AN EXPLICATION OF SOME ASPECTS OF
CHRISTIAN THEMBA MSIMANG'S
POETRY

by

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AN EXPLICATION OF SOME ASPECTS
OF CHRISTIAN THEMBA MSIMANG'S
POETRY

JOZI JOSEPH THWALA
DECLARATION

I declare that "An Explication of Some Aspects of Christian Themba Msimang's Poetry" is my own work and that all the sources that I have used or quoted from have been listed and acknowledged.

JJ THWALA
DEDICATION

I dedicate this work to my late parents: Samuel and Christinah Thwala, who nurtured the virtue of endurance, the love and desire to learn. They sacrificed all they had in order to lay in me the foundation of what I am today.
ACKNOWLEDGEMENTS

- I wish to record my sincere gratitude and indebtedness to those who contributed in various ways in the accomplishment of this thesis: Prof LZW Khumalo, Prof CT Msimang and Prof DB Ntuli.

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- I thank my family, especially Delisile, my two sons, Nhlakanipho and Lethukuthula as well as my daughter, Zanenhlanhla for their understanding and the moral support they gave during the process of this research.

- To all who helped me in one way or another, I say: UNKULUNKULU ANIBUSISE (God Bless You).
SUMMARY

This study focuses on the explication of some aspects of Christian Themba Msimang's poetry. The aspects that are explored are themes, imagery and form. The investigation is broadened by employing three text-oriented approaches: The Russian Formalists, New Criticism and Structuralists theories.

The introductory chapter entails the general introduction, statement of the problem, approaches to the study, delimitation, background and historical survey of isiZulu poetry.

In Chapter 2, various themes are explored in relation to spatial and temporal settings. Themes are approached from various perspectives and dimensions. They draw together the poet (as a sender) and the reader (as a receiver) through the text (the surveyed work).

In Chapter 3, imagery is examined as descriptive images that are based on comparison, resemblance and association. The broader understanding, significance and the effective use of imagery are looked at from relevant examples cited as poetic diction, line, stanza or the whole poem.

Chapter 4 is based on further surveyance of imagery. The images on contrasts and differences are cited and analysed. More emphasis is on secondary or connotative meanings for poetic and artistic value. The images are looked at as spontaneous and rhythmic poetic constructions.
Chapter 5 deals with form. The “literariness” of the work is structurally determined from the organization of sounds, words, meanings and stanzas. Highly developed artistic form is evident as it combines poetry and rhetoric.

The last chapter concludes with the evaluations and recommendations. The examined aspects are evaluated in relation to approaches for future research plans that could be undertaken.
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CHAPTER 1

1.0 GENERAL INTRODUCTION

1.1 AIM OF STUDY

The aim of this study is to investigate how Christian Themba Msimang explores themes, imagery and form in his poetry. This investigation will be broadened by employing various literary approaches to expose Msimang's works: poetic merits and uniqueness.

The study is based on three text-oriented approaches. These are the Russian Formalists, New Criticism and Structuralist theories. Most similarities and diversities in Msimang's poetry will be analysed using intratextual dimension to provide the reader with the necessary content.

The investigator will ascertain how various themes, imagery and forms are effectively used in Msimang's poetry to illuminate and assert the coherent and artistic whole. The exploration of the following themes: history, economics, politics, death, love, religion, education and nature will play a fundamental role in this corpus. A wide range of imagery is to be examined to show the extent to which the poet appeals to the senses. Formatic explication concentrates on how a poem is organized within poetic structures and peculiarities.

1.2 STATEMENT OF THE PROBLEM

This study is prompted by insufficient researches conducted in this genre in African languages and literature especially on the aspects of themes, imagery and form. The
interest and curiosity to undertake the study is spurred on by the following reasons:

Firstly, the development of themes in relation to temporal and spatial settings is evident in African poetry and needs to be acknowledged.

Secondly, the functionality of private and public images to bring about the intended ideas, viewpoints, meanings and interpretations which warrants assertion.

Thirdly, the strategies that are spontaneously and purposely employed in poetry to blend African and Western poetic techniques need to be upheld and expounded.

Lastly, to reveal and assess how themes, imagery and form correlate and complement in poetry.

This three-dimensional corpus, which is supported by various literary theories, will be acceptable when its historical survey, delimitation and functionality are examined.

1.3 APPROACHES TO THE STUDY

Various theories will be used in this study. The source of information includes critical works on poetry evaluation and appraisal. The selected samples will guide the choice of theory employed for analysis.

The theories that are adopted for this study are those of:

1. Russian Formalism
2. New Criticism
3. Structuralism
1.3.1 Russian Formalist Theories

The well-known formalists are Eichenbaum, Jakobson, Shklovsky, Tomashevsky and others. The Russian Formalist Movement became active as early as 1915. This movement placed emphasis on a literariness brought about by what they called *ostranenie* (making-strange) or "defamiliarisation". Literariness is attained by renewing literary sounds and meanings for purposes of aesthetic communication.

Our poetry explication will consider ‘defamiliarization’ to locate literariness; ‘making strange’ of familiar facts and objects as if they are new and ‘laying-bare’ of devices of construction in poems.

Poetry is a starting point for Formalist literary theory. Jakobson views poetry as an ‘organized violence committed on ordinary speech’ (Erlich 1980:219). The Formalist work on poetry covers three main areas where this violence is carried out. The primary one is sound texture. Poetry is ‘speech organized in its entire phonic texture’ (Erlich 1980:212). The Formalists maintain that it is not only ordinary speech with added musical embellishment, but variety which has an effect of ‘roughening’ or ‘impeding’ pronunciation. An early contribution to Formalist analysis of poetry by Leo Jakubinsky reveals a marked presence in poetry of ‘hard-to-pronounce conglomerations of similar sounds’. The significance is to place in the foreground the phonic elements that are ignored in ordinary speech.

Secondly, the effect of the laws of rhythm in poetry is to set up a tension with syntax and determines word combination in poetry. A full understanding of poetry requires a number of poetry principles to be at work. To analyse poetry without taking into account ordinary language would be to overlook the verbal nature of poetry. It is equally noted that to ignore the constraints of poetry would be to destroy the poetic line as a specific, verbal structure based on those facets of the word which retreat
into the background in ordinary speech (Brik 1978:124). Therefore, the emphasis is on the difference between poetry and ordinary language.

The third aspect of ordinary language which is violated by poetry is semantics. Poetry differs from ordinary language in that simultaneously it activates the secondary or collateral meanings of a word. Ordinary communication which depends on the absence of ambiguity for one functional meaning of a word becomes disrupted.

Russian Formalism stresses the differences between poetic language and ordinary language. In every case, the devices of poetry are studied not for themselves, but for their defamiliarizing capacity. Imagery and form are equally effective in committing poetic violence to ordinary language.

Sturrock, (1986:106) comments on Formalism as follows:

The starting-point for Formalism is the insistence that literature be studied as literature and not as a branch of some other discipline - of psychology ... or sociology ... Formalism lays immense store by the 'specificity' of literature, or those peculiar features of literary texts which it was the critic's job to discover and to classify.

Poetic function is based on the use and artistic nature of language itself. Jakobson's belief on Formalist theories is stressed in Selden, (1988:107) as follows:

... literary discourse is different from another kind of discourse by having a 'set to the message', a poem is about itself (its form, its imagery, its literary meaning) before it is about the poet, the reader or the world.

Formalist theories emphasize the text by looking at the message which is conveyed through the central ideas of the poems, imagery and form.
1.3.2 New Criticism

New Critics such as IA Richards, JC Ransom and Brooks, offer an organic theory of literature, where content and form are inseparable. Literary work is expected to reveal and speak for itself through its form. Such revelations in poetry can be achieved through poetic aspects such as theme, imagery and form. The literary text is seen as a self-defining and self-sufficient matrix of formal structure.

Lenake, (1984:120) gives this idea on the whole structure of the poem:

...the organizing principle behind the poem, the way the thought or mood is presented - what has led one contemporary poet to assert that poems organise themselves.

In this study, themes, imagery and forms will be explored by considering the literary work, its shape, effect, content and meaning.

1.3.3 Structuralist Theories

The structuralist theories are the fundamental theories that provide systematic account of various elements which are combined to form a pattern. The Structuralist approach used in this study is expected to cover the elements of communication that are brought into relationship with each other.

Swanepoel, (1990:16) comments on the Structuralist approach as follows:

Structural analysis therefore tries to determine the mutual relationship between patterns, how they are distributed in the text, and how they combine to become meaningful units.

The code plays a vital role in this theory. Various structures, units or elements are systematically patterned to bring about meaningfulness. The code itself is
meaningless if there is no means of interpreting or persuasive effort to elucidate the structures or units.

Jakobson's communication theory provides us with a simple way of analysing the six constitutive elements in creative writing. He states that we always find a message which proceeds from a sender to a receiver. A successful communication does not depend solely on three constitutive elements; three other aspects are also of vital importance: the message which is delivered through a contact, framed in a code and referred to a context. The message unites the sender and the receiver to convey its meaning.

In Scholes, (1974:24-25) the six elements are schematized as follows:

```
+-----------------+
| Context         |
| Message         |
| Sender --------- | Receiver       |
+-----------------+
| Contact         |
| Code            |
+-----------------+

+-----------------+
| Referential     |
| Poetic          |
| Emotive -------- | Conative       |
| Phatic          |
| Metalingual     |
+-----------------+
```

The poet is referred to as a communicator, narrator, encoder, sender or addresser. The reader is referred to as a decoder, hearer, listener or addressee. The sender-receiver connection is brought about by contact which can either be physical or psychological. The message which is a discourse or text remains central as it is
framed in a code to refer to the context. The context or referent gives meaning.

Selden, (1985:4) summarizes the theories as follows:

Romantic theories emphasize the writer's mind and life; 'reader-criticism' (phenomenological criticism) centres itself on the reader's experience; Formalist theories concentrate on the nature of writing itself in isolation; Marxist criticism regards the social and historical context as fundamental and structuralist poetics draws attention to the code we used to construct meaning.

The theories of literature are diagrammatically placed as follows:
It is not possible to concentrate on one theory without touching others. This study concentrates on the following theories: Formalist, New Criticism and Structuralist. They are the key theories that will look at the message and code. Gule, (1990:32) stresses that:

... model of communication is more appropriate for literary analyses of messages because the elements that constitute Jakobson's model are those of communicator, receiver and the messages formulated in text form by the communicator.

This study will focus on the application of the Formalist, New Criticism and Structuralist theories. Text and code are fundamental elements that will be instrumental in surveying the use of themes, imagery and form in Msimang's poetry.

1.4 THE HISTORICAL - BIOGRAPHICAL APPROACH

This approach establishes the relationship between the author and his works. The author's life and times are examined.

His biographical sketch and his literary contributions will serve as extratextual counters that will bring about actuality and so minimize any obscurity that might come as an impedimentum to the study. However the biographical sketch is not viewed above the actual texts.

1.4.1 The Biographical Sketch

Christian Themba Msimang was born on 25 October 1944 at the Ethalaneni mission in the Zululand district of Nkandla. He received his primary education in Zululand and went on to write his Junior and Senior Certificate examinations through the Transafrica Correspondence College. He continued his private studies by registering
with Unisa where he obtained BA in 1974 and LLB in 1978. He obtained both his Honours BA and MA with distinction. His MA dissertation is titled: *Folktale Influence on the Zulu Novel* and has been published by Via Afrika. He has investigated some phonological aspects of the Nguni Tekela dialects for his DLitt et Phil degree.

After working for eight years as a domestic servant, he was employed by Werkmans Attorneys in 1970 in Johannesburg as a filing clerk. After commencing his law studies, Werkmans appointed him as an articled clerk. In January 1977 he was appointed by Unisa as a Professional Assistant in African Languages and was later promoted to Head of the Department of African Languages. He is currently the Academic Registrar at Unisa.

Msimang serves on various language and cultural bodies. He is Chairman of isiZulu Subject Committee of the Department of Education and Training as well as being a member of the Combined Subject Committee and the Examinations Committee of the same department. He is a member of Pan African Language Board, Bureau for IsiZulu Language and Standard Languages in South Africa, and Chairman of the Scallan Society for Folklore Studies.

Msimang has written a number of articles and reviews as well as a number of books on IsiZulu literature which are listed below. He has edited and translated several publications. His *magnum opus*, *Kusadliwa Ngoludala*, won the BW Vilakazi Award in 1984. His novel *Buzani kuMkabayi* won the De Jager Haum over-all Literary Prize in 1982 and the BW Vilakazi Award in 1986. His favourite subjects are Folklore, Socio-linguistics, Zulu literature and linguistics. His *Akuyiwe Emhlahlweni* and *Izulu Eladuma eSandlwana* were serialised as radio plays by the Zulu service of SABC. He has delivered papers on literature and linguistics at local and overseas congresses.
1.4.1.1 Articles and reviews

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1.4.1.2 Research books

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1.4.1.3 Literature books

(a) Iziziba ZoThukela. Via Afrika, 1980.
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1.5 DEFINITION OF TERMS

The terms that make-up the title of this study are clearly defined to facilitate greater understanding in the evaluation of the work of literature, especially with regard to its meaning and construction.

1.5.1 Explication

Various scholars have opinions about the meaning of the word, *explication* which are more or less the same, but are all analytic in their approach.

Reaske, (1966:33) says that explication is a word that:

... is derived from the French phrase “explication de texte” it means, accordingly, the analysis of a literary work. When we *explicate* a passage of poetry we examine its various components - imagery, ambiguity, rhythm, etc., - in order to elaborate on both intended and unintended meanings. An explication is a full account, a complete description of a poem or a passage of literature.

Hall, (1981:1452) agrees with Reaske when he concisely says:

When we explicate a literary work we unfold its intricate layers of theme and form.

Brooks, (1939:178) asserts that when explicating a poem for intellectual coherence the analysis must depict:

... structure of meanings, evaluations, and interpretations; and the principle of unity which informs it seems to be one balancing and harmonizing connotations, attitudes and meanings.

According to the principles of New Criticism, explication is a complete examination
of any work of art. It needs a certain pattern from the thematic to the structural aspects. For comprehensibility and plausibility it needs a logical order running from the themes and imagery to the form. It is an act of forming and expressing judgements about the good or bad qualities of any artistic work. It vividly elucidates a work which is dense and concentrated, taking it word by word or line by line for definition, classification, synthesis, analysis and evaluation.

1.5.2 Theme

It is of utmost importance in this study to find the core idea in the poems under discussion. It is significant to know what the theme is. Poetry is about life in general, therefore, themes in poetry are about the important subjects and experiences of our public and private lives.

Cuddon, (1967:695) views theme as follows:

The theme of a work is not its subject but rather its central idea which may be stated directly or indirectly.

Burton, (1974:14) holds this view:

Once the meaning of the word and of the parts has been clearly established and the critic is quite sure that he is working in full imaginative sympathy with the poet, he is in a position to decide the nature of the theme with which the poet is dealing.

Reaske, (1966:42) says that:

The theme is in another light, the poet's reason for writing the poem in the first place. It is usually an abstract concept which becomes concrete through the idiom and imagery.

It is an inevitable and obvious fact that the theme is the central concept developed
in a poem. It could therefore be summarily looked at in relation to the intention and the central idea portrayed within the poem. Finally, Reaske, (1966:62) puts forth a universal statement about thematic analysis:

> We are always trying to explain a poem's meaning in universal terms; we want to be able to talk not only about man's relationship to nature or society, but about his relationship to everything else as well - his family, love, hate, sorrow, deceit, hypocrisy, pride, birth, death.

In other words, the primary meaning of the poem and the optimistic and pessimistic views of the poet towards human nature take a central position in thematic approach.

1.5.3 Imagery

Imagery plays a major role in poetry. There are evocative images which stir the imagination and emotions through senses. Concepts are addressed to the imagination and the intellect. The descriptive images are part of figurative language and are fundamental in this study of Msimang's poetry.

Cox and Dyson, (1965:192) say that:

> In poetry, the word 'imagery' has wide meaning. Basically, it refers to anything descriptive and evocative in poetry, anything which helps to visualize or realize a scene or situation.

Reaske, (1966:35) holds this idea:

> When we discuss the imagery of a poem, we look at each of the images in particular and then try to arrive at some general understanding of what may or may not be a pattern of imagery.
Spurgeon, (1968:5) views imagery as follows:

... any imaginative picture or other experience, drawn in every kind which may have come to the poet, not only through any of his senses, but through his mind and emotions as well which he uses in the forms of simile and metaphor in their widest sense for the purpose of analogy.

Imagery is central to poetry because it is a poetic device that makes a poet achieve complexity in his verse. Both the conscious and unconscious use of images oscillate between the extremes of the real and ideal worlds. Imagery is an obvious sum total of images in the entire work or in any significant part of the work. When we study the imagery of a poem, we commit ourselves to study the entire world in which the meaning of the poem dwells. Imagery may be conceptual, literal or perceptual. A literal image involves no extension in the meaning of the words. The objects or ideas are associated with other areas of life through the images.

1.5.4 Form

Form is one of the major elements that will be focussed on by looking at the schemes of repetition. The external structures of the poems such as their verses and stanzas are the major parts of the form in this study.

Cuddon, (1976:227) states his explanatory view on form as follows:

When we speak of the form of a literary work we refer to its shape and structure and to the manner in which it is made (thus, its style) - as opposed to its substance or what is about. Form and substance are inseparable, but they may be analysed and assessed separately. A secondary meaning of form is the kind of work.

Ntuli, (1984:188) highlights this idea about form:
When the word form is mentioned, we usually imagine some kind of external shape or structure in which the material we are viewing has been organized. While in some categories of art this form is shape in the physical sense, in the other categories form can only be conceived intellectually.

Shiach, (1984:149) briefly highlights form as:

Form is never more than an extension of content.

It is thus clear that form is an organization of the parts of a poem into a whole. It is the complete package which has a distinguishable content. Form involves letters, syllables, formatives, words, lines, stanzas and type. The form of a poem is not independent of its content but serves and emerges from the subject-matter.

1.6 DELIMITATION OF THE STUDY

There are a number of literary works written by CT Msimang, but my scope and coverage will focus on two poetry anthologies. Msimang's first volume of poems "Iziziba Zothukela" (The deep pools of the Tugela river) was published in 1980. His second volume of poems "UNodumehlezi kaMenzi" (A praise-name of King Shaka) followed a decade later in 1990. For the purpose of this study poetry from these two volumes will be examined. They will be abbreviated as IZI and UNO respectively.
The following forty poems have been selected for the study:

<table>
<thead>
<tr>
<th>IZIZIBA ZOTHIKELA (1980)</th>
<th>UNODUMEHLIZE KAMENZI (1990)</th>
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<tbody>
<tr>
<td>1. Langa Lami</td>
<td>1. Leso Sivakashi</td>
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<tr>
<td>2. Nge-Unisa Eminyakeni Elikhulu</td>
<td>2. Le Mbali... Le Nyosi</td>
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<td>3. Uthando</td>
<td>3. Hawu, Ngomaganelula</td>
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<td>4. Insimbi Yesonto</td>
<td>4. Ifu Elimyama</td>
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<td>5. Vilakazi Awasayikubhubha</td>
<td>5. Nezinyoni Ziyamdumisa</td>
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<td>6. Ihlathini LaseNkandla</td>
<td>6. Xola Hleziphi</td>
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<tr>
<td>8. ISandlwana</td>
<td>8. Inkondlo KaMkabayi</td>
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<tr>
<td>10. Mshayeleni Ihlombe</td>
<td>10. UShaka KaSenzangakhona</td>
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<tr>
<td>12. Ubusuku</td>
<td>12. Siwela iMoretele</td>
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<td>15. Ngiyamazisa</td>
<td>15. Sabuna Isihlahla</td>
</tr>
<tr>
<td>17. Mehlo Ami</td>
<td>17. UBhambatha KaMakhwatha</td>
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<tr>
<td>18. Iziziba ZoThukela</td>
<td>18. Ngingene Endumisweni</td>
</tr>
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<td>20. Indlela</td>
<td>20. KuMzilikazi</td>
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1.7 GENERAL HISTORICAL SURVEY OF ISIZULU POETRY

It is noteworthy that written poetry emanates from oral poetry. Oral poetry is culture bound. It is communal and spontaneously embraces all social, intellectual, ethical,
religious, aesthetic and political effects. Written poetry is individualistic, artificial, more subjective and not communal. Both oral and written poetry have content and form. It must be noted that there are four types of poet:

✧ the tribesman who is able to compose poetry spontaneously, that is, a bard;
✧ the one who has the ability to memorize;
✧ the tribal poet who composes poems of outstanding figures in tribal life;
✧ the literate poet who writes poetry for publication.

Poetry in general has a long tradition in the life of a Zulu person as it reflects the socio-cultural and historico-philosophical trends of the whole nation.

Oral poetry embraces animal cries, songs, lullabies and clan praises. Oral praise-poems about important personages date back as early as 1520, to the reign of King Malandela. Modern isiZulu poems are of relatively recent origin and they have more influence of English poetry. Modern English and isiZulu poems are incomparable because of their history, origin and development.

Ulli Beier in Olver, (1987:xxxiv) has this opinion of African poetry:

(Poetry) has occupied a central place in the life of traditional African societies. Praise-singers, drummers, priests, hunters, masqueraders - they all had to recite and invent poetry. The family rites connected with birth, marriage or death, the installations of chiefs or religious festivals alike were also occasions for the recitation of poetry.

The long tradition of Black poetry dates back to groups and individuals of varied Black ethnic background before the Zulu nation was formally formed.

The first three types of poets are those who emerge from the pre-colonial and
missionary phases. Wainwright, (1979:7) describes the poet or imbongi as follows:

The imbongi is something of a public spokesman and as such mediates between the ruler and the ruled. He voices the feeling of the people, praising the chief’s standing and maintaining support, for him, but he also voices the people’s dissatisfactions and grievances - bringing these to the chief’s attention and urging him to mend his ways if he is at fault.

Wainwright mentions the bard or poet laureate who is officially appointed to portray his laureateship through the tribal and cultural elements. Some scholars postulate the bard is also ‘being of abnormal sensibility’ and a ‘day-dreamer’. He speaks in an exalted and trance-like manner and through his poetry links his fellow men with the spirit world.

It is insufficient to look at the poet without also considering what poetry is. A poet appears to be an artist, especially a ‘builder’. The artistic creation of the poet concurs with what Dhlomo, (1948:86) in “Philosophy of Folk People” in Native Teachers’ Journal highlights:

Art is understanding and expressing the feelings and experiences around you. An artist must come out of himself and enter into the general emotion, thought and experience of the people.

The poet creates his poem by is arrangement of, among other things, his choice of ‘building’ from the ‘stock’ afforded him by his. The end result is a text in which form and content are fused into an indissoluble whole. The poet’s choice and the arrangement of building blocks provide us with Burden’s scheme in Poetic Texts in Words from Afar - The Literature of the Old Testament, volume 1 by Deist and Vorster, (1986:42):
A poem is easily recognized by its form, diction and mood, but in addition to these properties, there are other elusive elements as well which will feature in this study.

In this section, a historical survey of isiZulu poetry will be undertaken in order to place modern poetry in perspective. The following phases in the development of isiZulu poetry may be distinguished:

1. The pre-colonial phase, represented by oral art;
2. The missionary phase, comprising izibongo, produced and recorded during the period of missionary activities;
3. The post-missionary phase, comprising written poetry. The early modern period of 20th century commences from this phase.

The development of isiZulu modern poetry is distinguished by Maphumulo (1995:45-50) with the chronological sequence of poetry titles according to these phases:
Early modern phase of 20th Century;
Middle modern phase of 20th Century;
Late modern phase of 20th Century.

The phases are not strictly demarcated, because they may overlap. All the above-mentioned modern phases mark the post-missionary era. Modern poetry, charged to the highest degree with thoughts and feelings, appeared in 1935 in isiZulu literature. In English poetry the origin and development date back from these periods:

✧ Early Middle English Poetry: Geoffrey Chaucer towers above the other writers of this period and his great narrative and descriptive work is still read and admired.
✧ The Renaissance and the Elizabethans: The Elizabethan poets Spencer and Shakespeare were particularly interested in strict poetic forms.
✧ The Jacobean and Caroline Period: This was the period of the metaphysical poets, such as Donne, Herbert and Cowley. Their poetry was distinguished by philosophical reflection and the use of poetic imagery.
✦ The Augustan Age: The notable poets were Dryden, Pope and Goldsmith. Their poetry was evident because of its highly artificial and conventional style.
✧ The Age of the Romantics: This was the era of Wordsworth, Coleridge, Burns and others, where nature was looked at and recognized as being closely akin to man.
✧ The Victorian Era: This was the era of Tennyson, Browning, Arnold and other, where the aim of poets was to check the materialistic tendency brought about by the progress of science.

The first or early period of the modern period is known as the post-missionary phase. The notable poets of this phase were Dr BW Vilakazi and JC Dlamini. Vilakazi was
influenced by European poetry a fact endorsed by Kunene, (1962:202) as follows:

Vilakazi, the first great modern Zulu poet, who popularised pieces of poetry from the 18th Century romantic poetry.

Dlamini's poetry is distinguished because, like the poetry of Jacobean and Caroline's period, it is an expression of philosophical imagination.

European poetry widened the scope of Zulu poets in poetic imagination, expression and advancement.

The early modern phase is also termed the age of experiments. It is the period which Ngcongwane, (1986:8) describes as follows:

After the year 1900, which is about the end of the so-called post-Shakan period, Bantu poetry enters what can be termed modern era, which is also significantly the period of written poetry as against the traditional oral praises. The poet becomes now a writing artist and no more a national bard.

(a) Vilakazi, BW

In 1935, Vilakazi wrote Inkondlo KaZulu (The Zulu song). This is a volume of poems that is rich in imagery. He adhered to strict poetic forms. Rhyme scheme is used in all his poems. Various types of poems and themes are covered in this volume.

His second volume of poems Amal' Ezulu (Zulu Horizons) followed in 1945. It is a book of classical standards. Despite its richness in imagery, it has various poetic techniques that are well adapted, translated and presented to suit African culture. It covers many themes and various forms.

In conclusion, it is noted that Vilakazi experimented with rhyme in the book Inkondlo
KaZulu. Ten years later in 1945, Vilakazi changed his approach when writing his second book entitled Amal’ Ezulu. Nyembezi in Ngcongwane, (1986:9) remarks on Vilakazi’s experiments as follows:

If the poems in the second book of poems entitled Amal’ Ezulu are any guide, Vilakazi was not happy with the results of his experiment because in Amal’ Ezulu he discarded rhyme almost completely.

(b) **Dlamini, JC**

Dlamini emerged with Inzululwane (Dizziness) in 1958. His poems have philosophical reflections. They reflect the life of the Zulu nation in rural and urban areas.

His second book is entitled Imfihlo Yokunyamalala (The secret of vanishing) and appeared in 1973. All his poems use simple and appropriate diction that reflects both psychological and philosophical aspects. His poems are characterised by a highly artistic form and show creativity and originality.

This is a period of fast development in the field of poetry writing in isiZulu. The poets who dominated this era were OEH Nxumalo, TM Masuku and DB Ntuli.

(c) **Nxumalo, OEH**

In 1965 Nxumalo wrote Ikhwezi (The morning star). This is an anthology of poems which explores both traditional and modern poetic techniques and styles. It comprises long and short poems that are remarkable because of their variety of themes, fresh and vivid images as well as good physical form.

In 1968 he wrote Umzwangedwa (Personal feelings). Nxumalo’s style of writing
improved with more thematic exploration, more evocative and descriptive images as well as structural approaches. Various types of poems such as lyrics, sonnets, ballads and epics are found in this collection.

(d) **Masuku, TM**

Masuku wrote *Izikhali Zembongi* (The poet’s weapons) in 1966. He was influenced by both isiZulu and English poetry. It appears he was influenced by the Renaissance and the Elizabethan poets who wrote in strict poetic form. He adhered to rhyme in all his poems.

His second poetry book entitled *Uphondo Lukabhejane* (Rhinoceros’s horn) appeared in 1973. His poetry comprises various themes of love, nature, education, etc. He maintained an adherence to strict poetic form which violated spontaneity in his work. On the whole, his poetry is of an acceptable standard.

Masuku, (1973:2) stressed that African people study the rudiments of European poetry before attempting ‘African patterns’. He ventured to offer a number of suggestions which are not dogmatic and stereotyped, but flexible. He mentioned, well-defined stanzas, types of poems and metre observations.

(e) **Ntuli, DB**

Ntuli came up with *Amangwevu* (Upward strokes) in 1969. He is remarkable because of his creativity and originality. His poetry is characterised by spontaneity, beauty of language, imaginativeness, experiences and patterned arrangement. He used public and private images in an excellent style. His poetry depicted various structures and forms.
*Imvunge Yemvelo* (Nature’s murmuring sound) was published in 1973. It is a well-balanced work because of the themes and types of poems. The poetic diction manifests elemental and holistic views. Ntuli’s thoughts are expressed through lyrics, narratives, descriptives and humour.

There are many poets who emerged during the modern phase. The poems of this phase are characterised by new themes on technological advancement, scientific implements and innovations as well as new imagery. Some of the established poets of this phase are CT Msimang himself, MSS Gcumisa, LBZ Buthelezi, EJ Mhlanga, LTL Mabuya and LZM Khumalo.

(f) **Gcumisa, MSS**

In 1981 Gcumisa wrote *Isilulu Semicabango* (Source of thought). The holistic view of social, ethical, intellectual, religious, aesthetic and political contexts is sketched, illustrated and described by the use of poetic diction. The images of nature dominate all his poems.

In 1985 he came up with *Ukugedeza Kwengede* (A honey-guide’s song). This is a well-balanced contribution of poetry which is charged with rhythmic language, systematic ideas and deep feelings. Most types of poems, such as lyrical, descriptive, allegorical and satirical, are found in this anthology and rich in symbolism.

(g) **Buthelezi, LBZ**

Buthelezi’s collection of poems entitled *Izagila Zephisi* (Knobkerries of the hunter) was written in 1980. This is a combination of traditional and modern poetry. Buthelezi is more of a bard than a poet. Ntuli and Swanepoel, (1993:106) have this
opinion of him:

Buthelezi sings about nature, historical figures and Christianity. In some he criticises capitalism, discrimination, arrogance and vanity.

His second collection *Amaqabunga Entombe* (Leaves of the wild fig) appeared in 1982. His poetry is a spontaneous art which is not laboured. Mental form is used more than physical form. He expresses his thoughts through description, didactic-allegory, didactic-satire, humorous-burlesque and lyrics.

(h) **Msimang, CT**

In 1980 Msimang wrote *Iziziba ZoThukela* (The deep pools of the Tugela river). This is a volume of poems which covers various themes and types of poetry. Flora and fauna play a major role in depicting most concepts, elements, themes and products.

His second collection *UNodumehlezi KaMenzi* (A praise-name of King Shaka) appeared in 1990 and has proved to be more advanced because of contemporary incidents, figures and cultural objects. It links traditional and modern poetry in a superb manner.

The historical survey of modern poetry this study looks at stretches from 1935 to 1990. It is evident that themes, imagery and form are central aspects in the poetry of the modern phase. The topics are portrayed through the use of cultural and natural phenomena. Imagery plays a major role in linking all the modern phases. The physical form of isiZulu poetry has developed with variations from the post-missionary to post-apartheid periods due to the influence of European poetry.
PROGRAMME OF STUDY

The programme of this study is as follows:

CHAPTER 1: This is an introductory chapter on the *modus operandi* of the study. It includes the general introduction, approaches to the study and the scope, coverage, background and a general historical survey of isiZulu poetry.

CHAPTER 2: Themes of education, religion, history, nature, love, economics, politics, and death are explored. Various dimensions of themes are explicated to provide the reader with poetic content.

CHAPTER 3: Images based on comparisons or resemblances, for example: simile, metaphor, personification, apostrophe, consonance and assonance are surveyed. The images based on associated ideas which are selected for this study are synecdoche, hyperbole and euphemism.

CHAPTER 4: Images based on contrast and difference are examined. The figures of speech which are selected are antithesis, sarcasm, pun, irony and ambiguity. The rhetorical question is discussed as an image based on indirect emphasis. The examples of images that are based on repetition are circumlocution and pleonasm.

CHAPTER 5: Form is analysed by looking at repetition patterns, parallelism and structures of stanzas.
CHAPTER 6: This is a chapter on conclusion and evaluation. It gives statements and recommendations for future research plans and directions.

1.9 BACKGROUND TO THE STUDY

It is noted that critical analysis of African poetry is not a new phenomenon at Masters and Doctoral levels. Some critics have untiringly and inspirationally evaluated the works of a few well-known poets, for example:

(a) BW Vilakazi, (1945) undertook a study entitled: *The Oral and Written Literature in Nguni*. It is a broad study which examines the following aspects of oral poetry: praises, mythology, folktale, legend, proverbs, sayings, riddles, nursery and love songs.

In written poetry, Vilakazi looked at the development of Nguni literature in general. He concentrated on the poetical works of JJR Jolobe, SER Mqhayi, HM Ndawo and others. He examined the drama of NN Ndebele, K Masinga and Hugh Tracey. In fiction, he analysed the work of MA Xaba, G Sinxo, AC Jordan, JL Dube and others.

(b) Kunene, (1961) emerged with a dissertation entitled: *An Analytical Survey of Zulu Poetry both Traditional and Modern*. A wide scope of isiZulu poetry is covered in this corpus, from eulogies of pre-Shakan era, the Shakan and post-Shakan eras. The analysis of poetry is looked at from melic poetry, story poetry, praise poems and modern poetry.

The researcher emphasized that modern isiZulu poetry is influenced by three major forces: traditional poetry, religious poetry and 18th Century Romanticism.
The pre-Shakan era is dominated by Ndaba (1697-1763), Simamane (1650-1741), Mavovo (1718-1788), Jama (1727-1781), Khondlo (1753-1813), Jobe (1707-1807), Dingiswayo (1748-1818), Senzangakhona (1757-1816), Macingwane (1775-1820) and Zwide (1757-1822).

The Shakan era involves Dingane, Magolwana, Mshongweni and others. The Post-Shakan era is characterised by Mpondo, Maphitha, Godide, Cetshwayo, Dinuzulu, Bhambatha, Solomon, Cyprian and others. The surveyor states that the Zulu eulogies are the highest products of ancient literary genius. A Zulu eulogy is not only an endless praise of the eulogised individual but often a sincere commentary of the virtues possessed by him. He further comments on poetry written in the modern era that it is usually complete and its structure is comparatively solid, i.e. there is a general coherence of ideas in the poem.

(c) Moloto, (1970) briefly traces the trends of African poetry by looking at poetry in English, isiZulu, Sesotho, and Northern Sotho in his introductory chapter. His study concentrates on man as a subject of poetry. It is stressed by Moloto, (1970:56) as follows:

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By 'poems' of an historical tenor we wish to convey the idea of 'poems' dealing with the vicissitudes of man's life: his aspirations and frustrations, his conquests and discomfort, his nomadism and territorial acquisitions, his poverty and affluence, his courage and despair, his passions, statesmanship and his cunning, treachery and stupidity.

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He specifically examined The growth and tendencies in modern Setswana poetry with a full view of the lines of development and future trends. Imagery, variations, metrical tendency and alliteration were also investigated.
(d) Ntuli, (1978) conducted a study entitled: The Poetry of BW Vilakazi. The study commences with formative influences in Vilakazi’s poetry that have emanated from different types of traditional poetry such as imilolozelo (lullabies), izibongo (praise poems) and izithakazelo (clan names).

The use of traditional prose narratives is explicitly used as a folktale in Vilakazi’s poem, NgoMbuyazi eNdondakusuka (On Mbuyazi at Ndondakusuka)(1945:45):

Umlethil’ emachibin’ ezindlovu
Ezithath’ abantabakaNanana
KaSelesel’ owakh’ endleleni ...

(You brought him to the lakes of the elephants
Which took the children of Nanana
Of Selesele who built on the path ...)

The verses tell the tale of Nanana, whose children were swallowed by a big elephant and then rescued by their brilliant mother.

The thesis discusses how Vilakazi’s poetry is influenced by English poetry using the transfer of isolated lines and ideas as well as adaptations to translations. An example of adaptation is the poem, Ma Ngificwa Ukufa (When death overcomes me). An example of translation is Joseph Cotter’s poem, Wena-ke Uyothini? (And what shall you say?). Political influences are evident in the poem, Inkelenkele YakwaXhosa (The calamity of Xhosa), and NgePhasika (Easter), which is based completely on Biblical illusion.

Various themes on history, death, nature, inspiration and nostalgia are addressed in the thesis. Themes are important in literature because they reflect our experiences. Marsh, (1987:2) comments on themes as follows:
... they are the ordinary and common words in our everyday thoughts and conversations, like love, death, marriage, freedom, hope, despair, power, war, revenge, evil, and so on. This list of the big common experiences of life could go on and on, because anything which is a subject in life can become a theme in literature.

We examine simile, metaphor, personification and symbolism for imagery. We evaluate simile, the common similes, the dominance of undesirable elements, thought and sense domains as well and context. Compounded and extended similes which form copulative construction and possessive construction are also evaluated. Personification which involves apostrophe, human actions, features and emotions is discussed. In symbolism, ideas such as pride, hope, prosperity, deprivation and adversity are singled out.

Form is treated under the sub-topics of parallelism, linking, refrains, rhyme, rhythm and stanza forms. In conclusion, the critic gives a comprehensive study of formative influences, factual, concrete and abstract themes, imagery and form.

(e) Lenake, (1982) wrote a pioneering work on modern Southern Sotho poetry called The Poetry of KE Ntsane. The researcher evaluates the themes of freedom, syncretisms, racial friction, rural and urban life. Satire is divided into the invective type: (inequality, pride and selfishness); the didactic and condemnatory type: (hypocrisy); the light-hearted type: (cowardice) as well as false love, alcoholism, etc.

The communicative devices and two poetic forms, the prototype and the transitional are used in this analysis. The concept of communication is derived from the speech-act theory. Lenake, (1994:89-90) stresses the
following about the communicative devices:

Communicative devices in poetry are very important. Because of their intrinsic semantic nature, they highlight fundamental aspects of the poet's intention ... 

The poetic communication adopts specific modes to actualise an intention by using imagery and symbolism to strategically manipulate a context or situation.

(f) Milubi, (1983) wrote a dissertation entitled The Poetry of RF Ratshitanga. It is a critical evaluation of the poetry of protest. Protest is intensively looked at through the use of imagery, symbolism, artistry and social responsibilities.

The results of this study reveal the correlation between art and protest. The aspects discussed in this corpus outline a broad spectrum of theoretical analysis of ideological, socio-political and cultural parameters of the struggle for national liberation.

(g) Sirayi, (1985) examines Some aspects in JJR Jolobe's poetry. His study is based on the biographical outline, which highlights the home, school, church and his services in Ciskei and Transkei.

Various themes are evaluated in Jolobe's poems. From nature he uses parts of the body, birds, ants, clouds and stars. Historical poems are about historical figures and events. Religious, political and philosophical poems are also evaluated in this study.

(h) In his dissertation entitled A Study of Written Zulu Praise Poem, Gule, (1990) investigates how poetic communication, stylistic and linguistic aspects have
been effectively used by various well-known Zulu poets when writing the praise poems of Dr Mangosuthu Buthelezi, a political leader, and five educationists, Prof SD Ngcongwane, Prof CT Msimang, Prof DB Ntuli, Prof CLS Nyembezi and Dr BW Vilakazi.

The researcher used various approaches in his study. To illustrate the communication approach he used the models of Hannelore Link, (1976), Roman Jakobson, (1960) and JJ Roelofse, (1982). Various functions of communication are:

- Expressive / emotive = Addresser / Communicator
- Referential = Context / Circumstances
- Connative = Addressee / Recipient / Destination
- Contact/Phatic = Medium
- Metalinguistic = Code

The structural approach is used in the study to investigate the interdependent and interrelated components of poetry. The comparative approach emphasizes the similarities and differences, while the Speech Act Theory is concerned with description as verbal behaviour.

The sound elements which are highlighted in the study are alliteration, assonance, syllable, rhythm, rhyme and parallelism. The syntax in poetry is looked at under the sub-topics of displacement, deletion, selectional deviation, extension and repetition. The figures of speech, simile, metaphor and personification are evaluated.

On the whole, this is a comparative study of written praise poems which examines communication, stylistic and linguistic aspects.
Mngadi, (1993) assessed The exploitation of Grammar possibilities in the poetry of CT Msimang. She concentrated on the stylistic framework, lexical, phonological and syntactic levels of linguistic analysis within poetry. Her study is based on style which focuses on the following explanations which:

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

The researcher has looked at the styles in relation to the following themes: love, protest, praises, Christianity, ancestors, death, nature, historical places, historical figures and nostalgia. The variety of themes depicts the balance and standard of creative work.


The concepts of imagery that are discussed in this dissertation are metaphor, simile, symbol, personification, hyperbole and metonymy.

This corpus is divided into five chapters:
Chapter one focuses on the aims and scope of the study.
Chapter two deals with metaphor at length.
Chapter three deals with simile.
Chapter four is concerned with personification, symbolism and hyperbole.
Chapter five compares the use of imagery in both traditional and modern praise poetry in isiZulu.
This study is a survey of how the izimbongi have utilized a variety of images, basing the illustrations on animals and plants.

1.10 CONCLUSION

This introductory chapter gives the scope and coverage, motivation and modus operandi of the study. This threshold study examines how the thematic, imagery and form explorations enhance comprehensibility and coherence in CT Msimang’s poetry.

The poetic element as the integral parts of the total meaning and the impact of poetry as features to be considered in their own right will be backed up by the theories. The literary works will be judged in their own terms and on their own merits.

Heese and Lawton in Olver, (1987:279) suggest the consideration of two important questions that are of vital importance in attempting to understand and interpret a poem:

1. What does the poem communicate? In other words, what experience, emotion or idea does the poem convey to the reader?
2. How does the poem communicate? In other words, what elements are employed by the poet to convey his experience, emotions or ideas?

The first question relates to meaning, theme, subject matter, idea, sense and content. It is also based on the poet’s intention and message. The second question relates to the effects of imagery and form which contribute to the poet’s achievements.

The application of Formalist, New Criticism and Structuralist approaches are
expected to play a major role in examining themes, imagery and form.

A historical survey of isiZulu poetry gives the background and trend of the development of written poetry from the post-missionary phase until the close of the apartheid era. Various studies on written poetry were conducted by pioneers such as BW Vilakazi, DB Ntuli and JM Lenake. As contributors to African literature their work needs to be surveyed.
2.0 THEMATIC EXPLICATION OF MSIMANG'S POETRY

2.1 INTRODUCTION

The major or central idea of a poem is regarded as its strongest cohesive factor. The focus in this study is firstly to assess to what extent themes are used and secondly, to establish whether their influence has been positive or negative in relation to the poem as a whole.

Cuddon, (1976:695) has this idea of the theme of a poem:

... the theme of a work is not its subject but rather its central idea which may be stated directly or indirectly.

Reaske, (1966:42) defines the theme as:

... the central concept developed in a poem. It is the basic which the poem is trying to convey and which, accordingly, he allows to direct his imagery. Most of the images, in other words, are designed to present the central theme, or main idea, of the poem. The theme is, in another light, the poet's reason for writing the poem in the first place. It is usually an abstract concept which becomes concrete through the idiom and imagery.

Shiach, (1984:160) endorses Reaske's opinion when he says:

By theme we mean what the poem is really about, the underlying ideas or emotion, the description of the poem as a whole: its essence.

The thematic analysis is broadly viewed by Reaske, (1966:62) as follows:
In other words, we are always trying to come to certain conclusions about the most significant part of a poem its theme. What is this poem saying? Why does the poet have an optimistic or, as the case may be, a pessimistic view of human nature? What, according to this particular poet, is the human condition. Is man frail or weak? Is he courageous? In short, in thematic analysis we are thinking in terms of themes which recur throughout all poetry in all languages. Man's views of himself lie at the heart of most poetry and every poet must suggest possible views, either directly or indirectly.

Themes explore and excavate the great field of cultural elements and give an intelligent and searching analysis of their richness. Riddell, (1979:248) says that text becomes a mirage:

... reading of the thematic or semantic richness of work only reveals that the depth of the text is a semantic mirage generated by the play of heterogeneous signifier which refuse to be commanded by any single element within (meaning) or without (author) the text.

The poet's state, intention and attitude are brought about by the supra-segment of feelings or emotions that determine the vocal characteristics of the poet.

It is evident that the exploration of a theme is possible after full actualization of emotive, conative, referential, phatic, metalingual and poetic functions. The assessment of the use of themes and their impact will be established after the selected examples are examined. The central idea of the poem and its influence to the reader's mood and feelings are expected to either uphold the required norms and values or denounce the disputable cultural trends.

2.2 EDUCATION

Msimang's anthologies include various poems about education. It is explicit in all of
them that education is a great boon and a positive action carried out to instil knowledge.

The poems that will be discussed are Vilakazi Awusayikubhubha which is based on an educational figure; Nge-Unisa Eminyakeni Elikhulu about the educational institution, Unisa, and Mshayeleni Ihlombe which depicts educational effort and achievement.

2.2.1 An educational figure

The poem Vilakazi Awusayikubhubha (Vilakazi you'll never die) is a fourteen-line poem, a sonnet, which highlights education through an educator. The poet recites a request in the four introductory lines:

Zingane zikaZulu  
Zesuleni izinyembezi  
Hayani inkondlo kaZulu  
Ezonesula izinyembezi.  

(IZI. 1980:90).

(Zulu children  
Wipe off your tears.  
Recite the poem of the Zulus  
Which shall wipe off your tears.)

The poet requests all those who regard education as being of paramount importance to not weep, but to recite the poem of the nation. The poem of the nation refers to education as an alternative to fighting, to unnecessary weeping and to Vilakazi's literary contribution, Inkondlo KaZulu. The poet feels that weeping will not solve any problem, but will make life more difficult for them. Weeping encourages sorrow and sadness. It is time-consuming to keep on weeping if there is an alternative for joy and cheerfulness. His literary contributions serve as alternatives for happiness and his ever standing statutes for courage and strength.
He further requests Zulu children to take a new directive:

Buyani kwabalele eMalanihili,
Nimfunelani uBhambatha kwabaphansi?
Khangelani amal' ezulu,
Nizombona eziqongweni zezintaba.

(IZi 1980:19).

(Come from Marianhill graveyard,
Why are you seeking Bhambatha from the graveyard?
Look at the horizons,
You shall see him on the mountains' peaks.)

Although Vilakazi, who is called Bhambatha in the poem, is no longer alive, his literary works circulate worldwide and serve as a yard-stick for isiZulu literature. His ever-remarkable work marks the period. The poet requests the people not to focus on his grave in Marianhill, but to look at his works. The worth of his writings cater for human situations, historical periods and geographical settings. His works, especially the volumes of poetry, Amal' Ezulu and Inkondlo KaZulu, endorse liberal ideologies for social harmony.

The poet feels that fundamental social change can be brought about through formal education. The idea of the poem is successfully highlighted by the use of the word umthombo (fountain) as follows:

Lo mthombo awusoze washa noma nini.
Lo mthombo ungashiswa yini nje nempela?

(IZi 1980:19).

(This fountain shall never run dry anytime.
What could possibly cause this fountain to run dry?)

The word umthombo (fountain) speaks of formal education as an ongoing process. The rhetorical question emphasizes the idea which is stated in the preceding line. By using the word umthombo the poet illustrates that education should be part of a culture for survival. Msimang's use of the titles of Dr BW Vilakazi's literary works are
concealed as ordinary norms that convey apparently denotative meanings. For example: line 3: ... inkondlo kaZulu (Zulu song); line 7: ... amal' ezulu (Zulu Horizons); line 13: ... noma nini (Anytime) and line 14: .. Nie nempela (Truly indeed). The latter is the title of Vilakazi’s novel on authentic love. The eighth line reveals that Vilakazi will be seen on the peaks of mountains, but not at the graveyard:

... Nizombona eziqongweni zezintaba.
(IZI. 1980:19).

(... You shall see him at the peaks of the mountains.)

The word iziqongo (peaks) refers to the highest level of education. His commitment to education is revealed in his contributions to literary works, his academic qualifications and his qualities as an educated person. The poet appears to be inspired by Vilakazi as an educator. Vilakazi’s literary contribution reveals him to be an intellectual educator who positively acknowledged communal factors, the diversity of cultural lifestyles and languages of the inhabitants.

We conclude by saying that Vilakazi deserves further praise as an outstanding academic and a forerunner in blending African and Western Cultures for the benefit of the South African nation. His pioneering work is internationally acclaimed because of the special attention he gave to harmony and co-operation between school and life in general; the emphasis on the development of the whole person and the stimulation of self-activity and creativity.

2.2.2 An educational institution

The praise-poem Nge-Unisa Emyakeni Elikhulu is about the hundred years of existence of the University of South Africa. It is a masterpiece rich in vocabulary and in figurative language.
Unisa began as an educational institution in 1873. It serves as a light to all those who value its importance. The poet reveals the history of the institution and location as follows:

\[
\text{Ukhoz' olubhul' amaphikw' eKapa,}
\text{Lukhuphuka ngeziqongo zezintaba,}
\text{Lwagoq' amaphikw' esigodlweni ePitoli.}
\]

(Izi. 1980:2).

(The hawk that claps its wings in Cape Town,
Ascends with the mountains, peaks,
Fold the wings in the capital city Pretoria.)

Unisa opened as an institution for distance education in Cape Town and moved to Pretoria. It was the first South African institution to emerge and acquire international recognition. Its prestige, greatness and wide acclaim are compared to other well-known institutions:

\[
\text{Wen' owathwesw' isidlodlo nguKhwini Victoria}
\text{Ngokukweqhatha noCambridge no-Oxford kowe-1877.}
\]

(Izi. 1980:3).

(One who wore a bunch of feathers by Queen Victoria
Comparing you with Cambridge and Oxford in 1877.)

The fame of this institution is often pronounced. It is compared to the English universities Cambridge and Oxford because of its tuition, competency and large number of students.

It is referred to as a source:

\[
\text{Mthombo wolwazi ogobhoze ngemihoshahosha,}
\text{Gobhoza ngiphuze, uz' uphuzise nabezayo.}
\]

(Izi. 1979:3).

(Fountain of knowledge flow through the deep gorge,
Flow so that I shall drink, until the coming generation drinks.)
It is a source of knowledge likened to the ever-flowing fountain. The fountain water is utilized by multitudes of people.

The purpose of this praise-poem is to present Unisa as an object of admiration. It is glowingly lauded for its physical structure, attractiveness and its function:

\[
\text{Indonsakusa kudabuk' ukukhanya,}
\text{Ikhwez' elikhanye umnyama wanyamalala ...}
\]

(The planet Jupiter that brightens and dawns,
The Venus that brightens and the darkness disappears ...)

Unisa is likened to the brightness of the planet Jupiter and the morning star, Venus. It is nationally and internationally taken as a source of light to all the goal-oriented people who are keen, diligent and well-motivated in achieving and reaching certain specific levels of education.

Unisa is the first tertiary academic institution to draw the attention of all people because it is the mother institution and because of its prestige. It is looked at in relation to other institutions which came up later in the following extract:

\[
\text{Sibonga nemithantikazi yakho nayo esisengwa,}
\text{Ngish' uNgoye, iTurfloop neFort Hare kwezomdabu,}
\text{Ngish' uWitwatersrand nabakwabo kwezimhlophe,}
\text{Ngingamlibali uWestville kumaNdiya,}
\text{Ngingamlibali uBellville kumaKhaladi.}
\]

(We thank your young heifers which are now milked,
The Ngoye, Turfloop and Fort Hare to Blacks
The Witwatersrand to the Whites,
Not forgetting Westville for Indians,
Not forgetting Bellville for Coloureds.)

The institution is likened to a heavy-milking cow. It is the first higher academic and professional institution that precedes most other universities. Other universities are
likened to precocious heifers because of their commitment to teaching-learning situations.

The young heifers reflect liveliness, healthiness, helpfulness and productiveness. In traditional Zulu culture, the kraal of a man had a number of young heifers in stock as an endorsement of his manhood. The poet likens the institutions to the milky heifers when he says: "nemithantikazi yakho nayo esisengwa" (your young heifers which are now milked). The milk reflects on nourishment.

2.2.3 Educational achievement

The poem Mshayeleni Ihlombe (Give him an applause) is both an instructive and educative poem which moralizes for acceptable social behaviour. It consists of only three stanzas which are rich in vocabulary.

The first stanza depicts this information on encouragement:

Nxa nibe nisakhwele nidilike,
Yena athi nombe okwenkawu,
Nibe nisahlambe nigwilize,
Yena athi tshu okwenhlanzi,
"Lo muntu unesalamuzi"
Mshayeleni ihlombe bo!

(When you are climbing but easily fall,
He simply climbed like a monkey,
When you attempt swimming, but drown,
He simply swam like a fish,
"This person has magic”
Give him an applause!)

Everyone is striving to achieve a goal. A person’s strivings entail an attempt which is either successful or unsuccessful. The poet teaches us that we must learn to congratulate a person who has achieved something. The unfortunate group fails to
appreciate, praise and clap hands. One's success must not create anger and enmity, but must be taken as a challenge. People have to learn not to associate an individual successful attempt with isalamuzi (magic) because that spoils and derogates the name of an achiever.

It is therefore clear that a person who profitably devotes his time to formal education will climb the academic ladder. Such a person needs an applause rather than the defaming utterances which shield other peoples' unsuccessful attempts.

The third stanza compares the successful and unsuccessful attempts of two people:

Nxa nibe nisambongoloze banganizwa,
Yena akhuleke bamphendule ...
Yena angqongqoze bamvulele ...  

(When you are wailing but not heard,  
He prayed and be answered ...  
He knocked and the doors opened ...)  

The stanza teaches us that we can pray together, but that not all our prayers will be answered; you can knock, but not all will be called to enter. We need dedication in our human endeavour. If one of your colleagues has achieved something, it is wise to appreciate his achievement, celebrate with him, mshayeleni ihlombe (give him an applause) rather than look at him as umsheshelengwana (a sneaking informer) a magician or a witch. The poem under discussion is didactic as it aims to give instruction and moral lessons. Mankind is encouraged to give credit where it is due.

Msimang's poetry reflects on various perspectives as it touches important academics such as Dr BW Vilakazi, Prof DB Ntuli and Prof JM Khumalo, as well as Unisa; educational achievements and effort. The educational figures, institution and achievement are used by the poet to encourage educational achievement.
The poems that are cited in the religious theme are Nezinyoni Ziyamdumisa (Even the birds are praising Him), Insimbi Yesonto (The church bell) and Ngiyamazisa (He is highly noted). All three poems render the religious theme in depth.

Religion as a complex phenomenon entails the beliefs, values and morals of people to serve as a unifying force. Durkheim, (1965:47) supports this idea when he states that:

Religion is a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden - beliefs and practices which unite into a single moral community called church all those who adhere to them.

Religion as social reality is not a new concept to the Zulu nation as some people believe. It has long been a unifying system of beliefs and practices about uNkulunkulu (the very earliest progenitor or the Supreme Being), ancestors, offerings, prayers and sacrifices. The complexity of religion often arouses different feelings among people. Those who perceive it as a unifying force appreciate and cherish it, while those who look at it as a divisive force, despise and resent it.

All three poems mentioned above are about religious faith looked at from different angles. The first religious poem Nezinyoni Ziyamdumisa was written by the poet while in the United States of America. He wrote the poem because:

Phela kwakusanda kungena intwasahlobo, manje engixoxela ngemvunge yezinyoni... Isifiso sakhe kwakuwukuba sibabaze lowo mlayezo oza nomculo wezinyoni entwasahlobo ... ubudielwano phakathi kwakhe nendalo noMdali.

(UNO. 1990:vi).

(Actually, it was a beginning of springtime when he (Prof JM Khumalo) talked to me about the music of the birds... His aim was that we must
applaud the message that is brought about by springtime music of the birds... the relationship among himself, nature and God.)

This gives a brief background to the poem, which was written to be sung. The extract reveals the situation of the sender, particularly the spatial and temporal settings which led to the composition of this religious poem. The conversation of the two scholars in a foreign country in 1986 resulted in the composition of the Christian poem where the singing birds give reference to the American nation. What inspired the poet is the music that Prof JM Khumalo heard during springtime in the twittering of birds.

2.3.1 Spiritual Source

The poem Nezinyoni Ziyamdumisa is based on Christianity and entails faith, goodness and righteousness.

The poet appeals to his senses of sight and hearing because of what he sees and hears. He looks hypnotized by the group of singing Americans who praise God through their melodious music. Their voices are likened to ululating birds. The first line of the first stanza serves as an introduction or exordium:

Zinyoni ezinhle zaseMelika...
(UNO. 1990:34).

(Beautiful birds of America...)

It appears that the poet listens to the melody while in America. The exotic music makes him think deeply about indigenous, praise music. The central idea is the praising of God as Omnipotent. The inspiration to write this poem emerges from looking at nature and hearing its musical sounds. When following the rhetoric strategy that shows a system of stating facts called inventio in Latin and heuresis in Greek, the following four lines depict the statement of facts or narratio:
We are aware that the only creature capable of praising God through his deeds is the human being. The poet discloses that even birds praise the Almighty through singing, ululating and flight. He feels that the singing of birds is a way of communication: a bird is seen as the sender while those who listen are seen as the receiver. The next two lines serve as proof of confirmatio that the twittering of birds has a message. This message unites the sender and the receiver and is quintessentially an act of human communication:

\[\text{Sengiyazi zixoza izindaba} \]
\[\text{Zixoza thina Zithulu...} \]
\[\text{(UNO. 1990:34).} \]

\[\text{(I know they tell us stories} \]
\[\text{They tell us deaf people...)} \]

Confirmation is followed by refutatio or an opposing view - the following line expresses that there is no longer any deafness:

\[\text{Namhlanje izindlebe zivuliwe,} \]
\[\text{Xoxani zinyoni ngibeke'dindlebe...} \]
\[\text{(UNO. 1990:34).} \]

\[\text{(Our ears are opened today,} \]
\[\text{I am listening to you birds twittering...)} \]

The last line of the stanza serves as a conclusion or a peroratio:
Impolompol' ingaphez' ukumpompoza.
(UNO. 1990:34).

(The loud voices should not cease an incessant talking.)

The religious theme is emphasised in all stanzas through the wide use of vocabulary to praise God. The poet maintains a consistent use of praising the Almighty by using the twittering birds to emphasise his idea:

The emphasis is on praising God as one
Who made heaven and earth,
The sea, and all that is in them;
Who keeps faith for ever ...
(Psalm 146:6-7).

God takes pleasure in those who fear him, adorns the humble with victory, upholds those who are falling, raises up those who bow down and fulfils the desire of those who fear Him. His power is beyond measure, therefore, he must be praised with flute, harp and all sounding cymbals:

Vumani simdumise nathi nani;
Sishaye amageklenemitshingo...
(UNO. 1990:35).

(Allow us to praise Him with you;
Blowing the reed whistles and oblique flutes.)

The poet humbly requests, on behalf of other human beings, to praise God together with those 'birds'. Religion eases the pains:

...Kwedlule kith' usizi lwemisiko...
(UNO. 1990:35).

(to us ... passes by the sorrow of labour pains...)

The pains are made more tolerable. The difficult situations that prevail are made more bearable. The praising of God dulls the sorrow of pain, heals the
brokenhearted, lifts up the downtrodden and watches over sojourners, widows and orphans.

2.3.2 Religious figure

The poem *Ngiyamazisa* is a sonnet. It has a religious theme. The congregation bestows honour and respect upon the Almighty through preaching and singing. All members are bound together by the Word of God. The joyous, delightful and heavenly mood is seen in the following lines:

Lapho sezingwaba ezevangeli,  
Lapho sezikhokhelwa ngokuzidela,  
Lapho sebefakaza abavangeli...  

(When the congregation is rhythmically dancing,  
When they are fully dedicated to religion,  
When the evangelists are preaching...)

The poem is about the conflict between the Devil and Christians. The poet describes the coming of evil things such as catastrophes, harm, pandemonium, empty promises, misery and pain. The Devil replaces harmony with conflict, sincerity with hypocrisy, politeness with rudeness. God is asked to give people strength to trample the Devil to death as he persistently lures the God-fearing towards himself.

The Devil is revealed as a most cunning person who continues to make empty promises. This is noticeable in the verse:

Abethembise igolide lakwamhlaba.  

(He promises them the gold of the earth...)

The poet candidly reveals the Devil as an ill-mannered and ferocious person who is all out to pull in many followers. During his campaign he openly portrays
antagonism, pretence, obstinacy, deception and cunning. The poet appeals to the Almighty to give people power to oust the Devil and clip his wings when he says:

Siphe amandla simnyathele.
(IZI. 1980:22).

(Give us strength to suppress him.)

The Devil is a religious figure who has crafty skills which are always deceitful, conflicting and socially intolerable.

2.3.3 Cultural object

The poem Insimbi Yesonto is a religious one. The church bell is used in the poem as a cultural object for a specific reason. The religious theme is portrayed by many elements in the whole poem. First and foremost, the monosyllabic ideophones for the ringing bell: Nqe! Nqe! Nqe! are used as introductory lines to each stanza for effect. Hearing the ringing bell makes us associate the sound with the church.

The compass points are religious elements used in a context to ascertain the theme preceded by the holy spirit in the following extract:

Umoya waseMpumalanga
Nomoya waseNingizimu,
Umoya waseNtshonalanga
Nomoya waseNyangatho...
(IZI. 1980:16).

(The spirit of East
And the spirit of South;
The spirit of West
And the spirit of North...)

The precious good that is brought about by an angel from heaven to all compass points on earth is elementary to the religious theme. The poet points out that the angel flies like a hawk from heaven (Yehla ezulwini njengokhozi), singing with the
spirit of waves (Ihube ngamagagasi omoya). Its face is like a newly-born baby (Ubuso bayo bunjengobengane) while its body shines like the sun. The blessing shows how gracious God is to us to give his only son, Jesus, so that whoever believes in him should have eternal life.

Jesus, the son of God, appears on earth as a blessing to save the people. His birth draws the attention of the poet:

Kuwena Mariya onenhlanhla...
Isisu sakho sibusisiwe.
(IZU. 1980:16).

(To you blessed Mary...
Your stomach is blessed.)

Mary was the mother of Jesus Christ. She was engaged to Joseph, the descendant of David. She conceived by the Holy Spirit and gave birth to Immanuel which means God is with us. Mary’s offspring is vividly revealed in the poem as a blessed, gracious, righteous and upright being (Matthew 1:18-24).

The poet has used a church bell to highlight the various influences and prestige of the church. Mary endorses the involvement of women in the ecclesiastical institution that has a long tradition and is deeply rooted in older patterns of life. The religious facts are significantly emphasized by religious events, settings as well as religious characters. The allusion has a reference on personalia, facts and events about the central figure.

The poet appeals to people to organize themselves for Christian service. His encouragement is depicted in the following lines:

Hlomani izikhali niye ekulweni,
Makungabikho kini oyimbila.
(IZI. 1980:17).
(Arm yourselves with weapons and go for a battle, 
There should be no one who will remain.)

The words ekulweni (in the battle) and oyimbila (who is a dassie) are used figuratively to mean being together for the sake of Christianity and not remaining behind.

The ringing of the church bell that is usually heard on Sundays and during certain congregational hours during the week will also be heard on judgement day. It will be a special day where the following words will be uttered:

\[
\text{Wozani kimi zimvu zami,} \\
\text{Dedani kimi zimbuzi zomubi...} \\
\text{((IZI. 1980:18).)} \\
\]

(My sheep come to me, 
Goats of the evil move afar from me...)

The words izimvu (sheep) and izimbuzi (goats) illustrate people. Sheep refer to innocence, grace and humbleness while goats are associated with evil. The poet insists that on judgement day happiness and joy will dominate those who are associated with the ‘sheep’, while sadness and fear with those who are associated with ‘goats’.

The atmosphere that dominates the whole poem is simply Christianity. The ringing of a church bell means an invitation to the Almighty. The poet tells the readers, listeners and audience that the ringing of a church bell is heard far and near, here and there and in all corners of the world, East, West, South and North. He continues to explain to his audience that despite all the forces of evil working against God-fearing people, his heart manages to resist all temptations.

People are encouraged to arm themselves with the Word of God irrespective of their age: Bedondoloze la abadala (The aged using the walking sticks) and Bengqabitheka abancane (The young jumping about excitedly).
In conclusion, the ringing of the church bell which is onomatopoetically depicted in the poem, *Nge! Nge! Nge! Nke! Nke! Nke!* invites people to come to worship, honour and praise God as the only Creator of the universe and all its contents. The church is regarded as God's institution which emphasizes spiritual cleanness, acceptable teachings and the customs of approved religion.

All three cited poems deal with the sharing of Christian values. The poem *Nezinyoni Ziyamdumisa* uses birds to portray the intended meaning. It is used as a spiritual source. The poem, *Insimbi Yesonto* emphasizes moral, spiritual and mental cleanness to all worshippers. Lastly, the poem, *Ngiyamazisa* portrays the craftiness of the Devil. It is deducted from these poems that Christianity plays a major role in the poet's life and it is his intention to pass on his religious experiences to his readers.

2.4 HISTORICAL CONTEXT

In the four poems *UShaka KaSenzangakhona, ISandlwana, Ihlathi LaseNkandla* and *Inkondlo KaMkabayi* historical events are presented through fictions reworking of facts. Msimang writes on historical settings, incidents, figures and allusions.

Ntuli, (1984:60) stresses this fact:

> It is important to remember that a poet writes on historical subjects as a creative artist and not as a historian. While the poet must unquestionably lean on historical facts his duty is not to produce an historical text. His task is to offer us a new view of the historical subject.

Msimang's historical poems are fictitious reconstructions of historical settings, facts, events or subjects. This type of poem reflects communal structures, performers, performance, theatre and the audience. The characteristics of historical poems are
clearly emphasised by Kunene, (1970:12) as follows:

Zulu poetry being communal, requires a special method of presentation. The poet does not just recite his poetry but acts it, uses variations of pitch, and aims at communicating his poem through the stimulation of all the senses. He produces at one level a symphonic chant, at another, a drama, and still another, a dance. The audience is thus held spellbound, not only by the meaning of words and their sounds but also by the performance.

2.4.1 Historical setting and incident

ISandlwana, as the site of a decisive battle on 22 February 1979 during the Anglo-Zulu War, is a hill of remarkable historical importance. Before we look at Msimang's use of this site, let us note that Maxwell-Mahon, (1984:6) maintains on setting:

The choice of setting or background for the story can be imaginary or realistic. But it is wisest to choose a setting that you know from personal experience, some locality or environment with which you are familiar.

The choice of this setting is real in this instance. The historical hill shares a reasonable geographical proximity to the poet's birth place. Although poetic language plays a vital role in describing the hill reality and authenticity are still maintained.

Its importance is looked at comparatively in relation to other mountains. The height and natural resources are known phenomena which usually draw our perception. It is however different in this matter. The hill serves as the spatial setting or battlefield of the Anglo-Zulu war during King Cetshwayo's reign.

The poet introduces his poem as follows:

Bathe ukhoth' amafu
Wena ngelele yoKhahlamba...
(IZI. 1980:41).

(They said you touch the clouds
You precipitous ascent of Drakensberg...)

The height of iSandlwana hill is compared to that of the Drakensberg itself which is far from the sultry coastlands of KwaZulu-Natal. iSandlwana is taken as one of the successions of broken hills attached to the Drakensberg, a range of mountains which is serene, aloof and purple against the sky.

The poet further states:

Bathe nibakhulu ni�esabeka
Nina ziqongo zeQhudeni.
(IZI. 1980:41).

(They said you are amazingly big
You peaks of Qhudeni.)

Qhudeni is a mountain range associated with iSandlwana - an isolated hill which glowers over a bleak and windswept stretch near Rorke's Drift. Sandlwana literally means “a small house”. The surroundings of iSandlwana are rugged and completely bare of trees.

The third mountain which is comparatively mentioned in the poem appears in the second stanza:

Ngísho iKhilimanjalo ingakhashe.
(IZI. 1980:41).

(Even Kilimanjaro cannot match.)

Kilimanjaro is the tallest mountain in Africa. It is known that its height is incomparable, but the poet makes the comparison to draw our attention. The height of iSandlwana cannot be a central factor at all; only its place in legend and history
can be. The third stanza describes how abakwakhwin (The British) army reinforcements leave their fortified camps to attack the Zulus. The British rifles, ammunition and cannons make them confident to face any powerful attack. Their hasty decisions and manoeuvre lead to failure. The poet apostrophically likens the Zulu victory to thunder and lightning.

The manner in which the Zulu warriors are attacked and how they defend themselves against the well-armed British army is stated figuratively:

Wacija ngoMciijo,
Wakhandha ngoKhandempemvu,
Wabagoba ngeNgobamakhosi...

(IZI. 1980:41).

(He sharpened with Mciijo,
Headed with Khandempemvu,
Bent with Ngobamakhosi...)

The Zulu King's reliance on his regiments is obvious from their dedication to the armed struggle. His regiments uMciijo (The sharp ones), uKhandempemvu (white spotted top of the head) and iNgobamakhosi (tamers of the Chiefs) are remarkably well-trained and have a genuine love of fighting for their country.

The poet retells, in poetic languages, the battle on iSandlwana hill. There is no rigid adherence to actual historical facts but the poet highlights some remarkable incidents.

The poet portrays the natural phenomenon, iSandlwana hill itself, to depict historical themes. The use of metaphoric language presents the historical events and facts in an artistic and creative manner.
The historical theme is portrayed by the use of two animals of different sizes, the elephant and the ant:

Nina enesaba indlovu,
Niyiqaphelise nentuthwane.

(You who are afraid of an elephant,
Beware of an ant.)

The two words indlovu (elephant) and intuthwane (ant) are employed comparatively to enhance the theme of history. The elephant is a big, powerful animal and is used in this context to represent the English people. The ant stands for the Zulus who had no such fame during the reign of King Cetshwayo before the battle on iSandlwana Hill.

It is known that a person named after an elephant is of the Zulu royal family while an ant stands for a commoner. In the above context the Zulu royal family has the attributes of an ant.

The emphasis of what happened at iSandlwana is illustrated as follows:

Bathi dumza zulu, laduma;
Bathi banika mbane, wabanika.

(They say let the thunderstorm rumble, it thundered;
They say let the lightning strike, it struck.)

The poet deliberately uses repetition of a word at the beginning of successive lines. The thundering noise, tumultuous uproar and rumbling are followed by the strike of lightning. Severe weather conditions portray how the battle of iSandlwana took place.

The poem reveals King Cetshwayo's effort, as the last king of the sovereign
independent state of Zululand, to withstand the British. It is a tale of Anglo-Zulu war which expresses King Cetshwayo's triumph over the British.

The poet has used animals, the natural phenomena, cultural set-up and military regiments as referential impact to the setting.

The poem Ihlathi LaseNkandla is based on historical settings and incidents. Nkandla forest lies on the Southern border of Zululand, along the precipices and near the mighty valley of the Thukela river. It is known as Nkandla (a place of exhaustion) because of its ruggedness.

This forest is beautiful, noble and has historical importance as the scene of vicious human conflict which reaches both climax and anticlimax.

The focus on Nkandla forest started during King Cetshwayo's period of reign:

Zotha ngokuzotha kwamakhosi,
Zothela uCetshwayo kwabakaMpande.
(IZi. 1980:23).

(Give the monarch's dignity,
Be dignified for Cetshwayo of Mpande.)

The poet addresses the forest as if it were a human being. Its roots are referred to as izinzwani (toes) and its branches as izingalo (arms). It is one of the ever-respected forests in KwaZulu, because of the following incidents:

... Yembesa uHlamvana bhul' umlilo.
... Fukamela amaqhawe kaZulu ...
(IZI. 1980:23).

(... Cover the little brach of leaves that extinguished the veld fire.)
(... Give shelter to the Zulu heroes ...)

Hlamvana bhul' umlilo is one of King Cetshwayo's praise names. His grave is in that
Most Zulu heroes are buried in the Nkandla forest. The poet insists that the graves in the forest must be carefully protected. The greatness of the forest, which has hidden caves and hiding places, is characterized by many sections such as Dukuza (where you get lost); KwaVuza (place of the dripping one); iBomyana (the red place) and leNdlovu (place of the elephant). Running through the forest are streamlets, Mome (the drainer) and Nkunzana (little bull) which flow over a cliff into the gorge. Some of the rivers close to the dark and fearful forest are iNsuze (species of poisonous brown snake) and Thukela (the startling one).

The poet remarks on Bhambatha’s Revolt as follows:

... Sewusa iMome sema,
Ngawubona umfula wezimmangaliso,
Sakhuleka endlini kaSigananda ...
Ubesabhunga izindaba noBhambatha ...
(IIZ. 1980:24).

(... We descended Mome and stood
Gazing at the amazing river,
Saluting before Sigananda’s house ...
He was talking to Bhambatha ...)

Most Zulu heroes were given sanctuary by Chief Sigananda in a lonely kraal within the forest. Bhambatha became the central figure and principal leader of the poll tax rebellion. An old family friend, Sigananda of the Chube tribe and of Lala origin who lived in the forest and had a stronghold in the Mome gorge, joined Bhambatha. Of added importance was the fact that Sigananda’s capital kraal at the foot of the Mome waterfall in Nkandla forest was the main spear-making area in Zululand. Both leaders summoned their people to arms and the forest became full of menace and war cries.

In the last stanza, the poet regards Nkandla forest as the home of elephants and lions; as the place where there are species of wild fig-trees and hardwood coastal
trees. Lastly, the forest is referred to as an ancestral spirit place:

Khaya leNdlovu, khaya lembube,
Khaya lomthombe, khaya lomsimbithi;
Khaya lobhaqa olupheshethw' umoya,
Khaya lesixhumo esimsulwa,
Khaya lenyoni etshilozyayo,
Nkandla ulikhaya lamathongo.
(IZI. 1980:25).

(Home of elephant and lion,
Home of wild fig-tree and hardwood,
Home of a wind blowing fire-stick,
Home of an innocent young antelope,
Home of a singing bird,
You are the ancestor's home, Nkandla.)

The poem is about history. Some historical incidents are briefly highlighted to endorse the vitality of the forest. The aim is to reveal how beautiful, dense and great Nkandla forest is with its giant trees festooned with creepers. Its uniqueness is seen in relation to the rivers that flow through it and the residents who reside in Nkandla forest.

Nkandla forest is referred to as King Cetshwayo's home:

Sakhuleka endlini kaCetshwayo,
Nokho akasiphendulanga.
(IZI. 1980:24).

(We saluted at Cetshwayo's home,
Nevertheless he could not reply.)

This legendary forest will be associated with King Cetshwayo forever. It is the graveyard of Zulu heroes.

In the seventh stanza, the poet refers to Nkandla forest as Simakade seminyakanyaka (an ever standing creation of uncountable years). It is a prestigious
and historical forest as it centres around the life of King Cetshwayo.

2.4.2 Historical figure

Shaka of Senzangakhona is an epic poem divided into four parts:

Part 1: Events before his birth
Part 2: The growth of Shaka
Part 3: The reign of Shaka
Part 4: The death of Shaka

The major characteristics of an epic are that it is a long, historical and heroic poem. Epics are scarce in Zulu and they share similar characteristics with izibongo. Gunner and Gwala, (1994:13) support this idea by saying:

... royal praises have, like the epic, the capacity to offer a kind of stability and a sense of swift communication with the past; they can thus be used to reflect on the present in a number of ways and can become part of radically different, clashing ideologies.

The epic poem on Shaka is 632 lines long. This narrative presents the life of Shaka on a grand scale. The above-mentioned scholars endorse Nkabinde’s, (1976:4) views that:

Epic poems share the same characteristics with praise poems as they reflect a person’s estimation in the value system of a particular community. They are a record of a person’s achievements, exploits, shortcomings, failures, and his fellow men’s evaluation of him.

It is noted that the epic describes historic figures of national importance or prominent figures who are internationally, nationally or locally acclaimed. In Shaka’s poem, his national significance is highlighted with the full embodiment of historic leaning and
aspirations of the nation in a good manner.

Although the heroic epic shares similar characteristics with izibongo, praise poems, slight differences are evident as izibongo may be free floating in a way that written poetry is not. But there are still certain conventions of language that mark them off from ordinary speech and give the language a rich, varied denseness. Epic poetry concentrates on form, imagery and settings. It is the oldest of the narrative forms and its history can be traced to Homer. The language used is rich in parallelisms and other forms of repetition. An epic poem uShaka kaSenzangakhona traces the life of King Shaka as a main character or protagonist who performed wonderful things for the Zulu nation.

Events before his birth

The epic poem commences when Senzangakhona the son of Jama and Nandi the daughter of Mbengi of the Langeni clan, meet for the first time. Love burns like a fire between the couple. The expression of love is seen in this extract:

... Wab' esalele waphuph' okaJama,
Wab' esalambe walambel' okaJama,
Wab' esanxanwe wanxanel' okaJama.
(UNO. 1990:54).

(While she is asleep, she dreamt of the son of Jama,
While she is hungry, she was hungry for the son of Jama,
While she is longing, she longed for the son of Jama.)

The extract is about the love between Senzangakhona and Nandi. The poem reveals that love is boundless and has no limits. It persists whether a person is asleep and dreaming or awake and hungry.

Senzangakhona (he who acts with good reason) appears to be famous for his physical beauty, his dress and decoration:
The feathers of the finch are used for decoration. Senzangakhona is given the attributes of the finch because of his dress, tidiness and attractiveness.

The first fruits of the couple become the birth of Shaka who is praised as:

\[
\text{UDlondlwan' olu ya lu hlezi}
\]
\[
\text{Olu ya ludlondlo bele } ...
\]

(UNO. 1990:54).

(The young viper grows as it sits,
Always in a great rage ...)

The above-mentioned praises are those originally found in Cope, (1967:97). Shaka’s energy, power and strength were evident while he was still young. His character makes the poet eulogize him as a young viper. Shaka’s name was given on account of her mother’s early pregnancy and means intestine disease.

**The growth of Shaka**

Shaka appears to be unlovable and detested by the whole of his father’s kraal. Senzangakhona, whose kraal was at Nobamba had a number of wives, the most famous of whom was Nandi, the mother of Shaka. Nandi becomes a virago that she was driven away. Shaka is compelled to flee with his mother because he rejects with disdain the new loin-skins which his father, as was the custom, presented to him at his puberty ceremony.

The atmosphere in which Shaka attained maturity strengthened him. Shaka and his mother became wanderers as the poem illustrates:

\[
\text{Engumnikazi lizwe wandind' ezweni,}
\]
\[
\text{Engumnikazi zinto wading' izinto.}
\]
Nandi was driven away. Shaka had a most unlovable nature and was detested by the whole of his father's kraal. His mother took him to Gendeyane:

\[\text{Walifihl' ikhanda kuGendeyane \ldots} \]
\[\text{(UNO. 1990:55).} \]

\[\text{(He took a shelter to Gendeyane \ldots)} \]

After expulsion from Esiklebheni they went to eLangeni where they were also rejected. They went on to Macingwane, where again Shaka was not welcomed:

\[\text{... Ephikelele kuMacingwane' eNgonyameni;} \]
\[\text{UMacingwane waphakamis' isihlangu} \]
\[\text{Wamhlangulel' owohlanga \ldots} \]
\[\text{(UNO. 1990:55).} \]

\[\text{(... On his way to Macingwane at eNgonyameni,} \]
\[\text{Macingwane lifted up his shield} \]
\[\text{To ward off the prince's arrival \ldots)} \]

As a last resort, they put themselves under the protection of Dingiswayo:

\[\text{... Wewus' iMfolozi; \ldots} \]
\[\text{Wewus' iNseleni; \ldots} \]
\[\text{Uyodinga kuDingiswayo \ldots} \]
\[\text{(UNO. 1990:56).} \]

\[\text{(... He descends Mfolozi; \ldots} \]
\[\text{He descends Nseleni ...} \]
\[\text{To be a wanderer to Dingiswayo \ldots)} \]

Shaka became a favourite of Dingiswayo because of his prowess in war and sympathy engendered by the similarity of their early lives. His character is described by Kunene, (1962:103) as follows:
Fortunately, he was a man of exceptional intelligence and prowess; growing up in this atmosphere of nationalism and the burning desire of each state to realize its ambitions, he infused into himself the great national spirit.

The reign of Shaka

When Senzangakhona died Shaka returned home as Dingiswayo’s protege with an escort under Ngomane to take up chieftainship of the Zulu tribe. The first act of his reign was to take vengeance on those responsible for the afflictions of his early life. The organisation of the Zulu military system was Shaka’s greatest achievement and was based on Dingiswayo’s regimental system. Shaka established the first standing army. This consisted of regiments into which the men of subjected tribes were drafted according to age. Thus the military system cut across tribal affiliations and so contributed greatly to the unity of the Zulu nation.

The warrior of the time represented the epitome of Zulu manhood in physical perfection, loyalty, discipline, dedication and determination. Shaka insisted upon the highest standards of bravery and endurance. He was a magnificent figure who was devoted to health, physical fitness and the pursuit of war.

Shaka made himself paramount over all the tribes in KwaZulu. This epic on Shaka is less personal and more nationalistic. It tells us about his conquests:

-Inkunz’ ihlab’ abayihlabayo,
-Kant’ ihlab’ abayihlabayo,
-Ngob’ uhlab’ uPhakathwayo ...
(UNO. 1990:64).

(The bull that is known to be stabbing
As it stabs those that stabbed it
Because it stabbed Phakathwayo ...)

Shaka is likened to the powerful horned bull which gores its enemies. Phakathwayo, the chief of the Qwabe tribe, is conquered and consequently incorporated into the
Zulu nation. He was a powerful chief with a greater number of warriors but still Shaka defeated him. Shaka's transformation by means of the military system continued to be seen when he defeated Zwide, a powerful chief:

UZwide wamkhandabez’ eMfolozi ...
(UNO. 1990:65).

(Zwide was defeated at Mfolozi ...)

Zwide, chief of the Ndwandwe tribe, is revealed as a cunning and powerful leader in all texts. His eagerness for supremacy made him suffer. He was destroyed and his followers scattered all over the country. He died in obscurity.

Shaka takes care of Zihlandlo, one of Mkhize’s chiefs, who becomes completely dependent on him. Mzilikazi, chief of Khumalo’s tribe, renders good service to Shaka before he becomes an independent vassal. Shaka, as an accommodative king, extends his help indiscriminately to both Blacks and Whites. Farewell, who was well known as uMbuyazi weTheku (Mbuyazi of the Bay) became well-accepted in Zululand. He became a great favourite of Shaka and his close contact to the Zulu nation earned him praises. Shaka is likened to the Black mountain eagle for the warmth and shelter that he gave to many tribes and individuals. His hospitality and generosity and the help he gave many prominent people are extolled:

Ukhoz’ olumaphikw’ abanzi.  
Lufukamel’ uZihlandlo kaGcwabe,  
Lufukamel’ uMzilikazi kaMashobana,  
Lufukamel’ omnyama nomhlophe ...
(UNO. 1990:66).

(The wide winged eagle,  
That protected Zihlandlo of Gcwabe,  
Protected Mzilikazi of Mashobane,  
Protected blacks and whites ...)

The death of Shaka

Shaka died because of a well-knitted plot made by his aunt, Mkabayi, his brothers,
Dingane and Mhlangana as well as Mbopha, the administrative official. The death of Shaka was regarded as a misfortune to those who planned it:

Kuyithunz' elibi likaDingane;
Kuyithunz' elibi likaMhlangana;
Kuyithunz' elibi likaMbopha ...  
(UNO. 1990:67).

(It is a misfortune for Dingane;
A misfortune for Mhlangana;
A misfortune for Mbopha ...)

The philosophy of the nation which mirrors his deeds remain in his praise-poems for future generations. His methods of maintaining law and justice are still considered remarkable. His approaches in promulgating new laws and regulations to substitute old ones which the nation had outgrown made him a popular monarch. His leadership qualities which blended aggression and peace, strictness and lenience, fierceness and gentleness helped him build the Zulu nation.

Like a song chorus, the poet euphemically and repeatedly expresses his lamentation:

Lala Nkonyane kaMenzi.
Lala Zinyane lesizwe!  
(UNO. 1990:67).

(Rest well calf of Menzi,
Rest well lamb of the nation!)

The poet appeals to the nation to accept the death of Shaka which came as a blow to everyone. He is regarded as a builder of the Zulu nation. He occupies a position of outstanding authority and rights. He is a symbol of unity and the central figure around which the nation's life revolves.

Inkondlo kaMkabayi (Mkabayi’s poem) is a melodious lyric which not only allows a person to come to terms with his or her imagination but also to explore his or her own historical background in the hierarchy of prominent figures.
of the poem is given by the poet in (1990:v) as follows:

Ngo-1983, yena belu umhlobo wami uMzilikazi esanda kufunda inovelini lami elithi: Buzani kuMkabayi, wanginxusa ukuba ngibhale inkondlo ngothando lukaMkabayi noLamula ...

(In 1983, he himself, Mzilikazi my friend after reading my novel entitled: Buzani kuMkabayi, requested me to write a love poem on Mkabayi and Lamula’s relationship ...) 

The main aim was not to emphasize on romanticism only in a poetic way but also in song. In the first stanza the poet appeals to all Zulu ladies to sing the lyric together. It is a nostalgic lyric which binds Mkabayi and her suitor, Lamula. Mkabayi was a daughter of Jama who took a stand to never marry. Her firm decision is emphasized by Cope, (1968:170) as follows:

She remained unmarried, preferring to retain her independence and political influence, and her position as head of the Abaqulusi military kraal.

People thought that Lamula might win Mkabayi’s heart because of the frequency and zeal he showed during the period of courtship. All Lamula’s attempts and commitments were futile. Words are well selected to bring about melody.

The second stanza emphasizes feelings and ideas in relation to nature. The poet remarks on Lamula’s arrival in Nobamba from the mountain peaks while the canaries ululate (imizwilili yatshiloza) and the lilies sing (iminduze yahlabelela). Mkabayi appeals to the ancestors to save her from Lamula so that she can concentrate on royal matters. She insists on her request because she was highly taken by Lamula’s proposal. Her confidence and skill made her turn down the proposal and readjust herself to matters of national leadership.

Lamula’s total rejection is outlined in the following lines:

Msitheni kimi uLamula.
The decision taken by Mkabayi is unique in the history of the Zulu nation. She leads her own life without a male. She commands more power by imposing her will on others and without the consent of others. Despite being feared her personality enables her to win the affection of many people. She serves as a mediator between the king and his people. She becomes a principal adviser to the king.

On the whole, the poem portrays the joy, affection, hopes and aspirations of this historical figure. Its choral nature is seen through its poetic diction, rhythmic pattern and aesthetic repetition.

2.4.3 Historical allusion

It is not the retelling of historical incidents but the historical references that are nationally or internationally made for the greater understanding of concepts.

Cuddon, (1976:31) sees allusion as follows:

... an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer. An allusion may enrich the work by association and give it depth.

2.4.3.1 Reference to historic figure and place

ISandlwana is always associated with Cetshwayo. A further spatial allusion gives reference to the Nkandla forest:
Ngimfunge uCetshwayo eseNkandla!
(ILZI. 1980:25).

(I swear upon Cetshwayo at Nkandla!)

Cetshwayo took refuge in Nkandla forest after an untiring effort to lead the nation to freedom. His endeavour to free the nation from the domination of other nations and doctrines was successful. Nkandla is situated in KwaZulu-Natal, a province of remarkable topographical features and rich natural resources. What is remarkable about the monarch is that he was an individual who strongly believed in communal existence. He believed in a communal existence bound together and maintained by widely held moral norms, values and practices.

His regiments were recruited according to spatial setting. For example, the Mbonambi regiment (the Evil-seers) came from Mbonambi; iNgobamakhosi (the bender of Kings) from the old Ulundi near Mhlathuze River; uKhandempemvu (the White-faced) from the north-west of old Ulundi, near UMfolozi river.

In the poem UShaka KaSenzangakhona we find historical allusion by looking at Shaka as an historic figure:


(What must I say about forsaken Shaka Who slept at Dukuza?)

Shaka was born out of wedlock as the result of a casual encounter between his parents. Shaka’s character is concisely revealed in Cope, (1968:5) when he says:

Shaka insisted upon the highest standards of bravery, endurance and discipline, but first he measured up to these standards himself. He was a magnificent figure and a magnificent fighter, devoted to youth, health, physical fitness and pursuit of war.
KwaDukuza was his capital kraal and there he reached the height of his career. He was assassinated and buried there. It remained undisputed at the time that Shaka was a well-known warrior because of his dedication to consolidating the various tribes into a single, powerful Zulu nation.

The idea portrayed by the poet through the rhetorical question is that of astonishment and regret. The images depicted by the words owalala (who slept) and wafulathela (forsaken) show that his spirit is still alive: he slept and he is still expected to wake up; he turned back yet he will change his mind and hold fruitful discussions with us.

The allusion refers to Shaka as an historic figure. KwaDukuza gives a spatial, historical setting as well as the historical events regarding his death.

2.4.3.2 **Reference to a biblical figure**

In the poem Ihlathi LaseNkandla we find the biblical allusion:

> Wena owakha umkhumbi kaNowa.  
> (IZI. 1980:23).

>(You who built Noah’s boat.)

We are all aware that Noah was a prominent and remarkable figure who feared God. He took an instruction from God and carried it through despite all odds. He lived in fellowship with God. Noah’s family, his wife, three sons Shem, Ham and Japheth as well as their wives entered the boat. God completely destroyed the whole human race during the flood. The forest, Nkandla, is likened to Noah’s boat because of its significance as a shelter, protective place or sanctuary. Noah’s boat protected his family and Nkandla forest protected the Zulu patriots.
The allusion to Noah's boat refers to a person as well as to the cultural phenomenon and event.

2.5 NATURE

Nature plays a major role in poetry. It can be physical or abstract but the ideas are reflected and interpreted.

Reaske, (1966:60) holds this idea about nature:

By nature we mean the external, physical world; nature implies visible environment ... A good many poems deal with one or both of these relationships, to a certain extent all literature addresses itself to them. For we are always thinking about man's relationship to the world of things and the world of people.

Reaske looks at nature as a phenomenon that is vital for literary representation. Selden, (1988:79) sees the pervasive influence of nature as follows:

... is at once the source, and end, and test of art.

Nature has been the source of inspiration of many poets. It is evident in the poetry of Msimang that it plays a vital role in various ways.

Mngadi, (1993:28) expresses this opinion on how Msimang sees nature:

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

Some of the rivers mentioned in Msimang's poems are uThukela (Tugela), iMfolozi
and Igwa (Vaal). The mountains are uKhahlamba (Drakensberg), lSandlwana and UNdi. Most titles of the poems are based on nature, for example: Ighwa (snow), Iziziba ZoThukela (The pools of Tugela river). Natural phenomena integrate various dimensions of life in Msimang's poetry. For example the snow in the poem Ighwa refers to hardship, the pools in Iziziba ZoThukela to life and prosperity, while the mountains in lzintaba Ezikude refer to nostalgia, inspiration and appreciation.

2.5.1 Concrete natural phenomena

The poem Le Mbali ... Le Nyosi (This flower ... this bee ...), is a sonnet based on nature. The interrelationship of the flower and the bee is portrayed throughout the poem. The poem is written according to Spencer's sonnet where we find three quatrains and a couplet. In the first quatrain the poet introduces the poem by highlighting that the creation of the sting of a bee and a flower are God's wish to beautify the world. In the poem, the poet emphasizes creation as follows:

... Odal’ udosi yize lunobuthi,
Odal’ imbali ekhangis’ ubuhle.
(UNO. 1990:16).

(... Who creates a sting despite its poison,
Who creates a flower that is displaying beauty.)

The flower attracts a bee for the production of honey. In the second quatrain the flower is endowed with human qualities. A flower is taken to be a human being who laughs. When a bee flies to the flower it is taken to be a suitor.

The joint effort of the bee and the flower results in the production of sweet honey and the multiplication of beautiful flowers. The combination and production are expressed in the third quatrain as follows:

Okukodwa nokukodwa babili,
Okukodwa nokukodwa bathathu,
Kuchichim’ umhlaba ngoNozimbali,
Kuchichim’ umhlaba ngoSibusiso.
(UNO. 1990:16).

(One added to one is two,
One and one produces three,
The earth is full of flowers,
The earth is full of blessings.)

The poet uses the word kuchichima which literally means “to overflow” to express the idea that the earth has many flowers. The flower reflects beauty and life in the poem. What happens to both the bee and the flower is mutual. The idea of reciprocity is clearly illustrated. Uju (sweet honey) is the product of mutual relations between the flower and the bee.

Msimang is not merely concerned with the description of flower and bee but he aims to provide us with the value and significance attached to the flower and bee. This is where we see the imaginative ability of the poet in a broad sense.

2.5.2 Abstract natural phenomenon

The poet uses abstract natural phenomenon, ubusuku, to portray the significance of nature. The humanistic metaphor is used to call ubusuku (night). It is an inanimate, natural phenomenon attributed with human characteristics. In the poem Ubusuku the poet recites:

Mangiphephele kuwe Busuku,
Ngigone ngezingalo zokuthula,
Wena mzanyana wezintandane,
Mangiphumule esifuben sakho.
(IZI. 1980:20).

Let me hide in you night,
Hold me with your peaceful arms,
You nurse of the orphaned children,
Let me rest on your chest.
The night is endowed with human qualities such as the power to protect or to guard. It appears as if the poet subjects himself to this 'human being'. He requests to be carefully nursed so that he can peacefully rest on the 'human being's' chest. The appeal to the sense of touch is evident in the line: Ngizone ngezingalo zokuthula (Hold me with your peaceful arms). It is also seen in the conclusion: Mangiphumule esifubeni sakho (Let me rest on your chest).

According to Plato’s ideas, the night is looked at in a trivial way. Firstly as an idea, secondly as an object and thirdly as an imitation of the artist or poet. He further advocates that triviality depicts that it is thrice removed from reality and truth. His opinion is challenged by Aristotle who emphasizes the poetic truth which is necessary and probable. We further see the relationship between the natural phenomenon, the sun, and the poet in the following stanza:

Uhlasele nami ngahlasela,
Ugadle wagadla ephindelela;
Ugadle nami ngagadla.
Kumanje zehlile izihlathi ...
(IZI. 1980:20).

(You attacked and I attacked,
You repeatedly struck;
You struck and I struck.
Now you are dumbfounded.)

The reciprocal attacks and striking actions show physical exercise. The major characters in the stanza are the sun and the poet. The sun is endowed with the qualities of the warrior, that of attack and continual fighting. The concluding line ... zehlile izihlathi .. (you are dumbfounded), is an idiomatic expression showing a need to be defeated. The sunlight is looked at in comparison with the night.
Love is the binding factor between two individuals. It becomes a true, proper and real love when it is coupled with sincerity, respect and faith. Its truthfulness is presupposed by a healthy atmosphere brought about by human nature and a good sense of responsibility.

Most poems on love are lyrics. A lyric is defined by Cuddon, (1976:372) as follows:

A lyric is usually fairly short, not often longer than fifty or sixty lines. ... it usually expresses the feelings and thoughts of a single speaker (not necessarily the poet himself) in a personal and subjective fashion.

The poet manages to turn many things to loveliness through his poetry. He exalts the beauty of that which is most beautiful and adds beauty to that which is deformed. Each poem marries exultation and horror, grief and pleasure, agitation and calmness as well as tragedy and comedy. Msimang, (1990:81) concurs Cuddon's definition by saying the following about lyrics:

... mandulo lilirikhi kwabe kuyinkondlo emfishanyana esamculo edingida indikimba yothando.

(...) ancient times lyric was a short musical poem which is based on the theme of love ...)

Kunene, (1970:17) gives his opinion about love as follows:

Love is not love as an idea, but as the outcome of social actions and considerations by two individuals in direct relation to the requirements of their social groups.

The poems Langa lami and Uthando are lyrics. They express love in different dimensions.
2.6.1 True love

In the poem Langa Lami (My sun) the poet expresses love by revealing his wishes, thoughts and major aims:

Ungashoni langa lami,
Sihambisane sixhakene
Size sehlukaniswe ... 
Ukufa!
(IZI. 1980:1).

(Do not set my sun,
Let's travel while pulling as one
Until we are set apart by ...
Death!)

He figuratively calls his dear one the sun. He insists that tenderness, gentleness and happiness will be brought about by deep and true love. Let them join forces that will beat any adverse situation before death.

The poet manages to express his positive thoughts with convincing and captivating interest to depict that true love is not easily thwarted when he says: Nami wangi вмест webula ngandilileka (Even myself I was hypnotised and felt dizzy). Love is depicted as a binding force that cannot easily be resisted. The poem looks at love in relation to life and death. If love attains the support of life, warmth, pleasure and admiration it will overcome any dull moments, as he politely says:

Lapho ungikhanyisela
Umphefumulo uqhakaza injabulo,
Inhliziyo yembathe imfudumalo.
(IZI. 1980:1).

(If you light on for me,
My soul blossom happiness,
My heart wears warmness.)

If love is not shielded by life, death will intervene and apply its strength and fortitude
with the aim of winning the battle:

Siphethu sempilo yami nentokozo
Ngiyini ngaphandle kwakho?
Nxa bekusitha kimi
Ngiyogqokwa yithunzi lobumnyama ...
(IZI. 1980:1).

(Fountain of my life and happiness,
What am I without you?
If they hide you from me,
I shall be worn by the dark shadow ...)

Life and death stand at opposite sides of both secure and insecure love which are in the middle. Life furnishes happiness, sombreness and healthy atmosphere for love to survive while death destroys everything.

2.6.2 False love

Love is as dynamic like as other emotions. It becomes false, improper and unreal when it does not conform to a specific form of behaviour.

The poet highlights love in the poem Uthando (Love) as it makes people cope with extreme possibilities because of fantasy:

Abantu bona bazethuke sebakhe emkhathini.
(IZI. 1980:8).

(People eventually see themselves well built in the space.)

The extract tells us that love makes people create their own fantasy world which differs from reality. Love makes people withdraw from frustrating situations to cope with it in a fantasy world. The intensity of the emotions of pleasure, delight and happiness dominate when the interaction of love is uninterrupted. People feel they are going to achieve any goal they set themselves.
Love becomes deceitful and cursed when it entails unfulfilled promises. It is prevalent when a person is thwarted in his attempt to achieve a goal. Deceitful love results in unreasonableness and disorderliness. That is what makes people curse it as follows:

... luthando unuka njengeqaqa,
Umuncu njengomhlonyane,
Ubaba kunesibhaha,
Uqanda kuneqhwa.
(lZI. 1980:8).

(... you stink like a polecat, love,
You are bitter like an African wormwood,
You are more bitter than the fever-tree,
You are colder than the snow.)

The polecat, African wormwood, fever-tree and snow are used to indicate anything which is not worth praising. The smell of the polecat causes disharmony and compels people to emotional outbursts. No positive social interaction is ever experienced after such a smell. The wormwood and fever-tree are so bitter that they are not edible under normal conditions. The snow or frost indicates unfavourable conditions. If something is likened to the cold of snow it is inevitably said to be lifeless.

It is a rootless love which does not emanate from the real philosophy of life. It lacks honesty and the real aims which make it withstand any compliance to unrealistic actions.

The poet highlights the fact that love is not only made for people. Animals also enjoy love:

Ngikubonile ulumba inkomo edlelweni,
Yakhotha enye bathi ngeyikothayo.
(lZI. 1980:8).

(I saw you hypnotizing cattle in the pasture,
It licks the one that it licks it.)

Love is seen as a living creature which is endowed with the human powers of changing things easily. Its strength is portrayed when the poet says:

... Ngisho nezinambuzane uzhungile ...
(IZL. 1980:8).

(... Even the small insects you have hypnotized them ...)

What is noteworthy is that love is seen in both big and small animals. Its deceptive quality makes life easier and viable for all living creatures. Love is given qualities to enhance poetic value. The poet has displayed the outcomes of false love by describing that it stinks, is bitter and extremely cold. Therefore, in the lovers themselves, tolerance and respect are destroyed. Life becomes worse because it fails to sustain reality because of socio-economic and socio-cultural situations.

2.7 ECONOMICS

Economic activities are not new to Zulu people. They have been involved in pottery, weaving, basketry, woodwork, ironwork and ivory work. They have farmed and kept livestock for centuries. Msimang uses the traditional and cultural institution to portray contemporary economic value in his poem Isibaya Esikhulu. In the poem Hhawu! NgoMaganediula he uses the personal name as a device to express events. It is a deverbative eulogue which reflects performed actions.

2.7.1 Traditional economic establishment

The poem Isibaya Esikhulu Se-Afrika (The great African bank) is the first prestigious capital institution which is established and managed by Black staff. It employs a commingling of African and Western thought. It was founded and set up in 1975 as a business enterprise. This institution allows Africans to make a profit; to compete
against other institutions involved in business and to use knowledge and skills to their own benefit. The poet recites the poem to mark the bank’s tenth anniversary:

Halala African Bank!
Halala sibay’esikhulu se-Afrika ...
Kuleli shumi leminyaka uzelwe ...
(UNO. 1990:37).

(Hurrah African bank!
Hurrah great African kraal ...
In this tenth year of birth ...)

The African nation is proud of its attempts to have its own capital institution. It represents the beauty and wealth of the country. African Bank came as a breakthrough to African people. Its presence is a sign of independence, growth and full empowerment. The indigenous people learned many skills from foreign experts before they established this institution.

The poet metaphorically calls this financial institution isibaya esikhulu (a great kraal). A kraal is the wealth of African people. It is a spatial setting wherein man communicates with his ancestors whenever things are good or bad, right or wrong. The importance of the kraal in the establishment of the Zulu kingdom is not only of economic value but also gives a setting for social, cultural and political dimensions.

The poet lists the places where there are branches of the African Bank and reveals the ethnic groups which benefit directly from it because of locality and proximity:

Siyagiya thina KwaZulu
Ngesibay’ esikhul’ eMlazi
Siyagiya thin’ eSoweto,
Ngesibay’ esikhul’ eDibhaklufu,
Ayagiya amaXhos’ eMtata,
Bayagiy’ abeTswana kwaRankuwa ...
(UNO. 1990:38).

(We are dancing in KwaZulu,
Because of African Bank in Umlazi,)
We are dancing in Soweto,  
Because of African Bank in Diepkloof,  
Xhosa nation is dancing in uMtaba,  
Tswana nation is dancing in Ga-Rankuwa ...)

The poet informs us that African Bank branches are found in Umlazi, Diepkloof, Umtata and Ga-Rankuwa. The opening of this institution offers a way of distributing wealth and services equally amongst the population. One of its major objectives is to look forward to an egalitarian society where economic power among the people will be a reality. A call is made to support the establishment of branches and further development.

The poem itself is a melodious, musical composition. The diction of the poem is so remarkable that the word isibaya (kraal) meaning “the place where cattle are kept” is used for a bank, where money is kept. Traditionally, the kraal was the most important place for social, economic and cultural events. It was a place where the wealth of the nation was kept. Transformation from a traditional era to a modern one has brought about change in personalities and behaviour. Changes occur through a period of time. The words ‘kraal and cattle’ and ‘bank and money’ illustrate a drastic change, with unchangeability in wealth. We see wealth during the traditional era and wealth in the modern era.

This poem is a lyrical ballad. The word “ballad” derives from the Latin ballare, to dance. It is a short piece of sentiments and emotions. The poet applauds the African Bank in a melodious and authentic manner.

Economic growth is strengthened by technological advancement. The central idea of the poem is to elicit improved public and social services as well as national income and wealth. Association plays a major role in the poem, as we have seen in the use of kraal with cattle and bank with money. These are metonymically stated in the
A poem to mark the period of time between transformation and cultural change. The kraal implies the cattle while the bank illustrates money and both depict wealth.

What is evident in this poem is that African people have genuinely tried to blend Western culture and technology with their own collective, cultural experiences. The effective adoption of foreign business and management practices and technology are merged with indigenous, cultural renaissance for the benefit of the continent. This is applauded in Yagiya yonkan' i-Afrika (The whole Africa danced).

2.7.2 Economic commodity

The poem Hhawu! NgoMaganedlula (What an ill-mannered woman!) is about money as an economic commodity which changes hands. Money rotates from person to person and from institution to institution. The title itself is so figurative because money is endowed with all the qualities of an ill-mannered woman.

Money is also endowed with human qualities in the poem and we read that when money is in coin form it rolls and circulates:

Kant' uyindilingana nje
Uyagingqika,
Kant' uyindilingana nje
Uyajikeleza ...
(UNO. 1990:25).

(You are a round object
You are rolling,
Your are a round object
You are circulating ...)

No one is able to stop money from either rolling or circulating. A person who has money is held in prestige by society and experiences the satisfaction of occupying a high social status. A person of high status commands authority and power. A person
who has no money suffers the indignity of being relegated to a position which commands little respect.

Money is likened to a beautiful lady who cannot be locked in a room because of her unbecoming behaviour. There is no room, safe, cage or permanent accommodation for this 'lady', Maganedlula. All men are attracted to her. The character of the lady is evident in these lines:

\[
\begin{align*}
\text{Ntokoz' ethand' amadod' onke,} \\
\text{Wen' othandwa ngamadod' onke ...} \\
(\text{UNO. 1990:25}).
\end{align*}
\]

(The lady who loves all men, 
You who is loved by all men ...)

It shows that this is a 'lady' with a unique personality. No normal 'lady' can love all men except perhaps the one mentioned who has questionable characteristics. The character of this love-crazy 'lady' makes both young and old ashamed. A 'lady' who leads a nomadic life is found all over the world. She is found ezigodlweni zamakhosi (in the royal kraals) and ezibayeni zezimpofana (in the kraals of the poverty-stricken individuals). The whereabouts of the lady is not predetermined because she moves all over within a short space of time. It is fruitless labour to try and bring stability to her life. Her historical background is known, therefore, trying to change her life is going to be a hopeless and uncalled for undertaking.

The poet sadly questions the behaviour of the lady:

\[
\begin{align*}
\text{... yini ukuzibiza ngamagamagama,} \\
\text{Wukuphelelewa yisimilo Nomali?} \\
(\text{UNO. 1990:26}).
\end{align*}
\]

(... why are you calling yourself with many names, 
Is it losing good behaviour Nomali?)

Money has many names because it is a major socio-economic entity. It builds and
destroys, adorns and deforms, detains and releases. It is a source of all good and bad things. It is both life and death itself. It has both positive and negative perceptions.

2.8 POLITICS

Various poems in both Msimang’s anthologies reveal their political context. However, the corpus will focus on the poems Ifu Elimnyama and Afrika Ngingowakho. Both poems deal with the protest against colonialism, conflicts, dehumanisation, deprivation, racism and segregation. The political context evident in both poems concurs what Egudu, (1978:4) holds on Modern African literature as opposed to traditional:

... is an artistic study of the African predicament from the Colonial milieu ... Modern African literature not only manifests glaring human relevance, but also reflects the writer’s awareness of social reality coupled with an imaginative response to that reality.

The poet has devoted his art, particularly the poems Siyashweleza Nodumehlezi, Siwela IMoretele, Ifu Elimnyama and Afrika Ngingowakho to the pursuit of justice, reality and progressive values.

Vershoor in Mngadi, (1993:9) sums up by expressing displeasure with political conditions and practices by revealing the aim of the protest poet:

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

2.8.1 Protest against colonial power in South Africa

The poem Ifu Elimnyama (The dark cloud) depicts the socio-political incidents which
ravaged South Africa during the Apartheid era. The death of people which left widows, widowers, orphans and wanderers made the country unstable and unbearable.

2.8.1.1 Impact of colonialism

The introductory stanza gives us a background to the unnecessary deaths which occurred because of Nongqawuse's prophecy. This false prophecy led to the destruction of the Xhosa people:

Ngikhali' isililo sikaNongqawuse
Owatshala imbewu yembubhiso ...
(UNO. 1990:30).

(I am wailing like that of Nongqawuse
Who planted the seed of catastrophe ...)

The poet likens the destruction caused by apartheid during the seventies and eighties to the tragic historic incident which nearly destroyed the Eastern Cape:

Waphind' umkhokha kaNongqawuse
Isizwe wasiphendul' amazimuzimu.
(UNO. 1990:32).

(Nongqawuse's unpleasant consequence repeated,
She turned the nation into cannibals.)

Nongqawuse was a princess who was lured to spread the 'ancestors' admonitions'. She was instructed to destroy everything paving the way towards the new so that a new time of plenty would be brought about by the ancestors. All domestic animals were killed in preparation for the arrival of new farm stock. This led to devastation and people died of hunger. No new live stock emerged and it became evident that the prophecy was wrong. Nongqawuse remains an archetype because of the calamity she caused.
Because all food stores, live stock and cultivated lands were also destroyed, the nation was reduced to cannibalism to survive. The Xhosa people became a poverty-stricken nation and were forced to become the subjects of their colonisers.

Nongqawuse's calamity is regarded as the first that wrecked the social systems of indigenous people. Although the incident is not the central theme of the poem, it serves to link what happened a century ago to what happened in recent times. The poet sees the destruction of the seventies and eighties as a repeat of Nongqawuse's incident. What happened to Xhosa people because of Nongqawuse was a well orchestrated colonial plan to disempower and devastate the nation.

2.8.1.2 Impact of race

The poet speaks of racism which led to political turmoil. Uprisings effected all groups which now form the Rainbow Nation. One of the places totally ravaged by political uprisings was Duduza in the Greater Nigel District:

Yagadl' eDuduza ngomfutho ka-1985,
Yagadl' eDuduza ngomfutho ka-1986 ...
(UNO. 1990:31).

(It forcefully struck at Duduza in 1985,
It struck with the same drive at Duduza in 1986 ...)

The uprisings destabilized the Vaal Triangle District including Sharpville and Sebokeng:

Yanyaluzis' ulimi phezu kweSharpville,
Yaye yawusibekela owaseSebokeng ...
(UNO. 1990:31).

(It darted its tongue over Sharpville
Until it covers Sebokeng ...)
uprisings are given an anthropoid character through poetic language. People remain zealous for calm and a cool situation but the uproar still unsettles the country.

What happened in the Vaal Triangle reminded people of brutal killings during earlier dark periods. This is explained by Alvarez-Pereyre, (1979:11) who describes the brutal killings as follows:

On 21 March 1960, the police opened fire on a crowd at Sharpville, a small town ... The death toll was heavy: 72 people were killed, while more than 200 were wounded. Everywhere violent demonstrations followed; in the south of the country, the demonstrations were met with gunfire.

The poet refers to racial orchestrated violence in the Greater Johannesburg District as the lightning which struck indiscriminately at young and old, male and female:

Umbani wakhotha amaphethelo eGoli ...
(UNO. 1990:32).

(The lightning strucked Johannesburg and its surroundings ..)

The lightning is endowed with the animate characteristic of licking. People were tear-gassed, shot and convicted, but the violence did not cease.

In the Greater Cape Town District the poet describes events in Cross Roads as both thunder and lightning and says: Lidume phezulu ezigongweni zezintaba (It thundered at the peaks of the mountains).

2.8.1.3 Political affiliation and conflict

In the Greater Pietermaritzburg District the uprisings took a different direction because of political affiliation, social interaction and mobility. The poet states:

Kwadum’ izulu kanti yizulu lezandla
Laduma kwakhotham’ amakhand’ amadoda
Dangerous weapons, particularly guns, were used by many blood thirsty individuals and groups to kill innocent and unarmed people. This catastrophic action is likened to the thunder which struck, rumbled and reverberated with serious results. The era of violence makes people unable to differentiate between bravery and cowardice, fortune and misfortune, honour and disgrace.

In the eighth stanza the poet highlights the incidents which messed up the Durban Metro because of political figures striving for political positions. The poet figuratively calls them leopards because of their actions and behaviour:

... Ngibon‘ isilo sidl’ isilo ...
Zathuthana ziyothuthelek’ eMpumalanga
Zathuthana ziyothuthelek’ eNanda ...
(UNO. 1990:33).

(... I see a leopard devours a leopard
They chased each other to Mpumalanga
They chased each other to INanda ...)

The tenth stanza comes up with a solution to the series of problems expressed in earlier stanzas. The poet feels it is time to convene a reconciliatory meeting of clans and the whole nation to strive for peace, tolerance, reconstruction and prosperity. Peace and goodwill are advocated the lines:

Mathong‘ amahle amoya muhle,
Phephehtheni ngomoya wempepho ...
(UNO. 1990:34).

(Good ancestors of good spirit
Blow with a smoke of an incense ...)

True to their culture, most Black people subject themselves to amathongo (ancestors) for help when they are confronted by serious problems.

In conclusion the poet refers to Nongqawuse's incident as a colonial plot to devastate the Xhosa people. It is regarded as a 'seed' of catastrophe inflicted upon the Xhosa people. The racial impact which ravaged the country is likened to a powerful and dangerous snake and ever-striking lightning. Political conflict ransacked the KwaZulu-Natal and Gauteng Provinces. The sounds of guns are likened to the sounds of thunderclaps.

2.8.2 Protest against colonial power in Africa

Written poetry gains popularity in Africa every day because it testifies to the reality of class differentiation within society. At the same time it is an art used to legitimise, uphold and advance that cause towards freedom and justice. It is the weapon used to fight and challenge the ruling class in a poetic manner and to champion the cause of the oppressed for a better life.

2.8.2.1 Discrimination

The poem Afrika Ngingowakho (I am yours Africa) touches on the discrimination which dominates in certain African countries.

The poet insists that he belongs to the continent despite the political ideologies that single him out. The discriminatory elements become obvious when he questions the practice:

Pho sengabizwa ngevezandlebe?
... Pho ingani nesigqila
Siphila mzini munye nenkosi yaso na?
Pho ingani nengcanga
Idla yona kanye imvuthuluka
Evuthuluka esithebeni samakhosi?

(Why am I called the illegitimate child?
... Why even the slave
Dwells together with his lord?
Why even the dog
Eats the real remnants
Dropping from the lord's plate?)

The poet feels heart-broken about the cruel behaviour bestowed upon him. He stresses that his counterparts violate human rights by ill-treating him. Although many people dislike the notion that poetry can have a connection with politics this is inevitable because poetry is a public event.

The poem exposes oppressive Capitalist ideology and the consequences of dividing society into classes. The more evident dimensions are those of legitimacy and illegitimacy, master and slave as well as owner and dog. The deprived individual has taken the status of ivezandlebe (illegitimate child), isigqila (slave) and ingcanga (dog).

The political idea is brought forward by the juxtaposed nations which are naturally and politically seen as separate entities, rather than as one African nation. Colour and cultural diversities draw a line of demarcation and encourage further separation. Politics is a social phenomenon used to refer to the governing of society. Politically, people are differentiated into the ruler and the ruled, the ruling group and the subjects.

The poet denounces the system which makes him an illegitimate child on his continent. He highlights the fact that the treatment he receives and experiences is worse than that of a slave or dog to its master. The poet spontaneously compares
the African continent to Europe and America. Africa is a wealthy and resourceful continent which has been troubled by many illegitimate rulers. The arrival of colonists transformed life on the continent in different ways. The social systems of the indigenous nations changed. The poet seems disheartened to see the life of his forefathers taking a new trend. The major changes are seen in socio-economic and socio-political dimensions. The poet advocates unity amongst all Africans when he asks:

Afrika yezinsengwakazi  
Besingedle iukanhamba lunye?  
(IZI. 1980:48).

(Africa of the milky cows,  
Can’t we drink from one calabash?)

Despite all odds which prevail on the continent, the poet appeals for unity and equal opportunities for all. He insists on the revival of African communal life desiring to transmit sound values and respect.

2.8.2.2 Ethnicity

The diction used in the poem Afrika Ngingowakho is similar to that found in the poem Amathol’ OkaMathole (Mathole’s calves). This is seen in the line Pho bangibovulelanji? (Why are they stabbing me? Ntuli, (1972:43) uses the praise name Sobovulwase (One who is stabbed) in comparing the black man to a rejected cow. Ukubovula (to gore or to stab) is a particularly well-chosen term which describes the fate of the black man in this country. It means to gore as bulls do:

Nkomo kaMenzi, Sobovulwase!  
EzakoPewula zafika, zakubovula!  
EzakoSomtsewu zafika, zakubovula!  
EzakoGandi zafika, zakubovula!  
EzakoJiantoni zazalwa, zakubovula!  
Nkonomoni le’bovulwa ngezokufika!  
(Ntuli and Ntuli, 1972:43).
The cow of Menzi is seen to be having useless horns hanging on its head but gored aside and thrown out of the kraal by the cows of Paul Kruger, Sir Theophilus Shepstone, Mahatma Gandhi and even by the bastard cows of John Dunn. What type of useless cow is that of Menzi which agrees to be pushed out of the kraal?

The difference between the two poems is that Ntuli located his protest in the South African Apartheid situation, comparing the black man to a rejected, powerless and useless cow. Msimang looks at the African continent as a whole, particularly the social, historical and political set-ups.

2.8.2.3 **Patriotism**

The poet states these encouraging words about the continent:

```
... Uvule amaphiko abanzi
Bakhosela abamnyama nabamhlophe.

(IZI. 1980:47).

(... You have opened your wide wings
For Blacks and Whites to be sheltered.)
```

The continent herself has got nothing to do with discrimination. It is the people who hold power who are directly responsible for this. The continent is likened to a bird which takes care of its fledglings without any discrimination. The poet looks at Africa as one continent where the legitimate rulers are expected to hold power in trust and for the benefit of all.

On the whole the poem is on patriotism and the poet's submission to the African continent as he animistically and euphemistically addresses it as father, mother, grandfather and grandmother. The continent itself is as important as his parents and grandparents. He values the continent and knows all its developments from the pre-
colonial era to the post-colonial era.

2.9 DEATH

There are number of poems on death in Msimang's work. All communities have adopted certain attitudes towards life and death. It is however noted that Africans rejoice when a baby is born because the child will grow and acquire a special status in society and so conquer all hardships and evils. Therefore birth is associated with life and happiness while death is associated with sorrow and pain.

Death comes to us in many forms. Whenever death occurs, certain taboos are observed for the good of the deceased. These reaffirm the bond between the living and the deceased member of the family.

Ntuli, (1974:25) comments on death as follows:

Death, for example, is a popular subject for poets ... They usually write to express their grief at the passing away of their beloved, and conclude by consoling themselves by some kind of rationalisation of death.

Elegies are prevalent in isiZulu written poetry. Most critics tend to group all poems on death as elegies and so overlook the specific characteristics and differences. Msimang, (1994:89) comments on the different kinds of poems on death in European poetry:

Abahluzi bazehlukanisa zibe yimikhakha emithathu izinkondlo ezithinta ngale ndikimba. Kufike kube yinkondlwana eillayo ebizwa ngokuthi yilament. Uhlobo lwesibili kuba yihubo nje lokuphelezele osesishiyile kumbe eseyongcwatshwa. Leli hubo libizwa ngokuthi yi-dirge. Uhlobo lwesithathu yinkondlo evame ukuba yinde, futhi ejulayo ngokufa ... Le nkondlo ibizwa ngokuthi yi-eleji.

(Critics classify poems on the theme of death into three categories.
The first is a short lamenting poem called *lament*. The second type is a hymn that is sung when accompanying the deceased to the graveyard. This hymn is called *dirge*. The third type of poem on death is called an *elegy* and is usually long and deep in imagery.

Msimang’s poems about death are: *Bamgudluzile*, where the character is not directly mentioned but implied; *Leso sivakashi*, where allegory plays a major role in the whole poem; and *Siwela iMoretele*, a poem based on fruitless negotiations which end in death.

### 2.9.1 Implied character

In the poem *Bamgudluzile* (They killed him) the poet laments the death of a Saviour. He introduces the poem with two rhetorical questions which express thoughts and emotions:

\[
\text{Yini efunwa umuntu emntwini?} \\
\text{Yini efunwa luquqaba esintwini?} \\
(IZI. 1980:26).
\]

(What is wanted by a human being from another being? What is wanted by a mass from the humankind?)

The introductory stanza reveals a lack of *ubuntu* (humanness) as the reason for killing. The series of prevalent problems make life unbearable. The poet complains that people have reached a state of uncertainty because they do not know what they want, except destruction.

He further says that people prefer to live *egoqweni njengezingulube* (in a pigsty like pigs) and lead the life of pigs rather than have a good disposition and moral nature. They lack satisfaction, truth, faith and justice but prefer moral degeneracy. The poet illustrates the actions and outcomes of the unjust life that has led to the killing of Christ:
A life of hardship dominates because of the unnecessary and uncalled for killing. It is evident that whoever does something good in life is a target for victimization. Whoever throws light where there is darkness is condemned and killed. Envy and jealousy have engulfed mankind so completely that it judges everything in an irrational and subjective way.

The poet creates a more universal world by persuasively implying the death of Jesus who died because of people’s ingratitude. What happened reminds us of the isiZulu proverb ingwe idla umniniyo (the leopard devours his master). Certain animals remain wild and no amount of taming will make them lose their savage natures. Therefore, it repays acts of kindness in an evil way. People are created with different minds and have different views on different things.

In conclusion, it is significant to note that the poet describes death of a religious figure. Christianity plays a major role in the life of the poet and it is his aim as a sender to share his lamentation with the receiver through the text.

2.9.2 Allegorical dimension

The poem Leso Sivakashi (That guest) is based on death. It appears as if the dead person narrates how death caught-up with him. Death is figuratively called the uninvited guest who came without making an appointment.

In the two introductory lines the poet outlines the arrival of the guest:

Babengammemanga ...
Wayengalayezanga ...

96
The two lines show how cruel and ill-mannered death is by simply arriving without a formal invitation or appointment. The arrival of the 'guest' is unexpected and focuses on the individual. The sun sets and the clouds are overcast to that specific individual. The 'guest' captures the individual from society. No one on earth has the power to rescue that individual from the 'guest'. Hope to survive is outshone by despair and lamentation which override rejoicement.

The arrival of death brings confusion, uncertainty and dull moments to all in the vicinity. It comes as a disruption to social order. The poet looks at death as a human being who is jealous, obstinate and arrogant. It is endowed with the qualities of a female in the following lines:

Wangiwola ngezandlakazi, uNoliqhwa,
Wangithinta ngezinyawokazi, uNoliqhwa ...
(UNO. 1990:13).

(Noliqhwa embraced me with her big hands,
Noliqhwa touched me with her big feet ...)

Death is associated with frost. The name Noliqhwa literally means 'owner of frost', and is used to describe an uninvited 'guest'. Death is given animate qualities. The rhythmic pattern of the poem is irregular with low pitch and sad feelings. Noliqhwa is seen as a person who has big hands and feet which bring about social disorder.

The poet uses various natural phenomena such as ighwa (frost) and amakhaza (cold) to sum up in a climax the poetic narration on death.
2.9.3 Proactivity - reactivity dimensions

In the poem Siwela IMoretele dissatisfaction serves as the centripetal force among Mamelodi residents. They become proactive when attempting to form a united force and voice to accomplish their objectives. They proact while the authorities’ reactions grew from bad to worse. These reactions become inexplicable and indescribable after the killing of unarmed people.

2.9.3.1 Proactive dimension

The decision to come together to address the hike in rates in a peaceful, humble and polite manner became a fruitless attempt. The residents sacrifice their precious time fording the Moretele river, which divides the place into east and west, to reach the town administrators to voice their complaints. The aim of the meeting is to find a peaceful solution in a united way for prosperity and development.

2.9.3.2 Reactive dimension

Their attempts become a vain struggle. The authorities assume open hostility. The residents face pugnacity and animosity. The action of fording the river at various crossings occurs because there is no alternative. The continuous cry of the ‘flowing water’ depicts confusion and chaos. The reactive measure serve as a counter against unity, simplicity, liveliness and concreteness.

The adverse effects of reactive measures are displayed by the crying of ‘flowing water’ and the fording at various river crossings. The mood of the residents and the moral outlook of the authorities are explicitly reflected. The reactive measure serves as a centrifugal force to the masses. Reactivity is onomatopoetically portrayed by the poet:
Qiz! Qiz! Laduma!
Qiz! Qiz! Laphindelela!
Bani! Lamthatha! Phazi! Lamsonga!
(UNO. 1990:15).

(There is thunder!
Repetitive thunder!
After shots someone died,
Crumpled up and writh with pain.)

The sounds used by the poet suggest meaning. The poet's own subjective feelings and pictures are authentically revealed and displayed to endorse the reactive measures. The use of onomatopoeia promotes the principle of economy of expression and discourages circumlocution which is prevalently used by the verbocrats.

Thunder reflects aggression in this context. With selected sounds and words the poet tries to imitate the tragic action. In this poem, proactivity is superseded by the reactive dimension, and results in negativity. The disaster that prevails is expressed in this extract:

IMoretele zayiwela amanhlukanhlukano,
Abaningi kabayiwelanga okwesibili ...
Nanamuhla amanzi asalila lesi sililo.
(UNO. 1990:15).

(The Moretele river was forded at various river crossings,
Most of them did not ford it for the second time ...
Even today the waters are still crying the same cry.)

2.9.3.3 Biblical allusion

The poet expresses his feelings about what he observed on the 21 November 1985 in Mamelodi, east of Pretoria. A number of people died after fruitless attempts at negotiating with the Mamelodi administrators.
The poet uses Biblical illusion in his deliberations. Allusion is viewed by Reaske, (1966:26) as follows:

... the process of referring to figures or events in life or in literature, that are well known. Both this process of referring to another thing and the particular figure, event, etc., as named in the poem are called allusion.

Literary allusions are not all obvious. They are hidden in such a way that it is difficult to uncover them. Biblical allusion is the process of referring to the Bible, starting with the nation, physical features the sea and the particular figure. In the poem Siwela IMoretele which is based on dissatisfaction leading to death, allusion is portrayed as follows:

... Kwakungathi wuquqaba lwabantwana bakwa-Israyeli Beqoqene benqwabelene phezu kolwandle Olubomvu, Sasiluquqaba siblekele ulaka lukaFaro, Sasiluquqaba sihlasele esigodlweni sikaFaro ...
(UNO. 1990:14).

(It appears as if is the Israel masses, Gathered in multitudes over the Red sea, We were a multitude running away from Pharoah's anger We were a multitude attacking Pharoah's palace ...)

The country, Israel, and the Red Sea are used as spatial settings. Israel is a name variously applied in the Old Testament and means good strives. The country, is a republic in the Middle East and represents the fulfilment of activities which aim at the reinstatement of the Jewish state. The religions that are dominant are Judaism, Hebrew, Islam, Christianity, Druze, etc. What happened to the dissatisfied Mamelodi residences as they were gathered in masses for a protest reminds the poet of the Israelites and their struggles.

The Red Sea is a long, narrow and almost landlocked sea between Africa on the west and Arabia on the east. It is noted for its high year-round temperatures and is
surrounded by desert. At certain periods of the year, the sea water contains quantities of reddish algae and this possibly accounts for its name, *ulwandle Olubomvu* (Red sea). The Israelites went through the Red Sea when they left Egypt for Canaan. The fording of the Moretele River by the residents of Mamelodi is likened to that of the Israelites crossing the Red Sea to Canaan.

‘Pharoah’ is a name associated with hardheartedness, tyranny and rudeness. The Pharoah was an autocrat who tried to overlook and despise God’s admonitions. He is the figure that is alluded to in the Bible. The Mamelodi administrators are likened to Pharoah in this poem.

On the whole we see that an allusion refers to a person, Pharoah, and to the natural phenomenon, the Red Sea.

### 2.10 CONCLUSION

Msimang has exhibited various dimensions to explore the theme of education. Dr BW Vilakazi is selected as an educator and is portrayed in the poem as a figure of encouragement, aspiration and strength. His outstanding academic achievements and his pioneering literary works such as *Inkondlo KaZulu*, *Amal' Ezulu*, *Nje Nempela* and *Noma Nini* blend African and Western cultures for the benefit of the South African nation. Education is approached by using an educational figure to bring together various African nations, cultures and the co-operation between school and life in general.

One tertiary institution is selected to highlight the significance of education. It is likened to the most important African heritages of *unondlini* (a heavy milk cow), *umthombo* (a fountain) and a foundress of the Zulu nation, *uDlondlwane loMbelebele* (The young viper of uMbelebele). The poet reveals that formal education and African
heritages are supposed to be linked to accomplish *ubunye* (unity) and the development of the nation.

It is stressed in the poem *Mshayeleni Ihlombe* that achievements are vital in the life of a human being. Success is attained through dedication and diligence. For a person to accomplish his or her goals, high expectations and well planned priorities should be identified and actualized. Educational achievements are the outcome of disciplines, industrious effort and open-mindedness.

The poet has shown that religious experience is pervasive and fundamental to African people and is integrated into all aspects of their lives. Integration is evident when singing birds refer to the power of God in *Nezinyoni Ziyamdumisa*. According to the poet in his poem *Ngiyamazisa*, the Devil should be trampled for new identity which emphasises on the development of co-operative practices, procedures and values. The poem *Insimbi Yesonto* tries to balance and reconcile the polarities of stability and chaos, harmony and conflict in human lives. Religion is looked into through religious figures, spiritual sources and cultural objects. There are various religions on earth, but Msimang has concentrated on Christianity in most of his religious poems.

Historical accounts are studied from various angles. The poem *UShaka KaSenzangakhona* is an epic in which events, facts and lineage figures are fictitiously examined. In *Inkondlo KaMkabayi*, the proposal of love between Mkabayi and Lamula dominates as an historical incident. It is evident in the poem that a woman can sometimes play a vital role in state affairs and that she can command the same respect as men. *ISandlwana* and *Ihlathi LaseNkandla* are both historical poems that do not look at history as a perspective, but as creative art. The events and topographical features are rich with historical facts presented in a poetic manner.

The poet has employed living creatures such as the flower and the bee in the poem,
Le Mbali ... Le Nyosi to illustrate production and beauty. Various physical phenomena such as mountains, snow and pools are used to give secondary meanings. Nature plays a significant role in Msimang’s works by endorsing poetry with imaginative passion and an analogic expression.

The poems on love such as Langa Lami and Uthando are compared through polarities of true and false. The poet’s approach to this theme is so diverse and inexhaustible that it brings about high quality and more challenges to his readers, listeners and reviewers. Emotions play a vital role in these poems because a true love poem is characterized by cheerfulness, joy and satisfaction, while a poem of false love depicts sadness, anger and dissatisfaction.

The poems Isibaya Esikhulu se-Afrika and Hhawu! NgoMaganedlula are based on economic activities. The poet has managed to merge two cultural diversities. These are African and Western cultures for technological advancements and the African cultural renaissance. Poetic language has elevated the standard of his poems as shown when a cultural set-up, isibaya (a kraal) refers to a modern economic institution such as a bank.

The social systems of the country which divided people into various socio-economic classes are the source of inspiration in the poems Ifu Elimnyarna and Afrika Ngingowakho. In both poems we see that the presence of those social systems resulted in diversity, conflict and chaos which nearly ravaged the continent. After describing racial and colonial incidents the poet calls for reconstruction of the continent and negotiation for a new reality and vision. The poetic truth is emphasized more than the nature of politics.

The poet has approached death by using an allegorical dimension in the poem Leso Sivakashi and character implication in Bamgudluzile. In his poems it is clear that
death is an inevitable event which threatens cohesion and solidarity. Tragedy, pain and agony are poetically expressed in Msimang's poetry as inevitable human suffering.

Some themes overlap, especially death and politics, in the poems Siwela IMoretele and Ifu Elimnyama. However they are categorized and well illustrated after full consideration of poetic language.

Thematic explication in Msimang's poetry draws together the poet (as an encoder or sender) and the reader (as a decoder or receiver). This is done through the text as well as the acknowledgement of the code and content.
CHAPTER 3

3.0 IMAGERY IN MSIMANG’S POETRY

3.1 INTRODUCTION

Images or tropes are used for more factual reflection of the scene and object. Images become descriptive when manifested in various forms for comparisons and resemblances, contrasts and differences as well as for associated ideas. The use of images make us aware that we have shifted from literal language to figurative language. The appreciation of literature and the development of the literary taste are advanced by images.

Fletcher and Sceales, (1969:115) define a figure of speech as follows:

... the use of a word, phrase or expression in other than its plain or literal meaning in order to produce a special effect.

Figurative language deliberately interferes with language usage to transfer the meaning of one object into another object. The interference takes the form of transference or ‘carrying over’ with the aim of achieving a new meaning. It is clear that figurative language plays a vital role in Msimang’s poetry due to various images.

3.2 IMAGERY AS POWER

The relationship between poet and reader is called up by the images which are artistically used. Various powers bring about more impact on images to reveal the emotion, rhythm, aesthetic value and force.
Johnson, (1968:224) describes the descriptive power of images as follows:

... the ability to call up in the mind of the reader definite visual images of concrete objects - a landscape, a crowded street, an individual ... This effect depends not only on the words as symbols of things - if it depended on that only an inventory would be sufficient - but the words as sounds have power to call up images associated with the image called up by the word itself.

The descriptive power is seen in the poem Izintaba Ezikude:

Mangelengele e-Alpine, ngiyakothama!
Zisekelo zeYurophu ezimi kade ...
Ntab' ezikude ningumthombo
Weziphethu zemifulakazi yeYurophu ...
(UNO. 1990:19).

(Steep precipitous mountains of Alpine, I salute you!
You are the long ever standing foundation of Europe ...
Mountains from far you are the source
Of fountains of big rivers of Europe ...)

Descriptive power plays an important role to in illustrating how and where the Alpine mountains are situated. The significance of the mountains as being the source of many rivers is highlighted in the poem. These mountains cover a large part of Europe. In Switzerland there is a double-range system with a longitudinal depression being drained by the Rhine and Rhone rivers. In Austria there is a triple-range system with two longitudinal depressions. The highest range of these mountains is located near the junction of France, Italy and Switzerland but many of the summits of the mountains are between the latter two countries.

We take note in the poem Amadwal' AseMhlathuze (The rocks of Mhlathuze river):

Madwala abushelelezi aseMhlathuze ...
Madwala ayizimakade zoMhlathuze ...
(IZI. 1980:15).

The slippery rocks of Mhlathuze ...
Concrete objects such as the rocks of the Mhlathuze river are called to mind when described as abushelelezi (slippery) and ayizimakade (ever standing). Mhlathuze is one of the historical rivers in KwaZulu which is associated with the eLangeni clan in whose territory King Shaka's mother was born. It is also noted that this is where King Shaka defeated Ndwandwe's clan.

The use of artistic language manifests through various images which reveal poetic assertions, views and decorations.

### 3.3 IMAGES BASED ON COMPARISON OR RESEMBLANCE

Only the following figures of speech, similes, metaphors, personifications, apostrophes, consonances and assonances are studied as a base for comparison or resemblance.

#### 3.3.1 Simile

A simile is always a phrase in isiZulu language. A metaphor is usually a phrase or a word. It is an error to regard their differences merely as one of form. The real difference lies in the degree of imaginative stimulus. Simile, which is called *simile* in Latin, is a figure of speech assumed to be a metaphor's poor relation. This is because it offers only the 'bare bones' of the transferring process in the form of a limited analogy or comparison. In a simile things are likened to another with the aim of clarification and enhancement. It is a figurative device of great antiquity.

Aristotle in Murry, (1935:88) holds this idea on simile:
The simile is a metaphor with an explanation. Every metaphor presupposes a simile and every simile may be compressed into a metaphor.

Hawkes, (1972:3) gives his view on the simile:

It proposes the transference and explains it by means of terms such as ‘like’ or ‘as’. Simile involves a more visually inclined relationship between its elements than metaphor.

It is a figure of speech which draws on explicit comparison between two different objects in one or more aspects. Although there are specific formatives that help to identify simile, Johnson, (1968:191) suggests that the phrasal power of images should play a significant role in simile, personification, hyperbole, etc., because it is:

... a set of words which may be considered together by reason of their artistic or aesthetic value in combination.

The comparison will be looked at according to the following criteria:

- Inanimate versus animate
- Inanimate versus inanimate
- Animate versus inanimate
- Animate versus animate

3.3.1.1 Inanimate versus animate

In the poem Uthando, we find love as an inanimate phenomenon explicitly compared to something animate: a stinking polecat:

... luthando unuka njengeqaqa ...
(IZI. 1980:8).

(... Love, you stink like a polecat ...)
When love is subjected to depression, dullness and sorrow, it is likened to a stinking polecat, an animal with a foul smell. If love has reached that level it can no longer be fertile and lively.

In the poem Ihlathi LaseNkandla we read:

Izivunguvungu ...
Zibubule njengempisi ...
(IZI. 1980:25).

(The storms
Growling like a hyena ...)

The gale or storm is compared to a growling hyena. This simile is used to reveal that the storm as strong as it is when blowing, does not disturb the historic forest. The strong, boisterous wind is likened to a helpless hyena which keeps on growling, yawning, chattering and howling.

We conclude by highlighting that the two abstract objects, love and storm are likened to two animals, the polecat - a white animal with black spots found in hollows and the hyena - an animal which lives on carrion and dead, rotten flesh. It lives in ground hollows and hunts primarily at night. It is a spotted animal with strong teeth that can even break an elephant’s bones. The sounds made by a hyena are wild laughter, growling and yelping.

3.3.1.2 Inanimate versus inanimate

In the poem Uthando the poet compares unflourishing love with bitter African wormwood. Love, though endowed with human attributes, is later compared to chilling snow. However it is inanimate:

Umuncu njengomhlonyane ...
You are bitter like an African wormwood ... 
You are more chilly than snow.

When love has reached such a low level it is gloomy and depressing. It brings with it commotion. Love is normally expected to be sweet not bitter, warm nor cold.

The second example is quoted from the poem UShaka KaSenzangakhona when Senzangakhona proposes love to Nandi. It points out that Senzangakhona went to eLangeni where Nandi lived. She was well-dressed with many attractive ornaments:

Izindondo zixhopha kuhle kwelanga ...
(UNO. 1990:54).

(The medals dazzle the eyes like the sun ...)

The medals and sun which are both inanimate are compared because they both dazzle. The medals are ornaments used to decorate, adorn and beautify. The medals are cultural physical phenomena which are considered to be emblems honours. The sun is an abstract phenomena that upholds greatness, power, brightness and life.

3.3.1.3 Animate versus inanimate

In the poem Ihlathi LaseNkandla we read:

Ngikubukele kude njengelanga ...
(IZl. 1980:23).

(I looked at you from far like a sun ...)

There is comparison between the forest which is admired as both a symbol of life, shelter and a source of recreation for creative expression and aesthetic appreciation.
The poet is animate while the sun is inanimate. They are bound together by admiration and a good disposition. The forest is studied in two modes: the iconic which represents the image and stands for a concept which depends on the visual, auditory and gustatory senses; and the symbolic conception which is transformed from primary to secondary poetic imagination.

In the poem **UShaka KaSenzangakhona** the poet uses a deverbative noun and a metaphorical eulogy, **uTshikizane**, to call Senzangakhona. He is compared to the rivers and mountains because of his major contribution to the whole nation:

> Obeyalale wangangemifula,
> Obeyavuke wangangezintaba ...
> (UNO. 1990:54).

(One who slept and resembles the sizes of the rivers, One who wake up and be as big as the mountains.)

He is likened to the rivers and the mountains. Rivers symbolize liveliness, health, freshness, determination and beauty, while the mountains symbolize stability, appropriateness, admiration, visibility and enormity. Senzangakhona is portrayed by all poets, bards and authors as a man of courage. He is revealed as a polite, sincere and sensible monarch.

### 3.3.1.4 Animate versus animate

In the poem **Bamgudluzile** the poet compares the jealousy and heartlessness of people to pigs:

> Baqoma ukuquva egoqweni njengezingulube ...
> (IZI. 1980:26).

(They choose to angrily stay in a pigsty like the pigs ...)

The behaviour of people is described as rude, unrepentant and disgraceful and is
together as being animate, but also differs tremendously in behaviour.

It appears as if Jesus is the main character in this tragedy. He is a good man passing from happiness to misery. The character appears to be holy, honest, hopeful and humble, while the enemies are seen as profane, deceitful, despondent and conceited.

In the poem *Mshayeleni Ihlombe* the poet compares an implied character’s actions with that of a monkey and fish:

Vena athi nombe okwenkawu ...
Vena athi tshu okwenhlanzi ...
(IZI. 1980:49).

(He who swiftly jumps like a monkey ...
He who flexibly swims like a fish ...)

The person who acts with inspiration, eagerness and honesty succeeds well. His objectives are quickly accomplished and the future is bright.

To climb the ‘ladder of education’ is not easy. It needs diligence, patience and dedication. To swim in the ‘pool of education’ needs strength, persistence and enthusiasm. His attempt at formal education is likened to a monkey climbing a tree and a fish swimming in a pool.

The endeavours of an implied character, who is feasibly gallant, self-assured and self-reliant, is onomatopoeetically compared to the swiftness of an acrobatic monkey and a flexible fish.

### 3.3.2 Metaphor

The figure of speech which is most prevalent in Msimang’s literary work, especially
in his poetry is the metaphor. Various scholars have different opinions on metaphor but these all converge and bring about a similarity when two objects are compared.

Daiches, (1982:167) sees metaphor as:

A device for expanding meaning, for saying several things at once, for producing ambivalence and demonstration of how metaphorical expression can help to achieve richness and subtlety of implication.

The Webster’s New Collegiate dictionary, (1971:1420) defines metaphor as:

A word or phrase denoting one kind of object or idea used in place of another by way of suggesting likeness or analogy between them.

The word metaphor comes from the Greek word *metaphora* derived from *meta* meaning ‘over’ and *pherein* to ‘carry’. Metaphor’s role is to present relationships which are harmonious and true to life. Metaphor does not explore relationships which do not increase the animation and the emotional impact of style.

Quintilian, somewhat in the manner of Aristotle, but along slightly different lines to Hawkes, (1972:13), distinguishes four kinds of metaphorical ‘transference’ or ‘translation’.

(i) from the inanimate to the animate.
(ii) from the animate to the inanimate.
(iii) from the inanimate to the inanimate.
(iv) from animate to the animate.

The metaphor seems to flow naturally out of the material and is part of it. Like most tropes or figures of speech, it consists of the artistic alteration of a word or phrase from its proper meaning to another. Geoffrey in Hawkes, (1972:16) calls the animate-inanimate relationship stressed by Quintilian “the human - non-human dimension”.
Miner, (1976:13) suggests that the conception of literature as an object is a metaphor in itself which conceals its metaphoricity and presents itself as fact:

If the literary object becomes a more or less literalised metaphor, it is naturally given the attributes of other objects, such properties as structure, form, pace or speed, weight, colouring, content, dimension, tension, and so on.

Waldron, (1967:167) gives this view on metaphor:

... is used as a convenient name for a class of meaning - change in which the word is applied to a category different from that originally or normally designated by it and in which the ground of the transfer is some perceived similarity between the two categories.

Heese and Lawton, (1988:85) have this view on metaphor and symbol:

... metaphor is an implied comparison between two fairly specific things, and is based on one or more correspondences, a symbol is a representation rather than a comparison, a way of making the abstract concrete, and is based not on direct correspondence but rather on more general associations.

It is not easy to differentiate metaphor from symbol, but it should be remembered that the metaphor is an implied comparison between the images or recurrent images which establish the pattern of symbolism. A symbol can be a representation of associated ideas, comparisons or contrasts.

Quintilian's classification of metaphors draws a distinct comparison:
3.3.2.1 From inanimate to animate

(a) Symbolism of the thunderstorm

The symbolism of thunder is evident in the epic UShaka KaSenzangakhona where he is lauded as follows:

izulu laqumb' isichoth' eSikJebheni ...
(UNO. 1990:58).

(The thunderstorm that rumbled with hail at eSikJebheni ...)

Shaka is compared to izulu because of the power and strength he displayed at eSikJebheni.

In the poem Ku-D.B.Z Ntuli metaphor is symbolically enforced:

izulu elidume, futhi eGcotsheni ...
(IZI. 1980:11)

(The thunderstorm that thundered repeatedly at eGcotsheni ...)

Professor DB Ntuli is compared to a thunderstorm which rumbles and reverberates loudly. The thunderstorm symbolizes swift action and resounding noise. The thunderstorm is positively revealed as a relief that occurs with heavy rain, thunderclaps and lightning. He is studied from his place of birth, eGcotsheni. He is acclaimed for his remarkable educational and social contributions. He is likened to a thunderstorm which is regarded as a public symbol. We find similarity between him as a public figure who is human in character and the thunderstorm a public symbol as a non-human object.

(b) Symbolism of sunlight

In a masterpiece on love entitled Langa Lami the poet uses the sun as an image:
Ungashoni ilanga lami,
Sihambisane sixhakene ...
(IZI. 1980:1).

(My sun do not set,
Let's walk holding each other ...)

His lover is figuratively called ilanga (sun), the source of all forms of energy on earth. The significance of the sun to mankind cannot be exaggerated. There is no life without the sun. The poet remarks simply that there is no life without his lover.

The poet has chosen concrete and physical objects to symbolize life. The life we see is created deep in the solar interior by thermonuclear reactions. If a human being is likened to the sun, it is vivid that the beloved is significant and beautiful. The symbol of the sun is public. The poet has repeatedly and emphatically used the image of the sun to establish a pattern of symbolism. An image reinforces the symbol. If there is some sunlight in the setting we expect good things. Sunlight is consistently associated with good.

The comparison found here is between the non-human the sun and the human, the beautiful lady.

It is common to compare ilanga (sun) with the female as it is done in the epic UShaka KaSenzangakhona:

Ilanga elikhanye eLangeni ...
... ...
Egasel' ilanga eLangeni ...
(UNO. 1990:54).

(The sun that shone at eLangeni ...
... ...
Courting the sun of eLangeni ...)

Shaka's mother, Nandi, is compared to ilanga (sun) because of her beauty. Despite
her loud, aggressive and violent-tempered disposition, she appears as a public figure and a major character in the history of the nation.

3.3.2.2 **From inanimate to inanimate**

The cultural concrete phenomenon, money, is metaphorically called a round object in the poem, *Hhawu! NgoMaganedlula*:

Ngiyithandile le ndilingana bo!
Kant’ uvindilingana nje
Uyagingqilikka ...
(UNO. 1990:25).

(I liked this round object! You are a round object That is rolling ...)

The image of a round object is seen in association with coins. To view money as a round object is private because it is an imagery which is somewhat generalized rather than particular. It is the fact that money is an unstable economic entity which circulates indefinitely. The poet has figuratively used this rolling as if it were a wheel which is specially made for motion.

In metaphor a specific thing is given the name that belongs to something else, either general or specific. Money as an inanimate object described as a round object. The metaphorical transference is boundless because it can occur either from genus to species or from species to genus. It can also be used as analogy from genus to genus or species to species.

In the praise-poem on the prestigious educational institution Unisa, *Nge-Unisa Eminyakeni Elikhulu*, the poet extols:

Indonsakusa ... ...
Ikhezi ... ...
The planet Jupiter ... ...  
The Venus ... ...

Unisa is referred to as two stars, Jupiter and Venus. These are compared as they share brightness and light. The stars are seen as physical phenomena which bring about light while the institution provides education. The stars and the institution are compared as inanimate objects.

3.3.2.3 From animate to inanimate

(a) Symbolism of mountain

In the poem *UShaka KaSenzangakhona* we find this symbolism:

*Ntaba kazihlangani namhla zihlangene ...*  
(UNO. 1990:58).

(The mountains that did not meet, but today they have met ...)

The mountain which is a physical concrete phenomenon is used as a symbol. It transcends from a picture or image into a symbol. Shaka, with his human traits, is endowed with the non-human traits of a mountain. The mountain signifies firmness, stability and rigidity. Shaka is endowed with the mountain’s characteristics which he learned from Dingiswayo who built up an overlordship in the south of Zululand. The mountains that are metaphorically referred to here are Shaka and Dingiswayo. They share supernatural mastery over other chiefs and both were upright, open and straightforward characters. They were noted for being intelligent, idealistic and practical. Dingiswayo is described as a protector and a patron of Shaka in all eulogies.

In a poem *Inkondlo kaMkabavi* the poet uses the following verse:
Zintab’ ezinhle zakwaZulu ...
(UNO. 1990:39).

(Beautiful mountains of KwaZulu ...)

The word izintaba ezinhle means the (physical beautiful) mountains of KwaZulu. The meaning can also be extended to refer to beautiful Zulu ladies.

The physical and natural features of mountains are metaphorically affirmed as a notion of special effect in classical writings. Metaphor stresses the principle of decorum and insists on a necessary harmony or congruity between the compared elements.

(b) **Symbolism of water**

In the same poem the pool is used as an image:

“Isizib’ esiseMavivane ...”
(UNO. 1990:61).

(The pool of Mavivane ...)

The pool is a small body, usually of fresh water. The pool is a source of life. Shaka is likened to the source and power when seen as a point of reference, allusion and archetype. Shaka’s assassination came on as a result of Mkabayi’s ruthless exercise in political power. She was sympathetic to the petitioners and helpful and approachable to all who wanted destruction.

Shaka appeared to be a source of bravery and brilliance. Shaka’s bravery is apparent when he is metaphorically called inkunzi (a bull), indlondlo (a viper) and umlilo (fire). His brilliance is noticeable through his conquering of other tribal chiefs such as Phakathwayo of Qwabe Tribe, Zwide of Ndwandwe tribe and Macingwane of eNgonyameni in order to form one powerful Zulu nation. Water is a colourless liquid
fundamental to human needs. In Msimang’s poetry this image is often used to enrich and develop the language.

Analogy between the pool and Shaka is evident because of the non-human and human relationship.

In the allegorical poem Ifu Elimnyama pools of various rivers are used to depict freshness and new life. The pools are regarded as sources of rejuvenation and new life.

Ivimbe ezizibeni zeGwa neSangqu
Ithuthelek’ ezizibeni zoBhalule noPhongola
Ichichim’ ezizibeni zoMzimvubu noMzinyathi ...

(UNO. 1990:34).

(Raining heavily in the pools of Vaal and Orange,
Flowing into the pools of Olifant and Pongola
Overflowing in the pools of Mzimvubu and Mzinyathi ...)

The symbolism of water is prevalent in Msimang’s poems. In most poems it is a symbol of life and relief. The poet has used this recurrent image to call for new reality, life and prosperity.

(c) Symbolism of cultural implement

In the poem UShaka KaSenzangakhona we find the following example:

... Ukuba ngikuzekel’ umlando
Welembe eleq’ amanye
Amalembe ngokukhalipha ...

(UNO. 1990:53).

(... I should have been telling you history
Of the traditional hoe which is better than other Hoes because of sharpness ...)

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Shaka, as the King of a great nation is metaphorically called ilembe (traditional hoe) which is sharper than all other hoes. The hoe is an important, basic farming implement. He is likened to this. The poet expresses his feelings freely by endowing human traits on the cultural object in a poetic manner. The descriptive power is evident through the use of parallelism. The hoe/hoes or singular/plural comparison aesthetically advances the narrative.

Shaka as a utility character, king, hero and leader, is bestowed with various attributes in all the praise poems to show his significance. This is expressed in poetic diction in a descriptive or phrasal sense. He is referred to as insika (pillar) of the Zulu nation in all stages of the epic poem. This reveals his nobleness, his inculcation in his people of discipline and submission to authority. It also reveals how he enforced law and order.

In the poem Ihlathi LaseNkandla the cultural implement used is the udobo (hook):

... Lobo bumnyama bungiyengile,
Buphose udobo ngadobeka ...
(IZI. 1980:23).

... That darkness enticed me,
It thrown a hook and I was hooked.)

This is a sacred forest characterised by darkness. The poet tells us that darkness attracted him and he could not resist. He ended up in that sacred forest which is the resting place of King Cetshwayo. The knowledge and experience that he gathered in the forest inspired him to extol its topography and historical events.
3.3.2.4  From animate to animate

(a)  Symbolism of wild animals

... Baphenduk' izimpisi baphenduk' izimbube, Amawundlu aphendukelana namabhubesi ... Baphenduk' izimamba baphenduk' izindlondlo ... Ngibon' isilo sidl' esiny' isilo ...
(UNO. 1990:32-33).

(... They have turned hyenas and lions, 
The cubs turned against the lions ... 
They turned the mambas and vipers ...
I see a leopard devours another leopard ...)

The years of turmoil are figuratively elucidated with the emotional, descriptive and phrasal power of images. Humans become dehumanized by taking on attributes of wild animals. The outbreak of upheavals comes about because of failure to address dissatisfactions.

People become the noisy cackling laugher of hyenas and lions. A lion is taken to be king of animals, respected by all for its strong and powerful physique. Due to tense and worthless situations people overlook the hyenas' character of looking for carrion and the lions' majestic character. They go wild with the full strength and power of lions, and the tactics of laughing hyenas.

The youth seems uncontrollable and takes no instruction from adults. It is referred to as cubs in the poem. The poem's emotional actions are endorsed by the power of selected emotional images. Emotional power is defined by Johnson, (1968:255) as:

... the motive force which sets powers and aptitudes at work and gives them energy for accomplishment.
The poem extrovertly expresses its emotional feelings in a brave and harsh manner. Love of country is so instinctive and real that people are liable to distort and misrepresent concepts. Emotional power dominates and overpowers the real human values. Emotions precede reasoning and sensibility.

People are likened to izimpisi (hyenas) carnivorous mammals which are dog-like in appearance. They are animals with enormous, powerful crushing jaws and teeth capable of cracking bones. People are also endowed with the characteristics of amabhubesí (lions) which can be extremely fierce and which utter a mighty roar audible over long distances as an expression of aggression and to mark territorial boundaries. Izimamba (mambas) are used as images to represent wildness. These are extremely poisonous and dangerous and attack at incredible speed at the slightest provocation, especially during their breeding season.

People are endowed with the traits of a poisonous, swift and feared snake, the mamba, which is the most dangerous of the horned vipers. The last line of the poem may represent national public organizations, local, competing organizations, national competing figures or local competing figures. Their competition seems to be antagonistic because it results in death.

The hyenas, lions and mambas are used as symbols which represent particular or various ideas in poetry with an unfixed number of meanings. According to the Oxford Advanced Learner's Dictionary of Current English, (1974:893) symbolism is:

The literal and artistic movement that use artistic invention to express sensual ideas, emotions, abstractions in place of realism.

(b) Symbolism of cattle

In the poem Nge-Unisa Eminyakeni Elikhulu the poet employs various recurrent
images to establish symbolism. The primary task of Unisa is to provide distance-tuition for the acquisition of knowledge, insight and skill.

The institution is accepted by all people and is likened to the heavily milked cow:

Nsengwakazi emabele made ngokukleza
Omnyama, onsundu, omhlophe nonjani ...
(IZI. 1980:3).

(Heavily-milked cow with long breast which is milked by Black, dark-brown, white and others ...)

The poet uses a domestic animal, the heavy-milky cow as a symbol of life and wealth. Since the dawn of civilization the cattle have been seen in various economic dimensions. The rearing and care of cattle has been an important activity considered to be the special sphere of men. It is not unusual to see people taking the greatest care of this valuable possession, cattle. Krige, (1988:185) highlights the economic value of this wealth:

Cattle provide meat and amasi (the curdled milk) the mainstay of the Zulu diet, as well as hides for shields and for clothing, while the wealth of a man is always reckoned in cattle ...

The ritual value of cattle is seen when it serves as a link between the ancestors and their living dependants. Ullman, (1962:213) maintains this on metaphor:

The basic structure of metaphor is very simple. There are always two terms present: the thing we are talking about and that to which we are comparing it.

The symbolism of cattle is used to describe an institution for tertiary education. The significance of the cattle as a metaphor is fitting and keeps with the theme. This endorses that metaphor is a kind of dignifying and enlivening ingredient.

The role played by Mbopha, one of the administrative officers, to assassinate the
monarch in **UShaka KaSenzangakhona** is described:

**UMboph’ uboph inkomo kaZulu**
Wayifak esibayeni somhlatshelo ...
(UNO. 1990:68).

(Mbopa tied up the Zulu cattle
And lead it to the abattoir ...)

Mbopa’s involvement in the plot to kill Shaka was evident. Shaka, endowed with cattle traits, had a feeling of death, but this was dismissed by Mbopha. Although Shaka was a strong hero he was brutally killed, unarmed, by his brothers with the help of Mbopha. The poet likens Shaka to cattle and his palace where he was killed to an abattoir. He died like cattle, which do not fight back when stabbed. Perhaps this is one of the reasons the poet uses this image. It is noted too that cattle are the most valuable symbol of wealth in the Zulu nation. The poet figuratively calls Shaka **inkunzi yakithi emalundalunda** (our bull which has humps). He is endowed with the characteristics of a bull which commands respect amongst all others. Mbopha appears to be disloyal and dishonest, not only towards Shaka, but to the whole nation.

Shaka’s rejection from various households is apparent in the following lines:

**Ezakub’ eSiklebheni zambovula,**
**Ezakonin’ eLangeni zambovula;**
Waba **vinkom’ ethandwa zibawu** ...
(UNO. 1990:55).

(His relatives of eSiklebheni gored him,
His mother’s relatives of eLangeni gored him,
He became the cattle that is liked by gadflies ...)

Shaka is further compared to cattle when revealing the perception of various household members who acted against him. He is referred to as a bull when he is seen as a protector of Zihlandlo, who submitted to him and became his firm favourite. This is evident in the praise poem:
Zihlandlo, who was the favourite of an most dependent on Shaka was ultimately regarded as a son of Ndaba, Shaka's forefather. Reference is made to Shaka as owner of the Mncinci herd of cattle. The five limbs engaged in combat stand for two legs, two hands and a spear.

(c) Symbolism of swallows

The poet uses swallows as symbols for a White nation. The swallows are the swift, seasonal and beautiful birds that build their nests on mud. To endow the characteristics of swallows on the White nation is not dehumanization. What is notable are the skills of swallows and the White nation.

An example is drawn from the poem, *Siyashweleza Nodumelezi*:

Sinje nje, siyadinga sinje nje nguDingane
NoDukuza udukuwza zinkonjane zezulu.
(UNO. 1990:3).

(We are as needy as we are because of Dingane, Even Dukuza is under the control of the rain swallows.)

Shaka's objectives to ward off robbery, witchcraft, hatred, enmity, gossiping, feuding and cowardice remained unaccomplished because of Dingane, his half-brother. When Shaka attempted to instil patriotism, Dingane and his antagonistic force, led by their aunt, Mkabayi, misjudged Shaka's personality and despised his kingdom. Shaka was ultimately killed and Dingane, who conspired towards the killing, was enthroned. The name Dingane means the needy one. The poet uses pun by stating
that we need peace because of Dingane (The needy one). He is portrayed as a needy person who desperately needed to be king.

The metaphoric use of the word izinkonjane (swallows) for Whites was firstly used by Shaka. Metaphor is an ‘added extra’ to language. By combining the familiar (White nation) with the unfamiliar (swallows), distinction is added for clarity. This affords new resemblance noted in actions behaviour, skills and modes of operation.

Swallows are songbirds in the family of Hirundinidae. They are mostly found in temperate and tropical regions throughout the world. They have twittering voices, deeply forked tails and a combination of black, brown, rufous, metallic green and metallic blue plumage. Their breeding habits are varied. Some nest in burrows, in hollow trees, in stone wall crevices, or under the eaves of buildings or cliffs. The skills of swallows are likened to those of the White nation.

(d) Symbolism of eagle

The poet likens the University of South Africa to the eagle in his poem Nge-Unisa Eminyakeni Elikhulu:

... Ukhoz’ olubhul’ amaphikw’ eKapa ...
(IZI. 1980:2).

(... The eagle that flapped the wings in Cape Town ...)

The eagle is a bird which serves as a point of reference for our beliefs, superstitions, folklore and culture. It is a large, diurnal bird of prey which is strong and quick. It is a bird which has a good reputation in the history of the Zulus. It has a special prestige in both the United States and France as a national emblem and both countries have adopted it as their military standard.
The eagle which is animate and the educational institution (Unisa) which is inanimate are compared as powerful and strong phenomena. Unisa originally opened in Cape Town and then moved to a more accessible city, Pretoria.

The descriptive and phrasal powers of images reveal the significance of the institution in relation to the eagle. We find the recurrent image of the eagle in the epic *UShaka KaSenzangakhona*:

> Ukhoz’ olumaphikw’ abanzi,  
> Lufukamel’ uZihlandlo kaGcwabe ...  
> Lufukamel’ uMzilikazi kaMashobane ...  
> (UNO. 1990:66).

(The eagle with wide wings,  
It protected Zihlandlo of Gcwabe,  
It protected Mzilikazi of Mashobane ...)

The image of the eagle is used repeatedly to establish a pattern of symbolism. Although it is difficult to differentiate between the image and symbol Wellek and Warren, (1973:189) point out:

> An image may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, may even become part of a symbolic system.

It should be noted that a symbol has no fixed meaning, but derives its significance from a context. An eagle is a symbol of power, strength and tenacity.

The poet further uses eagles as symbols to portray certain ideas:

> ... Izingqungqulu zitholane phezulu,  
> Enye nguBhakuza kaMenzi,  
> Enye nguSishaka kaMenzi ...  
> (UNO. 1990:58).

(The bateleur eagles attack each other,  
One is Bhakuza of Menzi,
And the other is Shaka of Menzi ...)

The recurrent image of the eagle runs through most poems. Shaka is compared to his half-brother, Bhakuza, who was also powerful, sharp-witted, shrewd and gallant. Both come from Menzi and are referred to as bateleur eagles.

The language of poetry is distinct from that of logic as it draws heavily on metaphor. Metaphor manifests the basic pattern of the transference involved. It is the fundamental figure of speech which involves 'imitation'. So we see Bhakuza and Shaka imitating eagles. Its characteristic pursuit of 'distinctive' expression endorses the poetic imagination.

A metaphor is a short form of simile contracted into one word. We see this in izingqungqulu (bateleur eagles). This word serves as a representative or symbol. The proper use of metaphor involves the principle of decorum.

Whatever may be said about metaphor, it is abundantly clear that as an entity in itself it is regarded as a decorative additive to language to be used in a specific manner and at specific temporal and spatial settings.

3.3.3 Personification

Personification is a figure of speech in which an inanimate object is endowed with the attributes of a human being. It is a type of metaphor which compares two or more objects by transferring human attributes to abstract or to non-living objects.

Corbett, (1965:443) views personification as a figure of speech which:

... invests abstractions or inanimate objects with human qualities or abilities.
Cuddon, (1976:501) agrees with Corbett when he says:

... it is the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects.

This is one of the figures of speech designed to stir emotions. It is a type of metaphor known as humanizing or anthropomorphic metaphor which attributes the characteristics of humanity to that which is not human. In Greek the term used for personification is prosopopoeia. The poet personifies qualities or describes them as if they were in fact people.

3.3.3.1 Anthropomorphic metaphor

The poem Langa lami is an allegory because of its prolonged metaphor. This is where one thing is constantly presented in the guise of something else. A lover is seen in the guise of the sun.

Lapho ungikhanyisela ...
Inhliziyo yembathe imfudumalo.
(IZI. 1980:1).

(When you make light for me ...
The heart wears warmth.)

The sun is attributed with human, especially female qualities. The sun is an inanimate object which refers to life, brightness, beauty and firmness. It is further stated that when light shines the heart is warm. The sun as an abstract quality object is taken to be a human being. This form of personification is also known as hypostatilization.

The shining sun is compared to a beautiful lady. Their brightness and beauty are comparatively looked at and their resemblances noted. It is common metaphoric practice to call an attractive pretty lady, the sun; this results in either conventional
public or private connotation. The significance of a female is similarly paired with that of a shining sun and entails all dimensions of growth.

Human qualities are endowed upon money in the poem Hhawu! NgoMaganedlula. These are revealed through the rhetorical questions:

Ngabe ubakhanga ngezinyo?
Bakhangwa wunyawo ukunyathela?
(UNO. 1990:26).

(They are being attracted by your smile?
They are being attracted by your step?)

Money, an economic entity, is endowed with the qualities of the smiling lady who wants to attract.

3.3.3.2 Human features

Msimang uses human features and characteristics on non-living objects. In a poem Leso Sivakashi human features are evident:

Wangiwola ngezandikazi ...
Wangithinta ngezinyawokazi ...
(UNO. 1990:13).

(You hugged me with your big hands ...
You touched me with your big feet ...)

Death is seen as a human being who has hands and feet. Because of these human qualities it appears as a receiver or hearer, while the poet a sender.

In the poem Ihlathi LaseNkandla human features are seen:

... ezinzulwini zomhlaba
Ziyafinyelela izinzwani zakho.
... ezinzulwini zesibhakabhaka
Ziyafinyelela izingalo zakho.
Nkandla forest is endowed with human toes and arms. These features reveal the depth of roots and the height of the forest trees.

3.3.3.3 Human action

In the poem *Le Mbali ... Le Nyosi* the bragging and smiling of a person are transferred to a flower:

*Iqhenye imbali imamatheke ... (UNO. 1990:16).*

(The flower brags and smile ...)

The human ability to respond to emotions and feelings are transferred to a flower. A flower stands for life, health and beauty and is endowed with the human qualities of *ukuhenyana* (to brag) and *ukumamatheka* (to smile).

The flower is studied in a descriptive way and images are called up indiscriminently. The images are full of essential intellectual meaning without the act of mental organization. It is the task of the poetic imagination to make sure that the images do not remain inert and dissociated so that reconciliation between thoughts, or images and the floral object is effected.

The flower is bestowed with human characters. The poet's mind does not simply impose an order upon nature, but rather discovers an order in poetic imagination. This fits the limits of figurative language. The descriptive power of images can
superbly come up with a rational input when pairing and comparing the following phenomena: flower, lady, brag and smile.

In the poem *Leso Sivakashi* the sun is given the human qualities of *ukuhamba* (to walk):

\[
\begin{align*}
\text{llanga lase lizihambele,} \\
\text{Lase lingishiye ngedwana.} \\
(\text{UNO. 1990:12}).
\end{align*}
\]

(The sun has already gone
It has left me alone.)

It is the human who has feet to walk whereas the sun as the source of all forms of energy, is a stable phenomenon around which the earth and other planets revolve.

In the poem *Inkondlo Yezingqalabutho* the poet endows the human action of *ukukhotha* (to lick) onto flame:

\[
\begin{align*}
\text{Amalangabi akhoth' umphefumulo, ...} \\
(\text{UNO. 1990:22}).
\end{align*}
\]

(The fire flames licked the spirit, ...)

Since poetry is a revelation in words by words, it is evident that the poet’s function is the creation of the social consciousness of reality itself. Personification is both poetic and rhetoric therefore its use requires poetic imagination with the full use of descriptive and phrasal powers.

### 3.3.4 Apostrophe

This is a rhetoric device used to address a person. Most scholars refer to it as a personification of address.
Cuddon, (1969:53) defines apostrophe as:

A figure of speech in which a thing, a place, an abstract quality, an idea, a dead or absent person, is addressed as if present and capable of understanding.

Apostrophe means a turning away. It comes from the Greek word apo - away, and strophe - a turning. The poet addresses a person or thing, whether present or absent. Most examples of apostrophe found in poetry are deverbative, descriptive and metaphoric words.

3.3.4.1 Deverbative eulogue

In the poem *Hhawu! NgoMaganedlula* the poet uses the deverbative eulogue to depict apostrophe:

Nom’ ungasangigananga Maganedlula ...

(UNO. 1990:26).

(Even if we didn’t marry Maganedlula ...)

We find the combination of description and power of drawing a character. Johnson, (1968:46) considers the image of power of drawing a character to be:

... the ability to create by narration or description, in the mind of the reader, an idea or impression of a human character, as an agent or force, as distinguished from a machine or automation.

The name *Maganedlula* means “one who marries and divorces”. The poet focuses on an act or habit of not being stable and likens this to money which circulates from one hand to another, one financial institution to another, within a short space of time. We see, however, the human attributes endowed on an object, money. The meaning of the name or the act as such is not acceptable in African culture. There is no ill-feeling regarding the circulation of money because it is a cultural economic
entity specifically made for this purpose. Even an ill-mannered female can be involved in such a habit. It is a private connotation which shares in a circulatory process.

There is also an apostrophe example, which combines deverbative, descriptive and metaphorical eulogues in the poem Uthando:

Uyimpicabadala we Thabisile,
Uyinqabakayitshelwana we Duduzile,
Uyindida we Bathandekile,
Uyinkinga we Bazondekile ...
(IZI. 1980:8).

(You are a riddle Thabisile,
You are a mystery Duduzile,
You are a puzzle Bathandekile,
You are a problem Bazondekile ...)

The names are derived from the verbs stems, -thaba (be happy), -duduza (to comfort), -thanda (to love) and -zonda (to hate). They describe both positive and negative aspects of love with the support of the preceding near synonyms of riddle, mystery, puzzle and problem. These are used vertically. The poet highlights the facets of love by using the images of drawing a character. It is irrational to look at love in general without going deeper into its specifics which inspire and dishearten and which are reasonable and unreasonable, logical and illogical.

The names of the characters are used to reveal that where there is love, we must also expect happiness, comfort and even hatred. The descriptive power enlightens the names as: Thabisile (one who brings happiness); Duduzile (one who comforts); Bathandekile (ones who are lovable) and Bazondekile (ones who are hated).

The personal name is a cryptic summary of incidents surrounding a person's birth, peculiar experiences and feelings. The proper name reflects history, description and
events. In the poem *Nge-Unisa Eminyakeni Elikhulu* proper names are used that depict characterization by naming for compactness. The proper names are concomitant for word economy and the elevation of language. The poet succinctly states that *Nomavila* (the lazy ones) and *Bhocobala* (the gloomy ones) can’t afford to pursue any academic endeavour because of their idleness, indolence, sluggishness and gloominess. The only people who achieve are *Sikhuthali* (the diligent one) and *Sikhuthazeli* (the encourager). They persevere through diligence, perseverance, industriousness and zealousness. *Unisa* is called *Sontandwase* (the beloved one) because of the world’s focus on it. Its presence draws many people worldwide for distant tuition.

In the poem *Siyashweleza Nodumehlezi* (Pardon us Nodumehlezi) it appears as if the poet is facing Shaka and speaking to him:

Bayashweleza Malamlela: Silamulele!

(UNO. 1990:3).

(Pardon them Malamlela: rescue us!)

*Malamlela* is a deverbalive eulogue. It looks as if people suffered a lot trying to put their things straight according to the required and expected tradition. Despite this, they failed. What drives people to look at Shaka as a significant ancestor who will save the nation from enmity and feuds which are devastating the country, is his initial well-meaning attempts at unity, oneness and well-planned communal life. They feel it is time to root in the past for the future. It is time to discover history and tradition for proper gradual modification and reorganization of cultural elements for our contemporary period.

The personal name Malamulela means “to rescue or to save”. Looking at the past does not mean going back to it. It means combining the past, present and future so as to venture forth proud, strong and well-equipped towards a new life experience.
The poet’s plea is the essence of our being and this needs to be carefully and cleverly pursued for the survival of the nation. The descriptive, phrasal and drawing character powers are endlessly combined to ensure that the profound thoughts, rhythmic atmosphere and poetic imagination are accomplished.

3.3.4.2 **Metaphorical eulogue**

An apostrophe compares and resembles. It is part of a metaphor. The first example is taken from the poem *Leso Sivakashi*:

Wangiwola ngezandlakazi, uNoliqhwa,
Wangithinta ngezinyawokazi, uNoliqhwa ...
(UNO. 1990:13).

(Noliqhwa hugged me with her big hands,
Noliqhwa touched me with her big feet ...)

Noliqhwa (source of frost) is used as a metaphorical eulogue to describe the nature and state of the situation.

The second example is taken from the poem *Onoziyu Bakwa-Unisa* where a specific situation is described:

Laphuma lashona ngigone uNomabhuku;
Naphakathi kwamabili ngigone uNomabhuku!
(UNO. 1990:43).

(The sun rises and sets while embracing Nomabhuku;
Even at midnight embracing Nomabhuku!)

Nomabhuku loosely translated means “one who likes education”. The personal name is metaphorically used to describe the character.
3.3.5 Consonance

It is a rhetoric figure of speech that shows consonants of the same quality. Similar sounds are always evident when the same consonants are used. They are employed as patterned ornament and constituent sounds for rhyming and rhythmic effects.

Cuddon, (1966:153) defines consonance as:

... the close repetition of identical consonant sounds before and after different vowels.

Consonance is the repetition of similar consonants in two or more different words. Consonance is both a conscious or an unconscious rhetoric device used by the poet for rhythm and to put forth a specific idea.

In the poem Uthando the poet selects an idiomatic expression to display consonance:

Izintothoviyane zaze zafa zibelethene.
(IIZI. 1980:8).

(The larger greenish-yellow, evil-smelling locust died while carrying each other at the back.)

The idiom expresses unity and togetherness. The consonant ž is repeatedly used for special effect. The idiom is based on an insect. The natural behaviour of these insects is used to enrich the language. It is an indigenous expression used to encourage oneness. Love binds together all types of animals for production and multiplication.

In the poem Inkondlo KaMkabai an example of consonance occurs in the concluding line:

(KwaZulu mountains are beautiful!)

The poet selects mountains as topographical features to express the beauty of KwaZulu. Thus descriptive power is moulded with musical power as it is rare to find a verse of description in which rhythm is not an element. The example has a remarkable perceived rhythm with the rise and fall in cadence as well as the related sounds of words and syllables.

The poet reacts with poetry and music comments upon life. Consonance portrays the perception of sound above his deep thoughts, aspirations and feelings for meaning. Both auditory and visual images are capable of concentrating on subjective and objective reality and experience. The poet is able to reveal and portray objective experience subjectively. The scenery is described in an eloquent, laudatory and rhythmic way.

3.3.6 Assonance

Assonance is a figure of speech which shows vowels of the same quality. In isiZulu poetry closed and open vowels are deliberately used to express various moods. Ideas associated with facts which need emphasise are expressed with closed vowels, while light facts are expressed with open vowels.

Fletcher and Sceales, (1969:118) define assonance as:

... the repetition of the same vowel sound in two or more different words, but without the repetition of the same consonant sounds.
Reaske, (1966:21) says this about assonance:

"... is the use of identical vowel sounds surrounded by different kinds of consonant sounds in words in close proximity to each other."

These three scholars concur in their definitions by viewing assonance as the repetition of similar vowel sounds, preceded and followed by the different consonants of adjacent words. It is a rhetoric device of sound prevalent in African poetry. The poet uses assonance deliberately to produce a certain effect.

In the poem Yimpi (It is a fight) the poet displays assonance in these lines:

Phansi, gilikidi!
...
Saqanda, qa!
(IZI. 1980:30).

(Suddenly falling down!
...
It is very chilling!)

The second words in both lines are ideophones which are quadrisyllabic and monosyllabic respectively. In the first line the poet produces a tragic atmosphere when the attacked individual, failing to withstand the enemy, falls down helplessly because of severe bleeding. The identical high vowel i is repeatedly used for tragic effect. In the second line, the low vowel a is repeatedly used. An individual fails to overcome his impediments and is defeated through death.

There is another example of this in the poem Ifu Elimnyama. Here the high vowel u is repeatedly used to denote that the Tugela river is overflowing because of floods.

\[\text{Tugela river is overflowing because of powerful floods ...}\]

(Thykela lyphiyhum' ulaka lwezikhukhyla ...)

(UNO. 1990:34).
A particular effect of euphony is achieved when similar vowel sounds are repeated. Some scholars call assonance the vocalic rhyme. Mood and feeling are evoked when assonance occurs. The tragic mood results in unhappy disaster while the comic results in happiness.

In both poems aggression and tenacity bring about tension which leads to bloodshed. Therefore the readers are struck by pity and fear. The importance of sound effect in poetry should not be exaggerated or seen in isolation. However the meaning of words must play a major role.

The researcher has purposely categorized both assonance and consonance as figures of speech based on the repetition of identical sounds. Some scholars regard them as forms of rhyme that must be discussed as independent sounds or part of form in poetry.

3.4 IMAGES BASED ON ASSOCIATED IDEAS

The selected rhetoric devises that are based on associated ideas are synecdoche, hyperbole and euphemism.

3.4.1 Synecdoche

This is one of the devices that is fundamental to poetry as it involves representation, association and transference.

Cuddon, (1976:676) concisely describes synecdoche as:

A figure of speech in which the part stands for the whole, and thus something else is understood within the thing mentioned.
Retcher and Sceales, (1966:119) have this view on synecdoche:

... a form of metonymy in which the part is stated for the whole or
the whole for the part.

The word synecdoche is derived from the Greek *Synekdechesthai* meaning to receive jointly. This is a figure of speech whereby transference takes the form of a part of something being ‘carried over’ to stand in the place of the whole thing or vice versa.

An example is cited from the poem *Inkondlo Yezingqalabutho* (The poem of the pioneers):

Kunamuhla ngihay' ezamaqhawe
Esizukulwan' esisha sogqozi,
Esikhali' esisha sosiba
Usib' olwavus' uZulu esefile.
(UNO. 1990:20).

(Even today I extol the praise poems of the heroes
Of the newly inspired generation,
Armed with the pen as a new weapon,
The pen that enlivens the already inanimated Zulu nation.)

The pen can be elucidated through descriptive power as the part that stands for education. Actually, the poet reminds us, the pen states and endorses the involvement of certain pioneers in education, namely Dr John Langalibalele Dube, Dr BW Vilakazi, RRR Dlomo, Kenneth Bhengu, O Shange, H Made and LJ Mncwango.

In the fifth stanza, the works of Langalibalele are highlighted and he is quoted as follows: *ULangalibalele owagiya libalele* (Langalibalele who danced at day-light). The second pioneer, BW Vilakazi is mentioned as: *... nguBhambatha waseMzwangedwa* (... Bambatha of Mzwangedwa). Vilakazi’s literary contributions are cited together with those of H Made in the sixth stanza. The poet puts forth the names of RRR Dlomo as follows: *Ngikhinikelwa ngokaDinangwe kubalandi* ... (I am being related by Dinangwe, the narrator). Other authors who have contributed to the development of
isiZulu literature are K Bhengu and 0 Shange, quoted by the poet as follows: *Nawe Ngcolosi, nawe Dumakude!* (And you Ngcolosi, and you Dumakude!) Lastly, the poet, referring to LLJ Mncwango, says: *Ngibabaza ushiKishi emaNcwangeni* (I am admiring determination in emaNcwangeni). These educationalists contributed a lot to isiZulu literature. They strove to uplift the standard of teaching isiZulu from primary level to tertiary level. Their dedication was so remarkable that they can be regarded as the archetypes and educational figures of the nation. What makes them more noticeable is that they saw to the transformation of the nation from the era of the spear and shield to that of the pen and paper.

The expression of these educationalists' feelings, coming out of themselves and entering into the realm of general emotions, ideas and experience of the people links the past, present and future. The emphasis on formal education was directly or indirectly, fully or partly stressed by them through their literary contributions.

The transformation of the nation from the past era of physical attacks, battles and bloodshed to the present era of negotiations, civilization and discussion was an enormous task. The indigenous cultural values remained opposite and parallel to civilization for a long time. The pioneers came in as mediators and arbitrators and strove for a compromise by accepting powerful exotic influences and blending them with the wealth of the indigenous culture, the glories of our ancestors and the richness of our tradition.

In the poem *Onozigu Bakwa-Unisa* we find these examples:

Senithathe *usiba nalwenz' umkhonto*;
Senithathe *iphepha nalenz' isihlangu* ...

(UNO. 1990:42).

(You have taken the pen to be a spear;
You have taken a paper to be a shield ...)
The traditional period is represented by the spear and the shield, while the contemporary period is represented by the pen and the paper. The poet concentrates on Unisa graduates, from their registration onwards. The descriptive power is seen when the poet compares the pen and the spear with paper and the shield that marks the period. The poetic language reveals dynamism within the language to make the readers and listeners accept changes which are subject to temporal settings.

3.4.2 **Hyperbole**

Hyperbole is a rhetoric device that heightens effects. It magnifies and exaggerates beyond the natural bounds with the aim of emphasizing a specific fact.

Corbett, (1965:444) sees hyperbole as:

... the use of exaggerated terms for the purpose of emphasis or heightened effect.

Reaske, (1966:34) views hyperbole as:

... a figure of speech which employs exaggeration .. It is extreme or excessive ... Hyperbole can produce a very dramatic effect ...

Fowler in Leech, (1980:167) concurs with other scholars by defining hyperbole as:

The use of exaggerated terms for the sake not of deception, but of emphasis.

Hyperbole is a figure of speech which is contrary to the litotes. Hyperbole is the figure of overstatement, while litotes are figures of understatement. Hyperbole misrepresents the truth. It distorts the truth. In poetry hyperbole is often a means of celebrating, in an exaggerated manner, human ideals; for instance, ideals of
education, of love and of socio-economic power.

In the poem *Hhawu! NgoMaganeDlula* which is based on cultural object we find the following hyperbole:

Umunt' ekulandela  
Angay' abamb' ulwandle ...  
(UNO. 1990:25).

(When a person is following you  
He can go as far as the sea ...)

In brief, the poet highlights that money is an entity which has boundless scope and unlimited economic possibility. It is essential to get money through honest effort rather than through unacceptable practice. If a person is a money monger, he can travel countrywide without success until he reaches the coastal sea area. “To catch the sea” is an idiomatic expression employed in a witty manner. It is used in a phrasal power to reveal how difficult it is to get an economic entity without working for it.

The poet further points out that when a person is cunningly desperate to get money, he will never succeed:

Umunt' ekuzingela  
Angay' abamb' utalagu.  
(UNO. 1990:25).

(When a person is desperately looking for you  
He can ultimately catch the heat-waves.)

The poet uses a phrasal power of image in a hyperbolic manner to express a futile undertaking. The expression comes from the proverb *Uyoz' ubamb' utalagu ngesandla* (You will eventually catch the heat-waves with your hands), meaning it is a fruitless attempt.
To catch both the sea and heat-waves respectively, is impossible. The sea is a concrete phenomenon which is controlled by weather. Precipitation such as drizzle, intermittent or continuous rain, shower, thunderstorm and hail have an impact on the sea. It is known, too, that nobody can catch the heat-waves which are shimmeringly observed on a very hot day.

Hyperbole is also found in the poem Onoziku Bakwa-Unisa where the involvement of the students, irrespective of sex is exaggerated:

Sekome amabele kwasal' izibele ...  
(UNO. 1990:42).

(The female breast dried up and turned into nipples of male ...)

The poet exaggerates the real commitment of women to education. A form of hyperbole which involves the magnification of an event by reference to the impossible is called adynaton.

The phrasal power of image in the hyperbolic expression is more vivid. The descriptive power of image gives us more information on the central idea of the poem, which is based on the graduation ceremony that takes place in Hiemstra building. The graduates expound the theme of education as their involvement is traced from registration until they are honoured for their diligence, enthusiasm and achievement at graduation.

In the poem Ushaka KaSenzangakhona we find hyperbole in the following example:

IMfolozi ibhej' igazi.  
(UNO. 1990:65).

(Mfolozi river reddened with blood.)

Hyperbole is a figure of speech which stretches description perhaps almost to breaking point. It is the only communicative resource of language that can overstep
the boundaries of reason and acceptability. In so far as it mainly applies to evaluative meaning, it serves to colour the expressions of personal opinion and feeling which may either be good or bad. The war between Shaka and Zwide took place near or around the Mfolozi river. Shaka fought as an underdog but managed to devastate Zwide’s army. During that fight many of Zwide’s warriors were wounded and died. The blood flowed during war influenced the poet to exaggerate the reddening of the river.

The phrasal power of image is obvious, especially when we look ukubheja igazi (to be reddened with blood) which contextually depicts bloodshed and destruction.

3.4.3 Euphemism

Euphemism is decorous speech or a rhetorical figure of speech which substitutes the harsher or more unpleasant word or expression with a favourable and more acceptable one.

Cuddon, (1976:248) has this notion about euphemism:

... the substitution of a mild and pleasant expression for a harsh and blunt one.

Euphemism is characterised by avoidance language and evasive expression. The poet uses words as protective shields against anger and harsh and unacceptable words. It is used as an alternative to a dispreferred expression in order to avoid possible loss of face through giving offense.

We find euphemism in the poem Vilakazi Awusayikubhubha where the poet uses a mild word, kwabalele (from graveyard), in a calm, smooth and serene manner:
A graveyard is a sacred place of great religious significance to the people. There are many names for a graveyard in isiZulu and this illustrates the richness of the language. Some names are *emangcwabeni*, *emalibeni* and *emathuneni*. Cultural background when seen as a 'design for living' plays a major role in a language. In order for a nation to operate effectively, actions and behaviour are based on guidelines which are learned and shared. Culture has two essential qualities. Firstly it is learned, secondly, it is shared.

We find the second example from the poem *Ihlati LaseNkandla*:

>Sakhuleka endlini kaSigananda,  
Naye kasinikanga mlomo.  

(We saluted at Sigananda’s house,  
Even him didn’t reply.)

The poem is based on a topographical feature poetically described through the descriptive power of image, with the embellishments supplied by historical meditation. It appears that Sigananda’s house is his grave. The poet has used the private connotation a house as a grave to show mildness and polite utterances.

The descriptive and phrasal powers of images reveal that the poet is possessed, controlled or driven beyond by something outside of himself and his culture. Keats in Untermeyer, (1969:16) maintains that:

>... the poetic character lives in gusto, be it foul or fair, high or low,  
rich or poor, mean or elevated ...
In euphemism, the poet is capable of avoiding any tempestuous or emotional words that can raise emotional power above calmness. He prefers to say more than what is warranted by the amount of meaning communicated. For example indlu kaSigananda, rather than a grave is used to enforce and endorse the cool and serene atmosphere.

In the poem Siyashweleza Nodumelezi we find this example:

Shaka owakhothama siyakuncenga sibheke!
(UNO. 1990:3).

(Shaka who passed away, we plead you to look after us!)

A mild word for deceased is used appropriately at a right place and for the right person due to his ascribed status. It is a known fact that highlighted poetic diction is specifically used for king and for chiefs' lineages. The correct and appropriate image is portrayed. The word itself heightens the language. It spontaneously reveals that we are not talking about the commoner, but a person who commands a special ascribed position in the nation's hierarchy. It is of utmost importance to note that Msimang's poetic language emphasizes on creativity, spontaneous expression and the atmosphere of acceptance.

3.5 CONCLUSION

Images have played a significant role in Msimang's poetry in various ways. What has been found to be common in all figures of speech discussed in this chapter are comparisons and resemblances.

Simile and metaphor are employed by the poet to compare the characteristics of non-human, concrete and abstract as well as natural and man-made phenomena. Metaphor is seen as an image for implied comparison and a symbol for
representation based on associations. The recurrent images of izulu (thunderstorm), ilanga (sun), izintaba (mountains), etc. are brilliantly used as natural and non-human objects while inkunzi (bull), indlondlo (viper), ibhubesi (lion) describe concrete and human phenomena.

Other comparative images employed to enforce the rhythmic flow are assonance and consonance. They are determined by a choice of words which aim at harmony, elevation of the standard of poems and a wealth of secondary meanings. Most images are used to establish a pattern of symbolism due to the reinforcement of symbols. The private and public symbols are used to amplify the meaning in Msimang’s poetry.

Various elements of criticism, that is, the descriptive, phrasal, emotional and drawing character powers of images are randomly looked at in each trope or figure of speech for emphasis, elucidation, stress as well as regular and flexible rhythm.

The principle of association is apparent in Msimang’s poetry, especially when he uses synecdoche, hyperbole and euphemism. The richness of his language is vivid with the use of the words ukukhothama and ukulala, both of which mean “to die”. They are used in respect and politeness to denote death. Exaggeration is associative throughout Msimang’s poetry. For example, Uvava olulunda lungangentaba. (The upright horned beast with the hump is equalled to a mountain) in the poem UBhambatha KaMakhwatha.

Various tropes or figures of speech on comparisons, resemblances and association have been omitted due to unpractical applicability in our selected sample for research. On the whole, it is noted that images are compared, either explicitly or implicitly between two unlike things with one or more common qualities. In Msimang’s poetry, images are inexhaustible, original, spontaneous and thought-
provoking. That charges his poetry with thoughts, feelings, messages and emotions. It is good poetry which is not divorced from real life. Through it contemporary and traditional grounds are justified.
CHAPTER 4

4.0 IMAGERY IN MSIMANG’S POETRY

4.1 INTRODUCTION

Images enable the poet to describe objects and situations with precision, force and vividness. It is much easier for the analyst to single out the figures of speech, when he has looked at imagery as an appeal to the senses.

Cuddon, (1976:323) advocates this idea on imagery as an appeal to senses: An image may be visual (pertaining to the eye), olfactory, (smell), tactile (touch), auditory (hearing), gustatory (taste), abstract (in which case it may appeal to what may be described as the intellect) and kinaesthetic (pertaining to the sense of movement and bodily effort).

A poet develops the theme by making connections for the reader between things that may not have had connections before. Wellek and Warren, (1967:191) state the following about imagery: (Imagery) basically appeals to the senses, but this does not mean that it calls forth only visual response, i.e. that the reader ‘sees’ what the image is referring to, imagery also evokes a response to the sense of smell, of heat and movement.

Shiach, (1984:150) endorses what other scholars uphold about imagery as follows: (Imagery) is the collective word for images, which are pictures, sounds, tastes, or sensations created in the reader’s mind by the poet’s words.
Gordon and De Villiers, (1977:2) sum up by putting forth this idea:

Imagery in poetry is an appeal to the intellect, the emotions, or the five senses through words. Images can often be classified according to the sense to which they relate: Visual imagery appeals to the sense of sight; sound imagery to the sense of hearing; tactile imagery to the sense of touch; smell imagery to the sense of smell; taste imagery to the sense of taste. The sixth image, the Kinetic image, is used to suggest movement.

Imagery is the most important element of descriptive writing since it makes possible the communication of what one hears, sees, smells, feels and tastes. Effective imaginings depend to a large degree on the efficiency of senses.

4.2 IMAGES BASED ON CONTRAST AND DIFFERENCE

There are various images that are based on contrast. Only the rhetoric devices of antithesis, pun, irony, ambiguity and sarcasm are explicated in this study of Msimang’s work.

4.2.1 Antithesis

This is a figure of speech which uses contrasting words or phrases to balance a specific idea in a poem.

Reaske, (1966:27) states the following about antithesis:

... results when a pair or more of strongly contrasting terms are presented together. If words, ideas or clauses are widely divergent but present together there is a certain amount of resulting tension which makes the line highly provocative.
Corbett, (1965:430) sees antithesis as:

... the juxtaposition of contrasting ideas, often in parallel structure.

Antithesis is a fundamentally contrasting idea which is sharpened by the use of opposite words. The words are emotively used to express the feelings, attitudes and opinions of the poet. They are used to express the genuine emotion that is called forth by genuine experience with the intention of benefiting the listener or reader.

4.2.1.1 **Contrasting words**

This rhetoric device is found in the poem *Ku_DBZ_Ntuli*:

> UMshay' edwaleni *angafi, kuf* itshe.  
> (IZI. 1980:11).

(One who strikes the rock and does not die, but the rock be broken off.)

It is known that in poetry the meaning of a word cannot be equated to the denotative meaning. The meaning of a word in a poem can be viewed connotatively or with an extension of meaning which is primarily described by Heese and Lawton, (1988:79) as follows:

> The words employed by the poet need not be different in themselves from ordinary words used in straightforward prose or everyday speech; but in the context of a poem they may acquire that extension of meaning characteristic of poetic diction which stimulates and delights the imagination.

The words that are contrasted are “not to die” and “to be broken off”. If we look at the phrasal power, we see the use of expressive sound patterns that produce an effect of tension caused by competing opposites. For example the rock is bestowed with the animate action of dying as if it were a human with all senses.
The example cited to illustrate antithesis reveals a character who is a hard, strong and courageous person, capable of withstanding tough and rough conditions without fail. This is stated in both deverbative and metaphorical eulogues. The ideas that are brought about by antithesis do not emphasize obvious opposites as literally described. Instead they evoke a certain response from the reader and listener.

Another example of contrasting words is the following:

> Ngibabukile abanombela bedilika ...

(UNO. 1990:19).

(I have been looking those that climb and fall ...)

This is found in the poem Izintaba Ezikude. The contrasting words are -nombela (climb) and -dilika (fall) and they are used to bring about balance. The two opposite words are purposely employed by the poet to illustrate specific actions. The poet appears to be astonished with what he sees. The balance of actions is brought about by the contrasting meanings.

### 4.2.1.2 Contrasting clauses

Contrast is evident in the praise poem of Shaka, where the poet describes Senzangakhona as follows:

> Obemzimba muhle nangendlala enkululu ...

(UNO. 1990:54).

(One who had a beautiful body even during famine ...)

A beautiful body and famine depict two contrasting ideas and meanings, but they are brought together to stress certain thoughts and feelings. The collective idea is that he was a strong person able to withstand all natural forces.

In the poem Siwela IMoretele the poet focuses on the sun as a symbol. Why do we
call a sun a symbol? We turn to Reaske, (1966:108) for his opinion on a symbol:

The usual answer is that if some picture or representation is repeated over and over again it becomes a symbol.

We are concerned about the representation of one thing by another. The sun is implied in the extract. However the contrast that is expressed is in seeing it rise and not seeing it set. Perhaps the word “sun” has been left out in order to achieve a more compact expression or to avoid using many words where a few are adequate. The rising and setting of the sun represent life and death. The contrast paints a visual picture of the scene. The poet antithetically states:

Balibona liphuma, abalibonanga lishona ...
(UNO. 1990:15).

(They saw it rise, but did not see it set ...)

The poetic diction used entails the recurrent sound effects of hope, when the sun rises, and despair, when the sun sets. The rhythm of the poet cannot be regular because of this contrast. Seeing the sun rises reveals expectation, hope and life, while seeing the sun set represents death.

More examples on contrasting clauses are found in the poem Uthando:

Ngamfoma izithukuthuku kulel' unggogwane ...
Amagguma nezikhinsi kwaphenduk' amathafa.
(IZI. 1980:8).

(I sweat while there is frost ...
The hills and steeps became the plains ...)

Here the poet compares sweating, which occurs when it is hot, with the frost of very cold weather conditions. Hills and steep areas are compared with plains. The ideas are to not stress differences but to emphasize the actions and facts. The power of love is expressed through contrasting words. It is like poetry itself which is viewed by
some critics to be a literary representation derived from their allegiance to philosophical idealism. It seems to be as intuitively powerful as the poetic inspiration that carries the knowledge (whether of the past in the form of history and genealogy) or of the hidden present (in the form of scientific information) and of the future (in the form of prophetic utterances). Love seems to be an unpredictable phenomenon with no boundaries or limits.

4.2.2 Sarcasm

Sarcasm is a figure of speech which means precisely what is says in a sharp and bitter manner. Sarcasm is found in all types of poems and themes for explanation, vivid clarification, explicit illustration and decorative impression.

4.2.2.1 Sarcasm in elegy

In the poem Sivashweleza Nodumehlezi the poet appears to be talking to Shaka:

Phenduka, sibheke siphenduke silibuse!
(UNO. 1990:3).

(Turn and look at us so that we can govern!)

His plea is endorsed with the use of the same consonants and vowels. Sarcasm is depicted by the instructive words phenduka (turn) and sibheke (look at us). The poem is a breakthrough for rationality that presupposes stability, peace, healthy atmosphere and a good moral life. It comes as rational reasoning which postulates oneness, integrity and righteousness.

4.2.2.2 Sarcasm in satiric poem

This is an appeal to the sense of movement and bodily effort. Kinaesthetic imagery
is manifested in the real or imaginary world through the use of poetic action and poetic structure. With all the submissions, we come up with the broader view of poetry as a representational, verbal and imaginative art that has both internal and external structures examined for poetic qualities. In the sample for the study the relevant example is found in the poem Yimpi:

Ekhanda, pho!
Ezibilini, bhuxel
(IZI. 1980:30).

(To be struck on the head with a knobkerrie!
To be stabbed in the entrails with an assegaai!)

Here the poet uses only four words. The word ekhanda (on the head) is given more comprehensive meaning through the monosyllabic ideophone, pho! which describes how the head was struck by the knobkerrie. It has an onomatopoetic effect that is vividly displayed by the ideophone. The second line depicts how the person is stabbed in the entrails or stomach with an assegaai. The words “entrails” or “stomach” are meaningful if coupled with the disyllabic ideophone bhuxel. The ideophone describes how the entrails are stabbed with an assegaai.

Isagila (knobkerrie) and umkhonto (assegaai) are both images implied through action in both lines. They are left out because of a figurative device, ellipsis. They are purposely left out to achieve a more compact expression. The two lines are poetic in nature because of this compactness. If the two words were included in the lines they would have depicted the prosaic expression:

Ekhanda ngesagila pho!
Ezibilini ngomkhonto bhuxel!

The physical force of bodily effort is apparent when there is war. In the poem we experience confrontation which leads to victory and defeat. The knobkerrie and assegaai are symbols of war, aggression and destruction. The introductory stanza depicts traditional weapons of fighting, the assegaai and the knobkerrie. The second
stanza depicts sophisticated weaponry, the gun, which is metaphorically called “the striking lightning”, umbani, bani! The concluding stanza appears to be a revelation when the poet says the mist is cleared, “inkungu ... damu”; the round ball-like sun shines, “ibhamuzakazi lelanga ... bhamu”. The end-rhyme -amu emphasizes clearness and goodness. Ultimately, we find reconciliation and oneness.

4.2.2.3 **Sarcasm in praise-poem**

In the praise-poem Onozigu Bakwa-Unisa the poet sarcastically discusses the commitment of women to formal education:

Kazi lusan' olusemhlane uyoncela kubani;
Kazi bhodw' eliseziko uyokhwezelwa ngubani;
Onephango useyodl' iKentucky Fried Chicken.
(UNO. 1990:42).

(To whom are you going to suck, baby?
Who is going to add firewood at a fire-place?
At least the hungry one shall eat
Kentucky Fried Chicken.)

The poem reveals how and to what extent people dedicate themselves to formal education. The poet applauds the commitment of the women in acquiring distance tuition, especially in this gender equity era. The extract specifically focuses on women. Their involvement in education is sarcastically assessed by the poet as they are no longer able to look after their young ones and they no longer cook at homes. All the words that are used, especially -ncela (suck), ibhodwe (pot), iphango (hunger) enhance the gustatory imagery. The specific ideas of education are expressed in gustatory imagery this way.

Historically, women’s role in society was centred around weaving, basketry, pottery and home life. Because of social transformation all opportunities are now available to women. Women can take up central positions in all spheres of life to develop the
country in general.

4.2.3 Pun

A pun plays on words to bring about a humorous effect. Such play on words takes various forms depending on mood, emotion, ideas and diction.

Cuddon, (1976:540-541) defines pun as:

A figure of speech which involves a play upon words... the pun is widespread in many literatures and gives rise to a fairly universal form of humour.

When the pun is used repetition also occurs. One word takes the position of various parts of speech due to the added prefix or suffix. This play on words enhances the specific idea and the quality of action. It is the witty use of two words which have the same or similar sounds but different meanings.

4.2.3.1 Noun-locative punning

In the poem UShaka KaSenzangakhona we find the repetition of a word in two different senses:

... ilanga elikhanye eLangeni
Kwaye kwakhanya kithi kwaZulu.
(UNO. 1990:54).

(The sun that shines at eLangeni
Until it brightens in KwaZulu.)

The word ilanga (sun) is a noun, while eLangeni is a locative or adverb of place. The second word is derived from the first with prefixing and suffixing to show locativity.
The person who is referred to as *ilanga* (sun) is Nandi, Shaka's mother. There is no doubt that she was a beautiful lady who played a vital role in her son's upbringing. She is bestowed with the attributes of the sun because of her looks. She is further seen as a sun because she became the centre of attraction. Her clan's lineage is given prominence through her.

### 4.2.3.2 Possessive - relative punning

We find another example in the following lines:

```plaintext
Badob' inhliziy' emnandi  
KaNandi ongumnandi weNguga ...
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(UNO. 1990:53).

(The ancestors choose a kind-hearted Nandi, a well-disposed of iNguga ...)  

The repetition of a word in two different senses is known as *antanaclasis* or *asteismus*. The name Nandi denotes sweetness. It shows she was an attractive woman. Her adherence to iNguga, which is assumed to be the regiment, is remarkable and is due to her good disposition and humanness.

The use of pun generally embraces the descriptive phrasal and musical powers of expression. We recapitulate by looking at the brightness of the sun and the sweetness of Nandi as a descriptive power of expression. By looking at the words in relation to each other to determine punning both phrasal and musical powers are called for. Most words derive from the same nominal or pronominal category, therefore, their use is flexible in achieving the intended thought.

### 4.2.3.3 Miscellaneous punning

Msimang's poems are rich in figures of speech. There is a wide use of pun in most
of the poems in his latter volume of poetry. The following few examples of punning are mentioned:

**Noun-noun**

_impolompol' ingaphez' ukumpompoza._
(UNO. 1990:34).

(The talkative individual who talks incessantly.)

**Verb-deverbative noun**

_yavaluz' ubuyaluvalu ..._
(UNO. 1990:31).

(It restlessly moved about in commotion ...)

**Composite noun-verb**

_usingawungawu siyangawuza ..._
(UNO. 1990:64).

(A quick tempered person who quickly reacts ...)

**Composite noun-noun**

_monase ongafelwa mona ..._
(UNO. 1990:64).

(The jealous one who is devoid of jealousy ...)

**Copulative-verb**

_bath' ulishaka kanti yikhon' ezobashakazisa._
(UNO. 1990:50).

(They say he is a stomach disease hence he will devastate them.)

**Verb-possessive**

_sibong' ukwethwasa kwentwasahlobo ..._
(UNO. 1990:35).
(We thank the commencement of springtime ...) 

We see that puns have an alliterate effect. The poet uses words as various parts of speech because of the sound and sense they evoke. The poet successfully employs pun, sometimes known as paronomasia. The double meaning of a word or phrase is used for suggestive purposes. Puns can be effective in the hands of the well-established writer, but disastrous and detrimental for the beginner.

4.2.4 Irony

Irony is a figure of speech which is based on contrast or difference. It expresses the opposite of what it means. It can be brought about by a word, words or phrases. The words or phrases are chosen and arranged to convey contrary meanings.

Muecke, (1969:53) says this about irony:

The 'real meaning' may be the contrary of the 'pretended meaning.'

Irony was used in literature centuries before the time of Christ. Cuddon, (1976:336) states what the Roman rhetoricians, in particular Cicero and Quintilian, say:

Ironia denoted a rhetorical figure and a manner of discourse, in which, for the most part, the meaning was contrary to the words.

Corbett, (1966:445) puts forth the same view as other scholars about irony:

... the use of a word in such a way as to convey a meaning opposite to the literal meaning of the word.

Irony is also used as a witting or unwitting instrument of truth. It is, therefore, evident that irony is the precious and efficient weapon of the satirist. Muecke, (1969:10) stresses two views:
4.2.4.1 Overt irony

Muecke, (1969:53) has this opinion on overt irony:

... the victim or the reader or both are meant to see the ironist's real meaning at once. What makes irony overt is a blatancy in the ironic contradiction or incongruity. The tone in overt irony may be either congruous with the real meaning and it is then that we have an exaggeration of the tone appropriate to the ostensible meaning.

In the poem Hhawu! NgoMaganedlula we find an example of overt irony:

Ntokaz' ethand' amadod' onke
Wen' othandwa ngamadod' onke,
Ntokaz' abakuthand' usundinda ...
(UNO. 1990:25).

(Lady who loves every men
You who is loved by all men,
Lady who is loved even when wandering ...)

This overtness is vivid as money seen to be similar to the misbehaving lady. In irony we do not focus on a word, words or the phrase. Instead words signify the opposite of what they usually express or they exaggerate the intended meaning.

In the poem we see that money's function as an economic entity is exaggerated so as to show the behaviour of an immoral lady. Money, with all its positive influences on social development is likened to negative human behaviour. It is possible and acceptable for a lady to be liked by all men, but impossible and unacceptable to be simultaneously loved at all. It is an exaggeration to compare a wandering lady with circulating money.
Irony has many functions and is often used as the witting or unwitting instrument of truth. In our example the character of the prostitute is blatantly endowed with the attributes of circulating money. Irony is a figure of speech which conveys a message in a sarcastic way. However, it is clear that irony always perceives discrepancy or incongruity between words and their meanings, actions and their consequences as well as between appearance and reality.

4.2.4.2 **Covert irony**

Covert irony is not meant to be obvious but rather to be detected. It is easy to detect covert irony when there is prior knowledge.

In the poem *Inkondlo Yezingqalabutho* we detect covert irony through prior knowledge:

Ngob' ethi ubudoda bekiwa  
Basal' esikhungweni saseNcome;  
Ngob' ethi ubudhawe bejozi  
Basal' esikhungweni eMaqongqo;  
Ngob' ethi ubungwazi besijula  
Basal' enkundleni eNdondakusuka ...  
(UNO. 1990:20).

(Because he says manhood's broad-bladed spear  
Was left in the warren of Blood river  
Because he says the heroism of broad-bladed spear,  
Was left in the warren of Maqongqo  
Because he says the heroism of hunting spear  
Was left at Ndondakusuka's field.)

Three historic figures and battles that are implied above. The first is Dingane battling the Afrikaners at Blood River; the second is of Dingane against Mpande at Maqongqo and the last is of Cetshwayo against Mbuyazi at Ndondakusuka.

Nozishada, the son of Maqhoboza of the Nzuza’s clan, was a general in Mpande's
army and was in charge of the regiment at the battle of Maqongqo. He was a famous warrior. In the poem the arch-rivalry between Cetshwayo and Mbuyazi becomes tense. Mbuyazi, whose famous praise name Indlovu enesihlonti (the elephant with a turf of hair), begins to have more hope of leading the kingdom. In his favour is the fact that he is the eldest son of Monase, Mpande’s favourite wife. The claim of Mbuyazi to be the only surviving son of King Shaka is rumoured and strengthened. This situation compels Cetshwayo to act swiftly and decisively, but he continues to negotiate with his rival. It becomes obvious that the person at the centre of the dispute is their father, Mpande. His double-standards perpetuate feuds, enmity and hardship in the kingdom. Mpande openly shows that he favours Mbuyazi as his successor. His actions force Cetshwayo to rethink that a person who wants to attain distinction must battle for it himself and indicates that he is worth the honour.

Although the historical background of the figures and battles are covert, it is explicit that the use of the broad-bladed spear and hunting spear belong to the past and cannot benefit the present situation.

4.2.4.3 Praising in Order to Blame

(a) Praise for desirable qualities known to be lacking

In the poem Bamgudluzile the poet asks a series of rhetorical questions which lead to a specific idea:

Yini engakwenelisa sidalwa esingumuntu?
Yini engakulungisa sigwegwe esingumuntu?
Iqiniso elingabandlululili uyaligubuzela ...
(IZI. 1980:26).

(What can make you satisfied human creature?
What can make you straight crooked person?)
The indiscriminant truth you are hiding it ...)

The desirable qualities are satisfaction, a sense of order, justice and truth. These are known to be lacking. The poet efficiently and effectively communicates with humankind in a religious way. The poem expresses the deep sorrow at the loss of the Christian archetype, Jesus. This is a religious poem which looks at satisfaction and dissatisfaction, uprightness and crookedness, truth and falseness. Desirable qualities are compared to undesirable ones. It is likely that people overlook that God is omniscient and so knows all things; that he is omnipresent, that is simultaneously everywhere, and is omnipotent, all powerful. The essential characteristics of His being are unique and indescribable and so help to distinguish Him from His creation.

The basic desirable qualities which contribute towards the good and healthy life of the nation are humanness, excellent morals, respect and faithfulness.

(b) **Praise for having undesirable qualities or for lacking desirable qualities**

In the poem *Ighwa* an object is praised for having undesirable but acceptable qualities:

Inhliziyo yakho kayinagazi  
Wasifica kulomhlaba sincwaba,  
Usishiye sizimpundle,  
Nkosazana emhlophe.  
(IIZI. 1980:43).

(Your heart has no blood  
You found us healthy-looking on earth  
You left us poverty-stricken,  
White lady.)

It is unlikely that a 'lady' be bloodless and heartless as the poet ironically states. The white lady represents frost. The presence of frost, which takes spongiform, filicoid and stellate patterns, marks the coldest season of the year. The frost depicts a lack
of three qualities: life, cheer and warmth. The undesirable qualities that are noticeable are the state of being, poverty-stricken, barrenness and dull scenery.

Whenever there is frost, there is a lack of life. Liveliness is replaced by dullness, abundance by scarcity, merriment by dejection, warmth by frigidity. The undesirable and desirable qualities are compared in relation to giving praise so as to blame.

4.2.4.4 Blaming in order to praise

(a) Blame for having desirable qualities or for lacking undesirable qualities

In the poem Mshayeleni Ihlombe a person is blamed and slandered for his good qualities:

"Lo muntu unesalamuzi"
"... Lo muntu wenza ngomuthi."
"Umsheshelengwana lo, uyazincengela."
(IZI. 1980:49).

("This person has magic."
"This person uses charms."
"This informer buys favours.")

A person who progresses and succeeds in life because of his untiring, undaunted and perceptible hard work is seen in a different light by those who are jealous of him. The successful person is framed, blackmailed and humiliated. He is called an informer, a traitor, a witch and magician by those who through jealousy are evil-minded, ill-natured and hot-blooded.

It is not uncommon for under-achievers to excuse their own failure by spoiling the reputation of those who do achieve. The three quoted lines blend the phrasal and emotional powers of expression with catastrophic impact. The real meaning behind the situation is seen in contrast to the ironical statements. In irony, the ironist
regards the visible as invisible, the audible as inaudible, what needs to be overcome as insurmountable, and what must be equalled as unmatched. There is no need to blame a person with desirable qualities. This is not co-operative.

(b) **Blame for undesirable qualities known to be lacking**

(i) **King Shaka**

(Intratextual - irony on rejection)

We find an example in the poem *UShaka KaSenzangakhona*:

*USishaka ophikwe ngabasekhaya,
Bath’ ulishaka kanti yikhon’ ezobashakazisa.*

(UNO. 1990:55).

(Shaka who is rejected by family members Stating that he is a stomach disease hence he is up for military activities.)

Shaka spent an unhappy childhood at various places until he settled under Dingiswayo amongst the Mthethwa clan. He was unreasonably rejected by his father’s and mother’s families. His mother was aggressive and violent during pregnancy and this made people feel that she was afflicted by *isishaka* (intestinal beetle) stomach disease.

Shaka was blamed for his ‘illegitimacy’, ‘pugnacious behaviour’ and ‘hard-headedness’. All the accusations levelled at Shaka needed a level-headed person like Dingiswayo to understand them from a psychological point of view. They also needed to be understood through a social, educational and political viewpoint. ‘Illegitimacy’ transformed into a legitimate monarch; he of ‘pugnacious behaviour’ turned into hero, warrior and leader. He who has described as full of ‘hard-headedness’ turned into a nation builder of humility,
honesty, understanding and intellectual capabilities.

Sometimes a person is blamed for undesirable qualities which arise from rumour and are fabricated to denigrate his image and to kindle pandemonium with his destruction in mind. Shaka’s relationship with most of the clans and of his Zulu family remained excellent until he met his fate.

(ii) **King Cetshwayo**

(Extratextual - irony on rejection)

The gradual elevation of Mbuyazi’s name, made Cetshwayo’s ‘viper’ characteristics questionable. Cetshwayo’s quietness shocks different clans because he did not claim his seniority as the eldest prince. After an initial failure to impress his followers he started to prepare for war:

\[
\text{Thambekeka wena waliwayo ...} \\
\text{(Cope, 1968:215).}
\]

(Go down the slope, you who is rejected ...)

Cetshwayo’s rejection comes from his father and several of his brothers who did not support the succession. There are no specific reasons given for Cetshwayo’s rejection, except his father’s weak rule which forced people to look among his son’s for leadership. Mpande allows his sons to form the forces of the contending parties. His failure to indicate clearly that Cetshwayo, as the eldest prince, is going to reign brings storm and death to the country. The bard encourages Cetshwayo to force his way towards reigning with good strategies and more adventurous ways. He is highly cheered because it seems as if his great tolerance for ambiguity and discomfort is diminishing.

Cetshwayo’s relationship with his bard, Mahlangeni, is seen in the praises
which give a balanced picture of the King's qualities. His remarkable deeds, good or bad, are extolled in a magnificent way. His fortunes and misfortunes, gentleness and violence, obedience and defiance are reflected as mirrors in the praises.

4.2.5 Ambiguity

Ambiguity is an attempt by the poet to create mystery through using words with several meanings. Ambiguity is used to challenge the reader or listener.

Reaske, (1966:26-27) gives this information about ambiguity:

By suggesting several meanings this process is inevitably magnified. This is intentional ambiguity. Accidental ambiguity often occurs, ... through careless composition, neglects to qualify a line or an image sufficiently confusion ...

A deeper insight into the concept of ambiguity needs a framework of communication which encompasses the poet, text and reader. The text is the medium through which the author communicates his message and through which the reader understands and interprets the poet's message. Ambiguity is actualized when interpreted in context. It occurs when two or more distinct meanings are tenable in a context by rendering a choice between the alternatives.

Many analysts have discussed ambiguity. The better known analysts are William Empson, who published Seven Types of Ambiguity (1930), and Kaplan and Kris (1948). With ambiguity the word is used in an extended sense and so gives alternative reactions for either general or specific meaning. Kaplan and Kris (1948) put forth a classification of five types of ambiguity: disjunctive, conjunctive, additive, integrative and projective.
4.2.5.1 Conjunctive ambiguity

In this type of ambiguity separate meanings function jointly in the process of interpretation. It involves two meanings which are responded to conjointly. It underlies metaphor, allegory and irony.

In the poem Iziziba ZoThukela ambiguity is seen in the following extract:

Ziziba ezizonzobele  
Zolani ningisondezele.  
Ngiyabesaba oben' ubunzulu,  
Ngiphons' itshe lazika ...

(IZI. 1980:64).

(Deep and calm pools  
Be quiet and attract me.  
I am afraid of your depth,  
I threw a stone and it sank down ...)

This type of ambiguity is evident when we look at iziziba (pools) as the source of life. The pools seen literally as water sources and figuratively as sources of education are both combined to focus on life. The words zolani (be quiet) ubunzulu (depth) and itshe lazika (the stone sank down) give a full description of the pools.

In the praise-poems UBhambatha KaMakhwatha conjunctive ambiguity is noted prior to extolling and comprehending the praises. For example:

Uvava Iwenkunzi yakith' eMvoti ...  
(UNO. 1990:47).

(Our sharp-homed bull of Mvoti ...)

The primary meaning of uvava Iwenkunzi (a sharp-homed bull) is that of a strong and powerful beast, while the secondary is of a well known person of strong physique and character. The meanings are ultimately shared through the process of interpretation after comprehending the diction used in the praises.
Apostrophe plays a significant role in ambiguity. In ambiguity, the primary and secondary meanings are both considered for interpretation. The message is communicated from the poet to the reader with alternative meanings.

### 4.2.5.2 Additive ambiguity

The separate meanings are not fully exclusive but differ only in degree of specificity, or in what they add to the common meaning.

An example is taken from the poem *Xola Hleziphi* (Be appeased Hleziphi). Here the poet acquires the inspiration to write his poem from the isiZulu drama *Izulu Eladuma eSandlwana* (The Thunderstorm that thundered on iSandlwana Hill). Hleziphi is the fictitious character who accepts Washesha’s proposal of love. Washesha is a hero and one of the iNgobamakhosi Regiment’s recruits who met his fate on iSandlwana hill during the Anglo-Zulu war. All the promises made by Washesha to Hleziphi regarding their future did not come true because of death.

In the third stanza Washesha boldly states that:

\[
\begin{align*}
\text{Hleziphi, Washesha is a warrior,} \\
\text{Hleziphi, the heart of a warrior} \\
\text{Is the convict’s heart;} \\
\text{Although remembrance cannot be tied-up ...)
\end{align*}
\]

Additive ambiguity is brought about by looking at *yibutho* (is a warrior) as the regiment’s recruit and patriot. The poem is lyric in form as it is written for musical accompaniment. Its lyrical form expresses love in a specific dimension: two lovers
who fell apart because of death. One may expect the poem to lament, but it portrays the acceptance of their separation.

The poem speaks of ancestral spirits. We tend to believe that there is life after death. In most poems we hear the animate person lamenting about the dead person, but here the opposite occurs. The extract reveals patriotism in Washesha who insists that no matter that he left his pretty girlfriend, Hleziphi, he died for his country. On the whole the poem is the lamentation of the dead, remembering his beloved one during their happy days.

Additive ambiguity is also evident in the poem Onozigu Bakwa-Unisa where the compound word, bogcinalishone means “aged heroes”, that is adults who are committed to education and experienced people. For example:

Halala nakini bogcinalishone,
Nin' eniyibambe naze namadolonzima!
(UNO. 1990:42).

(Hurrah even to you aged heroes,
You who diligently pursued until you are aged!)

This extract contextually highlights that no matter if it takes a lengthy period to graduate, ultimately one achieves his aim. The poet salutes the aged who graduate despite all odds.

This poem makes us see that education is indispensable, effective and meaningful at all times. It makes people keep pace with the latest developments in education and to strive to adapt successfully in a changing world.

4.2.5.3 Disjunctive ambiguity

The separate meanings are effective in the interpretation. Disjunctiveness is seen
when the separate meanings function as alternatives without inhibiting each other.

In the poem *Isibaya Esikhulu se-Afrika* ambiguity is evident in the following example:

Yagiya yonk' i-Afrika ...
(UNO. 1990:37).

(The whole Africa danced ...)

The word *Afrika* refers to the continent and its inhabitants. Two separate meanings are used without inhibiting each other. This type of ambiguity is sometimes called 'plurisignation', that is, 'multiple meaning'.

Disjunctive ambiguity is also found in the poem *Mihle Yonke Imibala* where the poet recites:

Ngilithandile kakhul' ilunga,
Ngilithandile kakhul' ilungakazi ...
(UNO. 1990:5).

(I liked very much the male black or brown beast,
I liked very much the female black or brown beast ...)

It is not easy to determine ambiguity in all the given examples without knowing their meanings. *Ilunga* (male black or brown beast with white stripes across stomach and backs) and *ilungakazi* (female black or brown beast with white stripes across stomach and backs) are the meanings attached to the beasts. The second cluster of meanings is the body, joint or internode. The third cluster is the official of an association or society. The poem should be repeatedly read to comprehend its meaning, message and central idea. A full understanding of poetic diction, themes and form encourages meaningful interpretation.
4.2.5.4 Integrative ambiguity

The close interweaving of meanings give the reader a single idea. Meanings evoke and support one another. They interact to produce a complex and shifting pattern of unified meaning.

Integrative ambiguity is seen in the poem Ngiringene Endumisweni where the poet recites as follows:

Ngibhula kuwe nyanga yamathambo ...
Ngibuza ngabayikazel' iminyezane ...
(UNO. 1990:28).

(I consult you bone diviner ...
I am asking about those wearing graduation attire ...)

Inyanga yamathambo (bone diviner) refers to the traditional era. Iminyezane (graduation attires) can mean the achievements within a tertiary institution. These are symbolic elements used in a contemporary period. The warriors' insignia refer to the valour of the traditional period.

The integrativeness for unified meaning is brought about by looking at iminyezane as an attire for garlanding heroes. The old meaning of iminyezane has shifted to the new.

This type of ambiguity is also significantly noted in the same stanza:

Ngokwethweswa imighele yolwazi ...
(To be crowned with education head ornaments ...)

The word imighele is ambiguous. The unified meaning is crowns that are worn by the heroes. Traditionally these were ornaments of beads or otter-skins worn around the head as a sign of rank or achievement. In contemporary times they the crowns of achievement which conferred by various institutions.
In conclusion, the words *iminyezane* and *imighele* are each characterised by semantic shift, unified meaning and temporal setting.

4.2.5.5 **Projective ambiguity**

The meanings vary with the interpreter as they are projected. The reader is forced to invent interpretations, because a word or piece of text does not clearly signal the intended idea. It is therefore noted that subjectivity is inherent in this type of ambiguity.

Projective ambiguity is noted in the poem *Xola Hleziphi*. The distance between Hleziphi and Washesha is brought about by death. It is no longer possible for Washesha to come to Hleziphi physically, but only spiritually. It is easy for Hleziphi to follow her beloved one when she dies. The distance is shown in this extract:

```
... Ngikuthumelel' umlayezo
Oza ngamagagas' omoya
Ngivum'ingoma yenkumbulo
Nethemb' elingafzekanga ...
(UNO. 1990:36).
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(I send you a message,
Which comes through the air waves,
Singing the song of remembrance
And unfulfilled hope ...)
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The poem reveals that love does not end up on earth. Washesha mourns his untimely departure from this world before fulfilling the promises that he made. Despite the promises left hanging, he wishes her everything of the best throughout her life-span until circumstances and time allow them to meet again.

The words ... *umlayezo oza ngamagagas' omoya* ... (a message which comes through the air waves ...) give an inventive interpretation because communication between
the living and dead people is unlikely to happen. Subjective interpretation is necessary, especially with the full exploitation of religious or cultural beliefs.

As a spirit Washesha utters all the appeasing, calm and encouraging words to Hleziphi who appears to be the passive character or the receiver in all the stanzas. The poet creates the world in which his characters live and so he gives life to fiction. His world is not a literal representation of the external world (things as they are) or even a generalized representation, but an escape from reality into an ideal world of transcendent forms. It is a fresh vision of reality about two lovers who are forced by death to part. It is also a reconstruction of human consciousness of things as they are.

Projective ambiguity is also brought about by deverbative noun which is evident in the poem Hhawu! NgoMaganedlula for example:

Ngiyekeni ngiyofosha ngefosholo ...
(UNO. 1990:26).

(Leave me to dig with shovel ...)

The diction used by the poet is ukufosha (to dig with spade) and ifosholo (spade or shovel). It is a known fact that soil is dug, but in this context the poet refers to money. The real meaning is projected in the poem. The words do not signal the intended meaning until projection provides the subjective interpretation.

4.3. IMAGES BASED ON INDIRECT EMPHASIS

The images that are based on indirect emphasis are climax and anticlimax. These two figures of speech are prevalent in prose, but also appear in most creative work. In this study only the rhetoric question will be analysed.
4.3.1 Rhetorical Question

This is a common device often used by the rhetoricians and stylisticians to work up specific atmosphere, temperature, emphasis and effect. It is a question with a self-evident answer.

It is looked into in relation to the statement, extension or development of a poetic statement. The aim of this question is to highlight certain facts for further attention and thorough scrutiny.

The poet appeals to the sense of sight in the poem Mehlo Ami when he recites:

Lapho sekubanganengane
Sebeqhayise ubuqothoqotho,
Niyobona yini mehlo ami?
([ZI. 1980:33].

(When there are many friends
Displaying continuous honesty
Are you going to see my eyes?)

The words ghayisa (display) and -bona (see) express the visual sense in a vivid manner. The sense of sight is used for emphasis through the rhetorical question. The first line lapho sekubanganengane is a statement. The second line sebeqhayise ubuqothoqotho is an extension of the statement. The third line niyobona yini mehlo ami? is the development, where a specific atmosphere of alertness is created.

An appeal to the sense of hearing is evident in the following example:

Lapho sekumaphimbophimbo
Eseqhakambis' ubugagu obumtotitoti,
Niyokwexwaya yini mehlo ami?
([ZI. 1980:33].

(When there are many voices
Displaying expertness in melodious music)
Are you going to shun away my eyes?

The words amaphimbophimbo (many voices) and ubugagu obumtotitoti (expertness in melodious music) depict auditory imagery. The message is conveyed by the poet to the reader through the use of sense perception.

In the above examples, rhetoric questions are used for emphasis. They help the reader or listeners to decode and recode not only the message, but many abstract features revolving around the message such as cultural references, symbols and significant sequences.

4.4 IMAGES BASED ON REPETITION

Msimang uses many types of repetition techniques in his poetry. Circumlocution is a device whereby a poet generally says one or two things by using groups of words. The words used have the power to elicit imagined sensory reactions. This is characterised by redundancy, verbosity, emphasis, expansion and uneconomical use but good choice of words. Pleonasm differs from the above figurative device because it is characterised by a repetition of ideas and meanings through emotive language.

4.4.1 Apposition as Poetic Device

Circumlocution is a roundabout way of writing or speaking which is more prosaic in character. The poet tends to use many words where few will do. It is a rhetoric device that is prevalent in rhetorics and prose, but the poet can also use it as a poetic decorum. It is also known as periphrasis. Throughout his work, Msimang’s poetic technique is more appositional than circumlocutionary. Msimang’s poetry is characterised by appositional structures which are dominated by lists of names of traditional leaders and heroes. Sometimes a genealogy tree is included. An
apposition is a common method of expansion used to place two co-ordinate elements side by side, the second of which serves as an explanation or modification of the first. Sometimes prominent leaders, especially kings, are lauded with the whole expression or phrase. In this study we confine ourselves to the following apposition examples:

(a) descriptive phrase  
(b) co-ordinate elements  
(c) genealogical structure  
(d) variations formula

4.4.1.1 **Descriptive phrase**

This poetic device used to employ a collection of words or the whole phrase to depict a person, incident or a specific object.

In the poem *Siwela iMoretele* the example is the following:

```
Ukhozi olumaphiko azinkemba ...  
(UNO. 1990:15).
```

(The eagle with sword-like wings ...)

**Ukufa** (death) which is given the characteristics of an eagle and expressed in a phrasal laudation. An eagle is a bird with powerful wings. The image of an eagle recurs and is associated with death because of its characteristics and actions.

In the praise-poem *Ku DBZ Ntuli* the phrasal periphrasis is evident in this example:

```
Ingqwayingqwayi yaseGcotscheni ...  
UMshikishi wendlela.  
(lZI. 1980:9).
```

(The chosen one of eGcotscheni  
The determined walker of the path.)
Professor DB Ntuli is metaphorically called Ingqwayingqwayi yaseGcotseni (The chosen one of eGcotseni) and uMshikishi wendlela (The determined walker of the path).

In an epic on Shaka he is called:

Nsika kaZulu  
Nkonyane kaMenzi.  
Zinyane leSiló.

(Pillar of the Zulu nation.  
Calf of God.  
Lamb of leopard.)

The addition of possessives is appositional in all the apostrophes used. Insíka (pillar), inkonyane (calf) and izinyane (lamb) are qualified by the use of the Zulu nation, uMenzi (God) and isilo (leopard).

4.4.1.2 Co-ordinate elements

The power structures are implicit in the whole poem and reflect the content in relation to various ethnic groups and colonial impacts.

Heroes are co-ordinated to highlight their specific clans. It is a fundamental approach which is wordy and appositional. The example is taken from the poem, Ifu Elimnyama:

Bizan’ imbizo yezinyandezulu  
ZawoThesele noMshweshwe kubaShweshwe  
ZawoMantathisi noKhama kubeTswana  
ZawoSikwati noSikhukhuni kubaPedi  
ZawoNzunza noManala kumaNdebele  
ZawoSoshangane noNgungunyane kumaShangane  
ZawoMaqoma noHahabe kumaXhosa  
ZawoMphephu noSibasa kumaVenda  

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ZawoMadikane noNcaphayi kumaBhaca
ZawoMoorosi noLipholo kubaPhuthi
ZawoMzilikazi noDonda kumaNtungwa
ZawoLanga noZwide kumaNdandwe
ZawoJobe noDingiswayo kumaThethwa
ZawoPhunga noMageba kumaZulu.
(UNO. 1990:33).

(Call the ancestors meeting
Of Thesele and Moshoeshoe of Sotho
Of Mantathisi and Khama of Tswana
Of Sekwati and Sekhukhuni of Pedi
Of Nzunza and Manala of Southern Ndebele
Of Soshangane and Ngungunyane of Shangane
Of Maqoma and Hahabe of Xhosa
Of Mphethu and Sibasa of Venda
Of Madikane and Ncaphayi of Bhaca
Of Moorosi and Lipholo of Phuthi
Of Mzilikazi and Donda of Ntungwa
Of Langa and Zwide of Ndandwe
Of Jobe and Dingiswayo of Thethwa
Of Phunga and Mageba of Zulu.)

It is, however, possible for the poet to express his views in one line by summing up as follows: Bizani imbizo yezinyandezulu zabamnyama (Call the meeting of Black ancestors). The extract shows the first introductory line as an exposition and the following thirteen as an extension by using heroes and their clans in a more coordinated manner. In most cases, the co-ordinate elements are illustrative by furthering the reader’s understanding and inducing impressions of the pleasurable sense.

In the poem Onozigu Bakwa-Unisa we find the co-ordinated type of apposition. The awarding of a doctoral degree reminds us of the first Black heroes who were awarded such degrees: Langalibalele and Vilakazi of the Zulu, Jabavu of the Xhosa, Mofokeng from Southern Sotho, Khama and Moloto from Tswana as depicted in this extract:

Ningikhumbuz' oLangalibalele benoVilakazi;
Ningikhumbuz' oJabavu kumaXhosa;
Ningikhumbuz' oMofokeng kubaShweshwe;
Ningikhumbuz' oKhama noMoloto kubeTswana ...
(UNO. 1990:43).

(You remind me of Langalibalele and Vilakazi;
You remind me of Jabavu among the Xhosa;
You remind me of Mofokeng among the Southern Sotho;
You remind me of Khama and Moloto among the Tswana ...)

4.4.1.3 Genealogical structure

In African poetry the poets like to use genealogy in an appositional way for emphasis. This is vital for both elucidation and expansion.

In an epic on Shaka genealogical structure is noted when the poet refers to Shaka's forefathers as follows:

OPhunga noMageba noNdaba.
(UNO. 1990:60).

(Phunga and Mageba and Ndaba.)

Genealogical structure is of much significance in most eulogies as it depicts history, background information and attachments. In most praise poems poets tend to use it as foreshadowing, refrain, rhythmic repetition or linking line.

In the praise poem on DBZ Ntuli he is lauded as follows:

UMggibelo kaSichwe.
(IZI. 1980:9).

(Mggibelo of Sichwe)

Apposition is directly viewed when genealogical structure or co-ordinated elements are used. It is indirectly viewed when the descriptive phrases are employed because certain metaphoric devices are also encompassed.
4.4.1.4 Variations formula

The variations are evident in verses. Msimang's poetry is mainly characterised by four variations, namely:

(a) Eulogue only
(b) Narrative only
(c) Eulogue to narrative
(d) Narrative to eulogue

The variations are not consciously and deliberately made, but they occur spontaneously and reflect the experiences and thoughts of society. The poet has made a tremendous effort to adapt Western techniques in his poetry to reflect eulogistic and narrative variations.

These variations exhibit poetic qualities. Greater concentration and greater richness are achieved by the use of these poetic variations which are reinforced by imagery.

(a) Eulogue formula as a variation

Eulogue is prevalent in the heroic epic poem on Shaka. One of the examples is the one Msimang extracted from Shaka's praises in Cope, (1968:89) which are eulogized as follows:

"UDlungwana kaNdaba!
UDlungwana woMbelebele,
Odlung' emanxulumeni
Kwaze kwas' amanxulum' esibekelana."
(UNO. 1990:67).

(Dlungwana son of Ndaba!
Ferocious one of the uMbelebele brigade,
Who raged among the large kraals,
So that until dawn the huts being turned upside-down.)

In another example Shaka is synecdochically eulogized as follows:

Uliso limnjonjo limnjonjonono,
Lijoloze' umuntu wawa phansi ...
(UNO. 1990:63).

(The ever sharp eye
Which gazed at the person and fell down ...)

The use of an eulogue in epic poetry makes it share similar characteristics with the praises. Shaka is metaphorically called uDlungwana (ferocious one) and synecdochically called Uliso limnjonjo (ever sharp eye). Eulogue variation is a rich composition which is common in praises.

(b) Narrative formula as a variation

This is a composition that shares both poetic and prosaic characteristics. Although it is only a narrative it consists of a special technique, for example, to depict the units or elements for the whole.

Holistic-elementalistic dimension

In the poem Ku-DBZ Ntuli he is examined as a prominent author, featuring as a poet, playwright, novelist and analyst. His social, educational and historical dimensions are fully focussed on. It is not easy to understand the total entities of a person without looking at the detailed analysis of the constituent parts.

We know that Prof DBZ Ntuli is an author. That authorship is endorsed by the elementalistic view in his creative endeavours:

Okhiphe amangwevu osiba,
Wahloma ngezikhwili,
Wahloma ngemcibisholo ...
Aphendukis' amehlo kaZulu,
Akhangwa wuthingo lwenkosazana,
Uthingo lwawanik' ithemba
Ithemba lendandatho,
Indandatho vesethembiso ...
(IZI. 1980:10-11).

(One who drew out the pen's upward strokes;
Armed with thick, knobless sticks,
Armed with bow and arrows ...
Turned the eyes of the Zulus,
Attracted by a rainbow,
The rainbow gave them hope,
The hope of the ring,
The engagement ring ...)

The poet generally looks at the status of the figure as a well-known author, leader
and academic. The poem is a modern praise-poem which is rich in metaphor for
dignifying and enlivening the subject. The effect of metaphoric language is to
highlight certain facts by combining the spontaneous and artificial arrangement of
words.

The diction used by the poet is appropriately selected to convey the intended
meaning. The appropriateness of the impeccable and emphatic selection of words
heightens the standard of a poem. It brings about beauty and elevation in a poem.
These words are amangwevu (Upward strokes), izikhwili (Thick and short knobless
sticks), imicibisholo (Bow and arrows), amehlo kaZulu (Eyes of the Zulus), uthingo
lwenkosazana (Rainbow), ithemba (Hope) and indandatho vesethembiso (The
engagement ring). The words that are used are the titles of his publication: poetry,
short stories and drama. The poet becomes more elementalistic in his approach by
highlighting some of the creative contributions of the author.

The second example is seen by considering a specific development from the
introductory statement of facts to the conclusion. The narrative formula is evident when the poet uses the objective factors for his spontaneous, subjective feelings.

**Subjectivity-objectivity dimension**

Hjelle and Ziegler, (1992:26) portray the essence of the subjectivity-objectivity assumption on questions:

Do human beings live in a highly personal, subjective world of experience that is the major influence upon their behaviour? Or is their behaviour influenced primarily, if not exclusively, by external, objective factors?

It is of paramount importance to consider the objective factors, events and actions that are described as perceived subjectively. In the poem *Ubusuku* the poet has taken two natural phenomena, *ubusuku* (the night) and *ilanga* (the sun) for assumption:

Sengiyazi uLanga kabalekanga,
Angelahle imbeleko ngokufelwa;
Uyophumula ukuze ahlumeleleleke,
Uyohloma ngokuhloma okusha.
(IZI. 1980:21).

(I know Langa didn’t elope,
He cannot give up;
He has gone to rest so as to regain his strength,
He is going to rearm himself.)

The sun and the night are two objective notions that are described through human experiences. The sun is the main source of light and heat in the solar system, while the night is the period during which the sun is below the horizon from sunset to sunrise. Our visual sense of the sun and night remain objective, if they are looked at as natural notions. As soon as we consider the balance of light and dark, of day and night, we appeal to more evocative images and the subjective explanations are
The sun is endowed with the heroic characteristic of bravery. Only a coward is associated with elopement when things are tough. In the first line the poet tells us that the sun is already below the horizon. Line one is extended by the use of the saying Akulahlwa mbeleko ngakufelwa. This figuratively means “do not despair”. The development stresses the human traits that are bestowed to the sun by calling sunset the period of rest or relaxation. He concludes by emphasizing that during the rest period more strength is gained and a rearming occurs.

The subjective feelings are expressed in various unique ways. Subjectivity has no fixed mode, trend or pattern.

(c) From narrative to eulogue

The first two words in each extracted line are mere narrations when looked at without the meaning of the last two words in each line. In the poem, Onozigu Bakwa-Unisa the graduates are likened to warriors who gained victory in battle. It figuratively states that most females pursue tertiary education. They are eulogized as follows:

Nani bomame anisayilwisi okwamanina;
Nani bomame anisaphumi nivathazela;
Senithath’ usiba nalwenz’ ukhonto;
Senithath’ iphepha nalenz’ isihlangu ...
(UNO. 1990:42).

(Even you mothers you no longer fight like the females;
Even you mothers you no longer come out empty-handed;
You have taken a pen and made it your assegai;
You have taken a paper and made it a shield ...)

The above extract compares traditional and modern lives. In olden times, women
involved themselves mostly in their domestic duties. Nowadays they explore all academic avenues and venture into all fields with determination, persistence and diligence.

The poem itself is viewed according to Aristotle's opinion. This states that it is the imitation of action which is serious, has magnitude and is written in language with pleasurable accessories. The graduands, as the central characters in the poetic discourse, that are praised for their achievement. The magnitude implies the beginning, middle and an end. The introductory stanza depicts the national heroes who worked hard to uphold the philosophy and culture of the nation. The central section of the poem reveals how the goals are achieved. The poem concludes by summarising those incidents and ideas highlighted at the beginning and in the middle.

In the second example the poet reveals cultural changes when he says that:

NoZulu wasiyek' isihlangu nesijula,
Wabeshloma ngepeni nepensela ...
(UNO. 1990:43).

(Even the Zulus have left the shield and spear,
They are armed with the pen and the pencil ...)

Here we see new energies introduced by missionaries as well as their involvement and activities in education. Traditional weapons such as the shield and spear are used as recurrent images to represent a temporal setting. In modern times they are replaced by the tools of formal education, especially the pen and pencil.

(d) Eulogue to narrative

The use of eulogue to narrative is shown in the praise-poem Nge-Unisa Eminyakeni Elikhulu:
The opening words in the lines are more of an eulogy than narration because Unisa, an academic tertiary institution, is endowed with the attributes of *unondlini* (Good milking cow), *isibani* (candle) and *indlela* (path).

Msimang's poetry has both a modern and traditional approach. This combination is evident in lines, stanzas and in some of his praise-poems. The variations blend the eulogues and narratives. The cited praise-poems that constitute the major variations are *UShaka KaSenzangakhona, Ku-DBZ Ntuli, Onozigu Bakwa-Unisa* and *Nge-Unisa Eminyakeni Elikhulu*. Another example of eulogy to narrative variation is found in the poem *UBhambatha KaMakhwatha*:

\[
\text{Iguqa ngelezinkomo zaseNkobongo} \\
\text{Iguqa ngelezinkomo zaseMzwangedwa} \\
\text{(UNO. 1990:46).}
\]

(A grown-up beast of cattle of Nkobongo
A grown-up beast of cattle of Mzwangedwa ...)

Bhambatha is given the attributes of *igua* (a grown-up beast), which is the heritage precious good of the nation. The grown-up beast refers to eulogy while the succeeding words represent a narrative variation. The two places Nkobongo and Mzwangedwa are remarkable in the life of Bhambatha because he grew up and learned Zulu culture there. The name Bhambatha was given to Dr BW Vilakazi because he was born during a Bhambatha rebellion. We note that the sender and...
recipient are bound together by the conveyed message.

4.4.2 Pleonasm

This is a deliberate rhetoric device which is pleonastic in form. It expresses the same thing twice for emphasis, rhythm or special effect without any other thought or meaning.

Pleonasm is used as a derived noun with verbs, descriptive phrases, and emphasised ideas.

4.4.2.1 Derived noun with verbs

The example of a deverbative noun used pleonastically with verbs is taken from the praise poem UShaka kaSenzangakhona as follows:

UNodumehlezi wadum'ehlezi!
(UNO. 1990:57).

(Nodumehlezi became famous while seated!)

UNodumehlezi is a deverbative or composite noun meaning “one who is famous while seated”. It precedes two verbs which have the same meaning. Therefore the deverbative noun and two verbs express similar thought or meaning.

The second example refers to Senzangakhona when he is lauded as follows:

UNomasikisiki, inyoni esindwa sisila ...
(UNO. 1990:54).

(Nomasikisiki, a bird with heavy tail ...)

The poet refers to Senzangakhona as Nomasikisiki or isakabuli (black-tailed finch). His appellation, uNomasikisiki (black-tailed African finch), is taken from the
ideophone, sikisiki which describes the action of the finch. The expression inyoni esindwa sisila (the bird with heavy tail) is a description of the preceding derived noun. The whole line emphasizes one thought.

4.4.2.2 Descriptive adjacent phrases

Two adjacent phrases are looked at in relation to each other. Both phrases express one thought from various points of view.

In the poem Izintaba Ezikude pleonasm is evident when ubumhlophe (whiteness) is expressed in comparison to ighwa (frost). The first phrase, hhayi ubumhlophe (what a surprising whiteness), gives a full idea of colour and situation. The second phrase lighwa elilele kulezo ntaba (it is a frost that covered those mountains) also expresses this idea. The example is:

Hhayi ubumhlophe! Lighwa elilele kulezo ntaba ...
(UNO. 1990:19).
(What a surprising whiteness! The frost that covered those mountains.)

The second example is taken from the poem Inkondlo Yezingqalabutho:

Bethenwe ubunkunzi baphenduk' amanxahi ...
(UNO. 1990:20).
(Their manhood is castrated and turned them into fully-grown castrated bulls.)

Ukuthena (to castrate) is repeated in the same line for added emphasis. It means "to be unproductive", "powerless" and "useless".

In the same poem there are several examples which express emphasis. What is meant in the first two words in each line is emphasized by the last words. Examples are:
Kunamuhla nqihaya nqihalalisa, 
Ngisina indlamu nqiyagadlela, 
Ngisina ngiqiqqa nqiyagqiggizela, 
Ngisina indlamu yosikisiki ...
(UNO. 1990:19).

(Even today I sing and applaud, 
I fully partake in dance, 
I dance and bustle about, 
I dance that of inspiration ...)

The poem itself is about the feeling of happiness in honour of the pioneers of creative writing, especially in isiZulu. The poem is dedicated to them for their wonderful work, done for the nation. Their contributions remain historic marks and some of their works remain unmatched even today. The impact that their literary works had in their lifetimes remains unchanged. It is significant that the work of the poet Dr BW Vilakazi and the historical novelist RRR Dlomo are unmatched. Their literary contribution to the nation is unique.

It is part of African culture to express happiness through dance. The idea of dance is repeated and idiomatically stated: ngisina indlamu (I fully partake in dance). In most Zulu dances both the body and voice play a part. Sound and kinaesthetic imagery are heard from beginning to end. The fictional element in poetry allows us to describe contexts which ever implicit and explicit, implied and distant. This is done by referring to both real and imaginary worlds.

4.4.2.3 **Descriptive parallel comparison**

This is a parallel comparison which is pleonastic because one meaning is expressed in two different ways.

Ngokukhwela uMakhuluneke 
Ngokuqombola ezimakhaleketha zakwa-Unisa. 
(IZI. 1980:10).
(By climbing Muckleneuk
   By going up a steep gorge of Unisa.)

The poet refers to receiving an education through the University of South Africa. The idea of ukukhwe!a (to climb) is expressed in both lines by the synonyms ukukhwela and ukugombola.

In the poem Sabuna Isihlahla (The tree faded) all four lines repeat the idea of control. The first line reveals the general holistic view. The second and third lines express the specific elementalistic view by mentioning the two compass points east and west. The dimension is revealed and highlighted in these lines:

   Bazazi bengamakhosi omhlaba,
   Ngoba belawula eMpumalanga;
   Ngoba belawula eNtshonalanga;
   Lewo mhlaba usesandleni sakhe.
   (UNO. 1990:29).

(They know themselves to be the world’s kings
   Because they rule in the east,
   Because they rule in the west;
   That earth is in his hand.)

The poet tells of certain characters who appear to be in control of everything on earth. If people are known as amakhosi omhlaba (earthly kings) it means they have strength and power to do whatever they like, at anytime. The images of superiority and authoritativeness are manifested.

It is not likely for the people to control all directions as expressed by the poet. This is an overstatement used solely to reveal an intended idea. The fact that they know themselves to be kings, sheds doubt on their supremacy and power over other people. The actions and thoughts of a human being are determined and controlled by his freedom of expression.
A person can rule eMpuMalamanga (in the east) and eNtshonalanga (in the west) but his leadership, control and domination have a time frame. It is generally known that life is subjected to these inevitable pairs: superiority and inferiority, hope and despondency, life and death.

4.5 CONCLUSION

From the foregoing analysis on images based on contrast and difference, it is deduced that antithesis in Msimang’s poetry is based on contrasting words and clauses. The ideas and emotions are expressed through antithetic imagery.

Sarcasm plays a major role in various types of poems by describing things or situations as they are without any mild or pleasant expressions. The use of sarcasm is displayed by the selected poetic diction. It is prevalently relentless, sharp and discordant. Play on words is looked at through a syntactical point of view and we see how it depicts creativeness, compactness and contrasts.

Several meanings are suggested by intentional ambiguity in Msimang’s poetry. Various words, phrases or ideas are ambiguously employed for specific effect. Conjunctive ambiguity underlies metaphor and allegory. On the whole, all types of ambiguities suggest meanings in various contexts. Most poetic words or phrases in this work reflect separate meanings that are projected, added, conjoined or disjoined.

Rhetoric question is looked at in relation to the senses. For example, sight and hearing. It is a rhetoric device used for emphasis and special effect. Apposition has been used by Msimang to describe persons or objects, to co-ordinate the scattered elements and to structurally divulge the genealogical make-up. Pleonasm is prevalently dominant in Msimang’s poetry in these arrangements: composite noun and its description, descriptive adjacent phrases and descriptive parallel comparison.
Many figures of speech shape Msimang’s poetry, but they are not explicated in this study. Only a selected few are researched to reveal contrast, differences, emphasis and repetition. He is to date one of the most outstanding Zulu poets who has managed to combine the qualities of eulogies and narratives as well as to portray imagery in an extensive manner. Imagery has played a vital role in the poet’s work. It is the essence, constituent and wealth of his poetry which have combined the past, present and the future in a convincing way.
CHAPTER 5

5.0 FORM IN MSIMANG'S POETRY

5.1 INTRODUCTION

The word form has a broad meaning as it is the organization of the parts of a poem into a whole. Cuddon, (1976:277) gives his assertions about the form as follows:

... the form of a literary work we refer to its shape and structure and the manner in which it is made - as opposed to its substance or what it is about.

There are many types of forms prevalent in poetry explications, but the well-known types are mental and physical forms. The mental form is examined in chapters three and four of this thesis. The physical organization of a poem is examined. The physical form concentrates on the external shape of a poem. The aspects that will be structurally explicated are the following repetitions: sounds, words, phrases and stanzaic forms.

The external shape of the poem is looked into in a situation where a poet uses emotive language to communicate his poetic message to the hearer, reader or listener. Structuralism explores the relationship between the elements that are combined to form the whole.

Lenake, (1983:119) emphasizes on added quotation of Jacob Korg about the poetic form as follows:

Poetic form belongs to the class of things we call conventions - tactic agreements or understandings that grow up spontaneously in social groups ... In any given situation, a speaker will express himself according to the custom, and his hearer will accept and understand his
use of it. In the same way, the effect of poetic organization depends on both the work of the poet and expectations of the reader.

It is noted that poetic form brings together the poet, speaker or addresser and the hearer, reader or receiver through the work of art or expression. Structural approach plays a significant role in the organization of the literary and linguistic materials. The physical form or external structure of the poem is viewed as a scheme of words by Corbett, (1965:428) when he states:

The schemes of words sometimes called orthographical schemes, because they involve changes in the spelling or sound of words are formed (1) by adding or subtracting a letter or a syllable at the beginning, middle, or end of a word or (2) by exchanging sounds.

This view is based on spelling and syllables that involve a change in shape or configuration of words. Poets purposely employ such schemes to accommodate rhythm, rhyme of a line of verse, repetition and parallelism. Corbett, (ibid:428) further mentions:

... change are associated primarily with poetry, it is customary to regard such altered words as “poetic diction”.

The employment of structuralism, formalism and rhetoric techniques are possible and successful through the use of both textual and contextual approaches. Olver, (1987:288) distinguishes between textual and contextual when he gives this explanation:

Textual implies that the full text of a poem is reproduced and analysed, either through questions or a passage of critical commentary, whereas contextual implies that only a part of a poem is reproduced and analysed, although discussion may also be required of the poem as a whole.

The structuralists strategy of approaching an evaluation from the units, parts, context
It is known that the wealth of present isiZulu poetry emanates from traditional oral poetry, therefore their structures and forms are similar. Kunene, (1971:68) discusses parallelism under the following headings:

- Parallelism of thought through the repetition of words and phrases.
- Parallelism of thought through the restatement of ideas by synonyms, antonyms and indirect references.
- Parallelism of grammatical structures through the repetition of syntactical slots.

The focus on parallelism centres around the repetition of words, phrases or members in a more aesthetic manner to keep the narrative in motion by stating something new. We look at the selected words or phrases that are repeated to advance the narrative. If the chain-linking of ideas is properly used in repetition, retention is improved, a balance between two statements made is created and a clear delimitation of two parallel ideas becomes visible. Repetition of words and phrases makes us realize the authenticity of expression that brings about the rhythmic quality in poetry.

5.2 ORGANIZATION OF SOUNDS

The researchers organize poetic sounds in different ways because of their use and common characteristics. Certain sounds can be classified as figures of speech, or by considering their mental form, while others can be classified as independent sounds due to physical form.

5.2.1 Rhythm

Rhythm is a basic element in poetry. It is found and noticeable in all forms of poetry, from thematic explorations to the physical.
Fletcher and Sceales, (1969:163) have this idea on rhythm:

All poetry possesses rhythm whereas most prose has no regular rhythm. If a good poem is read aloud, the rhythm should help to induce in you a state of mind ready to understand and appreciate the poem.

Rhythm in poetry is similar to that found in music. Rhythm includes metre which is the basic pattern of stressed and unstressed syllables. The length of the line is considered when looking at the schemes of omission and when looking at fundamental patterns such as metres, feet or stressed and unstressed syllables. The technical terms used for lines of various lengths are monometer - one foot, diameter - two feet, trimeter - three feet, tetrameter - four feet, pentameter - five feet, hexameter - six feet, etc. Rhythm will not be studied closely as a single topic because it runs through all the schemes, from words balance to repetition.

The schemes of omission are ellipsis and asyndeton. These schemes bring about euphony which is the pleasantness or smoothness of sound. This is derived from the Greek word eu meaning well and phone meaning sound. The use of these schemes can avoid cacophony which is unpleasantness or roughness. This is also derived from a Greek word kakos meaning bad.

The schemes are remarkable because of rhythm. The stressed and unstressed syllables are commonly found in European languages, while in isiZulu the patterns of tone and length are emphasized.

5.2.1.1 **Vowel omission**

In the epic poem on Shaka the terminative vowels of a series of verbs in successive lines are omitted for the fast rhythm. The examples are the following:
Bathe kush’ umlilo
Kanti kush’ owaseMthandeni;
Bathe kush’ umlilo
Kanti kush’ owaseMcakweni ...
(UNO. 1990:65).

(They said the fire is burning
Yet is that of Mthandeni;
They said the fire is burning
Yet is that of eMcakweni ...)

The extract depicts how the people of Mthandeni and Mcakweni were attacked and conquered by king Shaka. His swift and unflagging attacks caused him to be endowed with the attributes of fire. The omission of the terminative vowel in each medial verb delineates fast and regular rhythm.

Vowel omission is also found in the same epic poem where Dingiswayo gets furious and shivers on hearing about the conspiracy against enthroning Shaka for Sigujana. Resentment in Dingiswayo is illustrated with irregular rhythm:

Wazizw’ uDingiswayo wangqangqazela,
UDingiswayo kuze kwas’ engalele ...
(UNO. 1990:61).

(Dingiswayo heard [the news] and shivered,
Dingiswayo did not sleep at all until the next morning ...)

Vowel omission is generally found in predicates in Msimang’s poetry and is used in many situations for fast rhythm and specific rhyme. It is evident in two predicates wazizwa (he heard) and kwasa (it dawned).

In the poem Indlela vowel omission is found in nouns:

Ngibelethe sigoduke
Wena ongesabi mahlathi,
Thubeleza ungichushise.
Wena ongeyiswa miqansa ...
(IZI. 1980:39).
(Carry me on the back and go home
You who is not afraid of forests,
Dodge about and thread my way through.
You who is not conquered by steep roads ...)

The initial vowels of two nouns (a)mahlathi (forests) and (l)mqansa (steep roads) are omitted for poetic effect. The forests and steep roads are used as hindrance bars symbols in the poem. Their presence interrupts the success and impedes the educational progress.

5.2.1.2 Syllable omission

The configuration of words is not common in isiZulu. However, it appears in some of Msimang's poems. In the poem UBhambatha KaMakhwatha, configuration is sketched as follows:

La amadlel' akhon' emil' insinde
La kuqhwakel' ingqwayingqway' uDokhi ...
(UNO. 1990:48).

(Where its pastures have grown anthistiria ciliata-
Where the selected figure Doke is in an elevated seat ...)

The second position demonstrative pronoun lapho is configurated into la without changing the meaning and position in successive lines. The quoted lines tell us that Bhambatha heads for a rich place where the person in charge of the section is Doke. In this context the images of amadlelo (pastures) and insinde (bluish veld grass) refer to quality education.

We further notice the subtracting of a syllable from the beginning of a word in the poem Hhawu! NgoMaganedlula:

... 'Ze ngethemba lamathongo ngimzuze.
(UNO. 1990:26).
(... Lest the ancestor's hope to gain her.)

The conjunctive word ukuze (lest) is configurated for fast rhythm. The ancestral power appears to be the only hope for the accomplishment of the objective, that is, the attainment of economic empowerment.

The above example is called aphaeresis in Greek. Here an initial syllable is elided without any change of meaning. Rhythmic poetry is like music. The poet decides in advance on the arrangement of beats which are manifested through vowel or syllable elision for a special euphony.

5.2.1.3 Ellipsis

This is a figurative device that serves as a base in poetry by being epigrammatic, compact and laconic.

Corbett, (1965:432) defines ellipsis as:

... a deliberate omission of a word or of words which are readily implied by the context.

Cuddon, (1976:216) concurs with Corbett when he refers to ellipsis as:

... a figurative device where a word (or several words) is left out in order to achieve more compact expression.

In the poem Nezinyoni Ziyamdumisa ellipsis is found in the following example:

Vumani simdumise nathi nani;
Sishaye amagekle nemitshingo ...
(UNO. 1990:35).

(Let us praise Him together;
And play the reed-flutes and reed-pipes ...)

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The name of the Almighty is implied in the first line. A certain compactness is achieved in this example. There is no ambiguity because the message is carried across without any violation of syntactic rules. Praising is not accomplished only through the Word of God but also through music. The poet requests unity in the worship of God. He insists that praising be echoed by reed-flutes and reed-pipes or trombone.

Ellipsis allows the poet to use words economically. It prevents words losing their poetic flavour and form. It helps the poet keep the lines within the same length.

In the poem *Xola Hleziphi* we find this example:

```
Uyazi bengizimisele
Ukukuwola ngikugone ...
(UNO. 1990:36).

(You know I was serious
To throw the arms around and hug you ...)
```

The name of Hleziphi is purposefully elided, as it is implied in the two lines. Rhythm, as an ingredient in poetry, is found and regularly felt through ellipsis. The strong feelings of love that spontaneously overflow from Washesha are rhythmically stressed without the name of Hleziphi being mentioned. This is a technique that adds poetic flavour. Ellipsis found in poetry does not bring about any ambiguity but adds to the enjoyment of poetry. Ellipsis can help balance and adjust lines.

We conclude by highlighting the fact that ellipsis is found in any position of the line beginning, middle or end, with the same effect.
5.2.1.4 Asyndeton

This is a rhetoric device used to exhibit conciseness, succinctness and pithiness for poetic essence.

Corbett, (1965:432) holds this idea about asyndeton:

... it is a deliberate omission of conjunctions between a series of related clauses.

Cuddon, (1976:60) concurs with Corbett when he views asyndeton as:

... a rhetorical devise where conjunctions ... are omitted for the sake of speed and economy.

The principal effect of asyndeton is to produce a hurried, regular rhythm as seen in the poem Afrika Ngingowakho:

Afrika wami, Afrika wami,  
Baba wami, mama wami,  
Gogo wami, Mkhulu, Khokho!  
(IZI. 1980:47).

(My Africa, my Africa,  
My father, my mother,  
My grandmother, grandfather, grand grandfather!)

We notice the anthropomorphic notion when the African continent is called and endowed with all the genealogical members' characteristics. Asyndeton co-occurs with certain repetition techniques to give a special effect. This type of omission of conjunctions is found in poetry and in impromptu speech. Msimang has deliberately ignored or omitted the conjunctions to avoid prose style. The Tudor rhetoricians call the omission of conjunctions between words or phrases brachylogia. This is derived from the Greek perspective on 'short speech' or terse and condensed expression,
Poetic style gets lost when conjunctions are often used in poetry:

Baba wami nomama wami,
Gogo wami nomkhulu kanye nokhokho!

This example is more prosaic than poetic because of the conjunctions which hinder the hurried rhythm. Prosaic narration is an unacceptable flaw in poetry because of lack of rhythm. In asyndeton words are adjacent to each other for rhetorical effect and poetic rhythm.

5.2.2 Rhyme

The spontaneous overflow of powerful feelings in poetry is evident through rhythm and rhyme. Fletcher and Sceales, (1969:144) have this view on rhyme:

... is the repetition of a particular sound, usually at the end of a line. Rhyme may be single or masculine ...; double or feminine ... and triple ...

Masuku, (1973:5) advocates this idea on rhyme:

The writing of poetry is both an art and science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.

Ntuli, (1984:203) gives his view on this poetic device where similar sounds are repeated at regular intervals as follows:

Zulu poets introduced rhyme into compositions after seeing examples of this in hymns and Western poetry. We still have much controversy regarding the suitability of this device in Zulu.
It is inappropriate to comment on rhyme in all African languages, without considering their differences in disjunctive and conjunctive writings as well as the prosodic elements. It is the poet's choice to employ rhyme as an artificial art or a spontaneous deliberation or both. What is significant in the poet's work is how the intended idea is enhanced.

It is noted that other devices similar to rhyme are assonance and consonance. These are discussed in Chapter 3 as figures of speech. The focus for this section will be initial, medial and terminative rhymes.

5.2.2.1 Initial rhyme

In Msimang's poetry, two or more similar syllables are used at the beginning of the successive lines. The identical sounds are repeatedly used in the poem, UBhambatha KaMakhwatha as follows:

```
Ladledlemuka layeq' imigoqwane
Latshekula liphikelele' eMhlathuzana ...
(UNO. 1990:47).
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(It trotted jumping over heap of wooden logs,
It leapt about persisted towards Mhlathuzana ...)

The use of the subjectival concord, La-, in successive lines denotes regularity, rhythm and a special form. It is looked at with its usage, articulation and pronunciation. The subjectival concord la- is used as an initial rhyme in agreement with ivukana (young bull). Bhambatha is referred to as a young bull in the stanza. This subjectival concord describes how Bhambatha trots hither and thither because of his dedication at work as a teacher and researcher. Rhyme indicates how Bhambatha travelled despite many hindrances which are called imigoqwane in the stanza.

In the same poem, initial rhyme is seen when the poet describes how Vilakazi
travelled from KwaZulu to Gauteng:

Eyqombol' uNDi noKhahlamba
Eyolphuma ngesikhala saseMajuba ...
(UNO. 1990:47).

(He progressively moved towards uNDi and Drakensberg
Exiting through Majuba pass ...)

His travelling shows he was self-confident, assiduous and persistent in reaching his destination, despite numerous obstacles, deterrents and barriers which are referred to as being as big and strong as mountains. The rhyming formative eyo- depicts determination, relentlessness and persistence.

Initial rhyme is not only prevalent in the latter collection of Msimang’s poems, it is also apparently vivid in his first anthology, especially in the poem, Iziziba ZoThukela:

Nglishiyeleni ngentshengula ethongwaneni,
Ngicakuleleni ngenkezo embizeni,
Ngikhangezeni ngokhezo okhambeni ...

(Give a pinch of snuff with a snuff-spoon from the snuff-box,
Ladle out beer with a wooden spoon from the larger-sized earthenware pot,
Present me with a wooden spoon from the calabash pot ...)

In these examples rhyme appears to be more instructive. The poet insists on being given the wealth, heritage and treasure of the nation. The poet employs ugwavi (snuff) and utshwala (beer) as recurrent images to put forth his ideas and messages.

5.2.2.2 Medial rhyme

This is also known as interior or internal rhyme. This is a type of rhyme found in successive or non-successive lines. It is a technique used for specific effect and we see it in the poem UBhambatha KaMakhwatha:
Langqabashiya liywovel’ iNkobongo noMhlali
Langqabashiya liyophuz’ uMvoti noMadidiba ...
(UNO. 1990:46).

(It jumped about crossing over Nkobongo
It jumped about to drink from Mvoti and Madidiba ...)
patterns are considered by looking at the final syllables or suffixes in Msimang’s poetry. Terminative rhyme is seen as the type of rhyme, while **homeoteleuton** is seen as the rhetoric device. Rhyme concentrates on the external structure of the poem, while the latter looks at physical and mental forms of the poem.

**Homeoteleuton** is the rhetoric device which emphasizes the occurrence of similar endings in two or more adjacent words, clauses or lines of writing.

The use of similar sound suffixes on the final words is found in the following lines of the poem **Leso Sivakashi**:

- **Babengammemanga** ...
- **Wayengalayezanga** ...
  (UNO. 1990:12).
  
  (They did not invite him ...  
  He did not priorly give a message ... )

We find other identical sound suffixes in these lines:

- **Indlu yaqubuk’ uhlevane,**  
- **Iqhuqhiswa yilowo ngqoqwane** ...
  (UNO. 1990:13).
  
  (The house broke out in a rash,  
  Trembling because of that frost ... )

The same sound suffixes -**anga** and -**ane** are used to produce a special rhyming ending. In the first extract, terminative rhyme depicts something that has not been done or an unaccomplished task, while the latter depicts the natural phenomena.

In the poem **Ubusuku** we find the same sound effect in this example:

- **Uhlasele nami ngahlasela,**  
- **Ugadle wagadla ephindelela**; ...
  (IZI. 1980:20).
(You attacked and I attacked, 
He struck repeatedly; ...) 

In the same poem we find another example: 

Usithe ukukhanya kwami,  
Ziyakusongela izitha zami.  
(I am hidden from light because of you,  
My enemies are threatening you.)  

Similar sounds -ela and -ami are used for homeoteleutonic effect. The first example depicts an applied form because of the formative -el-, while the latter reveals possessiveness. 

All three types of the rhyme techniques discussed display similar sound effects, repetition of ideas or meanings, melodic and harmonic patterns. Other types of rhymes such as masculine, feminine and triple cannot be discussed at length here. 

Linguistics deals with language in an exact sense, while literature approaches language in an applied sense. Some linguistic approaches to literature will be taken into account in this section for clarity and categorization. 

5.3 LEXICAL ORGANIZATION 

This focuses on the arrangement of word stems, words, or groups of words in a successive or non-successive lines. Bushney in Groenewald, (1990:90) sees lexical organization as follows: 

The recurrent use of word stems, words or groups of words on specific points in subsequent verse lines ... 

Repetition of elements plays a vital role in lexical organization. Word stems, words
or group of words are repeated. Repetition is an essential unifying element in all poetry. These repetition techniques form an integral part of African poetry.

The operational schemes that will serve as a focus on these repetition techniques are: the initial linking; final linking; repetition of words after other words come in between them; repetition of words derived from the same root; oblique-line; horizontal-line; emphasis and discontinuous repetitions.

Repetition is consciously or unconsciously, purposefully or not used by the poet for special effect. The examples of repetition techniques are selected from the actual example. It is, however, inevitable to note that any repetition technique is obliged for either regular or irregular rhythm, for joy or sad feelings, for low or high pitch, and resonant or blaring timbre. Various repetition techniques are looked at in relation to the use of word stems, words and groups of words. Since poetry is intended to be read aloud and the pleasure it gives is enhanced through hearing it, emotions associated with paralinguistic features are significant.
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Elikhulu
Emotions adapted by the surveyor according to certain poems associated with paralinguistic features (Elam 1988:81)

5.3.1 Anaphora

This is the initial linking repetition technique found in most of Msimang's poetry. Corbett, (1965:435) views anaphora as follows:

A repetition of the same word or group of words at the beginning of successive clauses.

Whenever anaphora occurs, it is evident that the poet employs it to produce the special effect which is marked by rhythm. It is a rhetoric device which is often used in poetry.

(a) Word repetition

In the poem Isandlwana the poet illustrates vertical-line repetition or anaphora as follows:

Isihlabani akushiwo ngamkhaba, Isihlabani sibongwa ngokuhlabana, ...

(IZI. 1980:41).

(The hero is not seen through large abdomen, The hero is praised because of heroic deed, ...)

The hill, iSandlwana, is endowed with human qualities and likened to a hero who fought and gained victory. Since the repetition of words helps to establish a marked rhythm in the sequence, it also produces a neat play on words. The repeated word, isihlabani (hero), shows the initial linking as illustrated:

\[ \text{a.........b.........c} \]
\[ \downarrow \]
\[ \text{a.........d.........e} \]
In the poem *Leso Sivakashi* the poet personifies death when he illustrates the initial linking as follows:

Wangihlek' usulu ngipaqupaquza,
Wangihlek' inhlinini ngijilajileka ...

(UNO. 1990:13).

(You cynically laughed at me while I wriggled,
You impolitely laughed at me while I writhed ...)

Repetition by means of initial linking is not only an ornament, but a device to reveal thought, mood and tempo. The poet stresses the callousness of death. The selected words depict how careless death is. There is no 'normal person' who can laugh while others writhe and wriggle therefore death is cruel and calamitous.

(b) **Word group repetition**

In the poem *Vilakazi Awusayikubhubha* a special effect is found and marked in the following lines:

Lo mthombo awusoze washa ...
Lo mthombo ungashiswa yini ...

(IZI. 1980:19).

(This fountain shall never dry up ...
What could make this fountain dry up ...)

This is a type of vertical-line repetition pattern, where words or phrases are repeated for specific ideas. The poet stresses that education is a continuous process which no one will ever stop. The selected words *Lo mthombo* (this fountain or source) are repeated at the beginning of the lines to put forth the specific thought and to emphasize the ideas.

Vilakazi is a central figure who recognizes the need to inspire confidence in people through his literary works. He is referred to as the source of all Nguni people. He
practices his calling in an awareness that education is founded on cultural heritage, history, traditions and national symbols. The vertical-line repetition pattern of the words *Lo mthombo* emphasizes his importance as a teacher; a person who acquired more knowledge of his own subject through reading and studying; a person who is patient, just, tolerant, helpful and friendly; who is able to put himself in the child's place and to penetrate a child's mind so as to understand the child; who has firm convictions and is prepared to accept responsibility; has wide interests, whose knowledge stretches far beyond his own subject territory and who loves people, understands them and accepts each one as he is.

The use of words or phrases in the beginning of the successive lines are illustrated as follows:

```
a......b......c......d......e......f
↓     ↓
a......b......g......h......i......j
```

The vertical-line repetition is seen in a narrative poem on Shaka of Senzangakhona, where a theme of one great complex action is treated in heroic proportion and elevated style:

```
... Ngob' udum' izintaba zonke,
Ngob' udume ngoBulawayo ...
(UNO. 1990:63).

(... Because you are well-known all over the mountains
You are known because of Bulawayo ...)
```

The repetition of the first two words in the lines is noted. They emphasize the fact that Shaka was a well-known figure. His dedication and diligence in building the Zulu nation became a credit to his name.

It is obvious that *anaphora* is a type of linking or vertical line repetition of the same words or phrases for emphasis of the required emotions.
5.3.2 Epistrophe

This is the final linking repetition technique used for the specific purpose of emphasis. Corbett, (1965:45) declares epistrophe to be:

... a repetition of the same word or group of words at the end of successive clauses.

It not only sets up a pronounced rhythm, but secures a special emphasis by repetition of a word or a group of words.

(a) Word repetition

In the poem Ihlathi LaseNkandla epistrophe or final linking is seen in the following example:

lapho kundiza izidalwa zezulu,
Ubambelele nawe emafini ezulu.
(IZL. 1980:23).

(Where the Heavenly creatures are flying,
Hold fast onto Heavenly clouds.)

Nkandla forest is an indigenous floral beauty which covers a wide area. The extract exaggerates the height of the trees. The height of the trees is associated with the features of the sky.

Epistrophe is illustrated as follows:

a..........b..........c..........d
↓
e..........f..........g..........d

In an epic poem UShaka KaSenzangakhona the same word is seen in the final position of the lines in the following example:
Kunjalo Nsika kaZulu,
Unjalo umlando kaZulu ...
(UNO. 1990:67).

(It is like that pillar of the Zulu nation,
The history of the Zulu is like that ...)

Shaka is referred to as the pillar, founder and head of the Zulu nation. The emphasis is on the history of the Zulu nation which is repeated in successive lines. In this context, the relationship of king Shaka with his brothers and aunt is expounded. The poet asserts that the outcome of their relationship is historical and noteworthy.

(b) Word group repetition

In the poem Leso Sivakashi the poet reveals the animate actions of death that overpower the life of a human being:

Wahlala nami ngendlovuyangena,
Walala nami ngendlovuyangena.
(UNO. 1990:13).

(You obstinately stayed with me,
You obstinately slept with me.)

Death is endowed with human attributes as it is said to be obstinate in whatever it does. It displays tussles, chaos and ruthlessness. The final two words in successive lines depict epistrophe. It is a variety of repetition which is conspicuous in African poetry. Our focus is on the last two words which are epistemically used not only to endow peculiarity but also to bring about freshness and beauty.

This is illustrated as follows:

```
a........b........c
↓    ↓
d........b........c
```
The second example is cited in the poem *Bamgudluzile*:

Yini ethandwa ngumuntu womhlaba?
Yini ezondwa ngumuntu womhlaba?
(IZI. 1980:26).

(What is loved by an earthly person?
What is hated by an earthly person?)

A group of words is repeatedly used at the end of the two lines. This is parallelism by final linking. The final words in successive lines are repeated and they have the same meaning. The poet illustrates this technique by asking questions to which answers are self-evident, that is, rhetoric or *erōtēma*. It is a device used for stylistic effect. It is an effective persuasive device that subtly influences the kind of response one wants to get from others. The poet rhetorically questions the tragic events which encircle the life of a human being on earth, especially those which led to the crucification of Christ. Both epistrophe and rhetoric questions are used to pronounce rhythm and to emphasize special facts that need careful observation.

5.3.3 Epanalepsis

This is a repetition technique common in one line or verse with most poetic elements. Corbett, (1965:435) defines epanalepsis as:

... the repetition at the end of a clause of the word that occurred at the beginning of the clause.

Cuddon, (1976:224) views epanalepsis as:

... a figure of speech which contains a repetition of a word or words after other words have come between them.

The two scholars share the same view in defining epanalepsis which is also known as *epanados*. This structural feature is rare in prose. It is prevalent when an
emotional situation arises.

We find a number of examples in the poem Afrika Ngingowakho:

Afrika, mama wami Afrika!
(IZI. 1980:48).

(Africa, my mother Africa!)

Silamulele, Afrika silamulele ...
(IZI. 1980:48).

(Save us, Africa, save us ...)

The poet appeals to the continent of Africa which is likened to a female to display all the female characteristics of being a mother, bearer and person of high and good aesthetic value, judgement and great tolerance. He further appeals to Africa to help in fighting the colonial weapons of oppression and segregation.

We are aware that repetition is one of the characteristics of highly emotional language but in this case it is used for emphasis and conviction. We do not consciously decide to use epanalepsis. It spontaneously presents itself for rhythm.

It is illustrated as follows:

```
  ↓     ↓
a       b       c      a
  ↓
   or
  ↓
a       b       a
```

In the love poem Xola Hleziphi the poet displays epanalepsis as an aural impact brought about by aesthetic repetition techniques as follows:

Xola Hleziphi wami xola
(UNO. 1990:37).
(Be appeased my beloved Hleziphi, be appeased)

It is a love piece where Washesha the warrior, hero and patriot requests the forgiveness of his lover Hleziphi who waited for him until she heard the tragic news - the death of her lover. It sounds as if Washesha's voice is heard posthumously to comfort Hleziphi.

We conclude by saying that epanalepsis is a repetition of the same word for special feeling and rhythm. The positions of a word are at the beginning and at the end. The effects are musical sounds and the emphasis of ideas and prosody, that is, elements such as tone, length and stress.

5.3.4 Polyptoton

Some scholars believe that polyptoton is a type of pun. It has all the characteristics of pun as it is classified with tropes and rhetoric devices. Corbett (1965:438) describes polyptoton as:

... a repetition of words derived from the same root.

It works according to the syntactic constructions which appear in different ways to put across the whole idea. This example is taken from the poem Ihlathi Lase-Nkandla:

Siphephelo senyamazane yezindle,
Masiphephele isintu kuwe Nqanawe.

(Shelter of the veld game,
Let the humankind refuge in you Fort.)

The deverbative word Siphephelo (shelter) derived from the root -pheph- is repeated in different ways at the succeeding line with prefix, suffix and extension. Polyptoton
is a technique of play on words which is used by the poet for a specific rhythm and to amuse the listeners or audience. It is a repetition pattern that elevates language usage in poetry. It reveals that since IsiZulu is a rich language, a single word is able to take various syntactical forms for either the same or a shifted meaning.

The example is taken from the poem *Leso Sivakashi*:

> Ekusondeleni kwakhe endlini,  
> Indlu yaqubuk' uhlevane ...  
> (UNO: 1990:13).

>(On his closer proximity to the house,  
The people skin break out in a rash ...)

The repeated root -ndl- is evident in successive lines. It is a repetition technique that shows a play on words. It produces a specific sound effect. It co-ordinates the successive clauses or lines with a special rhythm.

The poet stresses that death comes into the house like a rude, emotional and uncultured person. On its arrival happiness is replaced by sadness, comfort by discomfort and calmness by harshness. Everything results in social disharmony.

On the whole, it must be noted that polyptoton has a sense of unity. It recounts the thoughts and brings about a multiplicity of associations that are encompassed together by using the same word in successive lines. The word of the same root is able to take various syntactic forms, without a complete change of meaning.

### 5.3.5 Polysyndeton

This is a repetition of conjunctions in two or more adjacent words. It is a device occasionally used in poetry to achieve special effect and euphony (Corbett 1965:434).
It is the opposite of asyndeton. Conjunctions are deliberately used by the poet to produce an impressive and informative solemn note in the poem Ifu Elimnyama:

Bizan’ imbizo yezinyandezulu  
ZawoThesele noMshweshwe kubaShweshwe,  
ZawoMantathisi noKhama kubeTswana,  
ZawoSikwati noSikhukhuni kubaPedi,  
ZawoNzunza noManala kumaNdebele ...

(UNO. 1990:33).

(Call an ancestor’s congregation  
Of Thesele and Mshweshwe of the Sotho,  
Of Mantatisi and Khama of the Tswana,  
Of Sekwati and Sikhukhuni of the Pedi,  
Of Ndzundza and Manala of the Ndebele ...)

The conjunctions are deliberately repeated for rhythm and information. Heroes of the specific nation are adjacently mentioned for special effect. Repetition of ideas dominate. The leaders, heroes, and chiefs as well as their nations are appositionally used to provide more information.

It is evident that appositional structures are seldom found in poetic or impromptu speech because they emphasize, restate, express, echo and elucidate the initial idea. Both polysyndeton and apposition are the common methods of expansion. They bring about clarity, vividness and elucidation.

In the same poem we see polysyndeton:

... lvimbe ezizibeni zeGwa neSangqu,  
Ithuthelek’ ezizibeni zoBhalule noPhongola,  
Ichichim’ ezizibeni zoMzimvubu noMzinyathi ...

(UNO. 1990:34).

(Raiding heavily in the pools of Vaal and Orange,  
Flowing into the pools of Olifants and Pongola,  
Overflowing in the pools of Mzimvubu and Mzinyathi ...)

Conjunctions are used to pair the rivers which flow into the same oceans. The Vaal
and Orange rivers flow into the Atlantic Ocean, while the Olifants, Pongola, Mzimvubu and Mzinyathi flow into the Indian Ocean. Conjunctions are deliberately used for syntactic, rhythm and comprehensive dimensions.

We further notice polysyndeton in the epic UShaka KaSenzangakhona:

OPhunga noMageba noNdaba
Kwahlangana noMalandela ...
(UNO. 1990:60).

(Phunga and Mageba and Ndaba, They met with Malandela ...)

The figures are Phunga (1657-1727), Mageba (1600-1745), Ndaba (1697-1763) and Malandela (1597-1691), all of whom are Shaka's forefathers. Conjunctions are used for emphasis. They do not disturb the natural flow of poetic verses but are emphatically used for effect. If conjunctions are overused they tend to be unaesthetic and monotonous. Despite the fact that conjunctions are repeated for the incremental elements new ideas and advancement of the narrative and syntactical order, they are an artful and arresting means which do not secure an economy of words.

5.3.6 An Oblique-line Repetition Pattern

This example of an oblique-line repetition pattern is cited from the poem Hhawu! NgoMaganediula:

... Ntokaz' abakuthand' usundinda,
Bandinde nave izwe lonke ...
(UNO. 1990:25).

(... Lady who is loved for wandering about, They wander about with you country wide ...)

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Obliqueness is shown by the verb stem -ndinda (wander about). Money is endowed with the qualities of a lady who wanders about aimlessly. It is a right-to-left repetition pattern. Rhythm is created out of the patterned use of words, sounds and accent to establish the required poetic meaning.

It is illustrated as follows:

\[ a \ldots \ldots b \ldots \ldots c \]
\[ \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \quad \ quad
5.3.7 The Horizontal-line Repetition Pattern

Sometimes repetition occurs within the same line, consciously or unconsciously, for euphony.

The example of the horizontal-line repetition pattern is taken from the poem, iSandlwana:

... Libona isidumbu phezu kwesidumbu.
(IZI. 1980:41).

(... sees corpse on top of corpse.)

The sun is given the visual and kinaesthetic qualities of looking, shivering and running away when it sees corpses. This extract describes the battle at iSandlwana where many people died during the Anglo-Zulu war. This period of colonialization played a major role in bringing about racism, social classes and disempowerment. Somtsewu demands the abandonment of the traditional military system, whereby all young men are called up to serve the king for a certain specific period after which permission to marry is granted as a reward for their services. He further complains that the existence of the army makes all neighbours insecure, therefore the regiments should be dispersed. Because of Somtsewu’s motives it becomes crucial to Cetshwayo to abandon the Zulu traditions started by his forefathers. Therefore his admonition is purposely ignored because it will destroy Zulu culture, spiritual unity and the essential oneness for the nation. This example of horizontal-line repetition is illustrated as follows:

\[
\begin{array}{c}
\downarrow \\
\phantom{aa} b \phantom{bc} \phantom{bc} \phantom{bc} \phantom{bc} b \\
\end{array}
\]

The second example of horizontal-line repetition is taken from the epic poem, UShaka KaSenzangakhona which is a polygonal or heroic story incorporating legend and history:
Ndaba yemikhonto, nans' indaba yemikhonto!
(UNO. 1990:62).

(Ndaba of the spears, here is a story of spears!)

The epic itself is of national significance in the sense that it embodies the history and aspirations of the nation in a grandiose manner. The word yemikhonto (of the spears) is repeated in the line. Shaka is historically associated with spears in all texts. Although he was a hero and remarkable warrior, his intellect, balanced emotions and ethical aspects were highly acclaimed.

The horizontal-line repetition pattern is illustrated as follows:

```
          ↓
a........b........c........d........b
```

5.4 **SYNTACTIC ORGANIZATION**

This is a repetition of lines or parts of lines which are not phonologically identified, but have the same syntactical structure. It occurs in successive or non-successive verse lines. This verse technique is sometimes called syntactical parallelism.

5.4.1 **Repetition of Predicates for Emphasis**

We are all aware that repetition is primarily used for emphasis, but there are cases where the poet hammers away at the idea. There is a specific development which leads to suspense. Readers are introduced to the idea which is repeated. The following example is taken from the poem Ihlathi LaseNkandla:

```
Ihuntshuzele iyoshon' eNkunzana,
Ihuntshuzele yehlis' iNsuze,
Ihuntshuzele yehlis' uThukela,
Ihuntshuzele kudekude elwandle ...
(IZI. 1980:25).
```
Nkandla forest is viewed as a spatial setting where, because of its denseness, heavy rainfall has no serious impact at all. Rain water passes from Nkunzana, Nsuze and Tugela to the sea without causing any serious soil erosion. The poet hyponymically mentions the rivers around the forest. There are also streams within the forest that form the dendritic or tree-like shape and trellis. These are parallel streamlets with short tributaries. The flowing through of the river water is emphasized by the series of rivers mentioned.

Nkandla forest is associated with Cetshwayo, the monarch who spends much of his time with his warriors, sharing their hardships. Cetshwayo was a distinctive historical figure and his personality is expressed by Somtsewu in Binns, (1963:67):

He is a man of considerable ability, much force of character and has a dignified manner; in all my conversations with him he was remarkably frank and straightforward and he ranks in every respect far above any Native King I have ever had to do with. I do not think that his disposition is very warlike and even if it is, his obesity will impose prudence; but he is naturally proud of the military traditions of his family, especially the policy and deeds of his uncle and predecessor Shaka, to which he made frequent reference. His sagacity enables him however, to see by which he is surrounded and the necessity for so adjusting his policy as to suit them.

5.4.2 Repetition of Nominals and Predicates

Repetition for emphasis is also prevalent in the same poem on Nkandla forest. The nominals and predicates are syntactically repeated in successive lines with a specific introduction of new ideas.
USibamba - siyephula ngokwephul' ingonyama,
USibamba - siyephula ngokwephul' ingwe,
USibamba - siyephula ngokwephul' imamba,
USibamba - siyephula ngokwephul' uhlanya ...
(UNO. 1990:57).

(One who strongly holds and kills a lion,
One who strongly holds and kills a leopard,
One who strongly holds and kills a mamba,
One who strongly holds and kills a lunatic ...)

The stanza depicts Shaka's physical ability. The emphasis is on his considerable ability and greatness. The emphasis is on the killing of various strong, aggressive and dangerous animals. Furthermore, he killed the most feared and strong lunatic. The major emphasis is on a series of killings with a specific development towards the climax. It is this repetition of the same nominal and predicate in successive lines which is syntactically known as normal discourse. Emphasis heightens the emotions of heroic feelings to become joyous and upwardly inflected with a regular rhythm.

The animals mentioned are the lion, leopard and mamba. Shaka's strength is shown through his ability to kill these fearsome creatures.

5.4.3 Discontinuous Repetitions of Predicates and Nominals

These are the repetition techniques which are interrupted and irregular as Kunene, (1971:80) describes:

... situations, however, where one or more lines intervene between an occurrence and a subsequent repetition thereof, giving what might be called broken or interrupted or discontinuous repetitions.

In the poem Ihlathi LaseNkandla discontinuous repetition is patterned as follows:

... Amanye abewuka amanye abenyuka
Ngazibona nezizukulwane zikaZulu,
Ezinye bezewuka ezinye bezenyuka ...
(IZL. 1980:24).
(... Little were descending and little ascending.  
I saw the Zulu generations,  
Some were descending and some ascending ...)

This is an interrupted repetition due to the intervention of a line in between, but the flow of Nkunzana river water is emphasized through the downward and upward movement of Zulu generations. Discontinuous repetitions as cited above can be illustrated as follows:

```
a.........b........c........d
   e........f........g........h
      i.........b.........j.........d
```

It is an historical fact that some Zulu heroes died in hiding in Nkandla forest, as stressed in this stanza:

Ngimbonile noZulu omathambo,  
Izindela ezadel' imizimba  
Zaqom' ukufa kunokudel' uZulu.  
(IZL. 1980:25).

(I have seen the Zulu members graves,  
The patriots who surrendered their lives  
They chose death (rather) than surrendering the Zulu nation.)

Discontinuous repetition as cited above is illustrated as follows:

```
a........b........c
   d........e........f
   g........h........i........b
```

Things went into disarray for Cetshwayo when his enemies enforced colonization and socio-economic policies. The discontinuous use of the nominal uZulu is remarkable because of emphasis and syntactical organization with the connective conjunctive na-.
and further qualification to refer to the dead heroes of the nation, while the latter refers to the whole nation.

5.5  **SEMANTIC ORGANIZATION**

Semantic organization plays a significant role in Msimang’s poetry. Kock in Groenewald, (1990:94) sees semantic parallelism as follows:

> ... the use of words, word groups or expressions in the same or different verse lines of which the meaning is more or less the same.

This is a type of scheme which looks at balance in a corresponding opposing or antithetical way. This can be done in a complementary or synthetic, emblematic, step-like or medial fashion. The pattern of poetic diction carries a parallelism of the members or *parallelismus membrorum*. This is an ordering of the ideas or intentions expressed in the two lines. It is, however, stressed that parallelism creates regularity, rhythm and focuses attention on the main point.

5.5.1 **Corresponding Parallelism**

This is the type of parallelism where two words express the same truth in two different ways. In the poem *ISandlwana* the corresponding parallelism is seen in the verse:

Baduke nokuziphakamisa,  
Baduke nokuzikhukhumeza.  

(They got lost with pride,  
They got lost with conceit.)

The poet displays the antagonistic force in the historic incident which appears to be
full of pride, conceit and arrogance. This was done with the aim of despising the protagonistic force which was committed to its rigid mode of operation.

In the poem *Le mbali ... Le nyosi* (This flower ... This bee) the names of the Almighty are used synonymously or correspondingly for parallelism:

\[
\begin{align*}
\text{Bathi kwalayeza uMvelingangi;} \\
\text{Bathi yisifiso siSomandla;} \\
\text{... (UNO. 1990:16).}
\end{align*}
\]

(They say God sent a message; They say its Almighty's wish; ...)

God is addressed with different names, for example, *uMlenzemunye* (One-legged One), *uMvelingangi* (The Supreme Being), *uNkulunkulu* (The Old, Old One) and *uMdali* (The Creator). These names are used synonymously for emphasis and retention.

The occurrence of re-statement without repetition that are joined linearly gives a structural pattern which is similar to repetition. Kunene, (1971:89) calls this the restatement of ideas through synonyms where:

... thoughts, or ideas, are repeated without at the same time repeating the words or phrases which conveyed them when they were first stated.

### 5.5.2 Opposing Or Antithetic Parallelism

This is a parallelism whereby the second word expresses the exact opposite of the first. An example is taken from the poem *Ifu Elimnyama* (The Dark Cloud):

\[
\begin{align*}
\text{Ahlangana amadoda abheka phezulu} \\
\text{Ahlukana amakhanda abheka phansi} \\
\text{... (UNO. 1990:32).}
\end{align*}
\]

(The men converged and looked upward
The words “convergence” and “divergence” are oppositely used as an initial linking, while “upwards” and “downwards” are used as final linking not simply to convey subtle music, but also to portray an idea of depression, melancholy and inhuman deeds. This is also known as a positive-negative parallelism.

In the epic poem UShaka KaSenzangakhona we see antithetical parallelism in the following lines:

Wayisingisa amanhla eMfolozi,
Wayisingisa amazansi eNkandla ...
(UNO. 1990:65).

He upwardly directed it to Mfolozi
And downwardly to Nkandla ...

The two poetic words amanhla (upwards) and amazansi (downwards) are no longer much used in our everyday speech and are therefore said to be obsolete. An antithetic parallelism in this context illustrates the degree to which Shaka unsettled Zwide who was forcefully removed from his place of origin and made destitute.

This is a type of parallelism which shows how affective antonyms are when used to emphasize a specific idea. Any two lines cited for this type of parallelism show the development of thought in a more sequential way. We can give further examples of archaic words extratextually, as they are used in proverbial lores:

Thokolo themba amathunzi ayewukela figuratively means “do not loose hope or despair, because you are about to achieve” or “your goals are due for accomplishment”.

Ingqala ngobuhle igcina ngobubi figuratively means “the one who gains success at first, usually fails in his next endeavour”.

The archaic words thokolo and ingqala are used as a package in the above mentioned, short, pithy sayings to describe the particular situations.
Complementary parallelism depicts the ordering of ideas in two lines where the second complements the first. An example from *Insimbi Yesonto* (The Church Bell) illustrates this:

Mhla kukhuhle inkungu
Kwakumnyama esintwini ...
(IZI. 1980:17).

(When it was extremely misty
It was dark to humankind ...)

The idea of the widespread mist which the poet idiomatically puts forth, *kukhuhle inkungu*, meaning "it was extremely dark", is complemented by a darkness which was seen by the whole nation. In both lines the ideas of "extremely misty" and "darkness" refer to a lack of knowledge about the Christian faith.

In the poem *Isibaya Esikhulu Se-Afrika* (African Bank) complementary parallelism is seen in the lines:

Halala sibay’ esikhulu se-Afrika,
lyahalalisa yonk’ i-Afrika ...
(UNO. 1990:37).

(Hurrah! big kraal of Africa,
The whole Africa is cheering ...)

The introductory line applauds the existence of the African bank, while the following line complements the fact that the whole of Africa is applauding with joy and pride. The existence of the African bank reveals an African bond, good leadership qualities, economic power and development among the indigenous people.
5.5.4 *Emblematic Parallelism*

This is a parallelism where the second line or member provides comparison on the basis of deeds, actions and involvements. In the poem, *Nge-Unisa Eminyakeni Elikhulu* (Unisa After Hundred Years of Existence) it is illustrated as follows:

UDlondlwane lwakithi eMzansini,  
Lwanga uDlondlwane loMbelebele ...

(IIZI. 1980:3).

(The young viper of the South,  
It is like a young viper of uMbelebele ...)

Unisa is likened to a viper which always appears in a great rage in the first line, while it is then likened to Shaka in the second line. Its commitment to education, which is continuous, energetic and remarkable, is compared to that of King Shaka in his building of the Zulu nation. Unisa as a cultural, symbolic element, even though it is inanimate, is given human attributes because of its significance.

Shaka was a great Zulu king who was committed to his national work. His industriousness as a hero and ability to orchestrate the regimental system brought him due honour. His skills in war, his courage and humanness awarded him prominence and praise. Unisa's skills in imparting knowledge to its students are praised. Shaka's qualities are bestowed upon the prestigious institution.

The second example on emblematic parallelism is cited from *Inkondlo kaMkabayi* (Mkabayi's poem):

Iminduze yahlabelela,  
Kwakusengathi yihubo likaNomkhubulwana.  
(UNO. 1990:38).

(The lilies sung  
As if its Nomkhubulwana's song.)
The notion of singing is comparative. The singing of the lilies is compared to that of Nomkhubulwana, the Queen of Heaven, who is believed to have come out of earth on the same day as man. The melody and harmony of the song sung by the lilies is evocatively heard through the regular rhythm which favours Mkabayi’s marriage Lamula. Mkabayi’s commitment to national work as heroine and planner, causes her to neglect the cultural trends by not giving Lamula, her suitor, ubuhlalu obuhlophe (white beads). These beads signify love, happiness, goodness and purity. Mkabayi and Lamula remain far apart with no love bond between them.

5.5.5 Starlike Or Step-like Parallelism

This is a step-like parallelism where part of a line is repeated with an extension in the following line. It is aim to unfold the intended idea with greater ease, to stimulate imagination and to highlight the main point.

An example is cited from the poem Nezinyoni Ziyamdumisa (Even the Birds are praising Him):

Nidumisa ukuphuma kwekhwezi;
Nidumisa ukuphuma kwelanga ...
(UNO. 1990:35).

(You praise the coming out of the morning star;
You praise the sunrise ...)

The extension is seen in the introductory statement with the coming out of the morning star followed by the sunrise. It is a religious poem which offers hope of supernatural intervention to help face all dimensions of life. The second example is cited from the epic poem UShaka KaSenzangakhona:

Izindlel’ eziqond’ eSiklebheni ziyaqonsa,
Izindlel’ eziqond’ eSiklebheni zimankelenkele ...
(UNO. 1990:61).
The routes to eSiklebheni are steep. The routes to eSiklebheni are of precipitous ascent ...

The routes to eSiklebheni are both steep and hilly. The poet reveals that Shaka suffered from his early stage at eSiklebheni. Nothing came easy or simply to him. He struggled to acquire knowledge while still looking after cattle. The steepness of the route reveals the tough and rough life of his early years. Step-like parallelism is seen when the poet describes the routes as ziyagonsa (steep in ascent) and zimankelenkele (very steep, hilly and of precipitous ascent). The second line is an extension of the first line. What is introduced in the first line develops further in the second line.

5.5.6 Medial Parallelism

This is medial linking in two consecutive lines. Two same words are repeated in a medial position and convey the same meaning.

The two consecutive lines which portray medial linking are extracted from the poem Ihlathi LaseNkandla:

... Ngoba ubumnyama bakho buyesabeka.
Lobo bumnyama bungiyengile ...
(IZI. 1980:23).

(... Because your darkness is feared,
That darkness deceived me ...)

It is revealed as a dense, dark forest. Darkness is emphasized in the poem. It has been a shelter for animals and a refuge camp during Cetshwayo’s era. The poet has adopted a flexible linking without stifling his poetry.

Medial linking, like all other types, is a means of stirring the emotions, as it appeases, delights and emphasizes a specific thought. It is illustrated as follows:
Medial parallelism is also found in the poem *Yimpi* in these lines:

> Nxulumakazi elalilapha, wangcwatshwaphi?
> Dolobhakazi elalilapha, wathuthelaphi?
> (IZI. 1980:30).

(Large kraal which was here, where you were buried?
Large city which was here where have you relocated to?)

The negative impact of war is revealed in the poem by questioning the whereabouts of the large kraal and city which are now non-existent. The word *elalilapha* depicts medial parallelism in two consecutive lines. It appears that the war had a devastating outcome because it covered a wide and varied spatial setting. Relocation, destruction and instability prevailed in both the kraal and the city.

### 5.6 STANZAIC ORGANIZATION

This is an arrangement of lines in a specific pattern that is characterised by words, ideas, rhythm and rhyme. Fletcher and Sceales, (1969:148) define stanza as:

> ... a group of lines of verse arranged according to a definite scheme under which the number of lines, the metre and the rhyming pattern (where the poetry is rhymed) are regulated.

Cuddon, (1976:657) concurs with Fletcher and Sceales when he defines stanza as follows:

> A group of lines of verse. It may be of any number but more than twelve is uncommon ... A stanza is determined by the number of lines, the number of feet in each line and the metrical and rhyming schemes.
Masuku, (1973:5-6) asserts this notion on stanzas:

English poetry has various types of stanzas which may be followed in African poetry as well. We have three, four, five, six-line stanzas and so on. African poets should write definite stanzas in balanced form.

Most poetic lines are acceptable if they are balanced. The state of balance is measured by a central idea that is stated through the use of statement, extension, development and conclusion. An example of balance is cited from the poem Siyashweleza Nodumehlezi:

Sikhandene Nodumehlezi siyizinkumbi;
Sikhandene siyashweleza siyizigidi;
Nani matshitshi kaZulu huqani ibomvu,
Hayan' ekaNomkhubulwane: shwele nkosi!
(UNO. 1990:3).

(We are gathered in multitudes Nodumehlezi,
We are gathered in millions requesting forgiveness,
You Zulu maidens besmear the red ochre,
Sing Nomkhubulwane's song: forgive us king!)

He is praise-named Nodumehlezi (He who is famous as he sits). This name was bestowed on him before he was enthroned. The significant role Shaka played in Southern Africa is so remarkable that it is widely acclaimed. The poet reveals that the nation has gathered for forgiveness, admitting the irrational behaviour that promoted evil from his death until now. Irrationality is seen when there is no tolerance between the individuals, groups, clans or parties.

Stanzas are the marred divisions which are made in a poem in a regular way. We are aware that there are a variety of stanza patterns and forms, but in this study we will focus on the specific types that are prevalent in the selected sample. In each stanza we find a specific idea, rhythm as well as descriptive or evocative images. If the stanza is complete, its completeness is seen through all cognitive strategies, that is,
In this study the stanzaic forms are looked at from four to fourteen lines as they appear in the poet's contributions. A brief historical background of the fourteen line poem, the sonnet, will be given and comparatively studied in the works of various well-known poets.

5.6.1 Four-line Stanza

The four-line stanza or quatrains is found in the poem *Leso Sivakashi*:

Ekusondeleni kwakhe endlini,
Indlu yaqubuk' uhlevane,
Iqhuqhiswa yilowo ngqoqwane,
Nomlilo eziko waqal' ukulotha.
(UNO. 1990:13).

(On his closer proximity to the house
The people skin break out in a rash,
Shivering because of the frost,
Even the fire at fire place started to die out.)

The stanza reveals the actions of the 'guest' as frost. Death is likened to a human 'guest' and dehumanized as the frost. What is elucidated in the stanza is different to what is revealed in the introductory and succeeding stanzas. It is obvious that the stanza has its own message that is put across through imagery and structural approach. The poet uses the connotation of the words to his own advantage. Using the word 'guest' for death is purely a subjective and a private connotation. The words uhlevane (rash), ungqoqwane (frost) and umlilo eziko (fire at fire place) are recurrent images that represent specific actions, situations and ideas.

The second example of a four-line stanza is taken from the poem *Amadwali AseMhlathuze*:
Repetition plays a major role in this stanza, especially the words *-singa* (to gaze at or to set eyes on) and *eMpumalanga* (in the eastern direction). The idea of comparison is highlighted in the stanza. The rocks of Mhlathuze are referred to as stable, rigid and long-standing creatures, while the poet regards himself as unstable, flexible and human with human qualities. The poet appeals to the sense of sight in this comparison.

### 5.6.2 Five-line Stanza

The example is taken from the poem *Iqhwa*:

> Umuhle kunezihlabathi zolwandle,
> Umhlophe kunobisi lwezimazi zakwethu,
> Wena nontandakubukwa ungesakabuli,
> Ngob' uqhwakela eziqongweni zezintaba,
> Uzihlobise ngobakho ubumhlophe.

(IZI. 1980:43).

> You are more beautiful than the sea sand,
> You are more white than our milky cow's milk,
> You who likes to be seen like a black-tailed finch,
> Because you sit on an elevated mountain peaks,
> Beautifying yourself with your whiteness.)

This is a three stanza poem which is divided into: the introductory stanza depicting beauty; emphasis on *wena* (you), referring to the frost and the last stanza which
focuses on nami (myself), referring to the poet. The quoted stanza highlights comparable beauty, whiteness, descriptive metaphor and spatial setting or topographical references.

The poet appeals to the sense of sight in both the imaginary and the real world. His appeal is manifested in the poem on the educational figure Ku-DBZ Ntuli:

USontandwase umntakaNtuli,
Ngibe ngiyambheka ngamthanda,
Kanti sengingenwa lugqozi,
Ngibe ngiyambheka ngamthanda,
Ngaphinda ngangenwa lugqozi.
(IZi. 1980:11).

(One who is adorable of Ntuli,
I looked at him and adored him,
Whereas I was injected by the inspiration,
I looked at him and adored him,
And again I was injected by inspiration.)

The central ideas depicted by this five-line stanza are those of honour, respect and the acquisition of inspiration. The mutual relationship between the poet and the educational figure portrayed in the poem is extolled. It is evident that the poet gains much from the adored figure. He has been a torch-bearer not only to the poet but also to the whole nation. His contribution of literary works is highly acclaimed and will remain a historic accomplishment forever. It is not only the poet himself who is injected by inspiration, as most African writers benefited from the adored figure. His contribution reveals that he is always seeking to elevate, improve and direct people towards a socially acceptable life.

It is noticeable that each stanza is rich in poetic images and multi-faceted associations which bring about the intended idea in a poetic manner. The idea is put forth both denotatively and connotatively towards a core theme.
5.6.3 Six-line Stanza

This example is cited from the poem Siwela l'Moretele:

Amanzi eMoretele athenek' amandla nethemba,
Awagagamelanga okwamagagas' oLwandle Olubomvu,
Awasithibelanga, azedlulela ejeqeza ebalisa,
Alila isililo sezililo nesilokazane,
Amafu phezulu ahlangana ehlukana,
Nelanga elalishola laholekela emuva.
(UNO. 1990:15).

(The Moretele water lost power and hope,
They didn't chance upon the Red sea waves,
They didn't assume stance for combat,
They complainingly passed while glancing side by side,
They lament and sobbing,
The clouds above converge and diverge,
Even the shining sun set back.)

The poet paints a scene of chaos that erupts and is followed by bloodshed and lamentation. It is anthropomorphically stated that the river water lost its flowing power and hope. The verb atheneka (they lost) is used as a pun called syllepsis. Here the use of the word is understood differently in relation to two or more other words, which it modifies or governs. In the case of the above example, the two words which are governed are amandla (power) and ithemba (hope).

The natural imagery of river water, the Red Sea, clouds and the sun portray the scenery and express what happened through poetic imagination.

The second example of a six-line stanza is taken from the praise-poem Ku-DBZ Ntuli:

Umthente ohlab' usamil.
Ithole likaMaShezi,
Elihlabe lingakamili nampondo,
Ngoba uhlabene ngoBheka,
Izizwe zonke zabuza,
Zathi kanti uBheki ungakanani.
(IZI. 1980:10).

(The coarse thorny grass pricks whilst still young.
The calf of MaShezi
That stabbed whilst without homes,
Because you emerged with Bheka,
All nations question
How old is Bheki.)

In the stanza the proverb umthente ohlaba usamila means that a child shows in childhood what he is likely to be in old age. Prof DBZ Ntuli is referred to as ithole likaMaShezi (the calf/son of MaShezi), that is, his mother. Bheka is the title of his first isiZulu novel, while Bheki is an abbreviation of his name Bhekinkosi (a person who is submissive to, and who believes and trusts in God). It is an informative stanza on the life, background and literary contribution of Ntuli.

5.6.4 Seven-line Stanza

This is sometimes called Rhyme Royal because it was the metre used in the Scottish court. The example used is taken from the poem Isibaya Esikhulu Se-Afrika:

Ziyagiya ezimnyama,
Zigiyi kwavuk' amathongo,
Yagiya yonkan' i-Afrika;
Oname bayakikizela,
Izintombi ziyaggashiya,
Izingane ziyagxumagxuma,
Halal' iyahalalis' i-Afrika!
(UNO. 1990:37).

(The blacks are dancing,
They danced and the ancestors come to life,
The whole Africa danced;
The mothers are ululating,
The ladies frolic,
The children are hopping,
Hurrah! Applauds Africa!)
What is evident in the stanza is the exhibition of distinctive rhythmic patterns in two or three word-groups. The poem depicts elation brought about by economic empowerment on the continent. It states that ecstasy is seen in all people, young and old, male and female. Indigenous culture couples happiness with dance which is the source of aesthetic and spiritual life. Dance is rhythmical and rhythm is the essence of poetry. The performer uses the body: face, hands, arms, wrists, feet, thighs and head. Oratory is used as an art form when the performer commands, mimes and transmutes the images for creative potential and complex production.

The second seven-line stanza example is found in the poem Inkondlo KaMkabayi:

Ntombi zakwaZulu,
Ngivumiseni le ngoma;
Ntombi zikaMalandela,
Ngihayiseni le nkondlo;
Yinkondlo yomzwangedwa,
Yinkondlo kaMkabayi,
Yinkondlo kaLamula.
(UNO. 1990:32).

(Zulu ladies,
Let us sing this song;
Malandela ladies,
Let us recite this poem;
It is a poem on nostalgia,
It is Mkabayi’s poem,
It is Lamula’s poem.)

Rhythm is brought about by a discontinuous, initial linking of words, ‘ntombi (ladies); continuous initial linking yinkondlo (it is a poem) and the discontinuous figures Malandela, Mkabayi and Lamula.

It is extracted from an outstanding poem that expresses emotions, specific ideas and musical values. The poem as a whole has all the features of music, namely pitch, tone, timbre, duration and tempo, which are so distinctive when the poem is sung.
This poem attains its true fulfilment when it is recited, sung or performed. The poem is a tuneful piece which was composed with flavourful intellectual images for a historic and significant moment.

5.6.5 **Fourteen-line Narrative Or A Sonnet**

Boulton, (1953:54) defines a sonnet as:

> A poem of fourteen iambic pentameter lines with one of the following rhyme-schemes:

<table>
<thead>
<tr>
<th>Italian</th>
<th>abba</th>
<th>abba</th>
<th>cde</th>
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The historical trends of a sonnet are looked back at from these:

(a) The Petrarchan which comprises an octave rhyming abbaabba and a sestet rhyming cdecde or cdcddc.

(b) The Spenserian of three quatrains and a couplet, rhyming abab, bcbc, ccdc, ee.

(c) The Shakespearean which comprises three quatrains and a couplet, rhyming abab, cccd, efef, gg.

In the 16th century there was also an outburst of sonnetering in France where the most notable sequences were by Du Bellay’s L’olive in 1549. In Spain the sonnet was introduced by the marquis de Santillana (1349-1458). Other sonneteers who followed him were Juan Boscan (1490-1552) and Garcilaso de la Vega (1503-
1536). Two poets who established the sonnet in Portugal in the 16th century were Sa de Miranda and Antonio Ferreira.

Cuddon,(1976:642) has this idea about the sonnet:

The term derives from the Italian sonneto a 'little sound' or 'song'. It consists of fourteen lines, usually in iambic pentameters with considerable variations in rhyme scheme.

Initially, a sonnet was made for love. That assumption is no longer strictly confined to love as before. The Italian Petrarchan (sonnet) originated in Italy in the thirteenth century. Lever,(1965:3) has this opinion:

It was the love poetry of Patriarch that shaped a new course for Western and European countries.

5.6.5.1 **Types of European sonnets**

English literature comprises two types of sonnets:

- The Italian form
- The English form.

5.6.5.1.1 **Italian (Petrarchan) sonnet**

This type of sonnet developed from the Sicilian Strambotto. It consists of two quatrains with an addition of two tercets. The earliest sonnets were attributed to Giacomo de Lentino of the Sicilian School. The form may have been invented by another poet at the court of Emperor Frederick II of Sicily. The noted Italian lyric poets were Guinicelli, Vavalcantic and Dante. They usually used semi-Platonic and semi-religious devotion to the Lady or Donna. Patriarch established the sonnet as one of the major poetic forms.
The internal and external structure of the Italian sonnet can be summarised as follows:

1. Fourteen poetic lines (an important requirement).
2. It is divided into two parts, namely octave and sestet.
3. The octave with a fixed rhyme scheme characterised by two rhyming sounds, e.g. abba and abba.
4. The sestet, on the other hand, does not have a fixed rhyme scheme. There may be two or three rhyming sounds, namely: cde and cde.
5.6.5.1.2 **English (Elizabethan) sonnets**

(a) **Spenser**

Spenser deliberately weakens the capacity of his verse-form to suggest opposition, contrast and the arrangement of his facts. The structure of the Spenserian sonnet consists of three quatrains and a couplet, rhyming *abab, bcbc, cdcf, ee*.

(b) **Shakespeare**

According to Swanepoel, (1990:42), the experiment has succeeded within the wider framework of poetry as it recalls an aesthetic experience. The form of the Shakespearian or English sonnet can be schematically represented as follows:
Couplet: a couplet is a pair of consecutive lines of poetry of which the last words rhyme. Development takes place in the three quatrains. After the third quatrain a climax is reached, whereafter the turn commences. The rising line of thought is not concluded after line 12 but it is strikingly summarised in the rhyming couplet.

The Shakespearean sonnet fell into three statements which were resolved in the final couplet and which had a clinching effect on the argument, often reversing the central idea expressed in the preceding lines. The Shakespearean sonnet consists of three quatrains followed by a couplet: abab, cdcd, efef, gg. In both Shakespearean and Spenserean sonnets, a different idea is expressed in each quatrain. The argument, theme and dialectic are tied up in the binding end couplet. Most Shakespearean sonnets consist of a love theme.

(c) Milton

Milton's sonnet uses the Italian rhyme scheme. The internal unities are used with much freedom. He did not observe the division between the octave and the sestet. Milton followed the Italian (Petrarchan) sonnet which originated in Italy in the 13th century. Patriarch perfected the Italian sonnet. It is a fourteen-line poem, divided into two parts: the first eight lines comprise the octave or octet and rhyme abbaabba; the following six lines or sestet usually rhyme cdecde. Rhyme variations in the sestet are admissible, but rhymes are limited to five. As a rule, the octave presents the theme or problem of the poem, the thesis. The sestet resolves it.

The Miltonian sonnet, like the Petrarchan sonnet does not rigidly follow the internal division into octave and sestet. Milton's sonnets received much attention in England. There was a considerable revival of interest during the Romantic period. Wordsworth, Keats and Shelley all wrote splendid sonnets.
Few poets have attempted to write sonnets in isiZulu. IsiZulu poets are not able to adapt the English structural patterns. It is not easy to apply the English metre to isiZulu poetry because English metre is based upon a poetic foot.

It is not possible to use all rhyme scheme techniques successfully because isiZulu has words with open syllables, while Western languages have words with closed syllables. The African languages will have to devise sonnets that will fit their unique structural patterns. African languages are tonal languages. It is not possible to adapt all the English styles of writing because of tonal characteristics. Parallelism, refrains and linking are techniques which fit in African languages and we believe that the rhythm of African poetry lies in these techniques. Only one sonnet will be selected from each of the following Zulu poets: Vilakazi, Ntuli, Masuku and Msimang.

(a) **BW Vilakazi's sonnet**

The first isiZulu sonnet is a translation from English. It was written by Joseph S Cotter, a Black American. Vilakazi rendered the sonnet into isiZulu during a period of translations, adaptations and transference of isolated lines and ideas. The sonnet is entitled *Wena-ke Uyothini?* (Wat shall you say?)

The poem is composed of fourteen lines. The structure of this poem is different from those of Milton, Shakespeare, Wordsworth, Spenser and the Italian sonnets. This poem does not follow any rhyme-scheme. The translation conveys a sense, but not the whole structure of a poem. Perhaps Cotter's sonnet followed one of the known structural patterns of writing a sonnet, but Vilakazi's translation defuses it.

The poem has striking images which are properly employed to put forth an idea of
dissatisfaction. It is comparatively looked at in relation to privileged and underprivileged, rulers and ruled as well as the economically empowered and economically disempowered.

(b) **DBZ Ntuli's sonnet**

Ntuli's sonnet appears in his poetry book called *Imvunge Yemvelo*. His sonnet is entitled *Entwasahlolo* (Springtime).

The one ingredient of beauty in poetry is form. Form implies some kind of definiteness or coherence and shape. Ntuli's poem qualifies as a sonnet because of prosodic elements and the physical form of octave and sestet. The poem is written in good isiZulu. It appears that Ntuli concentrates on both mental and physical forms. Ntuli's sonnet does not follow the strict physical forms that are followed by Milton, Shakespeare, Spenser or Patriarch, of quatrains and tercets. This is because of tonal characteristics, different metres and poetic foot.

The poem is based on nature. Images are skilfully selected to paint a rich scenery of winter and springtime. The poet has blended two seasons: The winter which is cold; hills without grass but frost; trees without leaves and singing birds. The springtime is characterised by warmth, green grass and leaves as well as lively singing birds.

(c) **TM Masuku**

Masuku is a poet who wrote a number of sonnets in isiZulu following the Italian and English devices and form.

The sonnet, *Phambili*, is included in his book *Uphondo Lukabhejane*. Masuku's
sonnet has the following pattern: abbaabb a for the octave and cdecde for the sestet. It is a fourteen-line poem which has fixed exposition and turn. Masuku follows rhyme schemes in his poems. The rhyme scheme that shapes his poem hinders the natural rhythmical effects. Masuku is a poet who has a unique style. He uses a simple isiZulu language to portray his ideas. In most cases, he uses the denotative or literal language rather than figurative language to express his views.

This sonnet has a theme of dissatisfaction similar to that of Vilakazi Wena-ke Uyothini? The poet openly complains about the inequality, power and submissiveness which are prevalent in Third World Countries.

(d) CT Msimang's sonnet

Msimang came up with a number of isiZulu sonnets. An example is the sonnet which portrays education through an academic. The sonnet is characterised by an external and internal structure. The example is the following poem:

Vilakazi awusayikubhubha

Zingane zikaZulu
Zesuleni izinyembezi.
Hayani inkondlo kaZulu
Ezonesula izinyembezi.
Buyani kwabalele eMalanihili,
Nimfunelani uBhambatha kwabaphansi?
Khangelani amal’ ezulu,
Nizombona eziqongweni zezintaba.
Nxa ibala elimhlophe
Besalichaphazela ngelimnyama elingacimi,
Nxa umhlaba usaphefumula
Ababhekile bengaphuphutheki,
Lo mthombo awusoze washa noma nini.
Lo mthombo ungashiswa yini nje nempela?
(IZI. 1980:19).
His sonnet finds its channel in imagery where the intellectual cognition and perception are combined. The first eight lines humbly request the people to stop crying and heading for the grave, but to wipe away their tears and carefully peruse Vilakazi's writings with the aim of reaching the highest educational level. The first eight lines are collectively known as an octave. An octave develops one thought. It presents the theme or problem of the poem, the thesis. The last six lines resolve the problem by giving the direction: if formal education continues, normal life will be attained. The last six lines are collectively called a sestet.

5.7 CONCLUSION

The organization of sound is explicated by looking into the omission of vowels and syllables which is prevalent in this poetry for the formation of rhythm and rhyme. In some instances words are deliberately omitted or merely implied in the context so as to display a poetic technique. This device is noted in the poems Nezinyoni Ziyamdumisa, Xola Hlezphi, Leso Sivakashi and various others. Sounds are organized in Msimang's poetry in such a way so as to blend oral and written poetry techniques.

Lexical organization evolves around the repetition of word stems, words and group of words. Syntactical and semantic organizations are elicited through the repetition of syntactical and semantic elements. It is generally noted that Msimang's poetry is dominated by repetition techniques which create a special rhythm. This rhythm is brilliantly marked throughout from the expository or introductory stanza through the development to the end. The repetition patterns are brightly used to emphasize the intended ideas, whether brilliant or dull, complex or simple, obscure or clear. The unity which leads to the central idea of a poem is promoted and magnificently marked. Repetition reflects the real thoughts and feelings because we seem to hear a speaking voice, whose resonance, tone and timbre are inseparable from what it
The stanzas are formed through an arrangement of the lines or verses, starting from couplet, triplet or terza rima up to fourteen lines. The poet thoughtfully expresses the central idea, which is brought about by the use of primary or constitutive and poetic imagination. The lines or verses minify and magnify, depress and inspire, blunt and sharpen the central idea of a poem with the use of properly selected poetic diction.

The artistic expression in Msimang's poetry is based on the use of imagery and form which brings together the poem and the reader or audience. Some of his poems have a rhythmic pattern of African music, for example UShaka KaSenzangakhona, Inkondlo KaMkabai and Nezinyoni Ziyamudumisa. Most of his poems are suitable for theatrical performance.

It is worth highlighting that formalism and structuralism complement each other in most aspects to make this work explorable, plausible, comprehensive and systematic.
CHAPTER 6

6.0 GENERAL EVALUATION AND CONCLUSION

6.1 EVALUATION

The conclusion falls into four categories: the evaluation remarks on the *modus operandi* of the study, the thematic exploration, imagery and form.

6.1.1 Evaluation on the *modus operandi* of the study

It is noteworthy that Msimang's poetry is widely read at General Education, Further Education and Higher Education and Training levels. Its merits and various techniques are highlighted by many researchers, teachers and language or literature practitioners. The aim of the study covers only three aspects, themes, imagery and form. The three aspects are the major ones, where the researcher has commented on them objectively and subjectively, reasonably and rationally.

Political dimension vividly authenticates referential function in most of the poems. Example of this are *Afrika Ngingowakho*, *Ifu Elimnyama* and *Siwela IMoretele*. In these poems protest actions, expostulations and class differentiation are conspicuous. Social disorder, that is, the absence of national conscience and sense of responsibility, is referred to for unity and positive social consciousness in the analysis. Political disorder, that is when society is poorly organized, is governed by selfish laws of political domination, is beset by social confrontation and agitation which leads to violence and division. Social and political disorder are poetically explored in the poems.
In Msimang’s work the political scenario is depicted according to spatial settings as follows:

Protest against social injustice in a specific urban place, Mamelodi, for example, Siwela lMoretele.
Protest against colonial malpractice in South Africa, for example, Ifu Elimnyama.
Protest against colonial power in Africa, for example, Afrika Ngingowakho.

Formalist theory played a major part in determining the literariness of the text. Although the historical and social dimensions had more impact in various settings, they focussed their attention on the literary text as a work of art.

The emotions of love are apparent in the poems Uthando, and Langa Lami. The emotions of sorrow, impatience and anger are present in all the protest poems. The emotions of cheerfulness and joy are ostensible in the poems Isibaya Esikhulu Se-Afrika, Onoziku Bakwa-Unisa and Mshayeleni Ihlombe. In all his poems the specific emotional outlook, central themes and main ideas are perceptible. What is apparent about the poet’s emotive language is the use of imagery, choice and the arrangement of words, humour and style. The emotive function is distinct in all examples of the use of diction, verse, stanza and in the poems as a whole. This is validated by the use of imagery at various poetic levels. The emotive function of the poet’s language is indisputably seen in the absorbing, informative and allegorical titles of Iziziba ZoThukela, Sabuna Isihlahla and Hhawu NgoMaganedlula.

Formalist theory focuses on mental form, which is explored in both chapters 3 and 4, while physical form is explicated in chapter 5. Various formatic elements are looked at as figures of speech or rhetoric devices which are grouped according to Fletcher and Sceales,(1969:115) classification:
(1) Those based on comparison or resemblance.
(2) Those based on contrast or difference.
(3) Those based on associated ideas.
(4) Those that emphasize indirectly.

The Formalist and Structuralist theories played a major role in bringing together the message and code for poetic function. Various structures are looked at from their simple and concrete to complex and abstract forms. The holistic view of all structures ultimately lead to a full accomplishment of the Structuralist theory.

6.1.2 Evaluation on thematic explication

It is noted that Msimang used the usual themes in different approaches to bring forth refreshment, inexhaustion and absorption. The high quality in thematic exploration is also expressed by the following facts:

- a variety of themes to bring about balance in real life;
- poetic language which is characterised by figures of speech;
- the series of ideas and events that are presented from introduction to development and conclusion.

He emphasized poetic truth rather than the nature of politics, education or economics, which are liable to be the facts and statements calculated to appeal to the emotions. His emotions are balanced in such a way that he is tactful in conveying how detrimental segregation is in life. He exposes the harm done by dissatisfaction, ingratiﬁcation and affronty in a subtle manner using allegorical and metaphoric language.

The essence of Msimang's poetry is found in the way that it deals with events which concern a large number of people or the nation at large. For example Ifu Elimnyama
(the dark cloud) that became a national problem; Siyashweleza Nodumehlezi, a national appeal for forgiveness; Mshayeleni Ihlombe, a comparative plea for good and bad human endeavours, accompanied by standing and falling, walking heavily and clumsily, standing and running as opposed to fast waddling and falling. His poems are the products of a time of transition, of expansion, of the rise of new horizons and new modes of thought and life. They reflect a time when an old, indigenous culture merges with a new civilisation. The poems selected for this study have powerful exotic and indigenous influences which reflect the philosophy and wealth of the country.

The communication process has played a vital role in exploring each theme. The important steps in the communication process are:

1. the poet (sender) selects message and code
2. encodes message
3. selects channel
4. transmits signal containing message
5. receiver (listener, reader) receives signal containing message
6. recognizes code
7. decodes signal
8. retrieves message and
9. comprehends message.

The central idea of a poem is evident after all steps towards communication are observed. From step 1 - 4, the poet is actively involved in transmitting the message. The receiver is connected from steps 5 - 9 when the message is fully comprehended and interpreted. The relationship between the poet (Msimang) and the receiver or reader is significantly noted with the full acknowledgement of code, channel and content.
If we compare the poems from the first anthology abbreviated as, IZI., and the latter abbreviated UNO., we see the following general outcomes:

- themes are repeated in a more elevated standard way with fresh ideas, excessive ornamentation and various stylistics.
- discourse competence, i.e. the ability to combine form and meaning are used to achieve unified coherence in communicative functions, themes and the interpretation of text.
- central ideas are elicited by picturesque language and vivid poetic techniques.

Nature plays a significant role as a theme and in determining the poetic diction in a poem. The poet is at liberty to use climatic and meteorological factors as in lqhwa (frost) or with a combination of floral and faunal factors as in Le Mbali ... Le Nyosi. He has used the metaphor's ultimate value as a supreme ornament to bring about the transferences. This comparably magnifies or diminishes, embellishes or decorates the poetic word or phrase. In most poems natural and physical phenomena are used to depict and elicit the content and meaning of the poems.

Wherever there is life, there is death too. Death is an inevitable act which threatens cohesion and solidarity. The theme of death is explicated in poems of various themes Leso Sivakashi, Siwela IMoretele and Ifu Elimnyama. The poems look into such details as burial, taboos observed by the living, observances after death and mourning. The role of orphans, widows and widowers is briefly highlighted in the poems to show the defilement and misfortune of death. Language plays an important role in describing reality in a poetic manner. The discerned fundamental ideas about poetic language and its relationship to the real world (that is, the language and reality, words and the objective world to which they refer) are quite separate entities.
Love is looked at in positive and negative dimensions. The two aspects are combined in the poem *Uthando* while positiveness is explicated in the poem *Langa Lami*. Love as a social phenomenon is looked at as the reassertion of poetic integrity that takes into account purely poetical values.

Religion is explicated in the poems *Insimbi Yesonto* and *Nezinyoni Ziyamdumisa*. Religion is viewed objectively as a belief that refers to God as the only supreme being. The Christian vision of life expresses life over death, tolerance over intolerance, freedom over oppression and true happiness over the pain of sadness. The Christian religion plays a major role in Msimang's poetry, although other religious beliefs are implied and mentioned.

A poem which has a historical theme is not expected to retell the story accurately with facts given in chronological sequence. The historical theme looks forward for poetic truth more than any thing else. This does not mean that the incidents, characters, time and space must be real, appropriate and fixed. If that were the case, it would require more emphasis on history than the poetry itself. A historical poem reveals a poetic truth in a convincing and an acceptable manner. It is the right of the poet to extol on historic events with fictitious characters or fictitious events interwoven with historic characters. The appropriate examples are the epic on *UShaka KaSenzangakhona* and the poems *Ihlathi LaseNkandla* and *ISandlwana*.

Education, from the Latin *educare*, meaning to lead or draw out, is portrayed in the poems *Onozigu Bakwa-Unisa*, *Nge-Unisa Eminyakeni Elikhulu* and *Vilakazi Awusayikubhubha*. The poet has emotively focussed on educational achievements, figures and institutions. Connotative meanings are significantly evident in the exploration of the theme.

In our conclusion on thematic explication, it is noted that both Msimang's
anthologies of poems have a thematic balance. They are composed of a variety of themes which reflect freshness, poetic language and multi-stylistic strategies.

6.1.3 Evaluation on imagery

Images convey and illustrate ideas in a concise and appropriate manner. More information is conveyed using the implied meanings, a wide range of imagery and properly selected poetic diction. It is evident in the study that imagery does not consist merely of mental pictures but of various figures of speech which enhance the fundamental attitude, meaning and ideas of poetry.

The following images on comparison and resemblance (simile, metaphor, personification, apostrophe, consonance and assonance) display the artistic expression in a clearer way in the entire work of art of the poet. Public and private images are used for poetic truth. The poet has successfully compared animate and inanimate, big and small, good and bad objects in a more creative and original way. In comparing these the poet has avoided the unseemly and obscure, but concentrated on a decorous form whose role, with respect to ordinary language is cosmetic. The ability to use comparison well is not something that can be learned only. It is seen in the poet's work but is a mark of a natural ability which implies a perception of resemblances.

The poet has used various allusions in his work. The Biblical allusion is used by focusing on specific Biblical figures, incidents and spatial settings. The historical allusion has been used to refer to historical figures, events, places and periods. The spatial allusion has concentrated on spatial settings which are geographically, ecologically and historically known.

Many images are based on contrast and difference, but we have concentrated on
antithesis, pun, sarcasm, ambiguity and irony. The use of these images bring about rich and varied styles with an inexhaustible sense of beauty. This is where we are able to detect the classic nature of Msimang's poetry.

Synecdoche, hyperbole and euphemism are looked at in this study as figures of speech that reveal the association of ideas. More emphasis is placed on the vehicle and ground which make the internal relationship between the whole and its parts evident and plausible.

An allegorical character is detected in associated ideas in poems such as Langa Lami, Ifu Elimnyama, Hhawu and NgoMaganeedlula. It is not only the allegorical trait portrayed, but we note also the satiricm. This holds up vice especially of the public to ridicule or scorn. We have noted burlesque which is categorized as humorous poetry. This depicts an incongruous contrast between the subject and its treatment, as when a poem presents a mean subject in a grand style.

In conclusion, we note that imagery is imaginative, illustrative, associative, narrative and descriptive. The poet's linguistic, textual structuring and rhetorical organization to the overall meaning of his work is evident in imagery, themes and form.

6.1.4 Evaluation on form

Form plays a significant role in Msimang's poetry. Form and content are inseparable. The importance of the poetic form in Msimang's work is reflected by the following:

- it is purely aesthetic, makes poetry more pleasurable to read and its message is clear.
- it shapes the poem's contents and generates the specific effects.
- it displays the way and manner in which the poems use patterns of sound
such as through rhyme schemes, assonance and consonance.

- its relationship with the content in poetry, reinforces the semantic, syntactical and lexical functions, as well as the thematic structures and patterning.

The mental and physical form are the artificial part of poetry. Parallelism is of two kinds, the first kind is concerned with the structure of verse - in rhythm, the recurrence of a certain sequence of syllables, in metre, the recurrence of certain sequence of rhythm, in alliteration, in assonance and in rhyme. To the other kind of parallelism entails metaphor, simile, parable, and so on, where the effect is sought in likeness of things, and antithesis, contrast, and so on, where it is sought in unlikeness.

The principle of parallelism is built up in successive layers of insight and meaning around the central theme. It manifests the unity and development in the poem itself. Parallelism plays a significant role in form. It brings about balance in rhythmic, rhymic and euphonic effects.

The schemes of omission (ellipsis and asyndeton) focus on the economy of words, coherence and conciseness. The schemes of omission are splendidly used in poetry for rhythmic effect. They heighten the secondary or poetic imagination and promote breadth and open-mindedness. The schemes of repetition are displayed in various conspicuous ways. These are achieved mainly by considering the position of the words or phrases in the successive lines. The form is described and illustrated to depict the state of equilibrium in parallelism and repetition.

The scheme of balance entails synonymous, opposing the positive-negative and negative-positive, synthetical, emblematic, step-like and medial parallelism. It is a principle which advocates the ideas of equal significance within a poem. This scheme candidly emphasizes the specific thought in a required manner, whether
6.2 RECOMMENDATIONS

It is strongly recommended that the poet should venture into other contemporary themes in the post-apartheid era.

A wide variety of themes is covered by the poet in both his anthologies and it is recommended that he continues to compose poems to cover more technological aspects. We anticipate a need for new work dealing with needs such as food, clothing, transport, accommodation, recreation and services. There is a need to concentrate on tertiary functions as well, such as foreign and home trade. There is also a need for the auxiliary functions of advertising, financing and warehousing.

Imagery is studied in relation to primary and secondary imaginations in all the examples and show that the poet is a master of his own language. We can undoubtedly expect further contributions from the poet in the development of African literature. We look forward to the writing of dramatic poetry such as: comedy, tragedy, history, romance, masque and monodrama. We would add these to lyric, narrative, descriptive, didactic and humorous poetry. Msimang's poetic skills would significantly contribute to modulating, translating and adapting the foreign stanzaic poems which have not developed in isiZulu. Some of these are haiku, the Japanese poem composed of exactly seventeen syllables distributed into lines of five, seven and five; rondel, a thirteen or fourteen lined poem with the rhyme scheme abbaabababbaa(b); the sestina, a poem which consists of six stanzas of six lines each, followed by an envoy of three lines.
6.3 CONCLUSION

The poet has succeeded in combining tensions and resolutions, balance and imbalance, regular and irregular rhythmic coherence in his work. It is a prevalent practice for poets to give a mere narration in didactic poetry, but Msimang has remained within artistic limits.

It is impossible to separate themes, imagery and form, because they form a comprehensive, holistic study of the poems. Themes are not only looked at as central issues in the study, but the poet's individual treatment of each theme is taken into account. Images as words or phrases that represent things appeal to the readers' emotions and senses. They involve figurative language or tropes. Form depicts the way in which a poem as a whole is put together as well as its overall appearance on the page. Form includes aspects such as stanza form, stanza division, repetition and the positioning of words. Repeated readings of the poems reveal the basic ideas, context, broad and general terms of subjects, the striking structural devices as well as the relationships between words, phrases, lines and stanzas.

We conclude by highlighting that this study of Msimang's poetry will equip the individual to be conversant with poetry analysis, to develop his comprehensive ability and fundamental appreciation skills, to recapture and make a synthesis from what he or she perceived.
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