

**DEVELOPING LEARNER'S LANGUAGE COMPETENCE
THROUGH ISIZULU LITERARY AND NON-LITERARY TEXT
ANALYSIS**

ZANELE PRISCILLA MSWELI

2012

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ANALYSIS**

by

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DECLARATION

I, **Zanele Priscilla Msweli**, declare that this dissertation entitled: **Developing Learner’s Language Competence Through IsiZulu Literary and Non-Literary Text Analysis** represents my own work in conception and execution. I also accept full responsibility for all statements made. The sources I have used or quoted have been indicated and acknowledged by means of references. This dissertation has not been previously submitted at any University for a degree.

.....

Z.P. Msweli

Date:

DEDICATION

I would like to dedicate this study to my mother Busisiwe Maduma who is my source of inspiration in everything I do. She encouraged me throughout and made sure I did not give up. Bhungane! Thank you!

I would also like to dedicate this work as a source of inspiration to my sisters Lindiwe and Sibonisile.

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And least.....

SUMMARY

This study explores developing learner's language competence through literary and non-literary texts. The work is arranged as follows:

In chapter one, the topic of the study: "Developing learner's language competence through literary and non-literary analysis is introduced. This chapter also presents the statement of research problem, purpose of the study, delimitation of study, significance of the study, research outline and conclusion. It is maintained that language educators' focus is on analyzing literary texts: poetry, novel, drama, folklore/folktale, short story and essay but not on designing their own texts. The learners should be encouraged to produce their own authentic texts.

It is also assumed that non-literary texts are not analysed or developed. There is lack of emphasis on language: sentence construction, for when learners produce their own texts they should know how to construct a sentence. It is also maintained that language usage should also be emphasized because texts are assumed to have figures of speech, idiomatic expressions and proverbs.

Learners should be encouraged to create their own texts and present them. Therefore the language competence through isiZulu literary and non-literary texts analysis should be developed.

In chapter two, literature review relating to both literary and non-literary texts is presented. This chapter explores literary and non-literary texts analysis as discussed by various authors and the South African Department of Education in the national curriculum policy documents on language.

This discussion includes ways learners can develop their language competence through literary and non-literary texts analysis and the ways the language educators can teach learners language competence through literary and non-literary texts analysis.

In chapter three, the research analyses different types of isiZulu literary texts to show how language competence can be developed through literary texts analysis.

The novel, “Insila KaShaka,” poetry, short story, “Intando Kamufi,” essay, “Izifungo,” folktales and the drama, “Kudela Owaziyo” are analysed.

In chapter four, the research analyses different types of non-literary texts: Film, photographs, cartoons, pictures and advertisements.

Chapter five discusses the major findings, recommendations and conclusion.

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CHAPTER 1

1.0 GENERAL INTRODUCTION OF THE TOPIC

1.1 Introduction

This chapter explores the general introduction of the topic of this study. It also states the statement of research problem, the purpose of the study and delimitation of the study.

In this study the emphasis is on developing learners' language competence through isiZulu literary and non-literary text analysis. A text is any written, spoken or visual form of communication involving the purposeful use of language. Literary text deals with written texts whilst non-literary text deals with spoken or visual texts.

Richards, Platt and Platt, (1992) define linguistics as the study of language as a system of human communication and competence as the ability to do something well.

Linguistics covers a wide field with different approaches and different areas of investigation for example sound systems (Phonetics, Phonology), sentence structure (syntax) and meaning systems (semantics, pragmatics and functions of language).

In this study, it is assumed that language educators' focus is on analyzing literary texts: poetry, novel, drama, folklore / folktale, short essay and short stories but not on designing learners texts. The learners should be encouraged to produce their own authentic texts.

It is also assumed that non-literary texts are not analysed or developed. There is also lack of emphasis on language: sentence construction, for when the learners produce their own texts they should know how to construct a sentence. Language usage should also be emphasized because texts are supposed to have figures of speech, idiomatic expressions and proverbs.

Learners should be encouraged to create their own texts and present them. Therefore the language competence through isiZulu literary and non-literary texts analysis should be developed.

The Department of Education, (2003:13) says the learner is expected to read and view for understanding and to evaluate critically and respond to a wide range of texts.

The Department of Education, (2003:13) Well-developed reading and viewing skills are central to successful learning across the curriculum as well as for full participation in society and the world of learners. Learners should develop proficiency in reading and viewing a wide range of literary and non-literary texts, for information. Learners should recognize how genre and register reflect the purpose, audience and context of texts.

Learners should use a range of different reading and viewing strategies depending on their purpose for reading and the nature of the text. They should make meaning from text, identify values and assumptions and respond critically. Through reading and viewing, learners should also explore and reflect on the interrelationship of their own existence with that of others. Reading literary texts should provide learners with models for their own writing.

The Department of Education in the Government gazette, vol.434 no.22596 22 August 2001, presents the exit level outcomes for student-educators. Component 2 is based on the competences related to the subject and content of teaching. The

focus in this component is on the role of interpreter and designer of learning programmes and materials, the role of learning mediator, as well as on the specialist role.

In this study, it is assumed that learners, student-educators and educators need to be assisted in developing their linguistic competence through isiZulu literary and non-literary analysis. However, non-literary texts in isiZulu home language are limited.

1.2 Statement of research problem

In this study, the writer will be addressing the problem of learners not being able to create their own texts because educators focus on analyzing only. The learners are also unable to analyse non-literary texts.

The educators also have a problem of creating their own texts due to the lack of skill. They also do not have the knowledge to analyse non-literary texts. The problem is also that non-literary texts in isiZulu home language are limited. Most non-literary texts are written in English.

In the Department of Education, (2003:13), learners are expected to analyse, create literary and non-literary texts.

1.3 Purpose of the study

The main purpose of the study is to confirm that in the senior and FET phases of language learning, the learners are not exposed to creating their own texts, the construction of sentences and designing pictures for texts and videos.

The study will be conducted in schools, at the University of Zululand on the students who are studying the literature studies module. It will also be on developing the skills of analyzing non-literary texts in isiZulu.

The study aims at focusing on designing, writing and oral presentation skills as a reflection of competence in developing isiZulu literary and non-literary text analysis.

The study thus aims to formulate findings that will be considered in implementing the National Curriculum Statement effectively, in order to improve teaching and learning of reading and viewing literary and non-literary texts in isiZulu language learning context.

1.4 Delimitation of study

The study will focus in a classroom-centred research which will be conducted in Empangeni to show that the emphasis in schools and also in lecture halls is on analyzing the literary texts and not on developing the learners to create their own texts, and also to show that isiZulu non-literary texts are not analysed and designed.

In this study the data will be gathered through direct observation and recordings. Self-report data will be collected by conducting surveys through interviews.

The study will be conducted in schools and University where the learners and student educators will be asked to create their own isiZulu literary and non-literary texts and those texts will be analysed.

The study will also be conducted during the teaching practice, where the student-educators will be observed if reading and viewing of literary and non-literary texts skills, according to the National Curriculum Statement, are implemented.

1.5 Significance of the study

IsiZulu Home Language educators and University undergraduate students studying isiZulu literature studies will benefit from this study because they will gain that you cannot teach literature in isolation but when you are teaching literature you can also develop the learner's language competence.

1.6 Research outline

The chapters will be arranged as follows:

Chapter 1: Introduction of the study.

Chapter 2: Literature review on how to analyse literature and media.

Chapter 3: A critical analysis of isiZulu literary and non-literary texts.

Chapter 4: A critical analysis of non-literary texts.

Chapter 5: Conclusion.

1.7 Conclusion

In conclusion, this chapter dealt with that when teaching literature you develop language competence. Also in this chapter the introduction of the study, statement of research problem, purpose of the study, delimitation of the study, significance of the study has been dealt with.

CHAPTER 2

2.0 LITERATURE REVIEW BASED ON LANGUAGE COMPETENCE, LITERARY AND NON-LITERARY TEXTS ANALYSIS

2.1 Introduction

This chapter explores language competence, literary and non-literary texts analysis as discussed by various authors and the South African Department of Education in the language national curriculum policy documents. This discussion includes ways of developing language competence and how the language teachers can teach the learners to develop language competence by critically evaluating and critiquing literary and non-literary texts effectively. In this chapter, the writer will also discuss the analyses and critiquing of literary and non-literary texts as an effective tool in developing the learners' language competence.

2.2 Linguistic competence

Language competence was defined in 1965 by Noam Chomsky as cited in the Wikipedia [Online] available from <http://www.readingonline.org> [Accessed 20/10/2010] as the system of linguistic knowledge possessed by native speakers of a language. It is, according to Chomsky, this system of knowledge that makes it possible for speakers to produce and understand an infinite number of sentences in their language, and to distinguish grammatical sentences from ungrammatical sentences.

Language competence refers to knowledge of language, rather than use of language, which Chomsky terms linguistic performance. Theoretical linguistics primarily studies linguistic competence. Competence, according to Chomsky, is unaffected by such "grammatically irrelevant conditions" as speech errors.

Competence is the subconscious knowledge that the speakers have about their native language. The linguistic knowledge gives the speaker the ability to produce

and understand theoretically infinite number of sentences. Native speakers learn the linguistic system of their languages - the sounds, structures, meanings, words, and rules for putting them all together, without realizing that rules are being learned. Competence like organization describes the potentiality of a system. It is also defined as the speaker's mental '**linguistic program**'. The competence of a speaker is buried in the "black box" of the human brain and countless researchers and theorists are trying to estimate it. It is not an easy job and that is the reason many linguists work on gaining a coherent picture of a given speaker's linguistic competence.

Chomsky further discusses the kinds of linguistic competence which he regards as the core components of the grammar which are included in the speaker's and/ or writer's linguistic competence. For him these components of the grammar correspond in turn to five of the major subfields of linguistics, such as, Phonetics which is the physical production and perception of the inventory of sounds used in producing language. Phonology which is the mental organization of physical sounds; the patterns formed by the way sounds are combined in a language, and the restrictions on permissible sound combinations. Morphology which is the structure and formation of words. Syntax which is the structure and formation of sentences; possible and impossible configurations of words and semantics which is the meaning of sentences.

Competence is a person's internalized grammar of a language. This means a person's ability to create and understand sentences, including sentences they have never heard before. It also includes a person's knowledge of what are and what are not sentences of a particular language.

➤ **Performance**

Chomsky defines linguistic performance as the actual spoken ability and comprehension of a speaker or writer. It includes phonetic, syntactic and other speech errors. Performance refers to the specific utterances, including

grammatical mistakes and non-linguistic features like hesitations, accompanying the use of language. Performance is your real world linguistic output. It may accurately reflect competence, but may also include speech errors.

According to the Norms and Standards for Educators (Department of Education: 1998) applied competence refers to three inter-connected kinds of competence: Practical Competence, Foundational Competence and Reflexive Competence.

Practical Competence: is the demonstrated ability, in an authentic context, to consider a range of possibilities for action, make considered decisions about which possibility to follow, and to perform the chosen action (Department of Education: 1998).

Using the language of instruction appropriately to explain, describe and discuss key concepts in the particular learning area (Department of Education: 1998).

Using media and everyday resources appropriately in teaching including judicious use of: common teaching resources like textbooks, chalkboards and charts and popular media and resources like newspapers and magazines as well as other artifacts from everyday life (Department of Education: 1998).

Designing original learning resources including charts, models, worksheets and more sustained learning texts (Department of Education: 1998).

Foundational Competence is where the learner demonstrates an understanding of the knowledge and thinking which underpins actions taken. Understanding different explanations of how language mediates learning: the principles of language in learning; language across the curriculum; language and power; and a strong emphasis on language in multi-lingual classrooms (Department of Education: 1998).

Reflexive Competence is when the learner demonstrates ability to integrate or connect performances and decision-making with understanding and with an ability to adapt to change and unforeseen circumstances and explain the reasons behind these adaptations. Reflecting on critical personal responses to literature, arts and culture as well as social, political and economic issues (Department of Education: 1998).

➤ **Linguistic knowledge**

Chomsky defines linguistic knowledge as a set of rules that is represented mentally and manifested based on his or her own understanding of acceptable usage in a given linguistic idiom. Therefore, grammatical competence defines an innate knowledge of rules rather than knowledge of items or relations. It is regarded to be innate because one apparently does not have to be trained to develop it and will still be able to apply it in an infinite number of unheard examples

Fromkin, Rodman and Hyams, (2007:4-5) say when you know a language, you can speak and be understood by others who know that language. This means you have the capacity to produce sounds that signify certain meanings and to understand or interpret the sounds produced by others.

Part of knowing a language means knowing what sounds are in that language and what sounds are not. Knowing the sound system of a language includes more than knowing the inventory of sounds. It includes knowing which sounds may start a word, end a word and follow each other. Knowing the sounds and sound patterns in our language constitutes only one part of our linguistic knowledge. Knowing a language means also knowing that certain sequences of sounds signify certain concepts or meanings. When you know a language, you know words in that language, that is, the sound sequences that are related to specific meanings.

Fromkin, Rodman and Hyams, (2007:8) state that knowledge of a language enables you to combine sounds to form words, words to form phrases and clauses, phrases to form sentences and sentences to form texts.

Recent work in linguistics and the increased interest in linguistic approaches to literary studies have led to the emergence of modern linguistic theory as a contributory discipline to literary criticism. Linguistics is entitled to a place in the baggage of the literary critic.

Linguistics gives literary criticism a theoretical underpinning. A good critic is perforce a good linguist. No criticism can go beyond its linguistics (Fromkin, Rodman and Hyams, 2007:9).

Linguistic stylistics has arisen the important theoretical concept that literature, even individual literary texts, must be construed as a micro language with a micro grammar. This micro grammar must describe as a unity the characteristics of the micro language at all levels- phonology, syntax and lexis and it must go beyond the text itself.

2.3 Literary texts

According to Hanlon, (2009:10) literary text deals with written texts. Any literary text should involve all the aspects of communicative competence. Socio-linguistic competence forms an essential part of the reader's background knowledge, especially when it concerns their interpretation of the relationships between characters, cultural implications of events in a story or events and situations they come across. In order to be literary competent, one requires knowledge of the following aspects:

- Genre or types of texts, whether they are narrative prose, poetry or drama.
- Various techniques and their functions such as rhyme, metaphors, irony and
- Any other specific literary convention that will enable the readers to understand the text presented to them.

A text is any written, spoken or visual form of communication involving the purposeful use of language.

Guidelines for reading and analyzing literature

According to Hanlon, (2009:10) these are the guidelines for reading and analyzing literature:

Hanlon poses these questions as guidelines when reading and analyzing literature.

STEP 1: First impression of the literary work

1. What expectations or preconceptions do you have before you begin reading?

Do you have any prior knowledge of the author or this work or similar works?

Have introductory notes in textbooks or instructor's comments or study questions influenced your initial expectations?

In many editions of fictions or drama, if there is a long introduction, it may give away the outcome of the plot, so it is best not to read the complete introduction until you have read the work for the first time and are ready to analyze it as a whole.

2. Do you enjoy reading this work?

What motivates you to read through to the end, or reread it?

3. What is your initial impression of the work's purpose?

Is it entertaining, informative, didactic (teaching a lesson), philosophical, argumentative, or some combination of these?

Do the title, division headings, and opening lines give precise indications of the purpose or subtle or symbolic clues, or misleading impressions of the whole work?

4. Is this work difficult to read? If so, why?

Have you looked up unfamiliar words in a dictionary?

Do foreign words or archaic (outdated) words or unusual sentence patterns make reading difficult?

Does the work violate our expectations about ordinary ways of using the English language?

Later decide whether it is easy or difficult to read for a good reason: does the simplicity or difficulty of the language contribute to the author's message or does it seem either boring or unnecessarily obscure and complex?

5. Do your first impressions change between your reading of the beginning and end?

If so why?

In the following steps start to think more formally about why you have certain expectations about this type of literature and how this work uses literary techniques to create the impressions or effects or messages you have noticed in reading it.

STEP 2: Types of literary work (Hanlon, 2009:12)

Literature is classified by genre (type or kind) the three basic forms of literature are prose, drama and poetry. Most works we read as literature are imaginative (fictional) but some non imaginative (non fictional) works are read as literature as well.

Non fiction prose includes history, biography, autobiography, religious and philosophical writing, literary criticism, political tracts, travel literature and essays on many other subjects.

Prose fiction has been divided, into the novel, the novella or novelette (a story of intermediate length) and the short story. Predecessors of these genres include fables, parables, and tales of various kinds (including folk tales and fairy tales).

Drama may be written in prose or poetry. Most drama is meant to be performed but closet drama is designed to be read rather than acted. When we read a play we should take into consideration the differences between watching a performance and reading the script, with the background and stage directions that are provided by some playwrights.

Poetry may be narrative (telling a story, as in a ballad or a long epic poem) or lyrical (shorter subjective or reflective poems that include specific types such as the sonnet, the ode and the elegy).

Film which combines techniques of drama, poetry, visual arts and music has been included in literary studies.

Picture books sometimes have no words, but usually they use words and pictures together to tell a story, present a poem or explore concepts (Hanlon, 2009:14).

STEP 3: Literary techniques which are used when analyzing literature.

1. Plot

What are the actions or events of the narrative and how are they presented? Are there major and minor events in the story? How are they related?

How does the passage of time function in the plot? Are the episodes in chronological order?

Are any later incidents foreshadowed early in the story? Are flashbacks used to fill in past events?

What elements create suspense in the plot? Where is the climax (most intense action or point of highest emotional interest)?

Does the plot depend on chance or coincidence, or does it grow out of the personalities of the characters? Do events seem realistic or unrealistic (romantic or fantastic)?

What conflicts are dramatized? Are they internal conflicts (within the minds of people) or external conflicts (between individuals or between people and the world)?

Are conflicts resolved at the end of the story? Is there a surprise ending? Is the ending satisfying to you as the reader? (Hanlon, 2009:15).

2. Character

Are the characters believable (round and complex, like real people) or are they flat stereotypes?

Is there one protagonist (main character) or several? Does the story have traditional heroes or heroines (protagonists) and villains (antagonists)?

How does the author reveal characters - through direct description and authorial comment, through the comments and thoughts of other characters, or through the characters' own actions, words and thoughts?

What are the most important traits of the main characters? How do their judgements of themselves compare with others' opinions of them? What is the author's attitude to characters? Are we meant to sympathize with the characters or criticize them?

How do the secondary and minor characters function in the work? Do they provide parallels or contrasts with traits of the main characters?

Do the main characters develop (change or learn something) in the story or do they remain unchanging? (Hanlon, 2009:15).

3. Setting

What is the setting of the work? Is there more than one? (Consider historical period, season, time of day, geographical place, exterior and interior, urban and rural settings).

Why has the author chosen to emphasize certain details of the setting? Does the setting simply provide a realistic backdrop or does it contain symbolic details?

Are the social class and occupation of the characters significant? Does the social, economic, political, or religious environment affect the lives of characters and help to shape the theme of the work?

What mood or atmosphere is created by details of the setting? (Gloomy, tense, cheerful, etcetera).

4. Point of View

From what point of view is the story or poem narrated? Does the narrator speak in first (using "I") or in third person?

(a) If there is a first person narrator, is that person a major character or a minor character observing the main action? What are the limitations on what this person can show and tell us? Is this narrator a reliable one or is he or she too naïve, self-deluded, or deceptive to be reliable?

(b) If the narrator is in third person, is the narrator omniscient (able to see anything and tell us what is in the characters' minds) or is there

limited omniscience so that we see into the mind of only one character?

- (c) Is the point of view objective (dramatic), so that we see characters only from the outside but do not see into their minds? This is the point of view in drama but it is rare in fiction. In a play characters' thoughts are revealed only if they think out loud or speak directly to the audience or confide in another character (Hanlon, 2009:15).

5. Images and Symbols

What images (any details that appeal to the physical senses) are used in this work?

Are the images literal (for example, a description of a real rose) or figurative (as in, for example, the simile, my love is like a rose, and the metaphor, my love is a rose)?

Are there repeated images or groups of related images in the work (for example, various kinds of light and dark images)?

Does any image of action suggest such complex abstract meanings beyond itself that it functions as a symbol in this work?

Are the symbols conventional, familiar ones (for example, a rose symbolizing love, a cross representing Christianity), or unusual, private symbols?

6. Style

How would you describe the choice of words and their arrangement (the style) in this work? Does the author call attention to the way he or she uses words, or is the style inconspicuous?

What are the various connotations (shades of meaning, or emotional suggestions) of key words in this work?

If dialect speech is used, what is its effect? Is the level of language appropriate for the speaker or characters in the work?

Are there statements or actions in this work that is presented ironically (that is, there is a discrepancy between appearance and reality or between what is said and what is intended)?

Is this style consistent throughout the work or does it shifts to a different style (more formal or less formal)?

Is the style suitable for the subject and theme of the work? Does it contribute to the meaning of the whole or hinder the reader's understanding? (Hanlon, 2009:15).

STEP 4: The themes of the literary work

Theme may be thought of as the central ideas, values, thesis, message, or meaning presented in a work of literature. The theme reveals the connection between the literary work and the outside world. Thus literature can be both fictional and “true” when it expresses real human emotions or makes valid comments on human experience, even if on the surface the characters, plots and settings are not realistic ones (Hanlon, 2009:16).

Analyzing theme always involves generalizations and abstractions. There are universal themes that can be found in countless works of literature, such as love and hate, good and evil, innocence and experience, communication and isolation, life and death, society and the individual. A story or poem may be about a specific love affair (Hanlon, 2009:16).

2.3.1 Types of literary texts

2.3.1.1 Poetry

Poetry is an art form which opens the windows of the imagination. It can often seem immediately relevant in a unique way. It leads to thought and reflection and it develops, categorizes and extends vocabulary. Poetry is about imagination and imagery, seeing the normal the normal with a perceptive eye, creating extraordinary visions from everyday things. Poetry can call up a remembered moment, feeling or experience. A poem can often suggest links with our own experiences, and enables us to see them in a different light (Hendry, 1991:14).

➤ Characteristics of poetry

i) Words

Words are carefully chosen for the fullest impact and richness in meaning, often providing several layers of meaning. The sound also creates the atmosphere. The poet is also allowed poetic freedom to alter the normal syntax for stylistic purposes.

ii) Rhyme

A poet may use words which rhyme at the end of the lines (by repeating syllables or sounds) according to different rhyming patterns. The may also decide not to use rhyme at all.

iii) Rhythm

A poem usually has a specific rhythm- the movement or sense of movement – communicated by the arrangement of stressed and unstressed syllables. The poem may therefore not be

grammatically or syntactically correct because the writer stresses the content in a certain way by causing rising and falling sounds.

iv) Verse

Poems are usually divided into verses which can be used to stress, repeat, contrast or develop the contents (Hendry, 1991:14).

➤ Stylistic devices to enhance the meaning:

i) Metaphor

A metaphor is a comparison between two or more unrelated objects which adds to the meaning.

ii) Simile

Similes contrast two things by using the word like.

iii) Personification

This is a metaphor where human attributes are given to non-human objects or concepts.

iv) Alliteration

The repetition of a consonant or a vowel at the beginning of words to create or heighten an effect (Hendry, 1991:14).

2.3.1.2 Short story

The short story is a very old literary form, even in the Bible there are many short stories. A short story is single-minded in its attention to one plot and few characters. It is condensed, as poetry is, and economical. Its very shortness means that characters must sometimes be described in general terms rather than in fine detail and that they will often be less significant than the incident that is the point of the story (Hendry, 1991:15).

➤ Characteristics of a short story

i) Plot

The plot is what happens in a story – the sequence of events that take place. The plot may be considered the vehicle in which other elements of the story, character and theme in particular, are transported through a planned structure to a purposeful conclusion. The simplest stories will depend entirely on the ingenuity of the plot for their effect, and will often lead the reader to a surprise ending that turns out, on reflection, to have been foreshadowed earlier in the story.

As well as the events in a story, the plot includes the causes and effects that lead one event on to the next, describing not only what happened but also why it happened. A plot should be believable and inevitable (Hendry, 1991:17).

➤ A classic plot-pattern

i) The introduction – of necessity brief, in which the setting, characters and circumstances are described. Often they combine in

a situation which contains problems, resulting in the conflict which will be the central issue of the story.

- ii) The development – in which the characters interact with one another and struggle with their dilemma, trying to find an answer to their problems, or to resolve the conflict in which they find themselves.
- iii) The climax – a moment of emotional intensity - when they either succeed or fail in their struggle, and thus bring the story to the dramatic point towards which it has always been moving. It is often just this crisis that is responsible for the change that a dynamic character undergoes.
- iv) The conclusion – often containing a clear statement of theme or message. The story is neatly finished off, perhaps by an identifiable denouement. There will not necessarily be a satisfactory or even a happy ending, but it should provide clarification of some kind. Either the readers realize the significance of all that has happened, or the protagonist discovers something which permits a resolution of the dilemma with which he or she has been struggling. This clarification is often the product of a surprise ending (Hendry, 1991:20).

2.3.1.3 Short essay

The word essay means to try. It is a discussion or thoughts on a subject which does not try to exhaust the topic, but is a personal vision. The author does not disguise himself or escape into an imaginary world but stands exposed before us a person with his opinions, experiences, observations knowledge and interpretations openly presented for our perusal. This type of literature may also be found in

newspaper editorials, letters to the press, biographical sketches and religious or political manifestos (Hendry, 1991:21).

2.3.1.4 Novel

According to Freeman, (1990:35) a novel has been defined as “a picture of real life and manners, and the time in which it was written” or as ‘a fictitious narrative.

i) Characters

Characters are essential for any story. The events in the story revolve around the characters. An accomplished author will create a sense of conflict involving the character of the story. The conflict may arise from a clash of personalities, ideas or actions or may develop when a character is pitted against the forces of nature.

ii) Plot

The plot is the action or storyline. The plot of a story usually builds up to a climax.

iii) The mood

The mood of a story is the prevailing emotional tone established by the setting and the feelings and actions of characters. It can be light-hearted and humorous, with comical characters that find themselves in amusing situations and make the reader laugh.

iv) Theme

The theme is the central idea which is developed in a story. The meaning of the story is not always immediately apparent and it is only when the reader stops to reflect that he may realize there are a number of underlying meanings.

v) Style

The style of the story is the distinctive handling of language by an author. Readers are often able to recognize a particular author's writing. An accomplished author should use a style which suits both the story he wishes to tell and the characters who are to live out the action.

It is expected that the language used for a story with an historical setting to be slightly different from that used for a modern narrative.

The style will also contribute to the mood of the story which may be humorous. Figurative or poetic language is used to evoke an emotional response in the reader (Freeman, 1990:35).

2.3.1.5 Drama

According to Freeman, (1990:37) drama comes from the ancient Greek word meaning action. The main elements are movement, gestures and dialogue which take place on the stage.

- * A tragedy is a play with a sad ending.
- * A comedy is a light-hearted or comic look at people and their foibles. It has a happy ending.

- * Farce is more comical and farcical than a comedy. It is silly and ridiculous.
- * Variations are one-act plays, radio and television dramas, opera and cinema.

➤ **Characteristics of drama.**

- Action and dialogue

The external action is portrayed through gesture and movement. The internal action (thoughts, conflict) is portrayed through emotional conflict expressed in words by the character. This leads to tension. The dialogue must be natural and functional as it is the medium through which the dramatist introduces his characters to the audience Freeman, (1990:37).

- Conflict

This is essential in drama. Without conflict there can be no drama. It could be conflict between characters, with circumstances, with oneself or with forces beyond one's control.

- Characterisation

This is an important aspect as the characters must be well motivated. A character may be introduced and portrayed as growing, changing and developing, aiming at new insights or decisions. The character becomes a more enriched, mature or disillusioned person. His character must be multi-dimensional (complex) as opposed to one-dimensional (flat or rounded).

Character revelation merely introduces the character without sharing inner development or change. These are usually secondary or minor characters.

- Dramatic irony

This is a form of contrast. The observer knows the true state of affairs but the character remains in ignorance. This lightens tension.

The form of the drama

Exposition

The characters time and place are introduced and a specific atmosphere is created.

- Development

The first action which takes place is called the motoric moment. It starts the action which develops towards a climax.

- Climax

A crisis or climax is reached because of tension, conflict and through a building up of events.

- Turning point

After the climax, the action changes. Usually the main character makes a decision which affects or changes the rest of the action.

- Denouement

The tension is broken and the end is usually predictable. Sometimes there is a surprise or shock ending (Freeman, (1990:37).

2.3.1.6 Folklore / Folktales

According to Freeman, (1990:38) folklore consists of culture, including stories, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs and so forth within a particular population comprising the traditions (including oral traditions) of that culture, subculture or group. It is also the set of practices through which those expressive genres are shared.

Folklore can be divided into four areas of study: artifact, describable and transmissible entity (oral tradition), culture, and behavior (rituals).

Folklore can contain religious or mythic elements; it equally concerns itself with the sometimes mundane traditions of everyday life. Sometimes folklore is religious in nature.

Folktale is a general term for different varieties of traditional narrative. The telling of stories appears to be a cultural universal, common to basic and complex societies alike. Even the forms folktales take are certainly similar from culture to culture. Folktale is also considered to be an oral tale to be told for everybody.

2.4 Non-literary texts

Non-literary text deals with spoken or visual texts.

Media Studies

Fourie, (1980:23) describes media studies as the systematic, critical and analytical study of the media (television, radio, press, video, film, internet).

Media studies investigate the owners of the media, the producers of media content, the media content itself and users (readers, listeners, viewers) of media. It investigates the (power) relationships between the media and politics, media and culture, media and economy, media and society and between the media and the public as well as the relationships between media and democracy.

Why media studies?

Fourie, (1980:25) says that:

The omnipresence of the media and the media's role in society, culture, the economy, politics and education can no longer be underestimated.

In the humanities and social sciences the media have become just as important as an object of academic study as the traditional canons of literature, philosophy, art, and the theories of sociology, politics and anthropology.

2.4.1 Different types of non- literary texts

2.4.1.1 Film study

Film essays consist of the evolution of a theme or an idea rather than a plot per se or the film literally being a cinematic accompaniment to a narrator reading an essay. From another perspective, an essay film could be defined as a documentary film visual basis combined with a form of commentary that contains elements of self-portrait, where the signature of the filmmaker is apparent. The cinematic essay often blends documentary, fiction, and experimental film making using a tone and editing styles.

2.4.1.2 Film analysis

1. Film title

The title is important as it identifies and becomes synonymous with the film.

2. Genre-type of film

Genres include comedy, suspense, horror, musical, drama, western or science fiction.

The genre develops from a successful formula.

Genres often have stereotyped characters and plots.

Each genre attracts a specific following of fans.

3. Plot – scenes and sequences

The plot is the storyline with its different threads.

In visual literature, the essential events of the story are arranged into scenes.

Scenes provide a skeleton for the film.

Each scene is filmed in a sequence of shots

The sequences fit together like pieces of a puzzle.

The opening sequence is of vital importance.

It sets the scene, the tone and the mood for what is to follow.

4. Themes

The main theme is the message imparted by the film.

Common themes include life, death, war, peace, friendship, romance, marriage, fantasy or tragedy.

Symbolism and imagery help to create the main themes.
In the theme of death, blood may be a recurring image.

5. Characterisation

As in all literature each character may be analysed.

In visual analysis you are able to study facial expressions, vocal modulation and body language.

The actors may also be discussed for their suitability in the roles they play.

6. Sets, costumes and setting

These provide the visual background of time and place.

The characters and actions are seen against this background.

7. Mood or atmosphere

The cinematographic effects create the pervading mood and atmosphere of the film.

2.5 Developing language competence through literature

Literature provides learners with a wide range of individual lexical or syntactic items. Students become familiar with many features of the written language, reading a substantial and contextualized body of text. They learn about the syntax and discourse functions sentences, the variety of possible structures, and the different ways of connecting ideas, which develop and enrich their own writing skills. Learners also become more productive and adventurous when they begin to perceive the richness and diversity of the language they are trying to learn and begin to some make use of that potential themselves. Thus, they improve their communicative and cultural competence in the richness, naturalness of the authentic texts.

Literature plays an important role in teaching four basic language skills like reading, writing, listening and speaking. Teachers should try to teach basic language skills as an integral part of oral and written language use, as part of the means for creating both referential and interact ional meaning, not merely as an aspect of the oral and written production of words, phrases and sentences.

2.6 Language national curriculum statement on developing learners’ linguistic competence through reading and viewing

<p>Learning Outcome 2</p> <p>Reading and Viewing</p> <p>The learner is able to read and view for understanding and to evaluate critically and respond to a wide range of texts.</p>	<p>Assessment Standards</p> <p>We know this when the learner is able to:</p> <ol style="list-style-type: none"> 1. demonstrate various reading and viewing strategies for comprehension and appreciation <ul style="list-style-type: none"> ➤ ask questions to make predictions ; ➤ skim texts to identify main ideas by reading titles, introductions, first paragraphs and introductory sentences of paragraphs, ➤ scan texts for supporting details; ➤ read fluently and attentively according to purpose and task ➤ summaries main and supporting ideas in point and/or paragraph form; ➤ infer the meaning of unfamiliar words or images in selected contexts by using knowledge of grammar, word-attack skills, contextual clues, sound, colour, design, placement and by using senses; ➤ reread, review and revise to promote understanding.
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	<p>2. evaluate the meaning of a wide range of written, visual, audio and audio-visual texts;</p> <ul style="list-style-type: none"> ➤ find relevant information and detail in texts; ➤ analyze how selections and omissions in texts affect meaning; ➤ distinguish between fact and opinion and motivate own response; ➤ explain the difference between direct and implied meaning; ➤ analyze the writer's / narrator's / character's view point and give convincing supporting evidence from the text; ➤ Analyse and explain the socio-political and cultural background of texts; ➤ Analyse the effect of a wide range of figurative, rhetorical and literary devices such as metaphor, simile, personification, metonymy, onomatopoeia, symbol, pun, understatement, wit, hyperbole, contrast, sarcasm, caricature, irony, satire, paradox, oxymoron, antithesis and anticlimax on the meaning of texts; ➤ evaluate the writer's inferences and conclusions and compare with own; ➤ interpret and evaluate a wide range of graphic texts.
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	<ul style="list-style-type: none"> ➤ give and motivate personal responses to texts with conviction. <p>3. evaluate how language and images may reflect and shape values and attitudes in texts;</p> <ul style="list-style-type: none"> ➤ evaluate socio-cultural and political values and beliefs such as attitudes towards gender, class, age, power, relations, human rights, inclusivity and environmental issues; ➤ analyse nature of bias, prejudice and discrimination and how these affect meaning. <p>4. explore and evaluate key features of texts and explain how they contribute to meaning:</p> <ul style="list-style-type: none"> * transactional and creative texts; ➤ identify and explain the purpose, structure and language use in texts across the curriculum such as reports, procedures, retelling, explanations, expositions and descriptions; ➤ identify and evaluate the impact of techniques such as the use of font types and sizes, headings and captions. * Literary texts: Novel, short story, folklore/folktales, short essay: ➤ Analyse development of plot, subplot,
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	<p>conflict, character and role of narrator where relevant,</p> <ul style="list-style-type: none"> ➤ Interpret and evaluate messages and themes and relate them to selected passages in the rest of the text; ➤ Evaluate how background and setting relate to character and/or theme; ➤ Interpret mood, time-line, ironic twists and ending. <p>* Poetry:</p> <ul style="list-style-type: none"> ➤ Analyse how word choices, imagery and sound devices affect mood, meaning and theme; ➤ Analyse how lines, stanza forms, rhyme, rhythm and punctuation affect meaning, <p>* Drama and film study:</p> <ul style="list-style-type: none"> ➤ Analyse dialogue and action their relation to character and theme; ➤ Evaluate plot, subplot, character portrayal, conflict, dramatic purpose and dramatic irony; ➤ Interpret, explain and evaluate dramatic structure and stage directions. <p>* visual, audio and multi-media texts: film study, television and radio drama:</p> <ul style="list-style-type: none"> ➤ identify and analyse message and theme and how they are woven into all aspects of the text. ➤ evaluate the impact of visual, audio and audio-visual techniques such as the use of
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	<p>colour, subtitle, composition, dialogue, music, sound, lighting, editing, framing, styles of shot camera techniques, camera movement, foregrounding and back grounding.</p>
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Teaching Reading in the Early Grades (DOE, 2008:7)

Department of Education: A Teachers Handbook

When a learner enters school it is the teachers role and responsibility to provide plan and teach an effective reading programme that will enable the learner to become a skilful reader.

Skilful readers make meaning when they read. To make meaning they need general knowledge of letters and letter sounds. They also need to read fluently enough so that they do not forget the beginning of a sentence when they get to the end of it that is the way they can make meaning of the sentence.

Skilful readers use different strategies when they read. Teachers can help readers to develop these skills by doing specific exercises.

Reading processes used by a skilful reader, (DOE, 2008:8):

<p>Before Reading</p>	<ul style="list-style-type: none"> ➤ Reads the title ➤ looks at the content page and index pages. ➤ Reads the sub-headings and chapter titles. ➤ Reads the short description of the
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<p>During Reading</p>	<p>contents, usually printed on the back cover.</p> <ul style="list-style-type: none"> ➤ Looks at the illustrations <p>The skilful reader uses this information to predict (guess ahead) what the text is about.</p> <ul style="list-style-type: none"> ➤ Reads a range of words on sight without needing to break them into syllables and letters. ➤ Keeps checking that the meaning of the text is clear. ➤ Gets a general idea of the meaning of an unfamiliar word by reading the sentence or paragraph where it is, or by breaking the word down into sounds or syllables. ➤ Links the content of the text to his or her own ideas, experiences or opinions. ➤ Remembers new words and their meanings when seeing them again in other contexts.
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Five components of teaching reading

Most reading experts agree that there are five main components to the teaching of reading:

Component 1: Phonemic awareness

Phonemic awareness is the ability to notice, think about, and work with individual sounds in spoken words. Before children learn to read print, they need to become aware of how sounds in words work. They need to understand that words are made up of speech sounds or phonemes. Phonemes are the smallest parts of sound in a spoken word. For example in the word “hat” the letter h represents the sound huh’

When learners learn to read they need to become aware of these units of language – they need to know the sounds (phonemes) within each word (The stages of reading development, DOE, 2008:11).

Component 2: Word recognition

Word recognition refers to the skills that readers need in order to read unknown words. The two main elements involved in word recognition are phonics and sight words:

➤ Phonics

Phonics means decoding a word by breaking it down into units (syllables and letters). Phonics instruction teaches children the relationship between the letters of written language and individual sounds of spoken language. Knowing this relationship between spoken sounds and letters teaches children to read and write words.

The purpose of phonics instruction is to give the learner tools so that he or she can easily decode the words. They may not understand the words they are “reading” especially if they are in an unfamiliar language. However phonics instruction is an important building block in the teaching of

reading and writing – which is making and understanding meaning. When you put together phonics (ability to decode the words) and vocabulary (knowledge of what the words mean), then you are on your way to being able to construct meaning.

In indigenous African languages, as well as Afrikaans, there is a nearly direct correspondence between the alphabetical letters and the sounds they represent. The names and the sounds of the letters are generally the same and letter sounds do not vary depending on what other letters are near it. Therefore, it is easier to teach phonemic awareness and phonics in these languages than is in the English language.

➤ Sight words

Sight words (or look and say words) involve the learner in recognizing a word by its shape, length and other features (The stages of reading development, 2008:13).

Component 3: Comprehension

Comprehension (understanding) has to be developed from the very start. It cannot be left until the learners are able to break words down into their components or until they can read a certain number of sight words.

Component 4: Vocabulary

To develop as readers, learners need to have knowledge and understanding of a wide range of words. Knowing many words will help with fluency as well as the comprehension of text. Some vocabulary can be learned incidentally from the context of the text that the learner is reading, but there is also a need to teach vocabulary in a planned, deliberate way (The stages of reading development, DOE, 2008:16).

Component 5: Fluency

Fluency in reading means the ability to read texts smoothly, accurately and with understanding. Fluency is a key indicator of comprehension. If the learners are reading just one word at a time, without fluency, it probably means that they also have problems in understanding the text.

The only way for learners to become fluent readers is by reading a lot. The more they read, the more fluent they will become (The stages of reading development, DOE, 2008:17).

2.7 Conclusion

In this chapter research on language competence as discussed by various authors have been dealt with. Guidelines for analyzing literature have been analyzed. Ways of developing linguistic competence through literary and non-literary text analysis have been dealt with. Also the ways of analysing literary and non-literary texts as discussed by the South African Department of Education in the language national curriculum policy documents.

CHAPTER 3

3.0 A CRITICAL ANALYSIS OF ISIZULU LITERARY TEXTS

3.1 Introduction

In this chapter the researcher is going to analyse isiZulu literary text and also look at how language competence can be developed through literary texts analysis.

Literature encompasses all aspects of a language curriculum-listening, speaking, reading, writing and understanding language structure and use. Literature can be divided into several genres and subgenres: poetry, novels, short stories, drama, essay and foltales.

Language is an interlocking system - texts are made up of sentences, sentences are made up of clauses, clauses are made up of phrases and phrases are made up of words.

‘Literature’ refers to ‘writings that are valued as works of art, especially novels, short stories, drama, and poetry’ (Oxford Advanced Learner’s Dictionary. 5th ed. 1995).

3.2 Theoretical framework for critically analysing literary texts

According to John Lye, (2008) cited in the Wikipedia [Online] available from <http://www.jeeves.brocku.ca/english/jlye/criticalreading.php>, an analysis explains what a work of literature means, and how it means it; it is essentially an articulation of and a defense of an interpretation which shows how the resources of literature are used to create the meaningfulness of the text.

However, a work of art is an artifice, that is, it is made by someone with an end in view: as a made thing, it can be and should be analysed as well as appreciated.

There are several main reasons for analyzing literature:

1. To have deeper understanding and a fuller appreciation of the literature. The ultimate end of analysis is, first and foremost, a deeper understanding and a fuller appreciation of the literature. You learn to see more, to uncover or create richer, denser, more interesting meanings.
2. Secondly, as literature uses language, images, the essential processes of meaning-making, analysis can lead to a more astute and powerful use of the tools of meaning on the reader's part.
3. Thirdly, analysis should also teach us to be aware of the cultural delineations of a work, its ideological aspects. Art is not eternal and timeless but is situated historically, socially, intellectually, written and read at particular times, with particular intents, under particular historical conditions, with particular cultural, personal, gender, racial, class and other perspectives.
4. A fourth function of analysis is to help us, through close reading and through reflection, understand the way ideas and feelings are talked about in our culture or in other times and cultures: to have a sense both of communities of meaning, and of the different kinds of understanding there can be about matters of importance to human life.

3.3 Analyzing fiction

The analytical reader needs to understand what information is conveyed and how it is conveyed in a novel. There are things that one needs to look for in a novel:

- A. Prose: the language; sentence construction; imagery and setting; discourse features.

- B. Characterization
- C. Genre and tradition.
- D. The passage as prose

1. The language:

- i) What kind of language is used? Is the language abstract or concrete language; language of emotions or of reason; language of control or language of openness.
- ii) What are the connotations of the language? How much language is connotative? What areas of experience, feeling, and meaning are evoked?
- iii) How forceful is the language?
- iv) What aspects of feeling are supported or created by the sound of the language?

By the vowel and consonant sounds: soft or hard long or short. By how the words go together: smoothly, eliding, so that one slides into the other or separated by your need to move your mouth position.

2. Sentence structure: Meaning is created by how the sentences sound, by how they are balanced, by the force created by punctuation as well as by language: by the stresses on words, and the rhythm of the sentence; by the length of the sentence, by whether the sentence has repetitions, parallels, balances; by the punctuation, and how it makes the sentence sound and flow.

3. Imagery and setting: images and use of setting can tell you a great deal about a character, a narrator, a fictional work:

- i) Imagery as figurative language: what sort of metaphors, similes and analogues do the speaker use, and what does that tell you about their outlook and sensibility?

- ii) Images as motifs: are they recurring images? What ideas or feelings are aroused by them, what people or events are brought to mind by them?
- iii) Imagery as setting: how is the setting used? To create a sense of realism? To stand for other things (i.e. symbolic or allegorical)

4. Discourse features

- i) How long does the person speak?
- ii) Are the sentences logically joined or disjointed, rational or otherwise ordered or disorderly?
- iii) What tone or attitude does the talk seem to have?
- iv) Does the speaker avoid saying things, deliberately or unconsciously withhold information, and communicate by indirection?
- v) To what extent and to what end does the speaker use rhetorical devices such as irony?

E. Characterization

The various features of the prose above support features of characterization:

- i) What ideas are expressed in the passage, and what do they tell you about the speaker?
- ii) What feelings does the speaker express? What does that tell you about them?
- iii) Does the character belong to a particular character type or represent a certain idea, value, quality or attitude?
- iv) What is the social status of the character, and how can you tell from how they speak and what they speak about?

- v) What is the sensibility of the speaker? Is the person ironic, witty, alert to the good or attuned to evil in others, optimistic or pessimistic, romantic or not romantic?
- vi) What is the orientation of the person: how aware are they of their own and others' needs, and of their environments?
- vii) How much control over and awareness of her emotions, her thoughts, her language does the speaker have?
- viii) How does the narrator characterize the character through comment or through description?

3.4 Ukuhluzwa kwenoveli ethi: Insila KaShaka (Dube, J.L. 1979) / Analysis of the novel entitled: Insila KaShaka (Dube, J.L. 1979)

Le noveli Insila kaShaka ikhethwe ngoba inomlando ngempilo yeNkosi uShaka. Isilandisa ngokuthi iNkosi uShaka yayisiphethe kanjani isizwe sakwaZulu. Iphinde isilandise nangensila yeNkosi uJeqe.

Ikhethwe ngoba ichaza kabanzi ngomsebenzi wensila yeNkosi ukuthi kumele iziphathe kanjani nokuthi yini elindelwe kuyo. Le noveli ikhethwe ngoba iyasifundisa kakhulu ngempilo eyayiphilwa emandulo nokudla okwakudliwa. Iphinde isilandise nangokuthi iNkosi uShaka yakhothama kanjani.

Kumanoveli abhalwa manje iningi lawo awasayithinti injula nokuziphatha kwaMakhosi esizwe. Amaningi amanoveli athinta izindikimba zesimanje. Lena iNsila KaShaka iphethe kakhulu nomlando wakwaZulu.

3.4.1 Isihloko / Title

Isihloko sale noveli siyaheha ngoba ofundayo ufuna ukwazi ukuthi yini insila okukhulunywa ngayo kule ndaba. Ufuna ukwazi ukuthi ngabe ubani le nsila

okukhulunywa ngayo uma kungumuntu. Siphinde sivuse umbuzo wokuthi le nsila ngabe ukungcola yini.

Igama insila ngokwenzazelo lisho ukungcola emzimbeni. Libuye lisho umuntu obheka futhi aphaathe ukudla kweNkosi.

Lesi sihloko siyahambelana nendaba ngoba siyithola ukuthi kukhulunywa ngoJeqe owayebheka futhi aphaathe ukudla kweNkosi uShaka. UJeqe wabonwa iNkosi uShaka empini, wambiza ukuba azoba insila yakhe.

Le noveli eyomlando ngokohlobo lwayo ngoba igxile ezehlakalweni ezake zenzeka, ukuphathwa kwesizwe samaZulu iNkosi uShaka. Kule ndaba sithola abalingiswa abangasuselwe ekhanda kodwa abake baphila. Sithola iNkosi uShaka Zulu indodana yeNkosi uSenzangakhona noNandi abaziwayo emlandweni wakwaZulu. Sithola insila yeNkosi uShaka, uJeqe nobuqhawe bakhe.

Izehlakalo ezitholakala kule noveli zibonakala zenzeka endaweni eyaziwayo esinokuyikhomba kwaDukuza okwakuwumuzi weNkosi uShaka. Ukuthuthuka kobuchwepheshe bokwazi ulimi buyatholakala kulesi sihloko ngoba umbhali usebenzise igama elimqondo miningi elithi insila.

Ukuthuthuka kobuchwepheshe bokwazi ulimi kuyatholakala kulesi sihloko lapho ukuze uqonde kahle okukhulunywa ngakho. Igama eliwumabizwafane igama elinemiqondo eminingi.

Kuphindwe kuthuthukiswe ulwazi lomlando wakwaZulu ngoba uma isifundiwe indaba kuyatholakala umlando weNkosi uShaka. Kuyatholakala ukuthi uShaka wayeyiNkosi enjani, esiphethe kanjani isizwe sakwaZulu nokuthi wakhothama kanjani.

Lesi sihloko sicashile ngoba uma umuntu esifunda angaqale acabange insila esho ukungcola. Uma eseyifundile indaba uyathola ukuthi ikhuluma ngomuntu obheka futhi aphaathe ukudla kweNkosi.

3.4.2 Isakhiwo senoveli / Plot of the novel

3.4.2.1 Isingeniso / Introduction

Kulesi singeniso siyabonakala isinwe sombhali ngoba ukwazile ukusethulela indawo lapho indaba yenzeka khona. Wayichaza ngendlela yokuthi siyibone ngamehlo engqondo, siwubone umuzi weNkosi uShaka.

Isingeniso sinesichasiso umbhali usichazela ngendawo lapho kwenzeka khona indaba okuyindawo yakwaDukuza lapho okwakhiwe khona umuzi weNkosi uShaka, usichazela ukuma kwawo nokutholakala khona.

Esingenisweni sithulelwa nenkathi indaba eyenzeke ngayo okuyinkathi yasemandulo ngoba siyathola ulimi olusetshenzisiwe lukhomba yona.

Esingenisweni sale noveli umbhali usebenzise isu lokuchaza lapha asichazela ngomlingiswa omkhulu uJeqe ngobuqhawe bakhe abonakala ngabo eNkosini uShaka.

Lesi singeniso siyamdonisa umfundi ukuba aqhubeke afunde le ndaba ukuze akwazi ukuthola ukuthi uJeqe wagcina kuphi nobuqhawe bakhe. Aphinde afune ukuthola ukuthi uJeqe waqhuba kanjani ngokuba insila yeNkosi uShaka.

3.4.2.2 Umzimba / Body

Izethulo eziningi ziyahamba ngoba ziba nemibuzo abafundi okumele bazibuze yona okuyiyonayona ebona babe nelukuluku lokufunda bathole izimpendulo.

Kukhona-ke izinto ezenziwa umbhali phakathi nendaba ukuze abafundi bazizwe bethanda ukuqhubeka nokufunda.

Umbhali wale noveli usebenzise ukubhebhethaka kodweshu ukuheha abafundi ukuba baqhubeka nokufunda le ndaba.

3.4.2.2.1 Udweshu lwangaphandle / External conflict

Udweshu lwangaphandle ukungqubuzana phakathi kwabalingiswa ababili nangaphezulu. Umbhali usebenzise lobu buciko kule noveli ngoba siyathola uJeqe engqubuzana nenceku ayibona ingena esigodlweni, elawini loMdlunkulu.

UJeqe ungqubuzana noDingane ngoba engafuni ukubasiza ukuba babulale iNkosi uShaka.

UJeqe ungqubuzana neNkosi yasebuThonga bebanga intombi uZakhi bamshiya becabanga ukuthi ufile.

3.4.2.2.2 Udweshu lwangaphakathi / Internal conflict

Udweshu lwangaphakathi ukungqubuzana kwemicabango yomlingiswa ngaphakathi. Umbhali usebenzisile lobu buciko kule noveli ngoba siyamthola uJeqe enokungqubuzana kwemicabango ngaphakathi ezibuza eziphendula ukuthi ahlale yini ngenkathi iNkosi uShaka isikhotheme. Uma iNkosi isikhotheme kuyaye kuthiwe insila yayo kumele iyendlalele. UJeqe wayezibuza eziphendula ukuthi ahlale yini ukuze abulawe naye noma eqe ahambe emzini weNkosi.

3.4.2.2.3 Uvuthondaba / Climax

Uvuthondaba izinga lapho indaba ingasakwazi ukuqhubeka nokuphakama. Uvuthondaba luhlanganisa ukuphithana kanye nenkomba ethile yokuthi indaba ingase iphele kanjani.

Uvuthondaba kule ndaba lulapho uJeqe esebuyela esigodlweni sakwaZulu eseyinyanga edumile yaseSwazini yakwaMchunu. Wafika wazifihla wangabonwa muntu ukuthi uyena waze waqeda ukwelapha abantwana beNkosi uDingane ababegula.

3.4.2.3 Isiphetho / Conclusion

Le noveli iphethe kancane ngoba izinkinga zonke seziqaqiwe kodwa umbhali ubone kunesidingo sokuchaza izinto ezithile njengokuhamba kwabazali bakaJeqe kwaZulu beqa baya eSwazini. Umbhali usichazela nokunqaba kukaJeqe ukuba yinyanga yeNkosi uDingane waqoma ukuphindela eSwazini. Ngalesi senzo sikaJeqe kwadaleka ubutha obukhulu phakathi kwamaZulu namaSwazi noDingane wagcina efe ngomkhonto wamaSwazi.

Umbhali ubhale kwagcwala amakhasi ambalwa ezama ukusonga indaba yakhe kahle lokhu kuthiwa ipholavuthondaba.

UJeqe wagcina eseyinyanga yeNkosi yaseSwazini esezibiza ngesibongo sakwaMchunu. Udumo lwakhe lwaze lwafika kwaZulu, iNkosi uDingane wathuma abantu eNkosini yamaSwazi ecela ukuba athumele uMchunu eze azokwelapha abantwana bayo abagulayo. Yavuma iNkosi yamaSwazi. UJeqe wafika kwaZulu esenesilevu, ebunzini eqhele ngesiphandla ukuze bangamboni.

Wafika kwaZulu wenza imilingo yakhe bambabaza bathi abakaze bayibone inyanga enje kwaZulu. Welapha iNkosi, abaNtwana namantombazana eNkosi.

UDingane watshela uJeqe ukuthi ufuna asuke eze kwaZulu, uzomema inyanga yakhe enkulu amakhele nomuzi. Wabonga uJeqe waphindela eSwazini wafike watshela iNkosi yaseSwazini ngesicelo sikaDingane. Wala uJeqe ukubuyela kwaZulu.

Ngenxa yalesi senzo sikaJeqe kwaphembeka ubutha obukhulu phakathi kwamaZulu namaSwazi. Izimpi ezalandela lesi senzo zaze zaliwa indodana kaJeqe endala.

3.4.3 Abalingiswa / Characters

Abalingiswa abantu abenza okuthile endabeni. Ngeke ibekhona indaba ngaphandle kwabantu abenza okuthile kuyo. Yileyo naleyo ndaba ithatha isimo esithile ngenxa yabalingiswa abakuyo.

3.4.3.1 Izinhlobo zabalingiswa / Types of characters

3.4.3.1.1 Umlingiswa omkhulu / Main character

Kule ndaba umlingiswa omkhulu uJeqe ngoba uyavela esihlokweni sendaba noma igama lingasetshenziswanga kodwa kuyatholakala ukuthi uyena insila kaShaka indaba eqanjwe ngaye.

Indaba ingaye uJeqe insila yeNkosi uShaka, ubuqhawe abuveza empini nalapho sebefuna ukumbulala ngoba iNkosi yendlalelwa insila yayo uma isikhotheme.

UJeqe simthola ezahlukweni zendaba kuze kube sekugcineni kwendaba. Kuzo zonke izigigaba azenzayo umfundi uyathinteka; uqale athintwe ubuqhawe bakhe. Umfundi ubuye azithole esemzwela eseyinsika yeNkosi uShaka ngenxa yezinto okwakumele azenze siyamthola kumele avule inkosikazi eyayikhulelwe ngoba iNkosi uShaka yayifuna ukubona ukuthi ingane ihlala kanjani esiswini.

Aphinde umfundi amzwele futhi lapho uDingane esefuna ukumbulala aze ege alibhekise kwelamaThonga.

3.4.3.1.2 Umlingiswa obalulekile / Important character

Umlingiswa obalulekile kule ndaba iNkosi uShaka ngoba zonke izenzo nokuziphatha komlingiswa omkhulu uJeqe kuncike kuyena.

3.4.3.1.3 Umlingiswa omncane / Minor character

Umlingiswa omncane esimthola kule ndaba inkosikazi eyayikhulelwe, uJeqe ayiqaqqa ngoba iNkosi uShaka ifuna ukubona ukuthi umuntu ukhulelwa kanjani.

3.4.3.2 Ukuvezwa kwabalingiswa / Portrayal of Characters

3.4.3.2.1 Ulimi nokuvezwa kwabalingiswa / Language and portrayal of characters

Umbhali wendaba angamenza umlingiswa endabeni akhulume ngendlela ethile ukuze umfundi abone ubunjalo bakhe. Umbhali kwesinye isikhathi angenza umlingiswa othile ajwayele ukusebenzisa uhlobo oluthile lwamagama. Umlingiswa angaba nomkhuba wokuphinda amagama athile lapho ekhuluma, aze agqame ngakho lokho.

Kule noveli umbhali usebenzisa indlela yokuchaza yena abalingiswa ukuthi bangabantu abanjani. UJeqe uvezwe njengomlingiswa oyiqhawe nonesibindi, umbhali usichazele yena ubuqhawe bukaJeqe ayebuveza empini.

INkosi uShaka uvezwe njengomlingiswa onesibindi umbhali uyamchaza enesibindi sokuphaka impi. Aphinde avezwe njengomlingiswa onesihluku

njengoba iNkosi uShaka yayilokhu ithuma uJeqe ukuba abulale abantu. Isihluku seNkosi uShaka siyavela lapho ethi uJeqe akaqaque inkosikazi eyayikhulelwe.

3.4.4 Isizinda / Setting

3.4.4.1 Inkathi / Time

Amagama asetshenzisiwe umbhali kule noveli ahambisana nenkathi yasemandulo okuyiyona le ndaba eyenzeka ngayo njengamagama alandelayo: uselwa, ukweshwama, isiphondo, udibi, isiphuku, umkhusu, ukuphiva, isiphehlo, uvathi. Yenzeka enkathini yasemandulo ngesikhathi sikaShaka ebusa eyiNkosi yamaZulu. Indlela ababegqoka ngayo, babevunula. Ukudla ababekudla, siyathola iNkosi uShaka idla uselwa, kwakudlelwa ezingqokweni njalo. Kwakukhona isibaya samathole, amasi adliwa iNkosi uShaka noMdlunkulu kuphela. UMdlunkulu wonke wawunezigqili zawo eziwuphekelayo, ziwukhelele amanzi, ziwugeze, ziwendlalele. INkosi uShaka yayingaphekelwa yisifazane, yayiphekelwa abafana asebeqinile, ukudla kwayo kwakuphathwa isilisa kuphela. AbaNtwana beNkosi babengadli nongazalwa yiNkosi, babedla bodwa.

Izimpi ababezilwa nxa iNkosi izohlasela isizwe esesabekayo inyanga yayithatha udengezi lokhamba kubizwe isalukazi esidala, ithi kuso asichele impi. Siqale ngebutho elikhulu eliyintanga yeNkosi, sihambe sifafaza intelezi side siyikha ezimbizeni ezinkulu lapho ibikade ithakwa khona inyanga. Kuleyo mbiza inhliziyiyo nesibindi sengwe nehubesi nesikabhejane nendlovu kwakungasaleli. Nempilo eyayiphilwa iyakhombisa ukuthi kwakuyinkathi yasemandulo.

Uma ulimele wawulashwa ekhaya ngamakhambi. UJeqe elimele wasala nobaba wakhe uSikhunyana emzini wakwaQwabe emthoba, emelapha.

3.4.4.2 Indawo / Place

Indawo eyenzeka kuyo le ndaba eyakwaDukuza okwakuwumuzi weNkosi uShaka. Indawo yasemakhaya, indlela imizi eyayakhiwe ngayo. Ezansi komuzi weNkosi uShaka kwakukhona izindlu zezikhulu nezinduna zeNkosi. Ngakwesokudla kukhona izindlu zabaphatha ukudla kweNkosi, enhla kwezabo kukhona isibaya samathole amasi awo adliwa iNkosi noMdlunkulu. Enhla nomuzi kuyisigodlo seNkosi noMdlunkulu lapho kungena izinceku kuphela. Wayengekho nje umuntukazana owayengangena khona. Eceleni ukubhekana nesibaya samathole kwakukhona izindlu zezinyanga zeNkosi neyesanusi esikhulu seNkosi. Kuphilwa impilo yasemakhaya: ukudla abakudlayo, ibanga elihanjwayo ngezinyawo kuyiwa kwenye indawo, uJeqe eseqe kwaZulu, emva kokukhothama kweNkosi uShaka, wahamba izinsuku elibhekise kwelamaThonga. Kwakulalwa emalawini.

3.4.4.3 Isimo senhlalo / Mood or Atmosphere

Isimo senhlalo siqala sisihle, isizwe sakwaZulu sihlalisene kahle kumnandi ukuba neNkosi uShaka. Siqala ukushintsha sibe sibi lapho iNkosi uShaka ithanda kakhulu ukuhlaselela. Isizwe siyakhala ngezingane zaso eziphelele ezimpini. Baqala baxoxa noDingane, bakhathazeka iNkosi uShaka ebabulalisa ngezinye izizwe.

Isimo sabasibi yakhula inzondo ngeNkosi uShaka. Bazama ukucela uJeqe ukuba abadlisele iNkosi uShaka ngobuthi ekudleni kwakhe. UJeqe wenqaba ukudlisa iNkosi uShaka. UDingane nabangani bakhe bafuna isu lokubulala uShaka.

Kwathi engazelele lutho iNkosi uShaka, uDingane, uMhlangana noMbopha bamzuma bamgwaza, wagxuma uShaka wathi: 'Nibulala mina nje ngeke nalibusa, lohanjwa zinkwenjane ezimhlophe,' ebikezela ukuthi lobuswa abelungu.

Uma kukhotheme iNkosi, insila yayo imbelwa nayo. UJeqe naye kwakufanele embelwe neNkosi uShaka njengoba wayeyinsila yakhe. Kwathi lapho uJeqe ebona ukuthi iNkosi isikhotheme wafikelwa imicabango eminingi. Owokuqala ukuba afe neNkosi yakhe njengoba nasempini wayelungele ukufa. UJeqe wagcina ngokuba ege alibhekise kwelamaThonga.

3.4.4.4 Abalingiswa abakholekayo nabangakholeki / Probability

i) Umlingiswa onehaba / Hyperbolic character

Kuyenzeka kwesinye isikhathi umbhali afune ukugqamisa izindlela ezithile zokuziphatha komlingiswa. Kule noveli siyathola umlingiswa uJeqe indlela aphumelela ngayo kunehaba. Yonke into ayenzayo nahlangabezana nayo uyaphumelela.

Simthola eqa kwaZulu ebalekela uDingane ephumelela. Ekuhambeni kwakhe ezindaweni ezinobungozi kodwa uyaphumelela. INkosi yasebuThonga nabantu bayo bayamshaya ngendlela yokuthi wayengafa kodwa uyaphumelela. UJeqe uphindela kwaZulu eseyinyanga esezibiza ngesibongo sakwaMchunu nalapho uyaphumelela aze abuyele eSwazini lapho ayesehlala khona.

ii) Abalingiswa bomlando / Historical characters

Le noveli incike ebantwini abake baphila ngempela, abaziwayo ukuthi babenobuntu obuthile. INkosi uShaka umuntu owake waphila ngempela eyiNkosi yamaZulu. UyiNkosi eyayidume kakhulu ukudlula onke aMakhosi akwaZulu. Uyaziwa ngomlando wakhe indlela azalwa ngayo waba iNkosi ekubeni unina uNandi wayengagcagcile neNkosi uSenzangakhona. Uyaziwa ngobuqhawe bakhe bezimpi ehlula zonke izizwe ziba ngaphansi kwakhe. Uyaziwa ngesihluku ayebusa ngaso

abantu bakwaZulu namabutho ayezikhalela ngezimpi ezazihlale ziliwa njalo.

UJeqe umlingiswa owake waphila ngempela kwaZulu eyinsila yeNkosi uShaka. Uyaziwa ngobuqhawe bakhe abukhombisa ezimpini ezaziphakwa iNkosi uShaka. Uyaziwa ngokuthembeka kwakhe lapho uDingane, UMhlangana noMbopha befuna abadlisele iNkosi uShaka ngobuthi kodwa wanqaba.

UDingane umlingiswa owake waphila ngempela kwaZulu engumfowabo weNkosi uShaka. Uyaziwa ngetulo labo abalenza bagcina sebebulele iNkosi uShaka ngoba efuna ukuba yiNkosi.

3.4.5 Ulimi / Language

Umbhali uveza ubuciko bakhe ngokusebenzisa amagama ngendlela emnandi. Izinga lalokho umbhali akubhalile lincike endleleni asebenzise ngayo amagama.

a) Ulwazi-magama

Umbhali wale noveli usebenzise amagama awaziyo ngenkathi ethula umqondo wala magama. Usebenzise amagama amqondo wawo uhambisana nendaba kanye nesizinda sendaba.

b) Ulimi nesizinda

Kubalulekile ukuthi ulimi olusetshenzisiwe umbhali luhambelane nesizinda azikhethele sona. Kule noveli ulimi luyahambelana nesizinda ngoba inkathi yale noveli isemandulo. Le ndaba ixoxwa ngolimi engalandwa ngalo wumuntu waleyo ndawo nenkathi eyenzeka ngaso.

Kule noveli umbhali akasebenzisanga imifakela kodwa usebenzise amagama esiZulu phaqa. Umbhali usebenzise nezisho nezifengqo ukuhlobisa ulimi.

3.4.6 Umlandi / Narrator

Ubhali wale noveli usebenzise umlandi wesithathu ngoba siyabona endabeni ukuthi ubona zonke izinto yonke indawo. Umlandi wesithathu ngoba usilandisa ngisho nangokucatshangwa umlingiswa ngaphandle kokuba akhulume umlingiswa lowo. Umlandi wesithathu ngoba umbhali ukuyo yonke indawo uyasho ukuthi ngenkathi kwenzeka into ethile endaweni ethile, kwenye indawo kwakwenzeka into ethile.

3.5 Critical analysis of poetry (guidelines)

3.5.1 The process of analysing a poem

John Lye, (2008) cited in the Wikipedia [Online] available from <http://www.jeeves.brocku.ca/english/jlye/criticalreading.php>, discusses the elements of analysis to help the reader identify ways in which poetry makes its meaning, especially its 'parts.' He says it is difficult to give a prescription, as different poems call on different aspects of poetry, different ways of reading, different relationships between feeling, images and meanings. His general advice is this:

1. Looks at the title
2. Reads the poem for the major indicators of its meaning: what aspects of setting, of topic, of voice (the person who is speaking) seem to dominate, to direct your reading?
3. Reads the ending of the poem: decide where it 'gets to'

4. Divides the poem into parts: try to understand what the organization is, how the poem proceeds, and what elements or principles guide this organization (is there a reversal, a climax, a sequence of some kind, sets of oppositions?).
5. Pays attention to the tone of the poem: its attitude to its subject, as that is revealed, nuance, the kind of words used.
6. Reads the poem aloud, trying to project its meaning in your reading. As you gradually get a sense of how this poem is going, what its point and drift is, start noticing more about how the various elements as the kind of imagery used, or the way it uses oppositions, or the level of realism or symbolism of its use of the natural world (John Lye, 2008).

3.6 Ukuhluzwa kwenkondlo / Analysis of the poems

AMAHLOKOHLOKO: E.J. MHLANGA, J.J. THWALA (2008)

3.6.1 UMSHADO WANAMUHLE (G.C. ZULU-KABANYANE)

Kungani indoda ingayi esibhakeleni?
 Ngabhakelwa ngingenakuzivikela.
 Hhe, yimi lo osemabobosi!
 Hhe, yimi lo osenamahloni ngezwe!
 Kazi kwakhala nyonini?

Ngaphenduka umdatshukelwa,
 Ngabangela abanye usizi,
 Ngabuzwa ukuthi ngihlaleleni,
 Ibhodwe laqhubeka lingishisa, unembeza ushonephi?

Kazi sifundo sini lesi
 Engisifundiswa sona nsuku zonke?
 Kanti ndlelani engiyikhonjiswa nsuku zonke?
 Kanti seluleko sini lesi engisinikwa ngendluzula?

Yini lo mshophi ongehlelayo?
 Kwafika wena kwacasha izinyo?
 Uma kuhlekwa, kuhlekwa wena.

Uma kuthulwe uyedelelwa
Angisakwazi okulungile nokungalungile.
Yini ejabulisayo ekuhlukumezeni?
Mqamelo ngiyakuzwela
Usuwaphenduka inkongozelo
Yamanzi anosawoti
Ingabe ukuba uyakhuluma
Ubuyokhininda ziphi?
Impela okwami okwezandla!

3.6.1.1 Isakhiwo sangaphandle

3.6.1.1.1 Imigqa

Imigqa yale nkondlo ayilingani, iyashiyana. Eminye mifishane, eminye mide. Lokhu kwenzeka ngoba imbongi iyabalisa ngokuhlukunyezwa futhi ilusizi ngale mpilo eyiphilayo kulo mshado wayo.

3.6.1.1.2 Imvumelwano

3.6.1.1.2.1 Imvumelwano-siqalo

Ngaphenduka umdatshukelwa,
Ngabangela abanye usizi,
Ngabuzwa ukuthi ngihlaleleni,

Le mvumelwano iletha umqondo wokuthi imbongi yaphenduka umuntu othi uma ebonwa abantu bamdabukele ngenxa yesimo ayiso ebusweni, ababangele usizi. Abantu bayambuza ukuthi uhlaleleni kulo mshado ehlukenyezwa.

3.6.1.1.2.2 Imvumelwano-maphakathi

Hhe, yimi lo osemabobosi!
Hhe, yimi lo osenamahloni ngezwe!

Le mvumelwano iletha umqondo wokubabaza ukuthi imbongi isimo aseyo ebusweni uvuvukele ukushaywa ngesibhakela, usesaba nokuphumela kubantu emphakathini ngenxa yesimo ayiso.

3.6.1.1.3 Ukuxhumana

3.6.1.1.3.1 Ukuxhumana okusekuqaleni nokumaphakathi

Hhe, yimi lo osemabobosi!
Hhe, yimi lo osenamahloni ngezwe!

Lokhu kuxhumana kugcizelela ukujula ngokwemicabango okuhlangene nokungakhohwa kahle kwembongi ukuthi ngabe yiyo ngempela le esiphila impilo yokuhlukunyezwa kanje.

3.6.1.1.3.2 Ukuxhumana okusekuqaleni nokusekugcineni

Engisifundiswa sona nsuku zonke?
Kanti ndlelani engiyikhonjiswa nsuku zonke?
Kanti seluleko sini lesi engisinikwa ngendluzula?

Lapha imbongi igqamisa ukudideka ngalesi simo sokuhlukunyezwa mihla namalanga ishaywa. Kungathi ayisazi okufanele ikwenze.

3.6.1.1.3.3 Ukuxhumana okumaphakathi

Engisifundiswa sona nsuku zonke?
Kanti ndlelani engiyikhonjiswa nsuku zonke?

Lokhu kuxhumana kugcizelela ukudideka kwembongi ngesifundo nendlela ayikhonjiswa mihla namalanga.

3.6.1.1.3.4 Ukuxhumana okusekuqaleni

Uma kuhlekwa, kuhlekwa wena.

Uma kuthulwe uyedelelwa

Lapha imbongi igcizelela ukuthi uma efika umkhwenyana ekhaya kuhlekwa uyathukuthela athi kuhlekwa yena. Wafika kuthulwe kungakhulunywa / kungahlekwa uthi kudelelwa yena.

3.6.1.1.4. Isigqi

Isigqi siwumgqumo othile otholakala enkondlweni. Lowo mgqumo uba nomthelela emqondweni wenkondlo. Isigqi sale nkondlo siyanensa noma siyacochoza. Lapha imbongi isosizini iyabalisa ngempilo yokuhlukunyezwa eyiphilayo. Le nkondlo inezimpawu eziningi ekugcineni kwemigqa futhi iningi lazo umbuzi nombabazi okukhombisa ngokusobala ukuthi yayicabanga izibuza iziphendula ibuye ibe nokumangala kokungakholwa ukuthi yiyo le esinje kazi konakala kuphi emshadweni wayo.

3.6.1.2 Isakhiwo sangaphakathi

3.6.1.2.1. Uhlobo lwenkondlo

Le nkondlo iyinkondlo yomzwangedwa ngoba imbongi yethula imizwa nemicabango ngokuhlukunyezwa kwabesifazane emshadweni behlukunyezwa abantu besilisa.

3.6.1.2.2. Umqondo wenkondlo

Kule nkondlo kunamagama imbongi ewasebenzisile ukuthinta umqondo wenkondlo. Le nkondlo ikhuluma ngowesifazane oshadile ohlukunyezwa umyeni wakhe ngokumshaya. Kungathi uphila impilo yokuhlukunyezwa nsuku zonke useze udidekile manje. Akasazi okulungile nokungalungile, okumele akwenze nokumele angakwenzi ngoba noma eficwa ejabulile, kuhlekwa, indoda ithi kuhlekwa yona. Uma ethule ithi iyedelelwa.

Amagama asekelo lo mqondo ongenhla:

Indoda > owesilisa oshade nalo wesifazane.

Esibhakeleni > kuwumdlalo wamankomane ngokujwayelekile udlalwa ngabesilisa lapho kusuke kushaywana ngesibhakela.

Ngabhakelwa > le ndoda imshaya ngesibhakela.

Ngingenakuzivikela > owesifazane oshade nale ndoda phela ngokwemvelo umuntu wesimame uthambile akakwazi ukuzivikela uma kuliwa.

Osemabobosi > isimo aseyo lo wesifazane ebusweni uvuvukele ukushaywa ngesibhakela.

Osenamahloni > lo wesifazane usesaba nokuphumela kubantu emphakathini ngenxa yesimo ayiso.

Umdatshukelwa > uma bembona abantu bayamdabukela ngenxa yesimo ayiso nasebusweni.

Ibhodwe lingishisa > ibhodwe lithinta kakhulu owesifazane uma-ke ehlupheka emzini kuye kuthiwe uhlezi phezu kwebhodwe lishisa.

Ngihlaleleni > abantu bayambuza ukuthi uhlaleleni ehlukunyezwa.
Uma imshaya le ndoda, ithi imfundisa isifundo, imfaka endleleni,
iyamluleka.

Mshophi > usebona sengathi unebhadi nje waba neshwa wathi uyoshada
kanti uyozifaka ekuhluphekeni.

Kwacasha izinyo > uma ufika ekhaya le ndoda kuphela ukuhleka ngoba
izothi iyahlekwa, kuthulwe ithi iyedelelwa.

Ekuhlukumezeni > impilo ephilwa yile nkosikazi eyohlukunyezwa ngaso
sonke isikhathi.

Mqamelo, inkongozelo > uma abantu belele usuke yena engalele, ekhala
ngoba kade eshaywa umyeni wakhe.

Amanzi anosawoti > izinyembezi okusa umqamelo umanzi kade ekhala
ubusuku bonke.

3.6.1.2.3 Umoya wenkondlo / Mood

Umoya wale nkondlo owosizi. Imbongi eziveza njengomlandi wokuqala
ongowesifazane oshadile iyabalisa ngokuhlukunyezwa kwayo
ngokushaywa yindoda imihla namalanga. Ididekile ayisazi ukuthi kumele
yenzeni. Iyabonakala ukuthi yayijulile ngemicabango izibuza imibuzo
engapheli futhi engephendulwe muntu, kukhona nokungakholwa ukuthi
yiyo le esinje.

Kule nkondlo kunala magama alandelayo agqamisa ukuthi imbongi
isosizini:

Ngabhakelwa > ushaywa ngesibhakela.

Osemabobosi > uvuvukele ebusweni.

Osenamahloni > unamahloni okubonwa abantu ekulesi simo akuso.

Umdatshukelwa > uma umbona uyadabukisa ngendlela ayiyo ebusweni.

Usizi > uma bembuka abambonayo ubabangela usizi ngendlela ayiyo.

Ekuhlukumezeni > uphila impilo yokuhlukunyezwa ngokushaywa.

Ngendluzula > uphila impilo yodlame nje

Amanzi anosawoti > uhlale ekhala nasebusuku, akalali, uyakhala.

3.6.1.2.4 Indikimba / Theme

Indikimba / umongo / ingqikithi yalokho okukhulunywa ngakho.

Indikimba yale nkondlo ukuhlukunyezwa kwabesifazane. Kule nkondlo owesifazane uhlukunyezwa umyeni wakhe ngokumshaya nsuku zonke.

3.6.1.2.5 Ulimi / Language

3.6.1.2.5.1 Izisho / Idioms

Izisho ezitholakala kule nkondlo nomqondo wazo.

- Kwakhala nyonini.

Lesi sisho siletha umqondo wokuthi ingabe konakele kuphi kulo mshado wakhe.

- Ukuhlala phezu kwebhodwe lishisa.

Lesi sisho siletha umqondo wokuthi uhlezi kanzima lapha emshadweni uyahlupheka.

- Ukuba nomshophi.

Lesi sisho siletha umqondo wokuthi waba neshwa noma ibhadi, wathi uyashada, wayozifaka ekuzihlukumezeni.

- Seziyime emthumeni.

Lesi sisho siletha umqondo wokuthi usedidekile, akasakwazi okumele akwenze.

- Ukukhininda.

Lesi siletha umqondo wokuthi ukuba umqamelo uyakwazi ukukhuluma, ngabe uxoxa izindaba ezinkulu.

3.6.1.2.5.2 Izaga / Proverbs

Izaga ezitholakala kule nkondlo nomqondo wazo:

- Okwami okwezendla

Lesi saga siletha umqondo wokuthi ayikhulumeki indlela ahlukomezeka ngayo ngempilo ayiphilayo yokushaywa nsuku zonke.

3.6.1.2.5.3 Izifengqo / Figures of speech

Izifengqo ezitholakala kule nkondlo nomqondo wazo.

3.6.1.2.5.3.1 Isimeleli

Kungani indoda ingayi esibhakeleni?

- Esibhakeleni leli gama lingamela enye indoda njengokuthi kungani le ndoda ingayi kwenye indoda efana nayo iyolwa nayo.

3.6.1.2.5.3.2 Umbizi

Mqamelo ngiyakuzwela.

- Lapha imbongi ikhuluma sengathi umqamelo uzosabela noma sengathi unemizwa kuhle okomuntu.

3.6.1.2.5.3.3 Umbuzombumbulu

Kazi kwakhala nyonini?

Unembeza ushonephi?

Engisifundiswa sona nsuku zonke?

Yini lo mshophi ongehlelayo?

Lesi sifengqo siveza ukujula kwemicabango yembongi uma izibheka isimo nempilo eyiphilayo.

3.6.1.2.6 Izithombemagama / Imagery

Izithombemagama ilawo magama esithi uma siwafunda enkondlweni kwakheke isithombe noma umfanekiso walokho okushiwo yigama engqondweni bese umqondo uthumela umyalezo noma uthinte inzwa ethile ehambisana nokushiwo yilelo gama.

Izithombemagama ezitholakala kule nkondlo nomqondo wazo.

3.6.1.2.6.1 Esithintekayo

Ngabhakelwa ngingenakuzivikela.

- Siletha umqondo wokuthi usuke eshaywa ngesibhakela umyeni wakhe.
- Ibhodwe laqhubeka lingishisa.
- Siletha umqondo wokuthi uyahlupheka, akumnandi neze kulo mshado.

3.6.1.2.6.2 Esibonakalayo

Hhe, yimi lo osemabobosi!

- Siletha umqondo wokuthi umshaya ebusweni uvuvukele.

3.6.1.2.6.3 Esilalelekayo

- Uma kuhlekwa, kuhlekwa wena.
- Siletha umqondo wokuthi uma imfica ejabule ehleka, kuhlekwa yona, ivulele induku.

3.6.1.2.6.4 Esinambithekayo

- Yamanzi anosawoti.
- Umqondo wezinyembezi eziphophoza ngisho ebusuku.

3.6.2 NGINGEPHILE NGAPHANDLE KWAKHO: P. NGUBO

Ngaphandle kwakho ngingephile
Wen' oyisihluthulelo semizwa nenjabulo,
Wen' oleth' inkazimul' ebumnyameni,
Wen' oyisisekelo nodondolo lwami.

Ngingaphila kanjani ngingasabuthokozel' ubumnandi bempilo?
Ngingathemba themba lini ususithele wena themba lami?
EzikaSomandla ngihlala ngisikhihla themba lami,
Sondela sithintanis' izindebe ngizwe ukuthokomala kwenhliziyo.
Ngisala ngihongela usi
Laph' usungishikilele wanginik' isiphundu,

Ngikhumbul' izihasho laph' usungiwotawota,
Ngithokoze ngizw' ukugida kwesifuba
Kuyobanjani laph' usunginik' isiphundu,
Walibhekisa kwaVezunyawo?

Ngisal' ezintabeni zangakithi ngibe isiduphunga,
Ontanga baviyoz' imilozi mina ngidl' umzwangedwa,
Lo mzwangedwa uthi awuz' ukuba umhobholo,
Ngibe umbulali obulal' impilo emnandi?

Ukuthokomala akukh' empilweni yesidalw' esiyigobongo,
Intokoz' ingiqhelele ngijezi' iqhawekaz' elibomvu,
Ngiphambeke ngibhek' izinkangala zehl' ezimathonsi,
Ngiyoqalaza ngibon' igodi umhlab' usungishayile,
Ingabe kunjalo nakuwe Bhungane omuhle?

3.6.2.1 Isakhiwo sangaphandle

3.6.2.1.1 Imigqa

Imigqa yale nkondlo ayilingani. Eminye mifishane, eminye mide.
Imbongi iyabalisa, ithukile, iphatheke kabi ukuthi ingenzenjani uma
ingase ishiywe isithandwa sayo.

3.6.2.1.2 **Imvumelwano**

Imvumelwano-siqalo

Ngingaphila kanjani ngingasabuthokozel' ubumnandi bempilo?

Ngingathemba themba lini ususithele wena themba lami?

Imbongi ifikelwa umcabango wokuthi konje ingenzenjani uma ingase ishiywe isithandwa sayo.

Ngikhumbul' izihashe laph' usungiwotawota,

Ngithokoze ngizw' ukugida kwesifuba.

Imbongi ikhumbula sebethintathintana, isithandwa sakhe sisebenzisa amagama amnandi besenjabulweni.

Ngiphambeke ngibhek' izinkangala zehl' ezimathonsi,

Ngiyoyalaza ngibon' igodi umhlab' usungishiyile,

Imbongi ifikelwa umcabango wokuthi uma isithandwa sayo sesingasekho uyofikelwa usizi olukhulu.

Imvumelwano-maphakathi

Ngiphambeke ngibhek' izinkangala zehl' ezimathonsi,

Ngiyoyalaza ngibon' igodi umhlab' usungishiyile,

3.6.2.1.3 **Ukuxhumana**

Okusekuqaleni

Wen' oyisihluthulelo semizwa nenjabulo,

Wen' oleth' inkazimul' ebumnyameni,

Wen' oyisisekelo nodondolo lwami.

Lapha imbongi isaxoxa nje nesithandwa sayo isho konke okuhle nokumnandi. Imbongi ithokozile isothandweni.

Okutshekile

Ontanga baviyoz' imilozi mina ngidlal' umzwangedwa,
Lo mzwangedwa uthi awuz' ukuba umhobholo,

Lokhu kuxhumana kuletha umqondo wokuthi izinto zizobe sezibheda esesele yedwa edlala umzwangedwa.

3.6.2.1.4 Isigqi

Isigqi sale nkondlo sixubile siyashesha, sibuye sinense kuye ngokuthi imbongi ikusiphi isimo ngaleso sikhathi futhi ininga ngani?

Isitanza sokuqala sinesigqi esisheshayo. Lokhu kwenziwa ukuthi imbongi lapha isaxoxa nje nesithandwa sayo, isho konke okuhle nokumnandi, ithokozile.

Esitanzeni sesibili isigqi sesiyaqala ukunensa. Lokhu kwenziwa ukuthi imbongi isiyabalisa. Imigqa isimide kakhulu.

Isitanza sesithathu sakhiwe imigqa emifishane nelingene. Kunokweqiwa konkamisa okuningi. Konke lokhu kusinika isigqi esisheshayo ngoba ikhuluma ngesihasho nokuwotawotana okwakumlethela enkulu intokozo nentokomalo.

Isitanza sesine imigqa noma imide yakhiwa amagama athi mawalingane. Isigqi siyanensa ngoba izinto zizobe sezibheda esesele yedwa, edlala umzwangedwa.

Isitanza sesihlanu sakhiwe imigqa emide evalekile ngakho-ke isigqi siyanensa, siqukethe ukubalisa.

3.6.2.2 Isakhiwo sangaphakathi

3.6.2.2.1 Uhlobo lwenkondlo

Le nkondlo yesililo ngoba imbongi siyithola izibuza ukuthi kazi ingaba yini uma ingase ifelwe isithandwa sayo. Imbongi izwakalisa imizwa yayo ngokufa noma ingashiywanga muntu.

3.6.2.2.2 Umqondo wenkondlo

Kule nkondlo imbongi ifikelwa umcabango wokuthi konje ingenzenjani uma ingase ishiywe isithandwa sayo. Iveza ukuthi ngeke ize iphile ngaphandle kwaso lesi sithandwa esibiza ngoBhungane. Inkondlo igcwele ukubalisa nokuphelelwa ithemba njengoba yesaba usizi eyoba nalo kuthiwa isiyodwa.

3.6.2.2.3 Umoya wenkondlo

Umoya wale nkondlo usizi nokubalisa ngoba imbongi icabanga ngesimo engase ibe yiso seyishiywe isithandwa sayo.

Indikimba

Indikimba yale nkondlo uthando ngoba sithola imbongi ibiza isithandwa sayo ngesihluthulelo senjabulo okuwukuthi uletha injabulo empilweni yakhe. Ubona ukuthi ngeke akwazi ukuphila uma kungabakhona into embi evelela isithandwa sakhe.

3.6.2.2.4 Ulimi / Language

3.6.2.2.4.1 Izisho / Idioms

i) Ukuthintanisa izindebe

Lesi sisho sichaza ukuqabulana. Umqondo esiwuvezayo kule nkondlo owokuqabulana kwabantu abathandanayo.

ii) Ukunika isiphundu

Lesi sisho sichaza ukufa noma ukufulathela. Umqondo esiwuvezayo kule nkondlo ukuthi uyoba yini lapho isithandwa sakhe sesishonile esesele yedwa edlala umzwangedwa.

iii) Ukushaywa umhlaba

Ukufelwa siletha umqondo wokuthi uma isithandwa sakhe sesishonile samshiya uyokhala abe sosizini. Uyabuza ukuthi ingabe kuyoba njalo yini nakuso isithandwa sakhe.

iv) Ukukhihla isililo

Ukukhala isikhathi eside ungathuli, siletha umqondo wokuthi uma eseshiywe isithandwa sakhe, uyobe ezoba sosizini olungapheli.

3.6.2.2.4.2 Izifengqo / Figures of speech

Isingathekiso

i) Wena oyisihluthulelo

Umqondo wokuphepha azizwa enako ngaphansi kwalolu thando.

ii) Wen' oyisisekelo nodondolo

Umqondo wokubaluleka kwalesi sithandwa sayo, uwudondolo lokuzimelela.

Indida

Wen' oleth' inkazimul' ebumnyameni.

Umqondo wokugqamisa ukuba isimanga salolu thando lwabo.

Umbuzombumbulu

Ngingaphila kanjani ngingasabuthokozeli ubumnandi bempilo?

Ngingathemba themba lini ususithele wena themba lami?

Walibhekisa kwaVezunyawo?

Ngibe umbulali obulal' impilo emnandi?

Ingabe kunjalo nakuwe Bhungane wami?

Imbongi isebenzise umbuzombumbulu ibalisa, igcizelela ubuhlungu nosizi eyoluzwa mhla yashiywa yilesi sithandwa sayo esibiza ngoBhungane.

3.6.2.2.4.3 Isithakazelo / Praise surname

Bhungane omuhle

Umqondo wenhlonipho, ukumazisa nokumthanda okukhulu.

3.6.2.2.4.4 Izinzwa / Senses

Inzwa yokuhogela

Ngisala ngihogela usi

Umqondo wamakha amnandi athi angawahogela amkhumbuze othandiweyo wakhe.

Inzwa yokuthinta

Ngikhumbul' izihasho laph' usungiwotawota

Umqondo wokuthintathintana okwenziwa izithandani.

Inzwa yokulalela

Ukukhihla isililo

Umqondo wokukhala isikhathi eside ungathuli, isithombe sokukhala okungalawuleki.

Inzwa yokubona

Ngiphambeke ngibhek' izinkangala zehl' ezimathonsi.

Umqondo wokuthi uma isithandwa sakhe sesingasekho, akekho ozozimelela ngaye, usenkangala, usosizini olukhulu.

3.7 Ukuhluzwa kwendaba emfushane: ethi: ‘Intando Kamufi’: Ntuli, C.S.Z. noNtuli, D.B.Z. (1989) Amawisa / Analysis of the short story entitled: ‘Intando Kamufi’: Ntuli, C.S.Z. noNtuli, D.B.Z. (1989) Amawisa

3.7.1 Isihloko / Title

Esihlokweni sale ndaba emfushane sithola amagama amabili. Elokuqala ‘intando’ elinale ncazelo: yilokho ozikhethela wena ungaphoqwe muntu / isifiso somqondo / sangaphakathi. Elesibili igama ‘umufi’: umuntu osewafa.

Lesi sihloko siyahambelana nendaba ngoba endabeni kukhulunywa ngomuntu oshonile bese sithola nencwadi ayibhalile ebeka izinto azithandayo emngcwabeni wakhe.

Kulesi sihloko uyathinteka umlingiswa okunguNyambose lona ongumufi oshiwoyo esihlokweni.

Lesi sihloko siyahambelana nendaba ngoba sithola kushone indoda yakulo muzi kwaNyambose, sekufike nomfowabo kamufi uSizwe.Baqale benze amalungiselelo. Umfelokazi uMaFakude ufuna kwenziwe umngcwabo omkhulu. Ibhokisi ufuna ikhasikhethe. Bawenze amalungiselelo bebala, kukhona obala utshwala, ukudla, amakhekhe, izingane zesikole ezizomasha ngaphambi kwemoto emnyama. Kwenziwa nohlelo lwabazokhuluma emngcwabeni, izimbali namakhadi abazokufunda.

Kwathi eseqediwe onke amalungiselelo, kwafika incwadi evela ePitoli eyayibhalwe umufi ngaphambi kokuthi ashone, ucela ukufihlwa ngokuthula. Useziqokele ibhokisi, abantu bangazilethi izimbali, akabufuni ubufehlefehle. Esontweni ufuna inkonzo kuphela, akazifuni izikhulumi.

3.7.2 Isakhiwo sendaba emfushane / Form of the short story

3.7.2.1 Isingeniso / Introduction

Esingenisweni sethulelwa umndeni wakwaNyambose usemanzini ngokushiywa ubaba wekhaya. Sethulelwa umfowabo kamufi uSizwe uzama ukududuza umfelokazi uMaFakude abuye azikhalele naye ukuthi usezosala nobani eseshiywe ingane yakwabo. Babuye baziduduze ngokuthi umufi ugulile isikhathi eside.

3.7.2.2 Umzimba / Body

Ukukhuphuka kwendaba sithole lapho beqala benza amalungiselelo omngcwabo. Ilowo nalowo ubeka umbono wakhe nomfelokazi ubeka izicelo zakhe ngathanda ukuba kubekhona emngcwabeni womenyeni wakhe. Uqala ucela ukuba ibhokisi libe ikhasikhetha, kubekhona izingane zesikole ezizomasha ngaphambi kwemoto emnyama. USizwe naye ubeka ezakhe izicelo, ufuna kubekhona notshwala. Oyedwa ofuna izimbali namakhadi kufundwe othisha besikole, kubekhona nezikhulumi. Kuhlelwe kuze kufike ekutheni ubani oyobe esingethe ekudleni: ukupheka nokuphakela izinkumbi zabantu eziyobe zize emngcwabeni. Kwabalwa kwaze kwafakwa nekwaya eliyobe licula emngcwabeni noMfundisi oyobe ephethe intshumayelo esontweni.

3.7.2.3 Isiphetho / Conclusion

Isiphetho sale ndaba emfushane sibe yingwijikhwebu, siphethe ngendlela ebingalindelekile. Kuthe emva kwawo onke amalungiselelo esenziwe kwafika incwadi evela kuMandlenkosi umufi ayeyibhale ngaphambi kokuba ashone.

Umufi ucela ukuba bamufihle ngokuthula, useziqokele ibhokisi. Umndeni ubocela abantu ukuba bangazilethi izimbali, akabufuni ubufehlefehle, esontweni

kwenziwe inkonzo kuphela. Bangazifaki engxakini ngokungalihloniphi izwi lakhe lokugcina.

3.7.3 Isizinda / Setting

3.7.3.1 Inkathi / Time

Amagama asetshenziswa kule ndaba ayakhombisa ukuthi le ndaba yenzeka enkathini yamanje. UMaFakude umfelokazi uhlezi phezu kukamatilasi. USizwe siyathola lapho ekhipha iduku elimhlophe ezesula amehlo. Kukhulunywa ngamakhasikhethi, izimbali emngcwabeni.

Kucelwa intombazana yasekhaya ukuba iphathe iphepha nosiba izobhala konke okushiwoyo. Kusetshenziswe ucingo ukuthumela umlayezo. UMfundisi udlule eposini, kunamaposi okukhomba ukuthi inkathi yamanje. Abangcwabi abangabantu abamnyama lapho umufi ayekhethe khona ibhokisi.

3.7.3.2 Indawo / Place

Indawo okukhulunywa ngayo kule ndawo isePitoli naseMamelodi okuyindawo yaselokishini. Indawo yaselokishini ngamagama asetshenzisiwe umbhali, abangcwabi uLushozi noMsiza.

3.7.3.3 Isimo senhlalo / Mood or Atmosphere

Indaba iqala isimo senhlalo singesihle ngenxa yokushiywa ubaba wekhaya kwaNyambose. Umndeni usosizini uzama ukulungiselela umngcwabo kamufi ngendlela yabo.

3.7.4 Iphimbo lomxoxi / Point of view

Umxoxi usebenzise iphimbo lesithathu lapho ebona khona yonke into eyenzeka kubalingiswa.

Iphimbo lesithathu ngoba umbhali wale ndaba usebenzise umuntu wesithathu lapho ebhala indaba. Akasebenzisanga ongi- okukhomba ukuthi akusiyena umuntu wokuqala. Umbhali uyena osixoxela indaba yonke, akubona abalingiswa abaxoxayo.

3.8 Ukuhluzwa kwemvusamqondo ethi: ‘Izifungo’ Ntuli, C.S.Z. noNtuli, DBZ (1989) Amawisa / Analysis of the essay entitled: ‘Izifungo’ Ntuli, C.S.Z. noNtuli, DBZ (1989) Amawisa

3.8.1 Isihloko / Title

Isihloko semvusamqondo asihehi ngoba ofundayo usuke azi ukuthi kuzokhulunywa ngalokho okushiwo esihlokweni.

Kule mvusamqondo igama elithi izifungo lisho amazwi ayisiqiniseko salokho okufungelwayo.

Lesi sihloko siyahambelana nendaba ngoba kukhona izinhlobo zezifungo umbhali akhuluma ngazo:

- i) Ukufunga uma usho into ethile ukuze abantu bakukholwe.
- ii) Ukufunga phambi kwebandla noMfundisi uma abantu beganana.
- iii) Ukufunga uma wethula ubufakazi enkantolo.

3.8.2 Isakhiwo semvusamqondo / Form of the essay

3.8.2.1 Isingeniso / Introduction

Esingenisweni sale mvusamqondo umbhali uheha umfundi ngokwethula isihloko ngezifungo. Umbhali uqale ngokuthi banamanga abantu. Umuntu onamanga uhlale ecabanga ukuthi abantu bayamkhohlisa. Kufanele baze bafunge ukuze abone ukuthi abamkhohlisi.

3.8.2.2 Umzimba / Body

Emzimbeni usenabile wafaka namanye amaphuzu mayelana nezifungo. Usebenzise ulimi kule mvusamqondo ukusiza ukuveza uvo lwakhe mayelana nezifungo. Umbhali usebenzise amagama, amabinza ngokwenzazelo ukugcizelela amaphuzu awabekayo.

Usebenzise igama 'ukuntela' ukuveza umqondo wokuthi uma umuntu etshela omunye ukuthi uyamthanda, kumele kuyofungwa ukuze kubonakale ukuthi akudlalwa, akuyona into yokuhlekisa.

Igama elithi 'izanya' ukuveza umqondo wokuthi uma umuntu engasazihloniphi izifungo zomshado, uhlale ethuka ubala.

Umbhali usebenzise igama 'ukutshoda' ukuveza umqondo wokuthi uma ugcine waqunga isibindi waziphula obala izifungo zomshado, uphelelwa amandla ube muncu umoya wempilo yomuza wakho.

Umbhali usebenzise isisho 'ukuqotha imbokodo nesisekelo' ukuveza umqondo wokuthi uma uzisebenzise kabi izifungo ezigqamisa ubunzima bokufa, ezisho ukuthi uma kungatholakala ukuthi kungamanga noma awusakufezi lokho okushoyo, kufanele ukufa kabuhlungu.

Umbhali usebenzise isifenqo esiyisenzasamuntu esithi ‘unembeza ubhaxabula ngesiswebhu esinefosi lembabala’ ukuveza umqondo wokuthi umuntu uma enza okuphambene nezifungo azifungayo, akakutholi ukuphumula unembeza ula.

Isenzاسamuntu esithi ‘izindonga zezindlu namahlamvu ezihlahla nezindwani zotshani akukabahlebeli yini abantu’ kusagcizelela umqondo wokuthi umuntu ophula izifungo zakhe uhlala exwayile, elalelisisa nxazonke ukuthi abantu abamboni yini.

3.8.3 Isiphetho / Conclusion

Esiphethweni sale mvusamqondo umbhali usaxoxa ngazo izifungo. Uxoxa ngezifungo ezigqamisa ubunzima bokufa, ubunzima balezi zifungo zakwaZulu. Ukusinda kwazo engqondweni yomuntu wakwaZulu. Ukufunga kwenza umuntu ahlale enevuso elimtshela ukuthi ayisekho indlela yokuhlehla kulokhu akukhulumile. Usezithola ephoqelekile ukuba akufeze ngoba usefungile.

3.9 Ukuhluzwa kwenganekwane / Analysis of the folktale

Izinganekwane izindaba zasendulo. Lezi yizindaba ezisuka esizukulwaneni zehlele kwezinye ngomlomo.

Izinhlobo zezinganekwane

a) Inganeko / Myth

Inganeko ichaza ukuthi kungani izinto ezithile zenzeka noma zikhona. Inganeko isebenzisa izilwane nabantu abanamandla angaphezu kwawobuntu ukuba babe ngabalingiswa. Izama ukuchaza nokugqamisa ubudlelwano phakathi komuntu nendalo-jikelele kanye nobudlelwano phakathi komuntu noMdali.

Isibonelo senganeko:

Kuthiwa uNkulunkulu wathuma unwabu ukuba luyotshela abantu ukuthi bangafi ngoba wayebathanda. Nebala lwasuka unwabu, ngeshwa endleleni lwathola isithelo olusithandayo, ubukhwebezana. Lwahlala ludla ubukhwebezana lwaze lwabambezeleka. Emva kwesikhathi unwabu luhambile, uNkulunkulu ebona lungabuyi, wathukuthela wabe esethuma intulo ukuba iyotshela abantu ukuthi abafe. Nebala intulo yathi ntinini yafika kuqala yatshela abantu ukuthi uthi uMvelinqangi mabafe. Abantu bakwamukela lokho. Kamuva kwafika unwabu seluqedile ukudla ubukhwebezana lwazothi kubantu: “Uthi uMvelinqangi nginitshele ukuthi ningafi.” Abantu baluphendula unwabu bathi: “Hhowu! Thina sibambe elentulo yona efike kuqala.” Kuthiwa yingakho-ke isiNtu sifa nanamhlanje (Mabuya, 1988:46).

Lesi sibonelo siyinganeko ngoba isistshela ukuthi kungani abantu befa.

b) Umzekeliso / Legend

Kumzekeliso kuxoxwa zona izindatshana zasendulo, zixoxelwe ukuba kwethuleke umlando othile. Umahluko phakathi kwendaba yomlando kanye nomzekeliso wukuthi wona uthanda ukuxoxa umlando othena phecelezi ngokuba uhlanekezekile.

Isibonelo somzekeliso:

Emandulo ngesikhathi kusabusa uMawa kaJama, abantu babezihlalele kahle bengazelele bekhomba ngophakathi. INduna uNongalaza wayezihlalele otha ibandla, kwezwakala izwi likhuluma lithi: “We Nongalaza!” Lalalelisisa ibandla lizwa ukuthi izwi libiza uNongalaza,

baqalaza kodwa abaze babona lutho lapho kwakuqhamuka khona izwi. Ababonanga lutho ngaphandle kwegwababa.

Laphinda futhi izwi lamemeza lathi: “Nihlezi nje kodwa ngiyanitshela, le nyanga ayiyukufa nisaphila. Uma ningahambi nizobulawa nonke lapha kwaZulu.” UNongalaza njengeNduna yeNkosi, wasuka wayobikela iNkosi yakhe uMawa KaJama ngamazwi ayewezwe egwababeni njengoba enjalo. INkosi yamangala izwa lokho, yethuka kakhulu, ayabe isachitha sikhathi yasukela phezulu ngenxa yesexwayiso. Yaqoqa bonke abantu bayo abavumayo yawelela esilungwini. Kwathi labo abasalayo ngokungasikholwa isixwayiso, badela ngokubona sebulawa bonke ingakafi leyo nyanga. Wasinda kanjalo-ke uNongalaza, uMawa KaJama nabantu bakhe (Mabuya, 1988:45).

c) Insumansumane / Fairytale

Abalingiswa bensumansumane kuba ngabantu abanempilo ethanda ukwehluka kweyabantu abaphila imihla namalanga. Ezinye zididiyela abantu nezilwane kumbe kube yizilwane zodwa. Uma kuyizilwane zisuke zizophiliswa njengabantu zenze konke okwenziwa abantu abaphilayo.

- i) Izinsumansumane ezithinta abantu.
- ii) Izinsumansumane ezithinta izilwane zodwa.

Isibonelo sensumansumane:

Kuthiwa kwakunembizo enkulu yezilwane lapho kwakufanele ziyolanda khona imisila. Nebala ekuseni aqala amahela ezilwane seziphikelele khona embizweni. Imbila yona yayisesixhotsheni sayo ikhala ngokuthi imatasatasa ngeminye imicimbi yayo ngakho ayizukuphumelela embizweni. Yayidamane ivela ngekhandla ilayezela kwezinye izilwane

ithi: “Anongiphathela bo! Nakhu ngisabambekile.” Siphendule leso silwane imbila ekhuluma naso sithi: “Hho! Ngiyezwa ngizokuphathela!” Sihambe amalombo isilwane sansondo lutho ukubuya nomsila wembila. Yaqhubeka ilokhu ilayeza njalo, kwaze kwathi makhathaleni yabona ukuthi laba elayeza kubo ababuyi, yaqoma ukuziyela mathupha. Ekufikeni kwayo laphaya yafica ukuthi izilwane sezizitapele zonke izibhukuza zemisila, sekusele kuphela iziphinqilizana ezingasho lutho. Imbila yasale isikhalela kuso. Yaweswela kanjalo-ke umsila imbila (Mabuya, 1988:44).

3.9.1 Ukuhluzwa Kwenganekwane UDemane noDemazane (Mabuya, L.T.L.: 1988) Ukushona Kwelanga / Analysis of the folktale entitled: UDemane noDemazane (Mabuya, L.T.L.:1988)

3.9.1.1 Isihloko / Title

Isihloko siyaheha ngoba ofundayo uyathatheka afune ulwazi ukuthi laba bantu kuthiwani ngabo nokuthi babamagama acishe afane yini indaba. Esihlokweni sale nganekwane siyabathola abalingiswa benganekwane ngakho-ke siyahambelana nendaba.

Lesi sihloko siyahambelana nenganekwane ngoba kukhulunywa ngoDemane noDemazane izingane ezazingamawele, umfana nentombazane.

Lezi zingane zaziyizintandane zihlupheka zivame ukuyohlala kwamalume wazo kodwa zingaphathekile kahle. Ngenxa yokungaphatheki kahle zahamba zayofuna indawo yokuhlala lapho zazingezukwaziwa muntu khona.

Zayicinga indawo zaze zafika etsheni likaNtunjambili elalinezintuba ezimbili nje kuphela zokungena. Uma zifika etsheni zema phambi kwalo zathi:

Litshe likaNtunjambili
Litshe likaNtunjambili
Sivulele singene bo!

Lavuleka itshe zangena, zahlala kulo kwamandi ukulala emgedeni. Aziphindanga zakuzwa ukuhlushwa ezazikuzwa ezihlotsheni. Zaziphila ngokuzingela. Uma uDemane eyozingela wayetshela uDemazane ukuba angalokothi ose inyama ngoba amazimuzimu azodobeka amfice eyedwa. Uthe esehambile uDemane, uDemazane wasala wosa inyama. Amazimu alizwa iphunga eza. Inkosi yawo yahamba yaya enyangeni iyofuna ukuba nezwi elincane elimnandi njengoju. Yathi inyanga yezimu akafike ekhaya lishise insimbi emlilweni ize ibe bomvu klebhu bese liyishiye emphinjeni. Lase liyahamba liyozenza uDemane, uDemazane walivulela lamthatha lahamba naye.

UDemane wabuya ukuyozingela wafica uDemazane engekho. Wahamba wafaka zonke izinunu esakeni waya nazo emzini wezimu, wafike wacela amanzi. Izimu lisamkhelela amanzi wathulula uDemazane esakeni wafaka izinunu. Umndeni wezimu wabuya nezinkuni babasa umlilo bezopheka inyama emnandi yentombazana.

3.9.1.2 Isakhiwo senganekwane / Structure of the folktale

3.9.1.2.1 Isingeniso / Introduction

Isingeniso senganekwane siqala ngokuthi oyixoxayo athi: Kwesukesukela bese eyayixoxa inganekwane yakhe. Sethulelwa umlingiswa osemqoka nesizinda.

Kule nganekwane sethulelwa izingane ezimbili ezingamawele uDemane noDemazane okuyibona abalingiswa abasemqoka. Sethulelwa nendawo ababehlala kuyona etsheni likaNtunjambili.

3.9.1.2.2 Umzimba / Body

Ukukhuphuka kwendaba nokukhula kodweshu ize ifike kuvuthondaba. Kule nganekwane siyakuthola ukukhuphuka okunoheho lapho sesithola umlingiswa oyizimu efuna ukudla uDemazane.

Ofundayo uba nomdlandla wokufunda efuna ukuthola ukuthi izimu lizogcina limtholile yini uDemazane. Umbhali wale nganekwane usebenzise amagama namabinza ngokwenzazelo ukukhuphula uheho kofundayo.

Umbhali usebenzise igama ‘umgede’ ukuchaza lapho okwakuhlala khona uDemane noDemazane okwakuwindawo esohlangothini lwentaba esesimeni somgodi omude oshona phakathi.

Igama ‘ukhokhovula’ liveza umqondo wokuthi izimu liya kumthakathi omkhulu liyofuna umuthi wokunciphisa izwi.

Umbhali usebenzise izenzukuthi eziningi kule nganekwane ukuchaza izinto ezenzakayo:

Kwathi chwachwachwa, kwathi hlohlohlo ukuveza umqondo wokosa inyama eyayosiwa uDemazana eyenza amazimu asesondele emgedeni ngenxa yephunga.

Lifike ekhaya lithathe insimbi liyishise emlilweni ize ibe bomvu klebhu, lesi senzukuthi siveza ukushisa kwensimbi eyayizogwinywa izimu ukuze izwi lingahoshozeli kodwa lifane nelikaDemane.

Wabeyacinge, dwaya! Wabeyacinge mpu mpu mpu, lezi zenzukuthi ziveza umqondo wokuthi uDemane wafika ecinga uDemazana engasekho esethathwe izimu.

Isisho esitholakala kule nganekwane ‘lawotha ubomvu izimu’ siveza umqondo wokuthukuthela kakhulu kwezimu uma uDemazana engavuli itshe likaNtunjambili ethi izwi lezimu liyahoshozela alifani nelikamfowabo.

3.9.1.2.3 Isiphetho / Conclusion

Esiphethweni sale nganekwane umlandi uthathe eside isikhathi esonga indaba ukuze kungasali lutho abalaleleyo abanokuzicabangela khona, kumbe abaphikisana ngakho.

Sithole isifundo sokuthi ubuqili abubuyiseli. Izimu lenza ubuqili ukuyenga uDemazane ukuze avule itshe. Lagwinya insimbi eshisayo izwi lafana nelikaDemane. Lagcina litinyelwe izinyosi ezazifakwe uDemane esakeni, lagcina lingasaboni emehlweni. Isiphetho senganekwane siphetha ngokuthi oxoxayo athi: Cosu cosu iyaphela.

3.9.1.3 Amagama ngokwenzazelo / Words according to meaning

Umgede – indawo esohlangothini lwentaba esesimeni somgodi omude oshona phakathi.

Ukhokhovula – umthakathi omkhulu.

3.10 Ukuhluzwa komdlalo / Analysing drama

Emdlalweni indaba yonke yethulwa ngezinkulumo nezenzo zabalingswa, ukulanda kuba kuncane kakhulu.

3.10.1 Izinhlolo zemidlalo ngokwethulwa kwawo / Types of drama according to its composition or form

a) Umdlalo wokufundwa / Reading drama

Kulolu hlobo lomdlalo umbhali ufaka imifula, izilwane zasendle, imililo eshisa izikhotha, izinto ezingenakukhonjiswa eshashalazini.

Kwesinye isikhathi umlobi uwubhala ngamabomu umdlalo wokufundwa ngoba ezibonela yena ukuthi ngeke azifeze izidingo zomdlalo weshashalazi.

b) Umdlalo waseshashalazini / Stage drama

Ngokwemvelo yawo, umdlalo wawubhalelwa ukuba udlalelwe eshashalazini phambi kwezibukeli. Umbhali womdlalo uyaqikelela ukuba endabeni yakhe angafaki izinto ezingeke zadlaliswa eshashalazini phambi kwabantu.

c) Umdlalo womsakazo / Radio drama

Lo mdlalo usuke ubhalelwe ukuba ulalelwe. Umbhali uloba kuphela lokho okuzwakalayo. Akafaki ukunyakaza ngoba ngeke kubonakale emsakazweni njengaseshashalazini.

Emdlalweni womsakazo abadlali bema phambi kwesiqophamazwi bafunde izindawo abazidlalayo. Ukunyakaza kuvezwa ngemisindo eyenziwa endlini yokuqophela noma kusetshenziswa imisindo eqoshiwe yabekwa.

Imisindo iyona emela ubukhona bezinto ezifana nezinkomo noma izitimela. Ngokukwazi ukudlalisa izinkomo nezitimela kusobala ukuthi umdlalo womsakazo ukhululeke ngaphezu kowaseshashalazini ngezinto ezinokudlala kuwo.

d) Umdlalo kamabonakude / Television drama

Lo mdlalo ubhalelwe ukuba ubukwe. Umdlalo kamabonakude obhaleke kahle ugxila ekunyakazeni kwabalingiswa hhayi enkulumeni-mpendulwano.

Umdlalo kamabonakude wona awunayo imingcele kangako njengowaseshashalazini mayelana nezinto ezingasetshenziswa kuwo kanye nendawo lapho ungadlalelwa khona.

3.10.2 Izinhlolo zemidlalo ngokwesikhathi esithathwayo uma kudlalwa / ngokwezinkundla zawo / Types of drama according to episodic structure

a) Umdlalo onkundlanye / Single episodic drama

Lona ngumdlalo omfushane onesigigaba esisodwa. Umdlalo onkundlanye obhaleke kahle ungaba nenkundla eyodwa. Abadlali bavela endaweni eyodwa, badlale ngokungaphazamiseki kuze kufike ekugcineni kwendaba. Emidlalweni enkundlanye abadlali babambalwa.

b) Umdlalo omude onkundlaningi / Multi-episodic drama

Lo mdlalo mude kunalowo onkundlanye, ungahlukaniswa ngezingxenye okuthiwa yizinkundla. Yileyo naleyo nkundla ingahlukaniswa

ngezicawu. Yileso sigcawu siqukethe okwenzeka endaweni eyodwa ngesikhathi esisodwa.

3.10.3 Izinhlalo zemidlalo ngokwendikimba / Types of drama according to theme

a) Isenamisi / Comedy

Isenamisi indaba ejabulisayo. Zingabakhona izindawo ezidabukisayo phakathi kodwa iphela ngenjabulo.

b) Imbangalusizi / Tragedy

Umdlalo oyimbangalusizi uba nezehlakalo ezidabukisayo. Isiphetho sayo asifani nesesenamisi sona esijabulisayo. Esembangalusizi siyadabukisa. Kungenzeka iphethe ngokufa komlingiswa omkhulu. Kwesinye isikhathi umdlalo oyimbangalusizi uba nezehlakalo ezidabukisayo. Kwesinye isikhathi isiphetho sishiya abalingiswa besesimweni esidabukisayo, bekhubazekile noma bempofu noma bekhishwe inyumbazane.

c) Umdlalo onesihluku / Melodrama

Lona wumdlalo oweyeme ezintweni ezesabisayo noma kokuthile okunesihluku. Wakhelwe phezu kwezigameko ezinokwenzeka. Kuyenzeka izinto zenzeke ngenhlanhla nje, njengokuthi sithi lapho sesibona ukuthi umlingiswa uyanqotshwa, kuvele kuqhamuke okuthile obekungalindelekile kumsize.

d) Igidigidi / Farce

Kulolu hlobo lomdlalo kuningi okwenzekayo. Ukuthokozisa kwawo kweyeme ekwethulweni kwezinto eziyinsambatheka nje. Sithola abalingiswa bephithizela / okwenzekayo okuhlekisayo.

3.10.4 Ukuhluzwa komdlalo: ‘Kudela Owaziyo’ – B.P. Maphumulo (2008) / Analysis of the drama entitled: ‘Kudela Owaziyo’ – B.P. Maphumulo (2008)

3.10.4.1 Uhlobo lomdlalo ngokwethulwa kwawo

Lo umdlalo wokufundwa ngoba sithola izinto ezingeke zilethwe eshashalazini. Endabeni siyamthola uChivenga akha izindlu ebeka isitini. Siphinde sithole uMdaluli ongummeleli kulo mdlalo egibela indiza eya eSudan eholidini, yagcina indiza iphahlazekile.

3.10.4.2 Uhlobo lomdlalo ngokwesikhathi esithathwayo uma kudlalwa / ngokwezinkundla zawo

Lo mdlalo uwumdlalo omude onkundlaningi ngoba unezinkundla eziyisihlanu. Izinkundla zonke zinezigcawu eziyisihlanu.

Inkundla yokuqala isigcawu sokuqala ilapho sethulelwa khona uMdaluli nomndeni wakhe, isizinda kanye nesisusa sodweshu, okuyiphupho likaMdaluli.

Inkundla yesibili kuya kweyesine izigameko zonke ezenzekayo ezikhuphula indaba kuze kube uvuthondaba.

Inkundla yesihlanu isiphetho lapho kuphela khona indaba kuvele nesixazululo sezinkinga ebezivela phakathi nendaba.

3.10.4.3 Uhlobo lomdlalo ngokwendikimba

Lo mdlalo uyimbangalusizi ngoba lo mdlalo unezehlakalo ezidabukisayo. UMdaluli ummeleli womdlalo uhlukumeza umkakhe nabantwana bakhe. Lo mdlalo ugcewele indluzula lwasekhaya. UMdaluli uphinde ahlukumeze uChivenga indoda yaseMozambique. Uyayithakatha aphinde ayilalele ehlathini ayishaye.

3.10.4.4 Isihloko / Title

Isihloko siyahambelana nendikimba etholakala kulo mdlalo: indluzula noma ukucwasana.

Ummeleli uMdaluli unodlame ekhaya aze aphumele ngaphandle kuChivenga. Kudela owaziyo ukuthi iyonqotshwa nini le ndluzula yokuhlukumeza abantu?

UMdaluli ucwasa uChivenga ngokobuzwe abuye acwase umkakhe nezingane zakhe ngokobulili. Kudela owaziyo ukuthi kuyophela nini ukucwasana kwabantu kanjalo nokucwaswa kwabantu besifazane?

3.10.4.5 Isakhiwo / Structure

3.10.4.5.1 Isingeniso / Introduction

Esingenisweni yilapho sethulelwa khona ummeleli, imbangi kanye nesisusa sodweshu. Kulo mdlalo sethulelwa umlingiswa ongummeleli uMdaluli Memela. Isisusa sodweshu iphupho aliphuphile elimxakayo angakwazi ukulichaza. Leli phupho liyisibikezelo sezinkinga zikaMdaluli. Leli phupho selifezwa ukudilizwa kwakhe emsebenzini.

3.10.4.5.2 Umzimba / Body

Emzimbeni yilapho kufanele sibone umdlalo ukhula, udweshu lubhebhetheka luze luyofika kuvuthondaba. Sekungena nabanye abalingiswa abathintekayo endabeni. Kulo mdlalo kunodweshu oluningi.

Udweshu kulo mdlalo luqala lapho uMdaluli ehluleka ukuthola umsebenzi wokwakhela abantu ngoba bebona ebiza, bancamela ukwakhelwa uChivenga. Uhlukumeza umkakhe uMaMlanduli, izingane ziyambophisa.

Uyaphuma esitokisini uxosha izingane zakhe uze uzilandela ngesibhamu. Uyaqhubeka ulandelana noChivenga ngoba enenkolelo yokuthi uyena omephuca iqatha emlonyeni.

Ulalela uChivenga unyendle ehlathini, uyamshaya usizwa ukuqhamuka kwamaphoyisa. Emva kwalokho uyaboshwa uya ejele.

Uvuthondaba lulapho eseboshiwe esebiza bonke abantu ake wabahlukumeza ngoba efuna ukuxolisa kubona, bayamxolela.

3.10.4.5.3 Isiphetho / Conclusion

Emva kwalokho uthola umsebenzi, uthatha iholide aye eSudan. Isiphetho siyingwijikhwebu ngoba akwaziwa ukuthi ugcine enzenjani. Ukwazile yini ukusinda engozini eyenzeke eSudan lapho abevakashele khona.

3.10.4.6 Abalingiswa / Characters

Ukuvezwa kwabalingiswa / Potrayal of characters

i) UMdaluli

Ummeleli uMdaluli uvezwe njengomlingiswa ocwasayo. Lokhu sikuthola emagameni awasebenzisayo njengokubiza uChivenga ngekwerekwere.

Unendluzula simthola eshaya unkosikazi wakhe sibuye simthole eshaya nezingane ekhaya.

Ungumthakathi sithola ethakatha uChivenga ngoba ekholelwa ukuthi uthatha umsebenzi wakhe.

Unesihluku simthola ebhokela uChivenga emhlane nasekhanda ngemolontshisi.

Ungumdlali ongakwazi ukumelana nobunzima. Lokhu kubonakala emva kokuphelelwa umsebenzi. Uma ehluleka ukwenza umzamo ukuze aphile, ubona kungcono ukuba nendluzula.

ii) UMaMlanduli

Umlamuli uMaMlanduli uma umyeni wakhe uMdaluli engena ezinkingeni, uyazama ukumsizi. Noma esemhlukumeza uyena ovimbela izingane ukuba zingambophisi uyise ngoba ezama ukulamula, engafuni ukuba kubhebhezeleke indluzula.

Uyesaba usaba umyeni wakhe ngokuthi aqambe amanga ukuthi kade emshaya. Akanazwelo uvumelana noMdaluli uma exosha abantwana

bakhe ekhaya akabalekeleli. Ukhohliseka kalula uma uMdaluli emcela ukuba acele izingane zihoxise icala ngoba angeke aphinde enze elinye, uvumela phezulu ukusiza umyeni wakhe kanti uyamkhohlisa.

iii) UMbhebhezeli

Ungumqhathi njengegama lakhe uyayibhebhezela indluzula phakathi kukaMdaluli noChivenga. Uyena oqwashisa uMdaluli ngokuthi umsebenzi wakhe njengoba usuthathwe uChivenga, akamyele enyangeni.

Uyiphixiphixi ngoba emva kokweluleka uMdaluli ngenyanga, uyasuka uvakashela uChivenga esibhedlela ufuna ukumtshela ukuthi uyazi ukuthi uthakathwa ngubani.

Uyiqili ngoba ufuna ukukhokhelwa uChivenga ngoba ezomtshela umuntu omthakathile.

iv) UChivenga

Uyisigebengu ngesenzo sakhe sokuya kuHeshana, ufuna ukuthi amshadise noHlengiwe. Ugabe ngemali, simthola enunusela uHlengiwe ngemali.

Uyabangisa ngoba sithola ebangisa uMdaluli emsebenzini wakhe wokwakha izindlu. Unehliziyo enhle ngoba simthola exolela uMdaluli emuva kokumshaya.

3.10.4.7 Isizinda / Setting

3.10.4.7.1 Indawo / Place

Le ndaba yenzeka endaweni yaselokishini laseMandeni. Le yindawo ephucuzekile ngenxa yohlobo lwezindlu ezakhiwe khona. Izindlu zakhona zinezinombolo njengoba kwenzeka kuwo wonke amalokishi.

3.10.4.7.2 Inkathi / Time

Le ndaba isenkathini yamanje lapho uthola khona sekwande izinto zobuchwepheshe nemfundo yamabanga aphezulu. ULondiwe indodakazi kaMdaluli Memela wenza izifundo zakhe eKolishi leZobuchwepheshe eMangosuthu okuyiSikhungo esakhiwe nje eminyakeni engeminingi edlule. Wenza izifundo zokuphathwa kwamabhizinisi. Kunezimboni ezinkulu eziqhamuka emazweni angaphandle ezilethwe lapha eNingizimu Afrika.

UMdaluli noManqina basebenzela ifemu yakwa-Irona Metal and Steel Industry eqhamuka eNgilandi. Sekuyinkathi lapho amazwe angaphandle ekwazi ukuhwebelana nezwe laseNingizimu Afrika. Kukhona oSonhlalakahle ababhekele ukuhlukunyezwa kwamalungelo abantu ikakhulukazi emindenini. UZenezile usiza izelamani zakwaMemela ukuxazulula inkinga yokuhlukunyezwa uyise.

3.10.4.7.3 Isimo senhlalo / Mood

Kuqale ngokuthula nokuzwana. Lokho kusemndenini wakwaMemela esasebenza uMdaluli. UMbhebhezeli uzwela umngani wakhe ngokulahlekelwa umsebenzi benikezana nomaqhinga okuvala isikhala sokungasebenzi. Indaba yonakala ngokungaphumeleli kukaMdaluli ukusebenzisa iqhinga lakhe ngenxa yokuphazanyiswa uChivenga. Waqala waba nolaka wahlukumeza uMaMlanduli

inkosikazi yakhe. Kwangagcina lapho kweqela nasezinganeni zakhe. Uze uyaboshwa ngenxa yalesi senzo. Umdlalo uphela futhi isimo sesibuyele kwesijwayelekile, sekunoxolo nokuzwana emndenini kaMemela.

3.10.4.7.4 Ulimi / Language

a) Izifengqo

i) Isifaniso

- Ngizabalaze kuhle kwamadwala ngingazanyazanyiswa.
- Ukuba unekhanda elibukhuni neliqinile njengembumba likasimende.
- Asingalibalekeli leli ndodakazi, akukhathalekile ngisho ngabe lihlaba okwameva, njengezincinji nanjengezinalithi.
- Imizamo yami isivele yaphelela oboyeni okwezithukuthuku zenja.
- UHulumeni angabalahlalalani phansi okwenyongo yenyathi abantu abanomkhiqizo omuhle.
- Uthatha imali yalo muntu phezu kokuba esekuhlinzele ezibini njengencuba kanjalo?
- UManqina aphumise okwenhlabvu emzini wakhe.
- Ungabe usayilanda kude wena ntanga yethu sengathi uyikhehla elimpolombayo.
- Yikho lokhu nje okunguLondiwe okuphaphayo osekuzenza ungqaphambili njengensumpa odabeni olungaqondene nakho.
- Ngiyozibona ngikhukhumala kuhle kukateli uhlangabezana nofulawa.

ii) Ihaba

- Ulimi luvele lwagcwala umlomo kwasekuqaleni nje usaqala ukungibuza.
- Sangena maqede lagcwala umoya ibhulukwe endodeni.
- Khululeka ukhukhumale ugcwale isitaladi wena ufane nomabhalane.

iii) Isingathekiso

Ngisho ngoba phela leli bhubesi elingumyeni wakhe lisho ukuqeda ngaye.

iv) Isenzasamuntu

- Sengikubone kahle wena ukuthi uyayeshela le mpama yami, isizoze ikuqome-ke.
- Selidume ledlula lasho lazithatha izihlangu zamadoda.

v) Isenzasasilwane

- Ukuba ngingumuntu wesilisa ngabe kade uwukhwicile umsila.
- Ngingase ngiphumelele ukuwunquma lo mlomo wakho omude olokhu ungikhonkothela ngawo.
- Ngizolunquma juqu mina lube yizipukuza lolu gaqasi lwemisila yenu enamazeze namakhizane eningitshikizisela yona.

b) Izisho

- Ake ngicele indlela (ukucela indlela) > ukuvalelisa
- Nithanda kabi ukuzisikela kwelinonile (ukuzisikela kwelinonile) > ukuzibeka ebuhleni.

- Kwasho khona-ke ukuthi bengiphume inqina kamabuyaze njengoba ungibona nje (ukuphuma inqina kamabuyaze) > ukuhambela ubala, ukwahluleka.
- UMDaluli esebeka isinqe esihlalweni ngalesi sikhathi (ukubeka isinqe) > ukuhlala phansi.
- Akusashiwo nokuthi sife olwembiza (ukufa olwembiza) > ukuvelelwa yilishwa elingenakulungiswa.
- Ngisabeke indlebe njalo qhubeka (ukubeka indlebe) > ukulalela.
- Ngilapha nje mngane ukuzoshiyelana nawe imibono (ukushiyelana imibono) > ukucobelelana ngemibono.
- Uzokwenza lokhu okuthandwa yimina ehlele ngezansi (ukwehlela ngezansi) > ukubeka phansi umoya.
- Kumele aboshelweinja nogodo ukuze athole esihle isifundo (ukubophainja nogodo) > ukuncishana.
- Ngiyakubona nje lokho mkhaya futhi-ke angikugqizi qakala (ukungagqizi qakala) > ukungabi nandaba.
- Ngakho-ke bayibambe ishisa ngisho sebona ukuthi sebelengela egodini (ukulengela egodini) > ukuba sekufeni.
- Kusukela manje umndeni wami uzodla udaka (ukudla udaka) > ukuhlupheka.
- Ngafana nomuntu osesindwe izinyawo (ukusindwa izinyawo) > ukwephuza ukufika kuze kuphele obekade kwenziwa.
- Wonke olapho useqalile usina uyazibethela ugcwalisa ithumbu lakhe (ukusina uzibethele) > ukudla
- Uthi uyabona nje ukuthi uzidonsela amanzi ngomsele ngale nto oyenzayo (ukuzidonsela amanzi ngomsele) > ukuzilethela inkathazo

3.10.4.7.4.5 Imishwana

a) Izaga

- Ababulali benyathi balala ucwayimbana > kungabothi ngoba ubona umuntu ebhekise amehlo phansi ezenza isiphukuphuku bese umeya.
- Ukwanda kwaliwa umthakathi > kushiwo lapho umuntu ebonga.
- Izosale seyehlukaniswa nguwena-ke Manqina le nhloko nesixhanti (kwehlukana inhloko nesixhanti) > sekunqanyulwa juqu noma ngabe ludaba obelungadingidwa.

3.11 Conclusion

In conclusion, this chapter dealt with the critical analysis of isiZulu literary texts. In this chapter the novel: ‘Insila KaShaka’ has been analysed and how the writer used language competence in his text. Various poems have been analysed to show how language competence can be developed through literary texts:

- Guidelines on how to analyze literary texts
- Novel “Insila KaShaka”
- Poems “Umshado Wanamuhla” and “Ngingephile Ngaphandle kwakho”
- Short story “Intando Kamufi”
- Essay “Izifungo”
- Folktale “Demane noDemazane”
- Drama “Kudela Owaziyo”

CHAPTER 4

4.0 A CRITICAL ANALYSIS OF NON-LITERARY TEXTS

4.1 Introduction

The earliest form of communication was face to face, through the media of sign or sound. Man had not yet devised any method of sending or recording messages. The deliverer of the message and the recipient both had to be physically present.

Verbal messages were possible once man had the ability to encode thoughts in writing. The messages have been preserved on stone. The development of the telegraph and telephone in the nineteenth century prepared the way for audio-records, radio, film, television and the computer.

The media have great influence and power because they are able to reach millions of people throughout the world and messages can be received in most countries simultaneously (Fourie, 1980:30).

The mass media have become extremely accessible to people because of mass education. Without an audience there will be no media and no income. The media audience consists of whoever reads, listens to or looks at particular articles and programmes. The audience is affected by the time of day and the day on which the articles or programmes appear (Fourie, 1980:30).

4.2 Different types of visual genres

Visual genres include pictures, picture books, photographs, book jackets, posters, advertising, newspapers, maps, cartoons, comics, plays, computer games, feature films and television programmes (Fourie, 1980:32).

These genres can be grouped into more specific genres. For example, feature films can be westerns, thrillers, comedies or musicals. A play in which the hero and/or heroine dies at the end is usually called a tragedy, whereas a funny play (or television or feature film) that has a happy ending is called a comedy (Fourie, 1980:32).

Tragedies and comedies are different kinds or genres within the broader genre of plays and they can be usefully considered in this more specific way. Genre categorisation is based on the experiences and perceptions of audiences, who in the case of visual language are more likely to be viewers than creators of visual language (Fourie, 1980:32).

Different genres are not fixed or discrete categories. Rather what distinguishes them from each other is the distinctive pattern of what is called conventions. Conventions can be based on what is presented, drawing on the agreed expectations that have already been established within a certain genre (Fourie, 1980:32).

Feature films such as westerns, thrillers or musicals and tragedies and comedies for stage, television or film-all have their own conventions (an accepted way of doing things) (Fourie, 1980:32).

4.2.1 Conventions of narrative

The conventions of narrative in the novel and the feature film are similar. Both books (especially novels) and films often have a plot and narrative structure shaped into three main movements, similar to a three act play. The work typically opens with one or more characters in a situation where an incident incites a conflict (Fourie, 1980:33).

The structure of narratives in books and feature films differ from that in programmes made for television. Television programmes are scripted, made, and shown in signals, the length of the segments being determined by how frequent and how long the advertising breaks are. Feature films made for continuous screening but shown on television with ad breaks inserted are consequently often interrupted at inappropriate times (Fourie, 1980:33).

Makers of films or television programmes use in-points and out-points to start and end a sequence or narrative in much the same way as writers do. In-points grab our interest, introduce the situation, reveal character conflict or start the action (Fourie, 1980:33).

Out-points end a sequence of narrative in such a way that the sequence can either be returned to if it is left unresolved or be concluded. If it is concluded, the narrative can either be resolved or left open (Fourie, 1980:33):

i) Subplot

A subplot is common in feature films and television. A secondary story, connected to the main narrative in some way, keeps viewers interested and may reinforce or provide contrast to important ideas in the main story.

The structure of a film narrative can be based on a physical as well as a mental and emotional journey.

ii) Symbols and motifs

Narratives can be unified by symbols visual symbols, such as bright sunny weather, might suggest happiness, enjoyment and hope. Narratives can also be unified by the repetition of symbols, called motifs, as in the sea, rain, mud, bush and trees.

Sound can also unify narrative, providing recurring motifs. Comedy often has a motif of a particular recurring character or action.

iii) Themes

The structured narratives of feature films and television programmes have central ideas or themes. Our interpretation of the theme is related to the expectations we have conflicts of the characters.

iv) Forms

The form is the essential structure of the visual language text, including its organisation, style, and sequence. A picture book might be in the form of a series of collages. A film might be structured in flashback or contrasting sequences from plot and subplot.

v) Settings

The setting including the period in which the action takes place, is important too. For example, in science fiction, the setting is usually in the future. Other science fiction conventions might include some scientific development or phenomenon that is central to the narrative. The conflict may be between the good and evil uses of a discovery or a new world. The expectation or convention, is that at the climax, usually against the odds, the 'goodies' win. The setting for a particular film will have been chosen to relate the emphasis of the script to the audience, breaking conventions and their usual expectations or demonstrating the timelessness of a theme.

vi) Rites of passage

The conventions of feature films that deal with rites of passage typically include unsympathetic adults who do but find themselves in conflict with other adults who don't. The teenagers usually rebel, but in the end, they either conform or find some way of accommodating themselves. This is often as a result of some change by some of the initially unsympathetic adults or authorities as well as of the increased understanding the teenagers may have gained.

vii) Codes

When we are about to read a book or to view a film or a television programme in any particular genre, we have expectations about what it will contain. In a western, we expect a gun-slinging hero. In a thriller, we expect a female victim, a male killer or would be killer, and a male rescuer. But such conventions may also be very effectively broken.

The common characteristics or conventions of any genre, including film are sometimes called codes. These can include structural codes, which are such features as particular kinds of plot, character or setting. Stylistic codes include such features as particular lighting, shooting style or music.

The romance genre, structurally it commonly includes two people who fall in and out of love two or three times during the course of the film. Their difficulties often seem huge, though sometimes simple misunderstandings are the cause. Against seemingly insurmountable odds, they are nevertheless usually completely in love at the end. Stylistically, this genre includes low lighting, soft focus, sometimes beautiful settings, and music that might at times be raunchy and at times soft and romantic (Fourie, 1980:34).

4.3 Film analysis

4.3.1 Film title

The title is important as it identifies and becomes synonymous with the film (Lutrin and Pincus, 2004:105).

4.3.2 Types of film

Genres include comedy, suspense, horror, musical, drama, western or science fiction. The genre develops from a successful formula. Genres often have stereotyped characters and plots. Each genre attracts a specific following of fans (Lutrin and Pincus, 2004:105).

4.3.3 Plot: Scenes and Sequences

The plot is the storyline with its different threads. In film, the essential events of the story are arranged into scenes. Scenes provide a skeleton for the film. Each scene is filmed in a sequence of shots. The sequences fit together like pieces of a puzzle. The opening sequence is of vital importance, it sets the scene, the tone and the mood for what is to follow (Lutrin and Pincus, 2004:105).

4.3.4 Themes

The main theme is the message imparted by the film. Common themes include life, death, war, peace, friendship, romance, marriage, fantasy or tragedy. Symbolism and imagery help to create the main themes. In the theme of death, blood may be a recurring image (Lutrin and Pincus, 2004:105).

4.3.5 Characterisation

As in all literature, each character may be analysed. In visual analysis one is able to study facial expressions, vocal modulation and body language. The actors may also be discussed for their suitability in the roles they play (Ibid:106).

4.3.6 Sets, costumes and setting

These provide the visual background of time and place. The characters and actions are seen against this background (Ibid:106).

4.3.7 Mood or atmosphere

The cinematographic effects create the pervading mood and atmosphere of the film (Ibid:106).

Cinematographic effects

The director manipulates his audience by means of sound effects and visual effects (Ibid:106).

a) Sound effects

i) Voices

These may be dialogues between characters, background voices or commentaries.

ii) Music

Music is used to create or enhance atmosphere, heighten tension, relax the senses and identify the subject.

4.3.8 Camera techniques: Distance and angle

The director has many tools and techniques that can shape the look and feel of a film. One powerful way to communicate vision is through camera angles.

There are a number of camera angles: establishing shot, long shot, medium shot, over the shoulder shot and close-up.

4.3.8.1 Camera distance / shots

a) Establishing shot

An opening shot or sequence, normally taken from a great distance or from a 'birds eye view' that establishes where the action is about to occur is used to 'set the scene' (Ibid:106).

b) Long shot

A shot that shows a scene from a distance (but not as great a distance as the establishing shot). A long shot is used to stress the environment or setting of a scene. A long shot shows all or most of a fairly large subject e.g. a person and usually much of the surroundings. Often used to keep social circumstances rather than the individual in focus (Ibid:106).

c) Medium shot

In such a shot the subject or actor and its setting occupy roughly equal areas in the frame. It is a shot that frames actors, normally from the waist up. The medium shot can be used to focus attention on an interaction between two actors, such as a struggle, debate or embrace (Ibid:106).

d) Over the - shoulder shot

A shot of one actor taken from over the shoulder of another actor. An over – the – shoulder shot is used when two characters are interacting face-to-face. Filming over an actor's shoulder focuses the audience's attention on one actor at a time in a conversation, rather than on both (Ibid:106).

e) Close-up shot

A shot taken at close range, sometimes only inches away from an actor's face, a prop, or some other object in great detail so that it fills the screen. The close-up is designated to focus attention on an actor's expression (feelings or reactions) to give significance to a certain object or to direct the audience to some other important element of the film (Ibid:106).

The angle from which the photographer chooses to photograph the subject(s) influences the message that is sent and that we receive. The angles of the camera shots shift the way you perceive the characters and react to situations (Ibid:106).

4.3.8.2 Camera angles

According to Luttrin and Pincus, (2004:107) the angle at which a camera shoots a picture also affects how we respond to it. Angle is the direction, from which a film camera films a scene:

a) Normal angle shot

In a normal angle shot, the camera lens is pointed at eye level with the person or people shown.

b) High angle shot

In this shot, the camera lens is positioned above the person or subject, so that we look down on the scene.

c) Low angle shot

Here the camera is positioned below the person or subject, so that we look up at what is being shot.

d) Tilted shot

In this type of shot, the camera is held sideways, tilted to the left or right, so that the person or subject of the scene seems to be at an angle.

e) Aerial shot

This shot is one taken from the air, for example from a helicopter, or from a high building, so that we get a 'bird's eye view' of the scene being shot.

Camera angles, like camera shots, help the film maker(s) to communicate to the audience what they want them to see. A high angle shot of a person, for example, can mean that we are above the person, he is not very important. A low angle shot of a person, especially combined with a close-up shot can suggest that the person is very important and powerful. Low angle shots are often used in television news bulletins, for example, when showing politicians, to suggest that they are powerful people, who are 'above us' (Luttrin and Pincus, 2004:107).

Camera movements

According to Luttrin and Pincus, (2004:108) film cameras can also be moved in all kinds of different ways to achieve special effects and give specific meanings to a scene in a film:

a) Panning

Here the camera is turned from left to right or from right to left in a straight line. This allows us to get a wide view of a scene, taking in detail right across its whole width.

b) Tilting

This is similar to panning, except that the camera now moves up and down instead of from side to side. In a tilt shot, we can see a tall building from bottom to top or vice versa. Tilt and pan shots may be combined to increase the visual impact of a scene.

c) Tracking

Here the camera is affixed to a special structure on wheels, which may run on railway – like tracks. This structure is known as a

‘dolly.’ The dolly enables the camera to move alongside the person or scene being shot. It could move fast enough to keep up with a car trying to escape a police van, or it can follow someone who is running away. In this way, we seem to move at the same speed as the action in the film.

d) Zooming

A zoom lens is a very complicated piece of camera equipment, which makes the camera seem to move closer to a scene, or further away from it, without the camera itself moving our eyes quickly towards or away from the subject, which creates a sense of urgency and closeness.

ii) Use of sound

- Direct sound

Live sound, this may have a sense of freshness spontaneity and ‘authentic’ atmosphere, but it may not be acoustically ideal.

- Studio sound

This sound is recorded in the studio to improve the sound quality, eliminating unwanted background noise e.g. dubbed dialogue. This may be then mixed with live environmental sound.

- Selective sound

This sound is the removal of some sounds and the retention of others to make significant sounds more recognizable or for

dramatic effect – to create atmosphere, meaning and emotional nuance. Selective sound may make us aware of a watch or a bomb ticking. This can sometimes be a subjective device, leading us to identify with a character: to hear what he or she hears.

- Music

Music helps to establish a sense of the pace of the accompanying scene. The emotional colouring of the music reinforces the mood of the scene. Background music is asynchronous music which accompanies a film. It is not normally intended to be noticeable.

Conventionally background music accelerates for a chase sequence becomes louder to underscore a dramatically important action. Through repetition it can also link shots, scenes and sequences. Foreground music is often synchronous music which finds its source within the screen events e.g. from a radio, television, stereo or musicians in the scene. It may be a more credible and dramatically plausible way of bringing music into a programme than background music.

- Silence

The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify our attention, make us apprehensive or make us feel dissociated from reality.

- Colour

One of the ways in which a painter or photographer creates mood is by using colour. Certain colours, like red and yellow or orange are called 'warm' colours whilst colours such as green and blue are referred to as 'cool' colours. Colours may also be dark, light, bright, dull or muted. Colours are often used to suggest certain moods or effects:

- White – innocence or purity and health
- Red – danger or anger or passion
- Yellow – happiness
- Black – darkness or evil and sickness
- Blue – aloofness or coldness
- Green – growth or hope or youth

A combination of colour and light also creates mood. Mood can also be created by placing a filter over the camera lens to create a blurred effect and thus capture a certain mood e.g. romance, mystery.

When we look at a photograph or picture our eyes are automatically drawn to the areas where there are most light.

1. Lighting

Lighting enhances the effect of a scene. Through his/her choice of lighting, the camera person portrays a scene as he/she wishes you to see it.

- Lighting may be natural or artificial
- Lighting may come from different angles

- Lighting from above portrays the subject in a positive light
- Lighting from behind or below, creates a negative impression
- Lighting may be bright, soft, muted or diffused
- A bright light may portray happiness or daylight
- A dim light may reflect sadness or sombre mood or night-time.

2. The important types of lighting include:

Key lighting: provides the main source of lighting on the set, and is often used to highlight a central subject.

Backlighting: creates a shadow effect or silhouette on the subject, as the light is placed behind the subject.

Fill lighting: may be used to create or eliminate shadows or to emphasise certain aspects (Luttrin and Pincus, (2004:109).

4.4 Analysis of the film ‘Yesterday’

Yesterday is a South African Zulu film, written and directed by Darrell Roodt and was released in 2004.

4.4.1 The title ‘Yesterday’

The word yesterday means the day before today. The film’s title, ‘Yesterday’ is taken from the name of the main character. At one point in the film, she relates that she was given this name by her father because, when she was born, he felt that life used to be better. The title thus asserts the centrality of the main

protagonist's individual life and character in the film. It also suggests other meanings relating to the significance of time in the story.

Within the temporal frame of the story, which is barely a year, Yesterday's life undergoes radical change. Physically, socially and existentially her fortunes are profoundly altered when she becomes ill. The significance of time is also seen in the importance of history in Yesterday's experience.

There is considerable irony in Yesterday's father's belief that the world of yesterday was better than the world of the present, since the tragic terms his daughter's life takes, is directly linked to events in the past.

4.4.2 Opening scene

The opening of 'Yesterday' establishes the time frame, setting and crucial thematic elements of the narrative. A legend on the screen informs us, that it is EHLOBO and this is followed by the establishing shot of a wide angle view of a vast, empty, rural landscape, the Bergville area in KwaZulu-Natal. The countryside is barren, unsoftened by trees or shade.

As the camera slowly tracks, foreground details in sharp focus show dry, windswept grass, stony ground and a broken barbed-wire fence, signifying an inhospitable and even hostile environment.

A dirt road slowly comes into view and along this we see two tiny figures walking towards the camera, their smallness in the vast space around them suggesting their insignificance. They remain indistinct for some time because of the distance, dust and heat haze. The camera holds the scene uninterrupted as the two people slowly become visible.

The length of time this takes indicates the length of their journey and the unhurried pace of life. Only after several minutes, during which time the audience is left to wonder who these obscure individuals are, where they come from, and where they are going. They become recognisable as a black woman and a child, Yesterday and her daughter Beauty.

As their dialogue become audible, we hear the child asking why they cannot fly like birds. She is clearly tired of walking. The mother's patient and good-humoured answers indicate a close and loving bond.

4.4.3 Camera shots

4.4.3.1 Establishing shots

In the opening scene there is an establishing shot of a wide-angle view of a vast, empty, rural landscape, the Bergville area in KwaZulu-Natal. The countryside is barren unsoften by trees or shade. As the camera slowly tracks, foreground details in sharp focus show dry, windswept grass, stony ground a broken barbed-wire fence, signifying an inhospitable and even hostile environment.

Yesterday makes the difficult journey to Egoli, following the doctor's instructions to inform her husband of her condition. When Yesterday's husband sees her, he stands aloof his attitude verging on hostility. There is some stilted dialogue between them before the scene cuts to the interior of a room where we see, but cannot clearly hear them speak. We are left to imagine the conversation that takes place.

Visually, their figures are vague as the encounter is shot from the window of the adjacent office where the same mine official sits reading the newspaper, his back to the window. When the tall silhouette in the room behind him lunges forward and strikes the smaller one and we hear yesterday's faint screams, the mine

official turns around and observes what is happening, but dismisses the sight with a regretful, fatalistic shake of the head. He does not intervene.

The focus remains on him in the foreground while the husband's actions of repeat punching yesterday's covering body are kept in the background. The camera's physical distance from the action conveys the official's emotional detachment.

The background goes more and more out of focus so that it becomes increasingly blurred and shadowy and yesterday's screams become inaudible, suggesting how successfully the official shuts the assault out of his consciousness.

4.4.3.2 Close-up shots

These move in and focus on detailed aspects of the characters and scenes for example, the character's face. This emphasises emotions or reactions to various circumstances.

There is a close-up of yesterday's face when she and her daughter meet two other women walking in the opposite direction. In their brief interchange she tells them that she and Beauty have already been walking for two hours using time rather than distance as a measurement.

When yesterday visits the clinic the second time, the clinic helper who counts the people ports the queue just in front of her, so that she only just misses an appointment.

The close-up views of yesterday's face in particular clearly show her fatigue and disappointment. Her facial expressions, registering her response to her environment, become a central point of interest and establish our sense of her importance as a character.

In the follow-up appointment the scene opens with a close-up of her face, showing an acute reaction of shock and incomprehension. In this way, the director makes yesterday's emotional response to the news more important than the news itself.

As yesterday returns to her village from Johannesburg, on the bus, we see close-ups of her bruised and swollen face intercut with flashbacks from her married life, depicting her memories of past events.

The visible marks on her skin serve as evidence of the physical violence she has suffered, as well as implying deeper emotional injury. Her downcast eyes and sombre expression indicate that she is reassessing her marriage and reaching new insight.

There are two scenes in which Yesterday gives vent to her feelings. Significantly, in both she is entirely alone. The first outburst occurs when she wanders out of her hut, the camera remaining behind her so that we see only her back as she sobs loudly in uncontrollable grief.

The second scene occurs after her husband's death, when she physically attacks the 'hospital' shack with an axe, trying to smash it down in anger. This scene is shot in slow motion, the resulting prolongation intensifying our awareness of her emotional pain. The slowness also increases our sense of the importance of her reaction in the scene.

On Beauty's first day of school, yesterday stands outside the schoolyard watching as her daughter lines up with all the other children. Their eyes meet and they wave to each other. It is a poignantly ambiguous gesture on yesterday's part; simultaneously an act of celebration and farewell, since this positive milestone in her child's life is also a marker of death in her own.

A close-up view of her face behind the padlocked gate, which functions as a symbol of the barrier that will soon part them for ever, shows her smile of greeting slowly dissolve into an expression of profound sadness.

In the schoolyard, we are shown a close-up shot of a handheld bell being rung, signalling that it is time for Beauty and the other children to move into their classrooms.

4.4.4 Camera angles

4.4.4.1 High angle shot

In the scene between yesterday and the doctor, when she tells her that she is HIV positive. The figures of the two women appear to shrink as the camera cranes upwards in stages, so that the audience looks further and further downwards at them in the small consulting room. The final high camera angle makes them seem trapped at the bottom of what almost resembles a pit.

This technique creates a dramatic awareness of the helplessness of professional and patient in this situation: we are made to feel that they are both victims of larger forces.

Anti-retroviral treatment is unavailable to yesterday. The doctor's hands are tied as she has to work within limiting, politically driven health policies.

4.4.4.2 Low angle shot

Following the doctor's instructions to inform her husband of her condition, Yesterday makes the difficult journey to Egoli, having failed in her efforts to contact him by telephone. We see the world through her eyes as the camera shows the intertwined shadows of the urban crowds on the pavement and the

skyscrapers filmed from low, oblique angles, accentuating their height and making their shapes seem croquet.

4.4.4.3 Tilted shot

The tilted camera angles have a confusing, destabilising effect so that we experience the city from yesterday's perspective as an alien, intimidating and threatening place.

4.4.5 Sound effects

4.4.5.1 Music

In the opening scene, the sound of wind and indigenous music, develop the scene of an exposed, undeveloped habitat. The ethnic music, made by a simple stringed instrument and a muttering, gasping (rather than singing) male voice, creates a mood of slight unease.

As yesterday gazes fearfully around her when she arrives in Johannesburg, the soundtrack plays the indigenous music heard in the opening scene. The juxtaposition of the familiar rural and unfamiliar urban elements emphasising the contrast between them.

Whereas the music heard earlier is muted, the volume of the music in this scene is loud, the male voice raised to a frightened cry and accompanied by shrill unnerving female ululation. By now, this music has become established as an index of yesterday's emotional state, throughout the film.

In the scene, after yesterday's husband's death, when she physically attacks the 'hospital' shack with an axe, trying to smash it down in anger. The soundtrack

does not record the blows of the axe, or her anguished cries: instead it plays the ethnic music of the opening scene again, this time the voice gibbering wildly.

Yesterday's silent screams suggest metaphorically that her agony goes unheard and unnoticed by the outside world.

The African music played in this scene evokes the culture of the sangoma and reminds us of yesterday's earlier. Innocent question: 'What have I got to be angry about?' This takes on a bitter irony in retrospect, as she unconsciously follows the sangoma's instructions to 'let the anger out.'

Yesterday cannot be healed physically, but her reaction indicates a healthier psychological state. The out burst of authentic emotion is dramatically different from her usually controlled, subservient behaviour.

4.4.5.2 Silence

In the follow-up appointment between yesterday and the doctor, we do not see or hear the doctor pronouncing the HIV- positive diagnosis, but infer this from its aftermath in yesterday's expression. The doctor's silence, when yesterday asks if the result of the test means she is going to stop living, is wordless confirmation that this is indeed so.

The heavily loaded silence is held for a long time until the scene fades. The deliberate omission of dialogue at this juncture makes a powerful point, far more powerful than any attempt at explanation by the doctor.

4.4.6 Sets, costumes and setting

In the opening scene yesterday wears a cotton pinafore in bright, primary colours and this together with her smiling, positive expression suggests an attractively cheerful personality.

Her simple dress contrasts with the teachers' more sophisticated apparel, identifying her with the rural environment and linking them to urban influences.

At the beginning of the film, en route to the clinic with her mother, Beauty is wearing a smocked cream dress, possible connotations of which are complex. Such a smock would usually signify affluence and childhood innocence.

Her dress is too large and topped by an oversized and ill-matched cardigan and shoes, this indicates that these clothes has been passed on from elsewhere. This also indicates to how poor they are.

4.5 Photographs

A photograph may be likened to a frame in a film. When analysing a photograph, you will therefore use the same visual criteria as in analysing a film. These include composition, line, lighting, colour, camera shots, camera angles and focus. These elements within the frame are carefully placed by the photographer. There is always a focal or main point (Lutrin and Pincus, 2004:110).

Images are 'compressed performances' (Pinney, 2004:5) they take place in a social milieu, both at the sites of production and 'consumption' and the sites of 'consumption' (viewing) may change over time. They are produced for one set of purposes but often used with other intentions.

4.5.1 Reading a photograph or a picture

4.5.1.1 Objects

Shapes and figures may be associated with certain emotions and feelings. An object may be a shortcut/symbol in a message. Parts of a photograph (foreground, mid-ground and background).

4.5.1.2 Size of the object

Important objects are usually large and located in the foreground. Less important objects are small and located in the background.

4.5.1.3 Settings

Settings have a symbolic significance; they influence our response to a photograph.

4.5.1.4 Colour

Colour often represents stereotypes, it is also culture related.

4.5.1.5 Position

Position of objects, shapes and figures affect meaning – centre, left, right, bottom, top, foreground, mid-ground, background, whether the objects are close together or far apart.

4.5.1.6 Direction

In what direction are the objects facing? Is it at the camera, past the camera or at a person or object in the photograph?

4.5.1.7 Angle

Where has the photographer placed us in the photo? A high angle – dominance by the object that we are viewing. A low angle or us looking down on the object – submission by the object being viewed. Equality – eye level point of view.

4.5.1.8 Light

Different lighting effects or colours can provide meaning. Settings can be confirmed through time of day, clues provided through the representation of light.

4.5.1.9 Body language

Posture, gesture and facial expression tell about the way that we are feeling and thinking.

4.5.1.10 Clothing

Clothing reflects personality. It also reflects a symbol of period, culture and status.

4.5.2 When examining images there are several questions that can be asked (of Rose, 2007:258-9):

- Why, when, where, by whom, for whom, how is/was the image made?
- Who is/was/are/were the originally intended audiences of the image?

- How is/was the image displayed?
- What do we know about the maker, the owner(s) and the people (if any) on the image?
- What were the relations (if any) between the producer, the subjects and the owner(s) of the image?
- What is the image about, and what/whom does the image show?
- What are the features of the image (for example, compositional, genre, style, colour, elements, structure, format, arrangement, symmetry, etcetera)?
- What is the medium of the image?
- What are the striking features of the image?
- Is the image 'stand-alone,' is it part of a set or series, it is part of a collection?
- Should the image be seen on its own or in the context of a set or series?
- From where was the image taken?
- What do the different elements of the image signify and how do we know?
- What interpretations can be made of the image?
- Do interpretations made of the image accord with the intentions of the producer of the image (do we know of the original intentions)?
- What different interpretations of the image are made by different audiences (and from different backgrounds, for example, related to ethnicity, age group, sex, sexuality, social class, income groups, and geographical location)?
- What and whose knowledge is included in or excluded from the image?
- Who is empowered / disempowered in or by the image?
- What contradictions, if any, exist within the image?
- Where is the image kept/stored/displayed?
- Who has/had access to the image?
- How can/could the image be viewed?
- How is the image described, labelled, indexed, catalogued, archived?

- Is there a written commentary on the image, and, if so, what does it contain?
- What is the intended and actual relation between the image and those who view it?

4.5.3 Analysis of photographs

Photograph One



Sam Nzima's photo (1976, June 16) of a dying Hector Pieterse carried by Mbuyisa Makhubo while his sister Antoinette Sithole runs alongside.

4.5.3.1 Objects / Characters

The photograph depicts a historical event, the Soweto uprising, now known as June 16. It portrays characters, learners, who are fleeing for their lives. One learner, Hector Pieterse, has been shot. Mbuyisa Makhubo is trying to rescue Hector Pieterse. On his side is a hysterical and helpless sister to a victim, Antoinette.

4.5.3.2 Settings

The scene is a portrayal of a state of anarchy because learners in their school uniform are in the streets instead of classrooms. School children have just been dispersed with teargas. Police have been shooting learners, culminating in turmoil and commotion in the background. The scene depicts an anarchical state in which South Africa was during the apartheid era.

4.5.3.3 Angle

The focus of the photographer is on the three main characters that are on the foreground of the photograph. The photographer engages viewers in face-to-face interaction with reality by capturing the photograph from the front angle. Viewers look at the characters at eye level, which symbolises equality. People were striving for equality. The front angle influences viewers' perspectives of what is taking place.

4.5.3.4 Body language

Viewing facial expressions of Antoinette and Mbuyisa from the front angle evokes certain emotions on the part of the viewers. Antoinette is hysterical and the anguish on Makhubu's face is clearly discernible. This demonstrates the agony through which South Africans went when their human rights were violated.

Through the facial expressions of the characters, the photographer persuades viewers to sympathise and empathise with the characters. Antoinette and Makhubu cry for rescue and security.

The power of photographs is embedded in the following elements: contexts, symbols, background, composition and narrative features. These elements will be considered when analysing the chosen photographs.

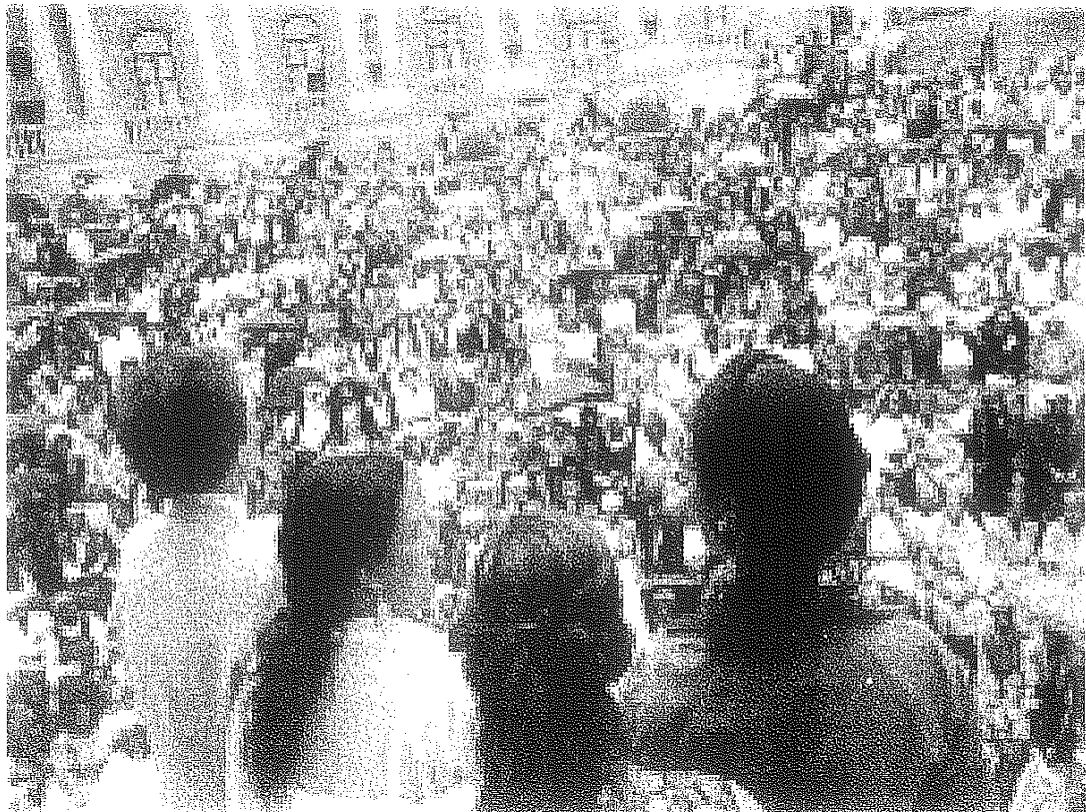
4.5.3.5 Clothing

The characters in the photograph are wearing school uniforms. School uniforms indicate that children are entitled to human rights. Uniform symbolises unity. Children from different schools expressed their grievances in unison.

4.5.3.6 Light

The photograph was taken during the day. There is light in the mid-ground of the photograph.

4.5.4 Photograph two



South African Women's Day March, August 9, 1956

4.5.4.1 Characters

The photograph shows women in their numbers outside the Union Buildings. On the lead there are four women, Lillian Ngoyi, Helen Joseph, Rahima Moosa and Sophie Williams, whose identities are not shown to the viewers. Figures in the photograph are presented in different sizes. The four figures of the leaders are bigger than the rest of the crowd. They are elevated, which depicts their role as leaders.

This photograph portrays the women's anti-pass protest, which occurred on a 9 August 1956. South African women decided to take their anger and dissatisfaction to the streets of Pretoria. They marched to the Union Buildings, which is the headquarters of the South African government.

The photograph shows women in their numbers outside the Union Buildings. On the lead there are four women, Lillian Ngoyi, Helen Joseph, Rahima Moosa and Sophie Williams, whose identifies are riot shown to the viewers. Figures in the photograph are presented in different sizes. The four figures of the leaders are bigger than the rest of the crowd. They are elevated, which depicts their role as leaders.

Elevation of these women could be linked to their demand that they want to be presented in the government. Smaller women figures of women in the background indicate that women were recognised as human beings by the then government.

4.5.4.2 Setting

The photograph is taken outside the Union Buildings. The Union Buildings symbolise power, as it was the headquarters of the then government. The four women leaders face the Union Buildings. The women's march was a challenge to

the rulers of the country who were based in the Union Buildings. The leaders are standing in a confrontational position. The women figures on the background have turned their backs on the Union Buildings, which symbolises their resistance to those in power and their discriminatory laws, particularly, the pass laws. They wanted freedom from discrimination in terms of gender.

The leaders are from different racial groups. They unite and speak in one voice. Women are close together which symbolises unity on the part of women. There are mixed colours which symbolises that women from different walks of life have united to confront the government on its violation of human rights. They were fighting for equality of all people irrespective of race, colour or creed.

4.5.4.3 Angle

The leading crew was shot from a high angle. This emphasises their leading role. The photographer captured the leaders from the back so that their identities could be hidden. Their identities were probably hidden because of fear of victimisation by the government. Another possible reason for capturing the leaders from behind could be that the photographer was not interested in who they were but in their gender as the issue in question is gender equity.

4.6 Cartoons

A cartoon is usually a drawn picture of a humorous situation. Cartoons are used to express ideas or to draw attention to a situation or a well-known personality. They often highlight a current social or political issue.

Cartoons provide enjoyment but may also be vehicles for serious and even biting messages. They establish character and setting. Political or topical cartoons have to be seen in context against their particular backgrounds. Symbols for example, political, may often be used.

Cartoons may be purely pictorial, use 'bubble speech' or have a caption. Dialogue is used to reveal the author's thoughts and feelings. Each drawing is placed in a frame and may be presented as a single drawing or as a sequence of drawings. Humour may take the form of satire or parody to draw attention to a particular issue (Lutrin and Pincus, 2004:110).

Satire is sharp wit, irony or sarcasm used to highlight, expose or ridicule human, social or political weaknesses or stupidities.

The satirists' aims to change the situation educate and entertain through humour.

Parody is the imitation and/or exaggeration of other text types in order to satirise or create humour (Lutrin and Pincus, 2004:110).

When studying cartoons the following aspects must be considered:

a) The characters

- Are they figures in their own rights or do they represent stereotypes?
- Are they depicted normally or as caricatures (ridiculous exaggeration) of themselves?
- Well-known personalities are often caricatured with exaggerated facial features.
- Note facial expressions, body language and relationships between characters.

b) Background and setting

- Where and when is the scene taking place?
- Is the cartoon based on fact or fiction?

c) Language and Punctuation

- Diction – does it make use of slang, jargon and/or colloquialism?

Slang is informal, made-up language that is found in a particular place at a particular time.

Jargon is the inside-language of words, phrases or expressions used exclusively by particular groups of people or professions.

Colloquial language is the ordinary, everyday speech of a particular place and time period.

- Structure – does it use single words, phrases or sentences?
- How does the punctuation affect the mood and the tone?

d) Actions

- These are expressed pictorially by the clever use of lines, facial expressions and symbols.

e) Objectives

- Is the intention of the cartoon to educate, inform, entertain or satirise?
- Has the cartoonist achieved his or her objective?
- How has he or she achieved this objective?

The animated cartoon

Animated cartoons appeal to all ages although they are ostensibly aimed at children.

- Adults often enjoy them for their subtle humour and deeper meanings. These are the aspects that are usually discussed.
- Animated cartoons may also be analysed using film study techniques (Lutrin and Pincus, 2004:111).

4.6.1 Analysing a cartoon



Sunday Times 2011

4.6.1.1 Characters

The characters in this cartoon are President of South Africa Jacob Zuma, Julius Malema known as Jugu and the worker. The two characters Jacob Zuma and Julius Malema are figures on their own right because Jacob Zuma is the President of South Africa and Julius Malema is the President of the ANC Youth League.

The characters in this cartoon are depicted as caricatures of themselves because Julius Malema's mouth is exaggerated this indicates that he talks a lot. The President's head is also exaggerated.

Their facial expressions, the President and Julius indicate anger, they are angry at each other because as we all know Julius Malema has been saying bad things about the President through the media.

The President's body language, hand at the back and the other hand pointing at the wall indicates that he doesn't know how to remove this stain. It means Julius Malema won't come out of his life. His picture, he is standing straight indicates that he has come to a dead end. The body language indicates that the relationship between these characters is not good.

4.6.1.2 Background and setting

The cartoon shows the President Jacob Zuma in his office. This cartoon is based on fact because the President has been refurbishing his residence at a cost of a whopping R400 million and that is what started the debate between the President and Julius Malema.

4.6.1.3 Language and Punctuation

The sentence in this cartoon is written in capital letters to capture the reader's attention. The word stain doesn't have literal meaning, which means a dirty mark on something. Figuratively the word stain means the person on the cartoon which Julius Malema is a pain in the President's life.

The words stubborn stain literally means the stain is difficult to remove. Figuratively it means Julius Malema is like a thorn in the flesh to the President.

The idiomatic expression arm and leg renovators means the President has hired the most expensive renovators to remove the stain.

The cartoonist has used several punctuations: the question mark above the renovator means he has a question if he will be able to remove the stain. The thought bubbles below the question mark indicate that he is puzzled or thinking about how to remove this stain. The ellipsis (...) used by the cartoonist means this is a continuing conversation it didn't start here.

4.6.1.4 Actions

The cartoonist has used several symbols: the step ladder indicates the renovator is going to use it because the stain is high on the wall. This means people have tried to remove this stain but have failed. Julius Malema thinks he is untouchable.

Other symbols is the tool box which has a hammer, a paint brush and other tools which means the President will try everything to remove this stain. The renovator must do whatever to remove the stain. The President's hope is on the renovator.

4.6.1.5 Objectives

The cartoonist has achieved his / her objective because we are able to identify the characters in the cartoon: the President Jacob Zuma and Julius Malema. The intention of this cartoon is to satirise because the President is concerned about Julius Malema.

This cartoon is trying to draw attention to the way politicians live in South Africa and the way they misuse the taxpayers' money. It also highlights a current political issue.

4.6.2 Cartoon two



Isolezwe 2011

4.6.2.1 Characters

This cartoon shows a learner praying because they are writing examinations. His father is asking him why he is praying with prayer because for the whole year he has been naughty at school, always absent, when he is there he has been playing and not respecting his teachers.

4.6.2.2 Objectives

This is a social cartoon which deals with what is happening in schools during examinations. The learners do not study for the whole year but when it is time for writing examinations they start praying.

4.7 Advertising

The word advertising means drawing attention to something or notifying or informing somebody about something. People advertise to sell, promote or draw attention to something.

There is a distinction between advertisements (commercial) which are broadcast on television, radio and in other media and advertisements which are found in various print media, such as magazines, newspapers, bill-boards and posters.

The word 'advertisement/s' is, in the business of advertising, often abbreviated to 'ad' or 'ads.'

According to Burger and Gardyne, (2007:37) when analysing an advertisement there are several questions that can be asked:

- What makes you stop and look at a particular advertisement?
- Are pictures (photographs, graphics etcetera) eye-catching, that is, in colour or in black and white?
- What is being advertised?
- Do you think you would buy these products?
- Are these advertisements aimed at young buyers, for example children? If so, what does this say about business ethics?
- How big are the pictures in relation to the size of the advertisement as a whole? Do they dominate the advertisement?
- Which section of the newspaper or magazine contains the most ads?
- Would you say that news items (stories, reports etcetera) or advertisements take up the most space in the newspaper / magazine?
- Why do you think print publications contain so many advertisements?
- Does the quantity of advertisements in a publication affect the report content in any way? If yes, how?

- Are there people in the pictures?
- Are they men, women or children?
- Why do you think these people are in the particular advertisement?
- What is the advertisement attempting to sell?

Advertisements manipulate us into spending our money. They use words and pictures to send a strong message to persuade us to buy a service or a product (Burger and Gardyne, 2007:37).

Methods or techniques used in advertising. Advertising use the following techniques to catch our attention:

- Headings

Different fonts, sizes of letters and degrees of boldness (dark or light shading) in headlines are used to help the advertisement catch our attention. The style of the headline must suit the product that is being advertised, and must appeal to the target audience.

- Sound devices

Advertisers use rhymes, alliteration and assonance to help us remember, and buy their products.

- Emotive language

The kind of language helps to persuade us that we need a product or service.

- Figurative language

This kind of language, such as metaphors, similes and personification, is often used in advertisements.

- Slogans

These leave a strong impression of the product in our minds. A slogan is a short, catchy phrase that normally appears next to underneath the product or company name.

- Layout or design

This may be formal and structured, with straight lines, plain fonts, and clear spaces for the pictures and the writing. The layout may also be creative and informal and use all sorts of clever techniques such as overlapping pictures, words in bubbles, wavy lines and elaborate fonts. The layout must suit the product and the target audience.

- Contact details

These details are important so that we know how we can get hold of the product or service.

- Colour

This is also important.

4.8.1 Heading

The heading of this advertisement is written in large font size with a red background to catch the reader's attention. The target audience of this advertisement are learners who did matric and did not pass. The style of the headline suits the product that is being advertised which is the finishing college. In the advertisement there are three different types of font that are used, to make the writing interesting. There are also different colours that are used for attracting the readers.

4.8.2 Emotive language

The language that is used in this advertisement is persuasive, they are persuading the target audience which is the learners. The advertisement persuades the learners to register quickly before there is no space. The learners are also persuaded by the no deposit because other colleges want a deposit. They know that parents do not want to pay for learners who have failed the learners are also persuaded by the words that have been used.

4.8.3 Links

There is a link between the picture and the writing because the picture is of a learner studying.

4.8.4 Layout or design

In this advertisement the layout suits the product and the target audience because they are advertising a college and there is a picture of a student in the classroom. It also suits the target audience because this advertisement targets learners who did grade 12 the previous year.

4.8.5 Contact details

There are contact details at the bottom of the advertisement so that people who are interested can contact the college or respond to the advertisement.

Looking at the above advertisement to see how some of the techniques used in advertising work in practice.

Elaborate font is used to catch the reader's attention. The pictures in the advertisement represent a student because the advertisement is advertising for a college. Three different types of font have been used to make the writing interesting.

Emotive and figurative languages have been used to attract the reader to enrol in this college. Contact details are given so that the reader can respond to the advertisement. The layout suits the product and the target audience.

4.9 Conclusion

In conclusion this chapter dealt with the critical analysis of non-literary texts: film, photographs, cartoons and advertisements. Guidelines on how to analyse non-literary texts have been presented. Non-literary texts have been analysed to show how linguistic competence can be developed.

CHAPTER 5

5.0 MAJOR FINDINGS, RECOMMENDATIONS AND CONCLUSION

The aim of this chapter is to present the major findings, recommendations and the conclusion of the study. In this chapter, analysis of the research will be done by looking at all the chapters that have been dealt with, all major findings and what needs to be done to develop the linguistic competence through literary and non-literary texts.

In this research there is chapter one which deals with the statement of research problem, purpose of the study, delimitation of the study, research methodology and those who will benefit from the study.

There is chapter two which explores linguistic competence, literary and non-literary texts analysis as discussed by various authors and the South African Department of Education in the language national curriculum policy documents.

There is chapter three which deals with a critical analysis of isiZulu literary texts and chapter four which deals with a critical analysis of non-literary texts.

5.1 Major findings

The purpose of this study was to explore that when analyzing literary and non-literary texts language competence is developed.

This research was done by critically analyzing isiZulu literary texts: Poetry, Novel, Drama, Short Story, Essay and Folktale to see how language competence can be developed.

From this study the writer has deduced that when analyzing literary and non-literary texts, language competence is developed.

a) Learners have to know that reading involves making meaning of the text and paying close attention to its language features.

i) Poetry

When analyzing a poem you have to pay attention to the sounds and words that are used.

The poet uses certain sounds and words to convey meaning. Learners have to know that when analyzing poetry lines, stanza forms, rhyme, rhythm and punctuation affect meaning of the poem.

The poet also used sounds and words to create the desired mood and theme of the poem.

ii) Novel, Drama, Short Story and Essay.

When analyzing a novel, short story and essay you also have to pay attention to the sounds and words that the writer used. Each and every writer uses certain words to convey meaning in the text.

b) Learners have to identify, explain and analyse the meaning and functions of language structures and conventions in texts.

Learners have to identify the use of repetition that the writer used as an effective device to convey the message of the text.

Learners have to explain the idioms and proverbs that are used to understand the meaning of text easily.

Also explain the figures of speech that are used to understand the text easily.

iii) Learners have to apply their grammatical knowledge to understand sentence construction and the organisation of texts.

Learners have to use their grammatical knowledge that is the use of words such as nouns, pronouns, adjectives, verbs and adverbs and their functions. They have to use this grammatical knowledge on how to construct a sentence when writing a text.

c) Visual literacy is necessary in classrooms today because when you teach students how to be critical viewers, they learn how to elevate personal opinions.

i) Cartoons

The cartoonist uses certain words and phrases to reveal his thoughts and feelings.

The cartoonist also uses full sentences written in capital letters to convey the meaning of the cartoon. Punctuation used in the cartoon affects the mood and the tone (Bubbles, Ellipsis, Capital letters, Question marks and Exclamation marks).

ii) Film

Learners have to learn to analyse the techniques used to produce the film and photograph.

- Lighting

Lighting enhances the effect of a scene

- Camera shots

The director manipulates the viewer's perception through his choice of shot.

- Camera angles

The angles of the camera shots shift the way you perceive the characters and react to situations

- Music

Music is used to create or enhance atmosphere, heighten tension, relax the senses and identify the subject.

iii) Advertisement

- Sound devices used

- Emotive and figurative language that is used.

5.2 Recommendations

5.2.1 Educators

Educators should know that texts must not be taught in isolation. When teaching literary texts educators must also develop the learner's language competence. The learner's grammatical knowledge should also be applied when analyzing texts.

Educators should also teach isiZulu learners to be visually literate. Learners should be able to understand the subject matter of images. Learners should be able to analyse and interpret images to gain meaning within the cultural context in which the image was created and exists. Learners should be able to analyse the techniques used to produce the image.

5.2.2 Subject advisors

Subject advisors should emphasise to educators that when teaching literacy texts they should develop their language competence. When conducting workshops they should also equip educators with this knowledge. They should also make sure that educators do this by visiting schools more often and check that this is done.

As this is recommended by the Department of Education in the policy document for National Curriculum Statements and in the Curriculum and Assessment Policy Statement (CAPS 2011).

5.2.3 Language Teachers Education Programmes

These programmes are: Advanced Certificate in Education (ACE) and National Professional Diploma in Education (NPDE), the lectures should teach these students how to develop language competence through literary texts.

5.3 Conclusion

In conclusion, this study has been an eye opener regarding developing linguistic competence through literary and non-literary texts analysis.

As defined by various authors, linguistics is the study of language as a system of human communication and competence is the ability to do something well.

Linguistics covers a wide field with different approaches and different areas of investigation for example, sound systems (Phonetics, Phonology), sentence structure (syntax) and meaning systems (semantics, pragmatics and functions of languages).

These are the aspects that one needs to be able to create their own texts. Learners should be encouraged to create their own texts and present them. Therefore the linguistic competence through literary and non-literary texts analysis should be developed.

Language usage should also be emphasized because texts are supposed to have figures of speech, idiomatic expressions and proverbs.

The South African National Curriculum Statement emphasises that learners must be taught how to design their own texts. They should also be taught how to analyze no-literary texts.

From this study it can be concluded that without the linguistic knowledge, learners cannot be able to produce their own texts.

Various authors have agreed that learners should have grammatical knowledge in order to understand sentence construction and be able to organize their own texts.

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