Ntuli also makes use of the traditional praise-poem technique. This he does to drive home to his readers that without rain-water, normal life for both plants and animals can be impossible. Finally, in Senzeni kangaka, the very title of the poem suggests cause for concern. When people continually ask themselves "what they have done" to be subjected to such severe drought conditions is cause for concern. Again, the poet very successfully appeals to the reader's sense of sight to relay his meaning. He uses the metaphor and personification to cause the reader to picture the whole situation.

Furthermore, the repetition of Senzeni kangaka emphasises that these people are re-examining themselves. They are now convinced that God has forsaken them to allow them to be subjected to this severe drought.

CHAPTER SEVEN

7. THEME ON DEATH

7.1 PREAMBLE

This chapter purports to study the death theme as reflected in the poetry of D B Z Ntuli. It will be observed that in the writer's context the theme of death in the poetry of Ntuli should be viewed and treated within the semantic parameters of an elegy. According to Abrams (1981:46) the term elegy refers to a:

formal and sustained lament (and usually consolation) for the death of a particular person.

This embraces a lament, especially when the song (or poem) shows a passionate expression of grief. Subsequently Ntuli's poetry includes dirge songs where this concept is employed to denote an expression of grief on the occasion of someone's

death. This premise will be used by the writer throughout the discussion of death in the poetry of D B Z Ntuli.

Before embarking on the analysis of specific poems wherein death is depicted, one ought to observe that Ntuli's poetry cannot be fully compartmentalised into various categories which are not permeable. In other words, in the case of the death theme, for example, one cannot avoid looking at death songs and going beyond that. We shall go further to reach even those songs that relate to unpleasant occurrences and events where death per se is the sub-theme or implied in the main theme of the poem. In this way some of Ntuli's poems attain an elegiac touch and mood. They also attain a lament tone even though they were not strictly meant to be dirge songs, laments or elegies.

Another observation worth making about Ntuli's treatment of the death-theme is that he "never borrows sorrow from tomorrow." To this end Helen Steiner Rice's contention (1972:44) becomes a reality to Ntuli:

So let us be content to solve our problems one by one. Asking nothing of tomorrow except "Thy Will Be Done."

On the contrary, Ntuli as will be argued elsewhere in this study, sees mankind's mode of existence as a continuum of life and death. Life is not an opposite of death nor death an opposite of life. The poetry of D.B.Z. Ntuli suggests that life is a mere mixture of both and is subsequently described by Helen Steiner Rice (Op.cit:38):

Life is a mixture
Of sunshine and rain,
Laughter and teardrops,
Pleasure and pain-
Low tides and high tides,
Mountains and plains,
Triumphs, defeats
And losses and gains-.

Ntuli views life in this fashion. And significantly his poetry derives also from the philosophic writings of the Biblical Ecclesiastes (Introduction, 1977:654):

a man who reflected deeply on how short and contradictory human life is, with its mysterious injustices and frustrations, and concluded that "life is useless."

However this is not the case with Ntuli. Life is not at all "useless". It is useful in the sense that it is life that passes through death to prepare one for a more meaningful life after death. The trend of thought here is that life leads to death and death leads to everlasting life. This is life and growth through death. In this way, Ntuli comes out clearly that "There is Time for Everything" (Ecclesiastes, 3:1-8).

In as much as most Zulu poets wonder how death has come into existence, Ntuli does not belabour this question. He derives his answer first from the legendary myth of the lizard and the chameleon. Second from the Christian understanding of the advent of creation and the Creator.

It is anticipated, therefore, that the foregoing remarks should facilitate the premise upon which Ntuli's theme of death is founded. In this way

our discussion and exploration of the poetry of Ntuli should flow smoothly in the succeeding sections of this work.

7.2 EXAMINATION OF POEMS DEALING WITH DEATH

7.2.1 On Death Itself

7.2.1.1 Death symbolised

We must have noticed that surface meaning in a poem is simply that meaning as given by words without any consideration of word associations and imagery. While this meaning is important the ultimate idea or the crux of the message may lie beyond this level. We have already witnessed this in 5.2.2 where the mere description of the sea in Phesheya Kolwandle was in actual fact symbolic of heaven.

In the poem Ukhozi (AMANGWEVU), Ntuli describes how the hawk (ukhozi) snatches away chicks from a family yard. He relates how the hawk will fly about in search of chicks (Nant' ukhozi luntweza phezulu) with its very sharp and observant eyes stuck on the ground (Amehlo acijile ahlabe

phansi). The poet further relates to us, what the situation is with the hen and its chicks on the family yard as the hungry hawk roams the air above them. This is reflected in:

Akunake lutho kubheke phansi,
Kugaph' izingozi ezisemaceleni,
Kubhek' uchakid' owake wakuyala.
Kubhek' izincing' ezake zakukhuba.

(AMANGWEVU, p.24)

(They are unaware of any danger,
They are only concerned about danger
immediately around them,
They are only concerned about the
weasel that once did them badly,
They are only concerned about the
fences that once tripped them.)

This is the true reflection of the situation on the family yard. The hen and her chicks will always move around the yard freely (Akunake lutho kubheke phansi) in search of food for her chicks, unaware of any sudden danger.

It is always during this free and happy movement on the family yard when the hawk will very surreptitiously strike and snatch away a chick like lightning as is well conveyed in:

Shwi! Hlwi! Dwi-!

(AMANGWEVU, p.24)

The snatching away of a chick so unexpectedly when the chicks are comfortably moving around with their mother is very fast. It is a swift action. This very extraordinary swiftness of action is well expressed by the poet's employment of interjectives and ideophones. Of course, the remaining hen and her chicks will "lament" the loss of one of the folk as is well relayed to us in:

"Tshiyo!, tshiyo!, tshiyo!"

"Kwe! Kwe! Gokogo!"

(AMANGWEVU, p.24)

We have already stated that this is just the surface meaning of the poem that Ntuli has up to now conveyed to his readers. There is the

intellectual meaning at the depth of the above description. It is this intellectual meaning that the poet intends to convey to his readers.

If we probe into the implications of words and word associations as well as imagery used in this poem, we shall come to the conclusion that the hawk, that is so prominent throughout this poem, symbolises death. Simply put, the poet, by implication, likens death to a hawk. The manner in which death so stealthily "comes and goes", having claimed its victim, is exactly like when a hawk suddenly and unexpectedly snatches away a chick. We feel, this comparing of death to a hawk is quite fitting as will be substantiated in the course of this discussion.

The poet views death as a hawk that keeps on moving swiftly through the air. It is also very evident that death strikes when all the people are calm, happy and unaware of any immediate danger of passing away. This is depicted in:

Amehlo acijile ahlabe phansi,
Abon' inkukhu namatshwele ayo,
Akunake lutho kubheke phansi,

(AMANGWEVU, p.24)

(Its sharp eyes are stuck on the ground,
Seeing the hen and her chicks,
Unaware of any danger looking down,)

This is exactly how death is. It will strike very unexpectedly when families (Abon' inkukhu namatshwele ayo) are unaware (Akunake lutho kubheke phansi) leading their normal day-to-day lives. Death will also strike even when people have taken some precautionary medicinal measures (Kuqaph' izingozi ezisemaceleni) against deadly diseases. It cannot be stopped as reflected in:

Kuqaph' izingozi ezisemaceleni,
Kubhek' uchakid' owake wakuyala,
Kubhek' izincing' ezake zakukhuba.

(AMANGWEVU, p.24)

(They are only concerned about danger
immediately around them,
They are only concerned about the
weasel that once did them badly,
They are only concerned about the fences
that once tripped them.)

This is normal practice with people. They will always take precautionary measures against well-known diseases that might have been catastrophic to their relatives. The poet chooses to express this sentiment metaphorically as "uchakid' owake wakuyala" and "izingcing' ezake zakukhuba".

The use of imagery in this poem is supported and stabilised by the poet's use of ideophones and interjectives. These assist him to relay sensory meaning to the readers. This effective use of ideophones and interjectives:

Shwi!, Hlwi!, Dwi-!

Qala qala, ghofo ghofo,

(AMANGWEVU, p.24)

drives home the poet's message to his readers. They actually share his reactions. They really picture the whole occurrence when death suddenly claims its victim. It dashes down swiftly (shwi), snatches away (hlwi) and whizzes away (dwi-) with its victim.

On the whole, the poem brings sorrow and sympathy to the reader. The very fact that death usually strikes when people are unaware of any danger, joking and enjoying themselves, causes one to be sorrowful and sympathetic. This atmosphere of sorrow is aggravated by the fact that people can definitely not escape the fate of death. It is summed up in the stanza:

Noma eyizwa imome
Esuka ogqokweni lwakhe nanamuhla,
Sezageqek' izigubhu zezinyembezi.
Isiyoma inhliziyo yayitshe.
Uncanywa yikh' ukufika bengazi,
Ashiye belila beyobayoba,
Bengenakugxuma bambambe.
Sithe.

(AMANWGEVU, p.25)

(Although he hears the wailing of people
Fresh from the earth after claiming one,
The gourds of tears have been emptied.
His heart is as hard as stone.
He delights in coming unexpectedly,
And leaves them wailing helplessly,
And cannot jump and catch him.
Disappearing.)

The sorrowful atmosphere in this stanza is made more vivid by the poet's effective use of imagery especially the personification. The reader becomes very sympathetic as he visualises people wailing helplessly (belila beyobayoba) and devoid of means of escaping from this monster (Bengenakugxuma bambambe.)

The poet is depressed about the destruction of death. This is shown in:

Noma eyizwa imome
Esuka ogqokweni lwakhe nanamuhla,
Sezagegek' izigubhu zezinyembezi.
Isiyoma inhliziyo yayitshe.
Uncanywa yikh' ukufika bengazi,

(AMANGWEVU, p.25)

(Although he hears the wailing of people
Fresh from the earth after claiming one,
The gourds of tears have been emptied.
His heart is as hard as stone.
He delights in coming unexpectedly,)

The poet successfully conveys the attitude of dejection by his use of effective imagery. Even when death does hear people wailing (Noma eyizwa imome) it will still return to earth to claim another victim (Esuka ogqokweni lwakhe nanamuhla). Its "heart" has been hardened and unsympathetic (Isiyoma inhliziyo yayitshe). It is this effective use of the personification that elevates the delivery of the attitude of depression and sorrow. Death is uncompromising (Uncanywa yikh' ukufika bengazi).

7.2.1.2 Death as an awesome creature

Wena Kufa (AMANGWEVU) is yet another Ntuli's poem on death itself. We shall now critically examine this poem with the object of ascertaining how Ntuli views death this time. This poem, which comprises six distinct parts, starts off with the poet expressing some sorrow and grief. He passed

where people were wailing with grief (Kwanemifula ebusweni?) and men were burying somebody (Niggibani bobaba?) The poet is disturbed. He wants to know what has actually taken place as people are seen with their hands folded (Yini? Naboph' izandla?)

It is in the second stanza that an answer to his questions is given. Here we are told that death has "claimed the main bread-winner or kraal-head" (insika). The poet metaphorically terms death a "fearsome person of great strength" (isiqhwaga).

We feel, the poet successfully employs imagery, especially the metaphor and personification, in these two opening stanzas. The likening of death to a fearsome person with great strength is fitting. Such a person is capable of destruction, more especially when he comes across another person of almost similar strength. In Zulu, we have a saying that "the home of ruffians gets destroyed" (Umuzi weziqhwaga uyachitheka.) When death "passed this kraal", the kraal-head was easily destroyed (yaphoqoka).

The use of the metaphor in the expression of weeping and wailing people because of the death of their kraal-head is effective and relevant. A river is always found flowing. In the same way people who have lost a bread-winner will shed tears incessantly like a flowing river. This is conveyed in:

Kwanemifula ebusweni?

(AMANGWEVU, p.82)

(Why are there tears on your face?)

Up to this point, death is metaphorically revealed as a fearsome person. This apparent person is capable of breaking ruthlessly even such a prominent member of a family on whom everybody relies. This is communicated in:

Kwedlule isiqhwaga,

Yaphoqoka insika

Ebiphase uphahla lwendlu,

(AMANGWEVU, p.82)

(A fearsome person passed,
And broke the central post
That was supporting the hut roof,)

We have earlier on, stated that the poet is concerned about the miserable condition in which he finds these people. His concern is aggravated when we are further informed that no one else will be in a position to support this home after this snap loss of its kraal-head. This is conveyed in the last two lines of the second stanza:

Bheka-ke kungekho nadidwa.
Luzopatalala lubole".

(AMANGWEVU, p.82)

(When there is no other central supporting post.

It (the hut roof) will collapse and rot").

The image used in this stanza is fitting. When the kraal-head (insika ebiphase uphahla lwendlu) has been suddenly crushed by death (isiqhwaga), the helpless children (uphahla lwendlu) will be left destitute (luzopatalala lubole). We feel the poet's imagery in this case is effective. Each

time the supporting father has so suddenly died, the wife and children will always be left without food, clothes and other things necessary for life. The imagery used makes the readers to actually picture these destitute children wailing helplessly (luzopatalala lubole). It therefore elevates the delivery of meaning in this first portion of this very long poem.

In the second portion of the poem, the poet now prefers to liken death to a gigantic young man (lomggonqo wensizwa). The young man bears all the frightening features of a fearsome person (isiqhwaga). We feel this second portion is just an extension of the very short (only nine lines) first section. Here death is viewed by the poet as fearsome. In this stanza this gigantic fearsome man is more vivid with all his fearsome external features. These features are capable of crushing whatever comes his way to instant death. This gigantic man is portrayed as:

Emehl' egazi namakhala angaka,

.....
Enkebelele ngomlomokazi onamath' angushevu;
Engxavula ngamazinyo angumgqwalela,
Esifubakaz' esinoboya esigwel' ubuthi;
Nenkuxa yesisu esimvingqavingqa;
Nezikhweqe zezitho, nezingalo ezinoboya-meva;
Namagqikolo ezandlakazi nezinyawokazi
Ezinemiklwebesha yemigqwalela yezinzipho
nezinzwani.

(AMANGWEVU, p.84)

(With blood-red eyes and big nose,

.....
With a very big mouth with poisonous saliva;
With protruding teeth which have become
discoloured;
With a big hairy chest full of poison;
With a big stomach with folds of flesh;
With strong muscular legs, and sharp hairy
arms;
With thick, heavily constructed big hands and
feet
With long discoloured toes and nails.)

From the above description of death, the poet excels in his descriptive powers. He is successfully making use of the augmentative to relay to his readers how dreadful death may be with its big mouth full of poisonous saliva (ngomlomokazi onamath' angushevu). It has also a big chest with hairs full of poison (Esifubakaz' esinoboya esigcwel' ubuthi). Its hands and feet are of extreme size and weight (Namagqikolo ezandlakazi nezinyawokazi).

The poet, once again, successfully appeals to his readers' sense of sight to drive home the exact nature and being of death. The readers are made to picture and imagine death as an awesome and deadly creature. It has blood-red eyes (Emehl' egazi) with its protruding teeth (Engxavula ngamazinyo). It has also a big stomach with folds of flesh (Nenkuxa yesisu esimvingqavingqa). Death is portrayed as very ugly and abominable. The poet effectively achieves his portrayal through the skilful choice of words. These words appeal to his readers' sense of sight. The reader then visualises this ugly colossal creature with features capable of crushing one to instant death.

We are, however, a bit surprised when the poet starts reciting praises, as to a Zulu King. Praises to this deadly and abominable creature are found in the third and fourth parts of the poem. But we quickly conclude that the poet intends to relay to his readers the evils of death. These evils may be summed up in the lines:

Mkhaba uyingaba ngoba awuqunjelwa,
Wemukel' umnkantsha wengane uthokoze,
Ushebe ngethumbu lexhegu uthokoze,
Kulandel' ingane ebingazelwe uthokoze,
Kuthelek' igazi letshitshi kungabindaba
zalutho.

(AMANGWEVU, p.86)

(Wonderful paunch that never constipates,
You receive a child's marrow and be happy,
And mix it with an old man's intestine and
rejoice,
Then follows an unborn child and rejoice,
And then a young girl's blood and ends
there.)

From the start of this poem, we realise that it is the poet's intention to drive home the message that death is awesome and deadly. It can kill both young and old as has been relayed in the foregoing paragraph. The use of the personification heightens the delivery of this message to the readers. Death can "come" at any moment or stage of one's life as reflected in the lines:

Uyesabeka, Mazuma njengonyazi,
Ngoba ngase ufike ngiseyiklume,

(AMANGWEVU, p.87)

(You are fearsome, One who comes like
lightning,
Because you may come when I am still
very young,)

The first four parts of this poem depict a feeling of concern, dissatisfaction and despair. For the reader to experience this viewpoint with him, the poet effectively employs personification. He sympathetically addresses death face-to-face as

one appealing for forgiveness so that it can spare him from its merciless attack. The poet communicates this in the lines:

Ngingakwenzelani ukuze ungixolele?

.....

Ngidubul' umhlaba nginikele ngawo kuwe?

.....

(AMANGWEVU, p.88)

(What can I do for you to forgive me?

.....

Should I shoot the world and offer it to you?)

This direct appeal by the poet is well conveyed to the readers. The poet continues addressing death in despair as if this deadly creature will respond in sympathy as revealed in:

Sadalelwani isintu?

Wena nje?

Kodwa singashonaphi? Singacashaphi,

Ukuze singangiwa nguwe Kufa?

Ndawo.

(AMANGWEVU, p.88)

(What was humanity created for?

For you only?

But where can we go to? Where can we hide,

So that we are not kissed by you Death?

Nowhere.)

The personification used above makes the reader to picture the poet face-to-face with death. The reader also visualises the poet appealing helplessly for he can hide nowhere. This atmosphere of despair is summed up in:

Ijozi lakho lifinyelela ngishophi.

Konke okusemhlabeni sekungakusebenzela!

(AMANGWEVU, p.87)

(Your stabbing assegai reaches all places.

All that is on earth can now work for you!)

While the first four parts of the poem bring out hatred and despair, the last two portions reflect an atmosphere of emancipation and delight. Death will eventually be conquered. This reminds us of Ntuli's sonnet Umunyu wokwethaba. Here the reader must eventually rejoice because, through the painful and sorrowful crucifixion of Jesus Christ,

he is to receive salvation and enter eternal life. It is through this deadly death that the people are redeemed and saved from "eternal death" caused by sin. The atmosphere of jubilation is well conveyed in:

Asithokoze siwil' isitha,
Sesibhubhe ingunaphakade,
Pho singakwesabelani
Lokhu kufa okuzifelayo?

(AMANGWEVU, p.90)

(Let us be merry the enemy has fallen,
It has died eternally
So why can we be afraid
Of this death which also dies?)

This section of the poem depicts the poet as a religious person, as was seen in Chapter 5. While he is very much concerned about this deadly creature in the greater part of this poem, he can now boast in delight:

Akekho osazosong' izandla,
Akukho nsika ezophoqoka.
Ngakho, Luvalo, bon' indlela,
Ngimamatheke ngisalindele
Ukufa ozokufa ukuze ngingafi.

(AMANGWEVU, p.91)

(Nobody will still fold his arms,
No kraal-head will be mercilessly crushed.
Then, Fear, see your own path,
So that I smile while waiting
For Death who will die so that I live.)

The boastful atmosphere is supported by God's words according to St Paul to the Corinthians (1 Cor.15:55-57). These God's words emphatically console believers:

O Death, where is thy victory?

O Death, where is thy sting?

The sting of death is sin, and the power of sin is the law. But thanks be to God, who gives us the victory through our Lord Jesus Christ.

The poet is but afraid of death and has a very negative attitude towards it. The poet illustrates this negative attitude by using the form of his poem. The poet's feeling of despair and concern is allotted four parts of this poem as against two where the poet depicts an atmosphere of jubilation. Death will eventually be conquered, of course, through belief in Jesus Christ.

7.2.2 On the Death of a Beloved One

7.2.2.1 A beloved relative

The poet as a human being, will always be overwhelmed with distress and misery when, he loses a beloved sister, brother or any other member of the family. Although death is a necessary end which will come when it will come, it is a bitter experience. It leaves the bereaved members of a family engulfed with sorrow.

In the poem UHlenqiwe (IZIMPOPHOMA ZOMPHEFUMULO) the poet remembers his dearly loved sister, Hlenqiwe. She passed away when she was only one year old. That was a difficult moment for the poet although he, too, was still five years of

age. The sad moment when the poet's sister passed away is so well relayed to the reader. He pictures the sufferings of that painful moment:

Ngimbona eyaluzisa izandla nezinyawo,
Esonta ubuhle bomzinjana wakhe,
Eseze wanesilokozane bandla,
Ebambene nesitha ngingesibone.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(Seeing her moving her hands and feet,
Twisting the beauty of her small body,
And sobbing,
Fighting with an enemy I could not see.)

The reader is made to share this sad moment with the poet, and more especially this one-year old innocent victim, in pains fighting for her life (Ebambene nesitha ngingesibone). This is well expressed in the lines:

Eseze wanesilokozane bandla,
Ebambene nesitha ngingesibone.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(And sobbing,
Fighting with an enemy I could not see.)

The reader is also forced to feel that pain which the helpless poet experienced when his sister fought "the enemy". He too, could not see:
Ebambene nesitha ngingesibone.

On this sad day when the poet's beloved sister passed away, the poet skilfully describes that sad moment in his life as a youngster. He portrays this so efficiently through the employment of imagery as reflected in the lines:

Ngimbone elele,
Esongwe kahle ngezingubo ezimhlophe,
Buthul' ubuso bakhe obuyindilingana,
Esecimezile engasahleki namuntu.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(I saw her asleep,
Wrapped well in white clothing,
Her round face silent,
With shut eyes laughing with nobody.)

The figurative use of words in this citation causes the reader to visualise the situation and experience it with the poet. The poet does not simply say "she was dead". Instead he figuratively describes her as "being asleep" (Ngimbone elele) and at rest (Kanti usaphumule) without uttering a word. (Buthul' ubuso bakhe obuyindilingana). It is such effective use of imagery that enhances the portrayal of meaning in the poem. This makes the reader to join the poet in his sorrow and distress.

We feel it is the poet's intention to express his deepest sympathy and remembrance of his dead sister. Whenever he sees her grave he starts lamenting as is reflected in:

Nxa ngibuka lawo matshe kujuluka amehlo,
Kubuye isithombe esilufifi.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(When I gaze at those stones my eyes sweat,
Then comes back that indistinct picture.)

Again, the poet excels in the effective use of imagery. Lamenting is for example, so figuratively expressed as: Kujuluke amehlo.

We feel it is the poet's desire to convey to his readers that death, painful as it may be, is the bridge-way to eternal life where there is no more suffering (Owahlengeka esibhaheni salempilo). We feel that the lines:

Ibuye iphele leyo mijuluko
Amehlo esedlulele ngaleya kwamatshe.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(Those tears disappear in the end
When the eyes are beyond those stones.)

symbolise a place of eternal happiness and rejoicing. The other side of the grave (ngaleya kwamatshe), is a place one can only come to through death first. Through death we are able to cross to a land of everlasting joy and eternal life. This is being symbolically expressed by the poet in:

Ngimbona esongwe ngezingubo ezimhlophe,
Ezingenalo nelilodwa ibala,
Amehlo evuleke ngenjabulo,
Ubuso bugcwele ukwenama,
Ethule ngokubekezela,
Elindele ukungihlekisa futhi.

(IZIMPOPHOMA ZOMPHEFUMULO, p.70)

(I see her wrapped up in white clothes,
Which have no other spot,
Her eyes full of happiness,
Her face full of rejoicing,
Silent with perseverance,
Waiting to smile at me.)

It is these "spotless white clothes" (izingubo ezimhlophe ezingenalo nelilodwa ibala) which symbolise this land of eternal life. Here there is everlasting happiness which is beyond the grave.

On the whole, the atmosphere of remembrance is prevalent in this poem. The poet has a clear picture of her dead beloved sister as is reflected in the lines:

Noma ngangiseneminyaka eyisihlanu
Yanamathela imifanekiso yakho.

.....

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(Although I was five years old
(Your picture stuck to me.)

.....

He is also worried that his sister passed away when she had not even enjoyed the wealth of this world as relayed in the line:

Lona alisaluzwanga noju lwempilo.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(She had not enjoyed the joy of this life.)

While there is the feeling of remembrance in the poem, an atmosphere of delight is also depicted in this poem. The poet is happy that her beloved sister was saved from the hardships and misery of this wordly life as conveyed in the lines:

Umhlanga usuke ube ngumhlengi,
Osegone owakwethu owahlengeka
Esibhaheni salempilo.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(The reed becomes the helper,
That embraces my sister who was saved
From the cruelty of this life.)

According to the poet, her sister's death led her to a new everlasting life where there is eternal delight devoid of the hardships of this world. This new life of eternal happiness is symbolically represented in the lines:

Ngimbona esongwe ngezimhlophe,
Ezingenalo nelilodwa ibala,
Amehlo evuleke ngenjabulo,

(IZIMPOPHOMA ZOMPHEFUMULO, p.70)

(I see her wrapped up in the white clothes,
Which have no other spot,
Her eyes full of happiness,)

This is cause for delight. He now pictures her sister in the new "white" life which she has now entered.

Although the poet symbolically views death or the grave as the bridge to a new life of eternal happiness, the poet still depicts a strong aversion for death. It deprived him of his beloved sister, Hlengiwe, as conveyed in the lines:

Ngimbona eyaluzisa izandla nezinyawo;
Esonta ubuhle bomzinjana wakhe,
Eseze wanesilokozane bandla,
Ebambene nesitha ngingesibone.

(IZIMPOPHOMA ZOMPHEFUMULO, p.69)

(I see her moving her hands and feet,
Twisting the beauty of her small body,
And sobbing,
Fighting with an enemy I could not see.)

There is reason for such an attitude. The poet was still very young when he had to be faced with such a sad and painful moment of witnessing the death of her dearly loved sister. To see her

sister rolling about in pain (esonta ubuhle bomzinjana wakhe) and bursting into sobs was a painful and unforgettable moment in his life. He was not even in a position to give assistance to his dying sister who was struggling for her life (ebambene nesitha ngingesibone).

7.2.2.2 An intimate friend

In the foregoing poem, we come to the conclusion that the poet is lamenting the death of his beloved sister, Hlengiwe. He is, however, consoled that she is now made to join the ever jubilant angels in heaven through this death. This is symbolised by the already quoted lines on page 247 (IZIMPOPHOMA ZOMPHEFUMULO, p.70).

In the present examination of Ntuli's poem Ngamanga (AMEHLO KAZULU), it is evident that the poet does not want to believe that someone he adored in his life-time has actually passed away. The very title of the poem suggests beyond doubt that there is something that the poet refuses to accept as having taken place. Hence he concludes that it is a blatant lie (Ngamanga). To emphasise his firm belief that his intimate friend, a

photographer, is not dead is reinforced by the poet's repetition of Ngamanga, in different versions. He does this in four of the first six stanzas of the poem. The first stanza is introduced by Ngamanga. The second is concluded by the same title name Ngamanga. In the third he emphatically concludes by stating categorically that they are lying (Banamanga). In the fourth stanza the poet goes a step further and denies emphatically: Suka, ngamanga bo!

We are, however, a bit puzzled why the poet refuses to accept that his intimate friend has actually passed away. He does not want to accept this even when people assemble at the cemetery on his burial day. Instead he questions:

Kwenziwani manje kwelezisele?
Bangungeni abantu bantu?
Phinde alinalutho leli bhokisi.
Uma bethi ngabe linotho,
Banamanga.

(AMEHLO KAZULU, p.24)

(What is now being done at the cemetery?
What are these people surrounding?
Never this coffin contains nothing.
If they say it has something,
They are untrue.)

Even when people disperse in his presence (manje bahlakazeka phambi kwami) after the funeral and when he could observe some wiping off tears (Besula ubumanzi ...) he still has questions like:

Bathi sekuphelile?

Ini yona?

(AMEHLO KAZULU, p.24)

(They say all is over?

What is it?)

The very fact that he could see masses of mourners at his neighbour (izihlwele kwamakhelwane) and even the hearse (inqola emnyama) should convince him. We feel that could be evidence enough for him not to keep on asking:

Zifunani izihlwele kwamakhelwane?
Zifakelwani izevatho ezimnyama?
Ngeyani ingoma yesilokozone?
Ngeyani bantu lengola emnyama?

(AMEHLO KAZULU, p.24)

(What do the masses want at my neighbour's
kraal?

Why are they wearing black clothing?

What is this sobbing song for?

What is this black vehicle for?)

We may, however, conclude that this is the manner in which he wishes to express his intimacy with this photographer. He had of course, been killed very unexpectedly in a road accident.

To emphasise to what extent he does not wish to accept what has befallen his friend, the poet introduces initial rhyme. This is achieved by the subject concord ba- and zi- in the first and third stanzas respectively. He also uses repetition of Ngeyani in the last two lines of the third stanza. This is fitting. It still stresses his shock and dismay at the sudden and unexpected death of a person he so honoured.

The poet does not at all believe that his friend is dead. This is even emphasised by the fact that, whenever the poet hears a sound of a passing motor-cycle, he will have no doubt that it is his friend's. This becomes more emphasised when he even indicates that he will now be meeting him as is reflected in:

Thula-ke sizoma khona manje.

Uzoma, ehle, eze.

Awuthi ngimhlangabeze.

(AMEHLO KAZULU, p.25)

(Wait, it will stop just now.

He will stop, alight, and come.

Let me meet him.)

The use of the subjunctive verbs in succession reinforces the suspense that the sound of the motor-cycle he has heard is definitely his. The poet is confident that this is his friend's motor-cycle. This is emphasised by the poet's recalling of their past experiences whenever he was visited by his friend. This excitement is highlighted in the lines:

Uzomemeza ngohleko esangweni,
Agqishazele ethule amancoko,
Agegetheke, sigegetheke,
Umzana wethu ugegetheke,

(AMEHLO KAZULU, p.25)

(He will burst in laughter at the gate,
And walk with a heavy step cracking jokes,
And giggle, and we also giggling,
And my small household also giggle,)

His friend would always be heard and identified by his loud laughter at the gate (uzomemeza ngohleko esangweni). He would be joined by the poet on arrival (Agegetheke, sigegetheke). The whole jubilant meeting of the two great friends would even be joined by the entire poet's family. The latter is so explicitly conveyed by the poet through his use of the personification, (Umzana wethu ugegetheke). This makes the reader to visualise these two intimate friends meeting. This further emphasises why the poet does not want to believe that his intimate friend has definitely passed away.

Even when no motor-cycle enters his gate he still believes that he might have driven past (Ngiyabona ukuthi usedlule). He has, however, some doubts about what might have happened to his friend. He may or may not return as relayed in:

Owedlule umuntu angabuya.

Owedlule umuntu angabuya?

(AMEHLO KAZULU, p.25)

(A person who has passed by can return.

A person who has passed by can still return?)

We further feel that it might be dawning a little bit. Figuratively a person who has passed by (owedlule umuntu) may have a further connotation that he has passed away (usedlule) hence the question: Owedlule umuntu angabuya?

We believe it has been the poet's intention to convey to the readers his strong ties with the dead photographer. He cannot simply accept that his closest friend is in fact dead. The poet wishes to demonstrate and express to his readers

how one should pay homage to the dead beloved friend. The poet adored his friend. This is revealed in the second stanza:

Ehene, besimlindele isonto lonke
Sithi uzophumula nje abuye abuye.
Manje bathi usephumule!
Ngamanga.

(AMEHLO KAZULU, p.24)

(Yes, we have been waiting for him the
whole week
Thinking he would rest and then come back
Now they say he is in eternal rest!
It is untrue.)

The main reason why the poet expresses the above sentiments is that his friend died very unexpectedly. He still held him in great esteem as conveyed in:

... besimlindele isonto lonke
Sithi uzophumula abuye abuye.

(AMEHLO KAZULU, p.24)

(... we have been waiting for him the whole week

Thinking he would rest and then come back.)

Now to be told all of a sudden that he is in eternal rest (Manje bathi usephumule) is, to the poet, quite incredible.

On the whole, the poem reflects a strong feeling of dissent and disbelief. The poet finds it very difficult to easily accept that his closest friend was actually killed in a road accident. To him, he still survives as conveyed in the lines:

Bangingi bengqubuzeka emgwaqeni la,
Beyocambalala nje esibhedlela,
Babuye babuye.

(AMEHLO KAZULU, p.24)

(Many get involved in collisions on the road,
Lie down to rest in hospital,
And still come back.)

The poet would have expected that to happen, even with his intimate friend. It is for this very reason that he still shares the hope that he will have him in his memory to eternity. This belief is well expressed in the lines:

Awubheke lemifanekiso yabomndeni wami:
Bonke ubabona nje bathwetshulwe nguye.
Bonke abasenakunyamalala nanini.
Pho yena angaphela kanjani?

(AMEHLO KAZULU, p.24)

(Look at my family's photos:
All of them you see were taken by him.
All of them will never vanish in our
memories.
So how can he go out of existence?)

This belief is further supported in the last two lines of the entire poem. Those who assume that he has died once and for all are in fact mistaken, as is reflected:

Abathe wedlule unomphela

Bebenamanga.

(AMEHLO KAZULU, p.25)

(Those who said he had for ever passed away
Were in fact telling a lie.)

We have, on several instances, in this study expressed our appreciation for Ntuli's skilful use of imagery. It elevates the delivery of meaning in his poetry. This is witnessed in the last but one line: Abathe wedlule unomphela, which is figuratively meaning "passed away" or died. Ntuli, as a Christian poet, believes that his friend is now in eternal life. Hence he maintains that those who say he is dead are telling the untruth.

From the whole poem, it is evident that the poet has a discontented attitude towards death. It deprived him of his highly admired friend.

In our examination of Ntuli's poems dealing with the theme on DEATH, we again observe that Ntuli uses imagery effectively. This makes his readers appreciate the meaning in his poems as though they were actually experiencing it themselves. He uses the personification and metaphor in a particularly surprising way. These appeal to the reader's sense of sight and cause him to visualise the situation.

In Wena Kufa (7.2.1.2) for example, the poet successfully appeals to his readers' sense of sight to drive home the exact nature of death. The readers are made to picture DEATH as an awesome and deadly creature with its blood-red eyes (emehl' egazi). They also visualise it with its protruding teeth (Engxavula ngamazinyo) and with its big stomach with folds of flesh (Nenkuxa yesisu esimvingqavingqa). With the poet's skilful choice of appropriate words, DEATH, in this poem, is portrayed as very ugly and abominable indeed. It has features capable of crushing one to instant death.

We also observe in this chapter, that this effective use of imagery may be supported and stabilised by the poet's pertinent use of ideophones and interjectives. This assists to relay sensory meaning to the readers. For example, in Ukhozi (7.2.1.1) the effective use of ideophones and interjectives: Shwi!, Hlwi!, Dwi! Qala qala, ghofo ghofo, drives home the poet's message to his readers. The reader actually pictures the whole occurrence when DEATH suddenly claims its victim, as it were - dashing down swiftly (shwi); snatching away (hlwi) and whizzing away (dwi) with its victim.

We also observe how Ntuli employs symbolism in his poetry with an attempt to relay meaning to his readers. On the DEATH of a beloved one (7.2.2.1) the poet distinguishes between two modes of life which are both symbolised by "white clothing" (izingubo ezimhlophe). These represent life before death as well as eternal life after death. The only bridge between those two modes of life is death or the grave.

On death itself, we also observe that the hawk (ukhozi), which is so prominent in the poem Ukhozi (7.2.1.1) symbolises death. The manner in which DEATH so stealthily and unexpectedly "comes and goes", having claimed its victim, is exactly how a hawk suddenly snatches away a chick on the family yard.

This extended meaning of death is also to be observed in the poem Ngamanga. We feel, this is the root cause why Ntuli does not wish to accept that his intimate friend has actually passed away. This is so because Ntuli views death as the gate-away to another new eternal life. He is convinced, they are telling a lie (Bebenamanga) when they say his friend is dead.

This viewpoint is still in line with the two modes of life Ntuli symbolically represents in the poem UHLENGIWE. Ntuli views the grave as the bridge between the hard and painful life of this sinful world and the new life after death. In the new life there is eternal delight.

CHAPTER EIGHT

8. GENERAL CONCLUSION

At the beginning of this study we mentioned that our main purpose was to critically analyse Ntuli's poetry. Our objective was to assess the degree of his success in the delivery of meaning to his readers. It was stated that an examination of the various themes covered by Ntuli would receive our particular attention and scrutiny. We also stressed that our main concern would be on the techniques he uses to communicate meaning to his audience.

From this critical analysis of Ntuli's poems we have seen that a good writer will always seek to choose his words appropriately. He will also phrase his sentences carefully so that his readers will understand not only what is described or said but they will experience the situation with him. This is exactly what Ntuli has done in his poems.

We observe that Ntuli succeeds in the choice of appropriate words. This enables him to convey to his readers the meaning as well as the "message"

in each poem. We feel these well-chosen words make it very easy for the readers to understand what he is communicating to them. It is this good choice of words which raises the delivery of meaning to the readers. These words are also in close association with the ideas contained in the poem.

Again, we notice that meaning can better be arrived at by careful consideration of imagery employed. These images appeal to the readers' senses. They cause the readers to visualise what is said or described. In this way, meaning is effectively communicated. Ntuli succeeds in the effective use of imagery. He particularly uses personification. This personification appeals mostly to the readers' sense of sight. It causes them to picture the situation.

The sensory meaning of a poem is gathered by the consideration of the senses involved in the poem. A poem may appeal to all the five senses. If this is the case, the poem becomes more effective. In another poem, a poet may appeal only to one or two senses. This is what is most commonly observed in the poems we analysed. Ntuli successfully selects

images that evoke different senses to drive his meaning home. With such vivid imagery, the reader is made to visualise the whole situation. In this way, he easily arrives at the message contained in the poem. This would not be possible with straight-forward prosaic narrations.

Ntuli has also brought in other techniques in his portrayal of meaning in some of his poems. In the poem Okuvunwa Ngumgambi Wamaculo (Chapter Three), for example, he introduces another dimension in his portrayal of meaning. This is the dimension of using the FORM of the poem as a device of relaying meaning to his readers. The form is in no way merely decorative. It is in close association with the ideas contained in the poem. The form of the poem has again been successfully employed by the poet in Kuyokwenzeka Yini (Chapter Five). He uses form in an attempt to express the feeling of uncertainty and concern about judgement on the last day.

In addition to his effective use of imagery, Ntuli introduces the style of traditional poetry to portray the meaning he wants to convey. This is witnessed in his praise of the sun in the poem

Ilanga (Chapter Four). In this poem he praises the sun in the same way as a Zulu bard would do with his King. This praise-poem device is also effectively used.

We also observe how Ntuli employs symbolism successfully in his poetry in an attempt to relay meaning to his readers. On the death of a beloved one (7.2.2.1) the poet distinguishes between two modes of life. These two modes of life are both symbolised by "white clothing" (izingubo ezimhlophe). The "white clothing" represent life before death as well as eternal life after death. The only bridge between these two modes of life is death or the grave. We feel the symbolism he uses is convincing.

We are still of the opinion that a poet is free to use any device, style or form of writing poetry. We, however, object to the forced use of a particular device only for the sake of conforming to that pattern. If a poet uses rhyme, for example, such rhyme will only be of poetic value if it is not solely for ornamental purposes. It should be relevant to the meaning conveyed in the poem.

We notice that Ntuli has employed other means of communicating meaning to his audience. He has not rigidly followed certain Western patterns. Ntuli has been quite aware that Zulu words may not in any way be akin to Western "foreign" languages. Zulu has its own poetic dynamics. Zulu has its own prosodic make-up which is quite different from that of European languages. If we follow rigidly the English rules in Zulu poetry, the result would be artificiality and hollowness. This will eventually obscure the delivery of meaning in the poem. We also notice that rhyme, for example features in some poems naturally. It does not form a regular pattern throughout a particular poem. Where this is observed, it is in close association with meaning in the poem. It is not mechanically imposed to satisfy a particular "Western" poetic rule. We support this style of writing Zulu poetry. On the rhyme schemes, Heese and Lawton (1968:33) sum up:

one of the main functions of rhyme is that it automatically connects words and therefore ideas together.

That rhyme should also connect "ideas together" attracts our attention. We notice that Ntuli never follows any specific rhyme scheme in all the poems we analysed. Ntuli employs other devices relevant to Zulu poetry. He is aware that what is true of English may not entirely be true of Zulu. Instead of Western structural devices like rhyme, Ntuli relevantly uses ideophones.

The ideophones he uses are striking and catching. They convey meaning in his poetry in an appealing manner. The snatching away of a chick by the hawk (Chapter Seven) is very swift and unexpected. To show this swift action Ntuli successfully uses Zulu ideophones: Shwi! Hlwi! Dwi! (AMANGWEVU, p. 24). The reader actually pictures the whole occurrence how death suddenly claims its victim. He visualises it dashing down swiftly (shwi); snatching away (hlwi) and whizzing away (dwi) with its victim. The hen definitely "laments" this act of depriving it of her chicks. Ntuli relays this "lament" very appropriately. He does this without sticking to European structural devices. He uses poignant Zulu ideophones and interjectives: Kwe! Kwe! Gokogo! (AMANGWEVU, p. 24). This is appreciated, for it is natural Zulu usage. We

believe this is what must be emulated by our Zulu poets. It communicates meaning clearly without any artificial constraints.

Ntuli makes use of imagery very successfully in most of the poems analysed. He is also able to choose his Zulu words appropriately. These two devices are employed to portray meaning in his poems. We, however, notice that this is not the trend he followed throughout his poetry. In Chapter Five, for example, we observe a certain weakness. In the poem KuMvelinqangi the poet is rather too prosaic in expression. The delivery of meaning in this poem is comparatively not up to the standard. The poet has not made use of effective imagery. The poem, Bayede (Chapter Five) is also devoid of vivid imagery, which would have made the readers more responsive to the poet's praising of God's creation. He is unable to select poignant Zulu words to effectively communicate meaning to his readers. Consequently, he is too didactic in this poem. We notice straight-forward "preaching" devoid of striking and catching Zulu idiom.

Some critics have a feeling that when assessing African literary work we must use a kind of African standard or yardstick. Other approaches are viewed as inappropriate and therefore unacceptable. In Chapter One of this study we expressed our objection to this standpoint. We find this conclusion unacceptable. Most of our African literature is patterned according to Western styles. We support the viewpoint that "foreign" yardsticks in poetic criticism and assessment may be used up to a degree. If there are worthy African yardsticks these may also be used. The aim will be to ascertain to what extent they convey meaning to the readers. Furthermore, the theories of sense, intention, feeling and tone or attitude were used. They actually formed the basic yardstick in our scrutiny of meaning in Ntuli's poetry. In this way we were able to identify his strengths and weaknesses.

According to Maphumulo (1993:75) two devices are of importance in critical analysis namely, figurative use of words and the external structural form. He (Op.cit, p.75) warns:

Ukusetshenziswa ngendlela efanele kwesifengqo kuyisidingo sokuqala esibalulekile ezinkondlweni. Ubunkondlo bokunkondloza kwenkondlo bukuzona izifengqo lezi. Izifengqo ziwumgogodla nenhliziyo yomfutho wokunkondloza.

(The appropriate use of the figures of speech is the first important requirement in poetry. The gist of poetry lies with these figures of speech. The figures of speech are the backbone and heart of poetry.)

There is nothing wrong with the employment of appropriate figures of speech. We, however, object if they are viewed as a prerequisite. They must be a means to better portrayal of meaning in a poem. The second device is the poem's external structural form. To this end, Maphumulo (Op.cit, p. 83) states:

Uma kukhulunywa ngokuhleleka kwenkondlo kusuke kubhekwa ikakhulukazi isakhiwo sayo. Lapha sizogxila esakhiweni esingaphandle senkondlo.

(When we talk of the arrangement of a poem we mean mainly its structural form. Here we shall concentrate on the external structural form of a poem.)

We feel any feature used should not sound contrived and forced. It should come naturally. It need not form a rigid and regular pattern right through the poem. It should mainly add to the effective conveyance of meaning contained in the poem.

The poem Nqaba Yami in IMVUBELO deals with a religious theme. In this poem, Thwala praises God as his refuge. Maphumulo's "external structural form" is prominent in this poem. It is achieved by initial rhyme through the subject concord as in:

Ngilinde Nqaba yami
Ngilahl' inkohliso nokuzindla,
Ngilahl' ubuze nemizindlo yami,
Ngingqimul' ubuwumba ngembath' ubuhlakani,
Ngifund' ukudumisa ngendumiso yodwa,
Ngifund' ukukhothama ngenkothamo yodwa,
Ngiyolinda kuwe Nqaba yami.

(IMVUBELO, p. 13)

(Wait for me my Refuge,
That I throw away deceit and pride,
That I throw away my nakedness and
meditation,
That I throw down foolishness and assume
cleverness
That I learn to praise with glory only,
That I learn to bow with humility only,
I shall wait for you my Refuge.)

We notice another external structural feature in this poem. Six out of seven stanzas are of seven lines each. Both the initial rhyme and equal number of lines to a stanza are mainly ornamental. They do not raise the delivery of meaning in any way. We are, however, not against a poet who merely decorates his poem. This poem is also devoid of appropriate figures of speech.

It is our view that FREE VERSE is the ideal form for modern Zulu poetry. On "Free Verse" Ntuli makes this comment (1984:239):

Here the poet does not have to impose any restrictions on himself. The style is more in line with ordinary speech, but, of course, it is poetry, especially because of its concentration and abundance of imagery.

Some of the restrictions which are relaxed in Free Verse are the rhyme scheme and the metrical feet. What is actually "free" in this form of writing poetry, is the style. This style "is more in line with ordinary speech." We notice with appreciation this "concentration and abundance of imagery" in most Ntuli's poems analysed. It has elevated his delivery of meaning in the poems examined. Of paramount importance about "Free Verse" is that it permits the poet to use the inner rhythm of the language to gain a greater degree of "naturalness" in his expression.

Having examined Ntuli's poems, we must hastily mention the fact that this study has no pretensions of being exhaustive. We made this point quite clearly in Chapter One of this study. The study should therefore be taken and viewed as a beginning. It is aimed at stimulating a more intensive research into the other aspects of Ntuli's poetry. It is also aimed at encouraging

further analysis of the works of the other Zulu poets. It is through studies of this nature that we get in touch with our Zulu poetry. Other devices of communicating meaning in Zulu poetry can still be explored. The use of voice, for example, can be investigated. A kind of an African standard or yardstick in conveying meaning can be thoroughly examined. We hope this study will form the basis for the other progressive students of Zulu poetry.

9.

REFERENCES

- ABRAMS, M.H. 1981 : Glossary of Literary Terms: New York, Holt Rinehart and Winston.
- ANOZIE, S.O. 1981 : Structural Models and African Poetic Towards a Pragmatic Theory of Literature: Routledge and Kegan Paul, London.
- BIBLE SOCIETY 1977 : Good News Bible:
OF SOUTH AFRICA Goodwood, National Book Printers.
- BRETT, R.L. 1961 : Reason and Imagination:
London: New York: Oxford University Press.
- BROOKS C. & 1976 : Understanding Poetry:
WARREN, R.P. Holt, Rinehart and Winston, New York.

- COPE, T. 1968 : Izibongo:
London: Oxford University
Press.
- DATHORNE, O.R. 1982 : African Literature in the
Twentieth Century:
Heinemann Education Books
London.
- DOKE, C.M. & 1972 : Zulu-English Dictionary:
VILAKAZI, B.W. Witwatersrand University
Press, Johannesburg.
- HEESE, M. & 1968 : The Owl Critic:
LAWTON, R. Cape Town: Nasou Limited.
- JONES, ELDRED 1979 : African Literature Today:
DUROSIMI Africana Publishing
Company, New York.
- LAMULA, P. 1963 : Isabelo SikaZulu:
Lincroft Books,
Pietermaritzburg.

- LEE, H.D.P. 1959 : Winchester Book of Verse:
London: George G. Harrap
and Company.
- LEECH, G.N. 1969 : A Linguistic Guide to
English Poetry: Longman
Group Limited, London.
- MABUYA, L.T.L. 1982 : Ilaka Lokulangazela:
Educum Publishers,
Johannesburg.
- MAPHUMULO, A.M. 1993: Imvubelo: Randburg:
Vivlia Publishers &
Booksellers (Pty) Ltd.
- MASUKU, T.M(1) 1969 : Izikhali Zembongi:
J.L. Van Schaik Limited,
Pretoria.
- MASUKU, T.M (2) 1973 : Uphondo LukaBhejane:
J.L. Van Schaik Limited,
Pretoria.

- MLONDO, A. 1987 : An Analytic Study of Sonnets in Zulu:
 Unpublished M.A
 Dissertation, University
 of Zululand, KwaDlangezwa
- MOKGOKONG, P.C.M 1975: Context as a Determinant of Meaning with Special Reference to Northern Sotho: UNISA, Pretoria.
- MTHIYANE, E.T.Z. 1971: Symbolism of Water in the Poetry of Vilakazi:
 Unpublished BA (Hons)
 Article, University of
 Zululand, KwaDlangezwa.
- NTULI, D.B.Z. (1) 1969: Amangwevu.
 Better Books, Pretoria.
- NTULI, D.B.Z. (2) 1972: Imvunge Yemvelo:
 Educum Publishers,
 Johannesburg.

- NTULI, D.B.Z. (3) 1984: The Poetry of B.W. Vilakazi: J.L. Van Schaik Limited, Pretoria.
- NTULI, C.S.Z. & 1972: Amehlo KaZulu:
 NTULI, D.B.Z. Via Afrika Limited, Pietermaritzburg.
- NYEMBEZI, SIBUSISO (1) 1963: I z i m p o p h o m a Zomphefumulo:
 Shuter and Shooter, Pietermaritzburg.
- NYEMBEZI, SIBUSISO (2) 1982: Izibongo Zamakhosi:
 Shuter and Shooter, Pietermaritzburg.
- RICE, H.S. 1972: A Gift of Love:
 Goodwood, National Book Printers.
- RICHARDS, I.A. 1964: Practical Criticism:
 Routledge and Kegan Paul Ltd, London.

SHIACH, D. 1984 : The Critical Eye:
Walton-on-Thames: Thomas
Nelson and Sons.

SMITH, ROWLAND 1976 : Exile and Tradition:
Studies in African and
Carribean Literature.
Longman and Dalhousie
University Press,
Bristol.