AN ANALYTIC STUDY OF SONNETS IN ZULU

by

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SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN THE DEPARTMENT OF AFRICAN LANGUAGES AT THE UNIVERSITY OF ZULULAND.

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DATE SUBMITTED: DECEMBER 1987

DECLARATION

I declare that

AN ANALYTIC STUDY OF SONNETS IN ZULU

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

DECEMBER 1987

A C K N O W L E D G E M E N T S

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

Prof S.D. Ngcongwane for his sympathetic and intelligent guidance, which was of great assistance to me.

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

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

Mrs T.C. Ngema for having agreed to type my dissertation manuscript despite her other commitments.

SUMMARY

This study has been made possible by our desire to look into the feasibility and effectiveness of the Western poetic devices in the writing of sonnets in Zulu.

In chapter one the aim of this study is clearly spelt out. We hope that at the end of the investigation, we shall come out with some suggestions and possibilities of a Zulu type of a sonnet, for, we feel that there was a reason for the English to choose a different style from the Italian.

The second chapter deals specifically with the definition of terms. These include, inter alia, the concept "sonnet" as espoused by various linguists; iambic pentameter and the rhyme scheme.

In chapter three we firstly defined the major characteristics of sonnets. These major structural features of a sonnet are clearly depicted in Kreuzer's (1955:224) definition of a sonnet, that a sonnet is:

> a fourteen-line lyric poem, in iambic pentameter, following one or more rhyme schemes.

lt is clear, therefore, that a sonnet should consist of fourteen iambic pentameter lines and should follow a required rhyme scheme. Furthermore, in this chapter, the two types of sonnets were briefly outlined, namely the Petrarchan or ltalian and the English or Shakespearean.

The fourth chapter dealt with the formal elements of the three selected poets' sonnets in this investigation, namely, Ntuli, Masuku and Nxumalo. We looked closely into the division into fourteen lines, the iambic pentameter as well as the rhyme scheme that is being followed. As we scrutinised all the sonnets, these poets have contributed, with regard to these three external structural features, we also paid particular attention to their significance, that is, whether they contributed anything towards the delivery and portrayal of ideas contained in each sonnet.

Content in Ntuli's, Masuku's and Nxumalo's sonnets is analysed in the fifth chapter. ln our analytic study of content, we looked closely into what each poet was writing about - the proposition each was advancing or the story each poet was telling in each sonnet. We came across a variety of subjects ranging from those discussing death to those that were purely social and political, and those with a religious background. We also looked closely into the approaches and artistic devices which the sonneteers employed in the portrayal of the ideas in their works of art. We noticed that these ranged from the

less effective straight-forward prosaic narration to the more concentrated use of vivid imagery coupled with the rich and well-chosen words and ideophones.

In this chapter we also examined the effectiveness of rhyme in the portrayal of content.

In chapter six we analysed Ntuli's, Masuku's and Nxumalo's sonnets with particular attention on the meaning that is conveyed in each of the sonnets they have contributed. We also looked very closely into the techniques the poets employed to relay the four aspects of meaning to the readers, namely, Sense, Intention, Feeling and Tone. We also examined the effectiveness of Masuku's rhyme in the conveyance of the meaning in the sonnets whether it was contributory or not.

The possibility of a Zulu type of a sonnet is dealt with in the seventh chapter.

The last chapter is the general conclusion where all our observations and suggestions are summarised.

I S I Q O Q O

Sibone kunesidingo esikhulu sokuba kesihlale phansi sishiyelane ugwayi sibeke nemibono yethu ukuthi lezizikhali zobungcweti baseNtshonalanga ekubhalweni kwezinkondlo kungalungelana ncamashi yini nokulotshwa kwamasonethi esiZulu.

Esahlukweni sokuqala-ke salolupekequlo nomcubungulo injongo yethu icaciswe yabekwa obala mayelana nalesi sifiso sethu. Siyethemba ukuthi siyothi siyiphetha imbenge yaloluphenyo nomcubungulo, ekugcineni siyoqhamuka nemibono namasu okubhalwa kwesonethi yesiZulu, ngoba siyakholwa ukuthi kwabanesidingo esinzulu esabangela ukuba amaNgisi aqoke isitayela esehlukile kuleso esilandelwa ngamaNtaliyane ekulotshweni kwamasonethi.

Isahluko sesibili sona siqondene ngqo nokuchazwa kwamagama athile awumnyombo kulomcubungulo. Kulamagama-ke singaphawula nje lawa: ukuthi khona okwempela iyini yona isonethi, njengoba ichazwe ngazindlela-thile yizingcweti ezahlukene kwezezilimi, i-iambic pentameter kanye nokuvumelana kwamaphimbo enkondlo (rhyme scheme).

Esahlukweni sesithathu siqale ngokubeka ngokusobala izimpawu zesakhiwo nokwakheka kwamasonethi, njengokuthi nje isonethi iyinkondlo enemigqa eyishumi nane.

Futhi kuso lesisahluko sibuye sabeka amabala engwe ngezinhlobo ezimbili ezaziwayo okwamanje zamasonethi, okuwuhlobo lwamasonethi aseNtaliyane kanye namasonethi amaNgisi.

Isahluko sesine sona sihlaziya ukwakheka kwamasonethi ezimbongi zakithi esizikhethele lolucwaningo, omfo kaNtuli, uMasuku kanye noNxumalo. Lapha sikuhlolisise kahle ukwahlukaniswa kwalamasonethi ezimbongi zakithi imigqa eyishumi nane kanye-ke nalawa amanye amasu njenge-iambic pentameter kanye nokuvumelana kwamaphimbo enkondlo (rhyme scheme). Ngesikhathi siwapenapena siwacubungulisisa lamasonethi ezingqalabutho zakithi kwezezinkondlo, mayelana nalezizimpawu zokwakheka kwamasonethi, sibuye sakubhekisisa ngeso elibukhali ukuthi kambe zinamphumela muni ekwenyuseni izinga lokwenza imibono equkethwe yisonethi ngalinye ibe sobala bha kulowo olifundayo, noma kambe lezizimpawu ziwumhlobiso nje ongathi shu.

Okuyikhona kuxoxwa ngakho noma lokho okushiwo yisonethi ngalinye lalezizimbongi zakithi oNtuli noMasuku kanye noNxumalo, khona sikuthola esahlukweni sesihlanu. Ekucwaningeni kwethu lokho kuyikhonakhona kudingidwa yisonethi ngalinye, sikuhlolisise kahle ukuthi khona okwempela imbongi ngayinye ibhala ngani esonethini ngalinye - umbono noma-ke umyalezo imbongi ngayinye efisa ukuwedlulisela kubafundi besonethi layo. Siye sathola ingxubevange yezindikimba ezidingidwa yilezizimbongi kusukela kulezo ezikhuluma ngokufa kuze kubekhona nalezo ezixoxa ngokuhlalisana nje kwabantu (social) nezithinta ezombangazwe (political) kuze kuyobakhona nalezo

ezisisekelo sazo kuyinkolo (religion). Sibuye futhi sazihlolisisa ngeso elibukhali lezozikhali zobungcweti bokucikoza ekubhalweni kwezinkondlo ezisetshenziswe yilamaciko akithi ekubhalweni kwamasonethi, ukwedlulisa imibono nemiyalezo ekulemisebenzi yawo yobungoti. Lapha sithole amasonethi abhalwe ngolimi olujwayelekile oluqondile kwenyuke kuze kubekhona nalawo anemifanekiso yomqondo esizana namagama anothile olimini lwethu nezenzukuthi ezikhethwe ngobukhulu ubuchule lobu. Kulesisahluko sibuye sakuhlolisisa ngeso elibukhali okwengezwa yilokhu kuvumelana kwamaphimbo (rhyme) ekwedluliseni indikimba noma kambe kumane kuwumhlobiso nje.

Esahlukweni sesithupha sihlaziye amasonethi oNtuli noMasuku kanye noNxumalo siphokophelele ukuthola umqondo (meaning) isonethi ngalinye eliwedlulisela kulowo olifundayo. Sibuye sabhekisisa nezindlela zobuchwepheshe imbongi ngayinye ezisebenzisile ekwedluliseni lowomqondo kubafundi bamasonethi abo.

Sibuye futhi sakuhlolisisa ukubaluleka nokwenziwa yile-rhyme kaMasuku ekwenyuseni izinga lokwedlulisela lomqondo (meaning), noma kambe iwumhlobiso nje ongathi shu.

Ukuthi isonethi yesiZulu phaqa, ngendlela yesiZulu phaqa, ingabakhona yini nokuthi yona ingabhalwa kanjani, konke lokhu sikuthola esahlukweni sesikhombisa.

lsahluko sokugcina sona siyisiphetho esiqoqa konke jikelele, lapho futhi sikubeka khona ngononina konke lokho esithe sakuthola kulolucwaningo lwethu kanjalo nemibono yethu futhi.

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1.1 INTRODUCTION

Literature, which is "the artistic level of language study," can be sub-divided into groups, one of which is "creative art, in which we include in particular drama, prose and poetry." For our purpose in this study we shall pay particular attention to poetry.

Linguists are agreed that there exists a particular difference between prose and poetry. However, this difference is one of degree rather than of content. Normally we often associate poetry with certain formal characteristics, for example, the division into metrical feet and rhythm, which make poetry more bound than prose. We may as well mention that most African poetry is still more difficult to distinguish from prose, although it is also written in lines and stanzas. In actual fact this is done under the influence of Western poetry which is written that way because of the many external characteristics of the poem, such as rhyme.

Poetry ranges in type from the simple and short to the complex and long. It is also true that knowledge of the characteristics of the types, serves as an invaluable guide to the reader of poetry.

According to Kreuzer (1955:207), the various types of poetry differ not only in their characteristics, but in their intentions and in the means by which the intentions are realized. To this Kreuzer (1955:207) adds:

> each must be known for what it is, what it intends, what it does, and how it does it.

However, Heese and Lawton (1968:33), on the other hand, start by emphasizing the main function of rhyme that

> it automatically connects words and therefore ideas together,

and that it was only with the development of end-rhyme that the stanza came into being. This, they are convinced, is the basis of the sonnet, which is the main object of observation and scrutiny in this study.

We have already mentioned the fact that the rhythm in poetry is more constrained while that of prose is freer. This relative lack of freedom in poetry has led to the developemnt of regularity, the so-called metre, so much that it has become a characteristic of poetry, especially in certain types, to assume a fixed form, which is associated with the division in metrical feet and a specified number of lines as well as a fixed rhyme scheme, for example in the sonnet.

In his foreword to IZIKHALI ZEMBONGI, Masuku (1969:7) appears to be aware of the detrimental effect, the over-emphasis of the external form of Western poetry, may have on African poetry when he says:

> It is not easy in Zulu to write poetry by making regular use of any foot because Zulu words are not just stressed and unstressed syllables or sounds.

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

1.2 AIM OF STUDY

In this study we are going to analyse critically the sonnets in Zulu, with particular attention paid to the sonnet contributions by our Zulu sonneteers namely, D B Ntuli, T M Masuku and O E H Nxumalo. We shall attempt to look closely at the form of the Zulu sonnets as works of art.

The research on the elements which constitute a sonnet shall, of necessity, be based on Western types such as the Shakespearean or Petrarchan.

An examination of the various themes covered by the Zulu sonnet writers, selected for this study will also receive our attention. Special attention will be given to the poetic devices these poets employ to portray these themes. Furthermore, some of the techniques used by these literary artists, to relay meaning, will also be investigated.

All the above will be done not for the sheer reason of picking out defects in the sonnets we shall analyse, but for ascertaining the feasibility and effectiveness of some of the Western poetic devices, both external and internal, with our Zulu sonnets, as for example advocated by one of the sonneteers to be examined, namely Masuku. For example, Masuku (1973:6) offers the following guiding principles for the writing of poetry in African languages:

1. Observe a definite rhyme scheme.

2. Observe metre even though this must be construed outside the pattern of the English poetic foot. What is important is to keep a constant number of syllables to the line.

It is therefore to be seen whether these external structural devices, as suggested by Masuku, do contribute to the effective portrayal of meaning and content of Zulu sonnets or not.

With this present study, it is however, hoped that at the final analysis, this investigation will come out with some suggestions and possibilities of a "Zulu" type of a sonnet, for, it is felt that there was a reason for the English to choose a different style from the Italian.

1.3 RESEARCH METHODOLOGY

Relevant source material has been perused before an attempt was made at writing this study. This resource material has included books, articles, unpublished theses and even poetry books containing relevant information to this study. These included, inter alia,

Poetic Meter and Poetic Form (Fussel:1965),

The Owl Critic (Heese and Lawton : 1968),

Elements of Poetry (Kreuzer:1955),

Themes and Variations in Shakespeare's Sonnets (Leishman:1967),

A Linguistic Guide to English Poetry (Leech:1969),

Understanding Poetry (Brooks & Warren:1976),

The Anatomy of Poetry (Boulton:1977),

The Poetry of B.W. Vilakazi (Ntuli:1978),

Poetry With Pleasure (Kirkpatrick and Goodfellow: 1965) and Shakespeare : The Sonnets (Jones : 1977).

Literature dealing with the writing of poetry in general and sonnets in particular, has been of great assistance in this study as it supplied us with the background material to help us to be as objective as possible.

This then helped us to have a clear picture of some of the major structural characteristics of sonnets, such as the iambic pentameter and rhyme schemes to mention a few.

Furthermore, unstructured interviews with lecturers of the University of Zululand's Department of African Languages were also held.

2. DEFINITION OF TERMS

2.1 The Concept "Sonnet"

Poetry is the most ancient form of literature known to man. The earliest poetry was closely related to religious rituals and feasts, where men sang and danced. According to Heese and Lawton (1968:2):

> It was an expression of man's most fundamental feelings and desires: his urge to communicate with his gods; his joy and gratitude at the bounty of nature; and his desire to exercise some sort of power, through ritual and magical chant, over natural processes.

From the above it is clear therefore that poetry must also express what is universal in human behaviour, that is, the poet must create poetry which touches human hearts throughout the ages.

In both civilised and uncivilised parts of the world, a strong tradition of oral poetry arose which gradually made way for written poetry as man became more civilised and mastered the art of writing. The Zulus, for instance, had their own traditional poetry in the form of lullabies (imilolozelo) and praise poems (izibongo).

Also to note is that other types of poetry evolved. We have, for example, the lyric or epic, in which the author

describes his own feelings and passions or in which the writer gives a narrative review of a certain event, respectively. Of special forms of the lyric, the sonnet has been the most widely used by poets in English. According to Tappan (1954:111):

> Sonnets were written in sequences, as they were called, that is in groups, each group generally telling the story of the author's love for some lady fair who was either real or imaginary.

In an attempt to define a sonnet, Rosenheim Jr., hastily acknowledges how difficult it is to give a straight-forward definition of a sonnet in recent years and says (1960:28):

> The poem is difficult to define briefly and unequivocally, first, because it takes several forms, second, because, particularly in recent years, poets have departed from even the basic definition involving length and meter; and finally, because through convention certain relationships between form and substance are usually pointed out in the definition of the sonnet.

Nevertheless, most simply defined a sonnet, according to Kreuzer (1955:224) is:

> a fourteen-line lyric poem, in iambic pentameter, following one or more rhyme schemes.

This definition put the other way, but adding yet another very important feature of a sonnet, may be rendered as follows:

> A sonnet is a poem of fourteen lines expounding a single thought or feeling.

In a sonnet, the poet sets out to express and resolve an argument in these fourteen lines.

2.2 IAMBIC PENTAMETER

We have already noted above that a sonnet is basically a poem of fourteen lines of iambic pentameter, when the definition is based on length and metre. In poetry, you will find that instead of a sequence of slow and quick steps you have a sequence of stressed and unstressed syllables arranged in a more or less regular pattern. This regular sequence of stressed and unstressed syllables is known as metre. We can conclude therefore, that metre is a rhythmical pattern.

Then, when we talk of metrical patterns in poetry, the basic unit of measurement employed is called a foot - a poetic foot. This actually indicates variation of accent. A poetic foot generally consists of a group of two or three

syllables, one of which is stressed. A "poetic" foot is actually the unit or span of stressed and unstressed syllables which is repeated to form a metrical pattern.

The main types of most common "poetic" feet to be found in English poetry are:

i) iambic : ∪ / : one unstressed and one stressed syllable.

ii) trochee: / ∪ : one stressed, one unstressed syllable.

iii) anapest: ∪∪/ : two unstressed and one stressed.

iv) dactyl : / ∪∪: one stressed and two unstressed syllables.

However, in our present study we are mostly concerned with the iambic poetic foot, which is the most common of all poetic feet, and consists of one unstressed syllable followed by a stressed one. Fussel (1965:75) confirms this when he notes that:

> The English language appears most naturally to organise its rhythms in ascending patterns: that is, the main instinct in English poetry is for iambic or occasionally anapestic movements rather than for trochaic or dactylic.

The adjective iambic is derived from "iamb" which originally meant a metrical foot formed by one short and one long syllable, and to this Heese and Lawton (1968:14 3 and 4) add:

> in English poetry it indicates a foot formed by one unstressed followed by one stressed syllable. Because people interpret the meaning of a poem in different ways, there is often some disagreement as to exactly how a poem ought to be scanned.

Iambic lines are therefore units of metrical measurements in poetic verses. Rosenheim Jr. (1960:21) elaborates:

> A poem in iambic pentameter (a very common English meter) is one in which the lines are five feet (ten syllables) long, and in which the prevailing foot involves a slack followed by a stressed syllable.

It is therefore evident that, the most common of all poetic lines in English poetry is that which is composed of five iambic feet as in the following example:

The cúr | few tólls | the knéll | of pár | ting dáy

As metrical lines are named according to the number of feet occurring in them, the above is an example of an iambic pentameter, that is, a line with five iambic feet.

In a sonnet therefore, we expect all the fourteen lines to be iambic pentameter lines.

2.3 RHYME SCHEME

Poetry is a product of deliberate, artistic construction in a language, designed to stand in permanent form, with the capacity to bring pleasure to those who hear or read it. There are of course, many qualities by means of which people can identify poetry. One of these qualities is rhyme. A pattern of rhyme that is created by the words which complete certain lines, helps to hold each of the stanzas together and makes each of them the kind of unit whose autonomy the readers or listeners will instinctively feel.

This is possible with English and admittedly, what is true of English may not entirely be true of certain other languages, more especially African languages like Zulu, for instance.

Masuku (1973:1-2) admits that, while our modern writers now tend to follow the Western techniques in writing poetry,

> it is completely unbalanced and grossly unscientific because there is general absence of regular metre or rhyme scheme in the "poetry".

From the above citation, Masuku clearly supports and advocates for the use of this device, which, in our opinion,

is of secondary importance, especially in African languages, because pre-occupation with rhyme may definitely obscure meaning and even flow of thought. In support, Masuku (1973:4-5) believes:

> We cannot pretend to be writing poetry when we, in fact, are writing prose. The writing of poetry is both an art and a science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.

In English poetry, we have a definite rhyme scheme, which among other things helps to distinguish poetry from prose.

The Concise Oxford Dictionary defines rhyme as:

> the identity of sounds between words or verse lines extending from the end to the last fully accented vowel and not further.

From this definition, it is clear that rhyme is one of the basic components of verse form. According to Heese and Lawton (1968:30) rhyme is closely connected with rhythm because it punctuates the rhythmic structure of the poem with words that echo each other. Rhyming, according to these authors,

> is pleasurable because it emphasises rhythmic patterns by creating expectations, the gratification of which pleases the ear and satisfies our natural love for repetition.

In support, Rosenheim (1960:1) adds:

> Something has been made for our pleasure or our edification, and, in place of a mere act of communication, we have been given a rhyme, an arrangement of words which cannot be altered and still affect us in precisely the same way, which stands ready always to be read or recited or listened to in the form which its author gave it.

It should, however, be stressed that rhyme will only be effective if it is not decorative. It must be meaningful and must be a means which best expresses the poet's feelings and thoughts.

Ntuli (1978:242) supports our view point with regard to rhyme:

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

According to Kreuzer (1955:47) the word rhyme usually refers to end-rhyme, which is the repetition of the terminal sound or sounds of the last word in two or more lines in poetry. To this Kreuzer (1955:47) adds that rhymed words have:

> identical sounds in their stressed vowels and all sounds following but unlike sounds preceding the stressed vowel.

Therefore, when we speak of words rhyming, what we mean, strictly speaking, is that the final measure of one word rhymes with that of the other.

For the sake of simplicity in describing the pattern of rhyme in a given stanza, letters of the alphabet are used. This is done by assigning in serial fashion, a new letter of the alphabet to each new sound with which a line ends.

Thus, the sound at the end of the first line is labelled a, and all other final rhymes in the stanza which match the first are similarly labelled a. The first line that does not rhyme with the a line is labelled b, and later lines rhyming with this sound are labelled b. Thus the rhyme pattern of a stanza in which the first and third lines rhyme and the second and fourth lines rhyme would be indicated as: abab.

As had been defined earlier, sonnets should follow a specific rhyme scheme.

3.1 CHARACTERISTICS OF SONNETS

We have already seen that the definitions by various linguists depict the major structural features of a sonnet. Heese and Lawton (1968:33) have this to say to further stress one of these features:

> It was only with the development of end-rhyme that the stanza came into being. This is the basis of the sonnet.

Basically, a sonnet is a poem of fourteen lines. It is within these fourteen lines that the poet sets out to express and resolve an argument of his composition. The fourteen lines must, in addition, be of iambic pentameter, that is, five poetic feet to the line; all feet being iamb, that is, a foot of two syllables, the first slack or unstressed and the second stressed.

Furthermore, the fourteen iambic pentameter lines, must also have the required rhyme scheme. Heese and Lawton (1968:33) conclude that:

> one of the main functions of rhyme is that it automatically connects words and therefore ideas together.

Limited as it is in length, the sonnet, therefore, presses upon the poet the demand for the most concise, and the most compressed expression of which he is capable.

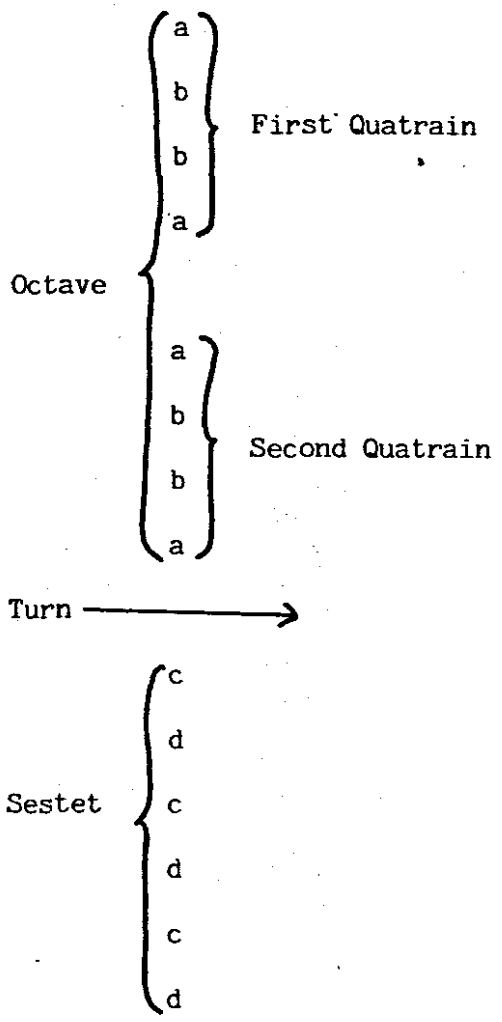
3.2 TYPES OF SONNETS

According to Fussel (1965: 119), the rhyme scheme and the mode of logical organization implied by it determine the type of sonnet. It is useful for a student of poetry to know the type of sonnet he is reading so that he can be able to analyse the logical structure of the poem more readily.

In traditional English verse, it is possible to recognize two major kinds of sonnet, namely, the Petrarchan or Italian sonnet and the English or Shakespearean Sonnet. In both types of sonnets there should be unity of thought, but in the Petrarchan or Italian sonnet there should be a break or turn at the end of the octave; in the Shakespearean sonnet, the only break is sometimes before the final couplet. There are several other variations of the rhyme scheme.

3.2.1 The Petrarchan or Italian

The most common type of sonnet is the Petrarchan or Italian sonnet, whose rhyme scheme divides the poem into two distinct sections as follows (1965: 119).



As shown above, the first part, called the octave, consists of eight iambic pentameter lines with the rhyme scheme: abba abba, and the second part, the sestet involving six iambic pentameter lines with the rhyme scheme of c d c d c d or a variant, that is, according to Fussel (1965:119) the sestet may take the form c d e c d e or c d e c e d or c d c d e c.

In the octave, a problem may be stated which is resolved in the sestet or a question may be raised in the octave which is answered in the sestet. However, Fussel (1965:119) continues: a characteristic of the Petrarchan sonnet is the convention of the "turn", which normally occurs at the start of line 9, the beginning of the sestet; the turn which he says is the:

> dramatic and climatic center of the poem.

This "turn" Boulton (1977:140) terms a "break in the sense."

From line 9, it is usually plain sailing down to the end of the sestet and the resolution of the experience.

3.2.2 THE ENGLISH OR SHAKESPEAREAN

Then comes the English or Shakespearean sonnet which is divided into three quatrains, rhymed abab, cdcd, efef, followed by a couplet gg. Rosenheim (1960:28) further elaborates on the variations in the rhyme scheme as follows:

> Within the fundamental division into three quatrains and a couplet, certain variations in rhyme scheme have often been employed, one of the most notable being that of Edmund Spenser, whose Spenserian sonnet interrelates the quatrains through rhyme by the pattern abab, bc bc, c d c d, ee.

Although the sonnet is a difficult form of poetry to write, it can be an extremely effective form when it is well written. Most linguists are agreed that, some of the finest poetry in the English language is written in the sonnet form.

According to Heese and Lawton (1968:33), in this type of sonnet the poet will either use the sonnet form to express the progression of a thought, where each quatrain brings him a step further in his discourse or he may discuss a different aspect of his subject in each quatrain.

Kreuzer (1955:226) puts it more vividly in that the quatrains

> are frequently used for a triple statement of an idea or problem or complaint.

Tappan (1954:119) feels that some of Shakespeare's sonnets seem to have been written to a man, others to a woman. Tappan continues:

> Some are exquisitely beautiful, some are fairly rollicking in boyish mischievousness. Some express sincere love ...

On the other hand, Leishman (1967:103) devotes the whole chapter on Shakespeare's sonnets on Love as the Defier of Time and comments:

> It is worthwhile to devote a little attention to those presumably later sonnets on Love as the Defier of Time, among which are some of the most "difficult" and most "metaphysical" in the whole collection.

This is an indication that most of Shakespeare's sonnets centred around Love, either for a man or a woman. Leishman (1967:103) quotes one of these sonnets:

> Sonnet 115, on the theme that, while time is always changing, dimming and blunting, Love is always growing,

According to this author (1967:1-2) the first series of the sonnets is addressed to a youth or to a very young man of great beauty, while the second series consists of sonnets to or about a certain "dark" mistress, whom the poet in some sense loves, or has loved, but whom he also despises, and despises himself for loving.

We have already noticed that there is a "turn" between the octave and sestet in the Italian sonnet. This "turn" is also apparently found in the English sonnet, for, according to Boulton (1977:140):

> in the Shakespearean sonnet, the only break is sometimes before the final couplet.

This concluding couplet usually offers the solution to or resolution of, the problem.

4. THE FORM OF THE SONNET

4.1 GENERAL

Under "form" of a sonnet we intend to look into the general arrangement or structure use of a sonnet. We want to examine the elements which constitute a sonnet, whether it be Italian or Shakespearean.

Regarding form in poetry, Ntuli (1978:222) says:

> When the word "form" is mentioned , we usually imagine some kind of external shape or structure in which the material we are viewing has been organised. While in some categories of art this form is shape in the physical sense, in the other categories form can only be conceived intellectually.

However, Boulton (1977:1) defines form in poetry as follows:

> Form implies some kind of definiteness or coherence, shape of some kind.

Boulton goes on to state that most people agree that "form" is an ingredient of beauty in poetry and to this she adds:

> ... if we are at all conscious of the artistic possibilities of words, we do not like to hear a speech in which there is no logical sequence or to read a badly written article.

She is convinced that what has form and sequence will always give us the feeling that "this is beautiful."

Boulton distinguishes two types of form in poetry, namely, *physical form and mental form of poetry.* For our purpose in this present study we shall pay particular attention to what she means by physical form. Boulton (1977:7) defines physical form as follows:

> The Physical form is the appearance on paper, and, much more important, the sound of poetry. It may be either the sound when poetry is read to us or the sound we hear mentally when we read it to ourselves. It includes: rhythm, rhyme, intonation and various kinds of echo and repetitions.

All these things mentioned above can be perceived physically, by the ear and eye, without any intellectual process occurring.

On the other hand, Nowottny (1977:111) in her essay on "Formal Elements in Shakespeare's Sonnets", asserts that there are many experiments with form in Sonnets so much that it would be difficult to lay down at the outset a definition of "form" at once comprehensive and precise, nevertheless, she goes on to describe "form" as

> that in virtue of which the parts are related one to another.

or

> that which manifests itself in the relationship of the parts.

Boulton (1977:6) elaborates further on the importance of this relationship of parts in a poem:

> When we have separated the various things that go to make a poem what it is, we shall find that one thing is missing; part of the beauty of a poem, part of its form, is the way in which all the component parts are appropriate to each other and fit together.

Nowottny further notes one generalization that can be made about Shakespeare's Sonnets regarding form, namely, (1977:111):

> ... that the sonnets reveal Shakespeare's strong sense of form, and that it is with respect to their form that the peculiar features or striking effects of individual sonnets may be best understood.

In our discussion on this structural aspect of the sonnet, we shall pay particular attention to Ntuli's, Masuku's and Nxumalo's sonnets. We shall deal mainly with those distinct elements of a sonnet which are revealed in the definition of a sonnet (Chapter 2). Besides the prescribed fourteen lines, we shall also examine specifically whether their sonnets are of iambic pentameter lines. This will be followed by the scansion of some of the sonnets to ensure

whether they follow any of the following two rhyme schemes:

Shakespearean: abab, cdcd, efef, gg

or

Italian : abba, abba, cdcdcd or a variant..

The interrelationship of the parts of a poem cannot be over-emphasised. It is therefore of paramount importance that these external structural features should match up with the other parts of the sonnet, namely, content and meaning. Ntuli (1978:223) clarifies this when he says:

> If a certain form is merely superimposed on some content without other considerations, that pattern serves little purpose. It is only mechanical and ornamental.

4.2 AN EXAMINATION OF ZULU SONNETS

4.2.1 NTULI'S SONNETS

In this study, we shall pay particular attention to Ntuli's four sonnets which he has contributed in his two poetry books namely, "Imvunge Yemvelo" and "Amangwevu". The sonnets of special attention are "Ithunzi" and "Entwasahlobo" in "Imvunge Yemvelo" and "Umunyu Wokwethaba" and "Inhlekelele YaseCoalbrook" in Amangwevu.

4.2.1.1 One of the basic structural devices of a sonnet is that it is a poem of fourteen lines.

In all four Ntuli's sonnets, which we intend to examine in his two publications, this structural device has been satisfied. This makes it easy for us to analyse the logical structure of his sonnets more readily. The only difference is the arrangement of the very fourteen lines. For example, in "Entwasahlobo" (Imvunge) and "Umunyu Wokwethaba" (Amangwevu), the fourteen lines are compact together, whereas in "Ithunzi" (Imvunge) and "Inhlekelele YaseCoalbrook" (Amangwevu), the fourteen lines have been divided into stanzas: three in "Ithunzi" and five stanzas in "Inhlekelele YaseCoalbrook".

This difference in the division of the fourteen lines is of some significant effect. For example, in the sonnets where the poet has divided the sonnets

into stanzas, the poet seems to want to portray the developments in each sonnet in ascending stages to the climax. Both sonnets discuss DEATH - one in a train accident (Ithunzi) and in the other, in a coal mine disaster (Inhlekelele YaseCoalbrook). This division or grouping enables the reader to follow the incidents more readily.

We therefore, consider Ntuli's grouping of the fourteen lines in these two sonnets as not merely satisfying a requirement of sonneteering.

4.2.1.2 A sonnet has been defined as a poem of fourteen lines of iambic pentameter. In this study, we want to examine Ntuli's sonnets with a view to ascertain whether the fourteen lines are of iambic pentameter or not. We must always bear it in mind that an iambic pentameter line consists of five iambic feet, each foot consisting of one unstressed and one stressed syllable. For convenience sake, we shall take only the first few

lines from each of the four sonnets and scan them, to assess the degree of Ntuli's success in the employment of this structural device - the iambic pentameter.

In "Ithunzi" we extract the following first four lines for our scansion:

Njengeshongolólo elinsundu linyelela,
Isitiméla sagwingcizela kwaMashu.
Kwanda amancoko, kwephuka uhleko,
Ngoba umsebenzi wosuku usufeziwe.

(Imvunge p. 4)

Again, in "Entwasahlobo" we quote the following lines:

Izólo ngedlule lapha kulélwe
Kungaphakanyiswa khanda ngovalo lwamakhaza;
Amaggumá ezigqume ngesiphuku esimhlophe
Kushayisa uvalo sengathi awasenakuvuka;

(Imvunge p.18)

From the sonnet "Umunyu Wokwethaba" we use the following first four lines:

Lapho sengifike khon' eGolgotha,
Kugugubele kukhonya ukufa,
Isiyethil' iMbali, yabhungana,
Isinomzimb' ohwithwe kuhlupheka,

(Amangwevu : 18)

In "Inhlekelele YaseCoalbrook" we have selected the following stanza:

Yahuba yahleka njengasemihleni
Imilomo eyeq' amakhul' amathathu.
Bashwib' amapiki namafosholo,
Beyophand' isinkwa emathunjin' omhlaba.

(Amangwevu :81)

From the scansion of the lines extracted from the four Ntuli's sonnets, it is quite evident that it has been difficult if not impossible, to mark off the poetic feet, not to talk of an iambic pentameter. One therefore, wonders if the question of an iambic pentameter can be a feature in Zulu poetry. However, Masuku (1973:5) remarks:

> Even if, in African languages, we cannot make use of a poetic foot as such, it is necessary to make use of a specific number of syllables to the line.

Of course, when use is made of a specific number of syllables to the line, then we cannot talk of an iambic metre either. Even if Masuku's compromise device is used, Ntuli's sonnets fail to qualify. The lines have an inconsistent number of syllables to the line. For example, in "Ithunzi", the first line consists of fourteen syllables, the second thirteen, the third twelve and the fourth fourteen syllables.

From our observation, Ntuli had no intention what-so-ever, of employing this structural device in his composition of his pieces of poetry.

4.2.1.3 We shall now look into the third structural feature of a sonnet, that is rhyme. We have already noted that a sonnet is a fourteen-line poem in iambic pentameter, following one or more rhyme schemes. We have also noted that the rhyme schemes in question, may either be abba, abba, cdcdcd or abab, cdcd, efef, gg if the sonnet is Italian or Shakespearean respectively. We shall now examine Ntuli's sonnets to assess the degree of his success in the employment of either of the two rhyme schemes or whether he followed any of these rhyme schemes or not. For our convenience we shall examine one sonnet from each of his two books.

Izolo ngedlule lapha kulelwe a
Kungaphakanyiswa khanda ngovalo lwamakhaza; b
Amagquma ezigqume ngesiphuku esimhlophe c
Kushayisa uvalo sengathi awasenakuvuka; d

Imithi ihlutshulwe yizinswazi eziqandayo e
Kushayisa uvalo sengathi ayisenagazi: f
Izinyoni, abaculi besiganga, bengezwakali g
Kushayisa uvalo sengathi sebajokola. h
Namuhla ngethuswe yicilongo nomchwayo, i
Kuduma izinkalo zonkana: "Kusile!" j
Yaphaphama imvelo, yazamula izelula, k
Kancane yahloba ngobuhlalu obuluhlaza, l
Yamemezela ekhethweni lezinyoni uba zihube: m
"Impilo eyayilahlekile isizuziwe!" n

(Imvunge : 18)

From the above, we observe that there are no lines that rhyme. Each line ends with its own sound. We can, therefore, conclude that this sonnet follows none of the expected rhyme schemes. Let us observe what obtains in "Umunyu Wokwethaba":

Lapho sengifike khon' eGolgotha, a
Kuguqubele kukhonya ukufa, b
Isiyethil' iMbali, yabhunqana, c
Isinomzimb' ohwithwe kuhlupheka, d
Igcwel' imivimbovimbo yolaka, e

lgcwel' amanxebanxeba olaka, e
Nemijuluk' ebomv' ebiphophoza, f
Belila kab' abebephelekezela: g
Ngisuke ngename ngigegetheke, h
Kuphum' ilanga lentokozo yami, i
Kuvuleke izwi ngisho ngicule, j
Ngigxume njengethole nxa lisuthi, k
Ngob' umkhonto oveze amanxeb' okufa, b
Ungivezele inyama yokungelulamisa. l

(Amangwevu : 18)

We observe, once again, that the majority of the lines does not rhyme. Unlike in the previous sonnet, only lines 2 and 13 rhyme bb as well as lines 5 and 6 ee.

What we have observed in the two quoted examples of Ntuli's sonnets, is what obtains even in his remaining two sonnets. We therefore conclude that rhyme may not be a permanent feature in African poetry. Masuku (1973:1-2) also admits that, while our modern writers now tend to follow the Western techniques in writing poetry:

> it is completely unbalanced and grossly unscientific because there is general absence of regular metre or rhyme scheme in the "poetry".

In conclusion, therefore, we observe that Ntuli did not make any attempts, when he composed his sonnets, to imitate anyone in the use of rhyme schemes.

4.2.2 MASUKU'S SONNETS

4.2.2.1 Masuku has written four sonnets. Masuku claims two of his sonnets follow the pattern of an Italian sonnet (viz. Thula-ke and Phambili) and the remaining two sonnets follow the pattern of the Shakespearean sonnet (viz. Isicelo and Ngomile).

However, Masuku (1973:5) quickly acknowledges:

> My use of the words: "Italian" and "English" in describing my sonnets is, therefore, restricted in meaning.

The main reason for this acknowledgement is the lack of the iambic pentameter metre.

All Masuku's sonnets have each the required fourteen lines. What is striking about these lines is that each has a specific number of syllables, namely ten syllables to the line. We, however, wonder if this rigidity and artificiality does not obscure the message the poet wishes to convey in each sonnet.

Moreover, Masuku (1969:6) admits that:

> The Zulu is a free person in his speech, thought and movement.

It is for this reason that we wonder whether this rigid sticking to a specific number of syllables to each line does not become unnatural.

4.2.2.2 We have observed that English poetry, for instance, is based upon a poetic foot which may consist of stressed and unstressed syllables. Then we can speak of an iambic, dactylic poetic foot as the case may be,

which according to the number of these poetic feet to the line may then give us a diameter, pentameter and so on.

With regard to the iambic pentameter, we still wish to look closely into Masuku's sonnets although he (1973:5) quickly yields:

> I must hasten to point out the fact that the iambic pentameter metre is used in both the Italian and the English sonnets. This is not possible in African languages.

For our purpose, we shall scan a quatrain each from one of the so-called Petrarchan sonnets (e.g. Thula-ke) and the so-called Shakespearean sonnets (e.g. Isicelo):

Thulá-ke nhliziyo ungakhali,
Konke kuyolunga ngomhlomunye,
Uyokwenama ngosuk' olunye
Nom' ugubhazela, ungalali.

(Uphondo LukaBhejane : 87)

We now observe what happens in the so-called English sonnet, namely "Isicelo":

Wó, ngĭyăkŭthándă, mntănŏmúntŭ,
Ngŏthándŏ lwĕmpélă, ŏlúnzúlŭ;
Ngĭbúsíse ngŏmúsă nŏbúntŭ -
Ngŏbónga ĭNkósí yăPhĕzúlŭ.

(Uphondo LukaBhejane : 87)

From the above scansion, it is quite vivid that it is difficult, if not impossible, to mark off the poetic feet in a line of Zulu poetry. It will also be noted that those syllables which seem to be stressed, are those that are affected by length.

We also observe that even the syllables, which have been marked off as being the so-called "poetic feet", at times forced, is because Masuku has always stuck to ten syllables to the line, throughout. We, therefore, agree with Masuku, in that the iambic pentameter metre is not possible in African languages like Zulu.

4.2.2.3 Some African poets have tried to write poems with some form of rhyme. Masuku, for example, maintains that, although he

describes his sonnets as "Italian" and "English" in a restricted manner, nonetheless,

> They have also the required rhyme scheme (1973:5).

We shall now examine the rhyme schemes followed in two of his sonnets not dealt with under 4.2.2.2. above.

Moya kaMdali osithandayo,	a
Sisosizini : selekelele,	b
Sisemlilweni : sivakashele,	b
Siphephise kwabasizondayo	a
Sikhulule kwabasibophayo	a
Ngamaketango. Sisikelele.	b
Isikhalo sethu silalele -	b
Thina abesizw' esisindwayo.	a
Sovuka siqhugele phambili -	c
Singamaqhawe. Sinesibindi:	d
Singegcine singabanqotshiwe -	e
Soyilwel' inqubela-phambili.	c
Thina asizona izidindi :	d
Singehlale njalo siboshiwe.	e

(Uphondo LukaBhejane :88)

The rhyme scheme followed in this sonnet is:

abba abba cde cde.

When you compare the rhyme scheme in the sestet of his so-called Italian sonnets, you will observe that in "Thula-ke" the rhyme scheme follows the pattern cdcdcd while in "Phambili" it is cdecde. Both are Italian rhyme scheme variants.

Sengomele inkolo yakwethu	a
Eyongiphilisa nkathi zonke.	b
Lethani amasiko akwethu -	a
Siyowalandela thina sonke.	b
Susani konke okwabezizwe:	c
Kuyanyanyeka: kuyahlanzisa.	d
Chithani amasi abezizwe -	c
Mabi: asoze angiqinisa	d
Amathambo nemithambo yami.	e
Ngicishe ngafel' esigangeni	f
Ngokulahla udondolo lwami -	e
Zulu, ngiyosinda ekufeni.	f
Phum' uphele, nkolo yabaphangi!	g
Mina ngingekhonze izigangi!	g

(Uphondo LukaBhejane : 88)

This sonnet follows the rhyme scheme pattern of an English type of a sonnet, namely abab, cdcd, efef gg.

We also notice that Masuku's rhyme has been by means of the final syllable as well as the vowel of the penult -

Ungakh-ali
ngomhlom-unye
ngosuk' ol-unye
ungal-ali

We only pray that Masuku's success in following the required rhyme scheme pattern is not just a decorative device, only to give his sonnets a scientific form of some kind.

4.2.3 NXUMALO'S SONNETS

4.2.3.1 Nxumalo has written three fourteen-lined poems, which on the basis of the prescribed fourteen lines of which they are composed, may be termed "sonnets". These poems appear in his poetry book "Ikhwezi". The poems in question are "Ingadela ngoNokuphumula" (p. 4), "Lapho Sengibuzwa" (p. 38) and "Emthonjeni Ongomi" (p. 59).

In the poem "Ingadela ngoNokuphumula", there is no clear division of the lines into octave and sestet. However, the first twelve lines make a visible unit of themselves, which are then followed by the last two lines which serve to resolve the problem stated in the first line "Inhliziyo kayideli mntanomuntu".

In the remaining two poems, "Lapho Sengibuzwa" (p. 38) and "Emthonjeni Ongomi" (p. 59), there is some division into octave and sestet; of course, this very division is based on how the reader follows the statement of the problem in each poem.

We observe that Nxumalo has one common problem, that of run-on lines, which makes his lines not discernible units, because, in most cases, each line overlaps to the next.

4.2.3.2 With regard to the iambic pentameter, we also wish to look closely into Nxumalo's "sonnets" to satisfy ourselves whether an attempt was ever made at this structural device.

For our convenience, we shall only examine the first four lines of his poem "Emthonjeni Ongomi".

Woza-ke mhlobo wami
Asikhwele yona intaba;
Isikhathi sifikile, asiye
Emthonjeni ongomi, sithole

(Ikhwezi : 59)

From the above example, it is evident that we simply cannot talk of a poetic foot not to mention the iambic pentameter. It is also clear that Nxumalo had no intention, what-so-ever, of using this structural device.

4.2.3.3 We have already mentioned that Nxumalo has one common problem, that of run-on lines. This defect makes it very difficult to mark off rhyme in his "sonnets". To verify this, we shall take one of his poems and assess whether he did make an attempt at this device.

Inhliziyo kayideli mntanomuntu a
Ukub' iyadela ngabe b
Nom' amehl' engibikela c

Ubukhazikhazi sengidimede ngidwale; d
Engani nom' umhlaba e
Wonke nengcebo yawo f
Unganikezelwa ezandleni zami g
Nesibhakabhaka nezinkanyezi zaso h
Ngingaphiwa sona sib' esami; g
Nolwandle nakho konke i
Okukulo, kunganikezelwa mina, j
Ngingadlule ngilubalubel' okunye. k
Ingadela ngasiphiwo sinye vo, l
Uma ngingahlala noNokuphumula. m

(Ikhwezi : 4)

From this scansion we observe that there is no rhyme scheme that is being followed. The whole poem is just a narrative. This is the case with the remaining two Nxumalo's "sonnets". The very use of the word "sonnet" with Nxumalo"s fourteen-lined poems, may be viewed by some literary critics as restricted in meaning.

We also observe that, because no rhyme scheme has been followed throughout, as a result of run-on lines, Nxumalo's "sonnets" are not classifiable.

CONCLUSION

In this chapter we have been examining the formal elements of the authors' sonnets under our examination. We looked closely into the division into fourteen lines, the iambic pentameter as well as the rhyme scheme that is being followed. As we scrutinised all the sonnets with regard to these three external structural features, we also paid particular attention to their significance; that is, whether they contributed anything towards the delivery of the ideas contained in each sonnet. We then made the following observations:

Ntuli's division of the fourteen lines into stanzas in two of his sonnets, namely, Ithunzi and Inhlekelele YaseCoalbrook, is of significance. It serves the main purpose of supporting the content and the portrayal of his ideas. This is heartening indeed, for, this division has not merely been for adornment and ornamentation. Instead, the poet wanted to portray the developments in each sonnet in ascending stages to the climax.

Regarding the iambic pentameter, no attempt was ever made by all the artists under scrutiny, of employing this Western structural device, possibly because what is true of English cannot entirely be true of other languages especially Zulu, with its own unique

prosodic make-up. You will also agree with us that most English words have a kind of "built-in rhythm", a feature not obtaining in Zulu. It is for this very reason that Masuku (1973:5) an advocate for Western structural devices, yields:

> I must hasten to point out the fact that the iambic pentameter metre is used in both the Italian and English sonnets. This is not possible in African languages.

Masuku, in his four sonnets we have examined, rigidly follows the English and Italian rhyme schemes. We feel he has concentrated too much on the external glamour of his sonnets at the expense of the primary essentials of poetry, such as the elevation of expression. Masuku has lost sight of the fact that "form" is not just an island of its own. It is infact, part of the entire sonnet and as such must be in close association with the ideas contained in the entire sonnet. In this regard we wholly support Ntuli (1978:222) when he says:

> In a well-written poem, content and form cannot be separated: Content determines the form in which it is to be expressed. Form is not just an added casing of the poem.

5. THE CONTENT

5.1 GENERAL

In content there is as much range in sonnets as there is in the handling of structure. Some linguists refer to content as the "substance". Rosenheim Jr. (1960:29), for example, defines "substance", of an individual work as:

> What the poet is writing about, the proposition he advances, the question he asks, the story he tells.

This is true because the poem, just like any novel or short story, is inevitably about something.

There is, however, some difficulty at times, in distinguishing between content and form, in poetry. For, in a well-written poem, content and form cannot be separated. Ntuli (1978:222) clarifies this point further:

> Content determines the form in which it is to be expressed.

It is therefore imperative that we must first endeavour to bring a clear difference between these two concepts, that is content and form, in poetry. If we understand by CONTENT

the ideas and emotions conveyed in a work of literature, the FORM would include all the linguistic elements by which CONTENTS are expressed. But if we examine this distinction more closely, we shall see that CONTENT implies some elements of FORM, for example, the events told in a novel are parts of the CONTENT, while the way in which they are arranged into a "plot" is part of the form.

In this chapter we shall, however, pay special attention to the various themes as revealed by the artists we have selected as well as some thoughts or approaches of portraying these themes. We use "theme" in this study to mean "subject the poet discusses".

Ntuli (1978:70) defines the concept "theme" rather more vividly as follows:

> We use "theme" in a wide sense to include the subject matter and the underlying idea in the poem.

The theme of a poem, therefore, is the topic of discussion - what the poem is "saying" of the theme. Brooks and Warren (1976:267) have this to add:

> In short, when we talk about the theme of a poem we must be careful to distinguish between the ostensible topic or even the statements of a poem and the basic attitude and idea implied by a poem when it is understood as a whole.

Brooks and Warren (1976:269) sum up:

> The theme of a poem, then, amounts to a comment on human values, an interpretation of life.

This is true, because we have sonnets dealing with love and death; with patriotic themes and religious themes; with philosophical ideas and satirical comments on life.

In this chapter we should emphasise that our main aim is to evaluate the sonnets of the selected artists with a view of ascertaining the subjects they discuss as well as the methods or approaches they employ to put across what each sonnet is all about. Furthermore, we want to evaluate the success with which the poet introduces what comes from his imagination, within these limited fourteen lines.

5.2 THE CONTENT IN ZULU SONNETS

5.2.1 D.B. NTULI'S SONNETS

Of all Ntuli's poetry contributions, we shall only focus our attention to his four sonnets in his two literary works IMVUNGE YEMVELO and AMANGWEVU. The four sonnets in question are ITHUNZI (The

Shadow of Death) and ENTWASAHLOBO (Springtime) in IMVUNGE YEMVELO and UMUNYU WOKWETHABA (The Sorrow of Happiness) and INHLEKELELE YASECOALBROOK (Coalbrook Mine Disaster) in AMANGWEVU.

We have already noted that a sonnet is essentially a poem of fourteen lines expounding a single thought or feeling. It is therefore against this background that we want to evaluate the success that our poets have achieved with the depiction of content in their works of art.

In ITHUNZI, (The Shadow of Death) Ntuli, as one of our best short story writers, has confined himself to that unforgettable afternoon in the life of the commuters between Durban and KwaMashu - the scene of that deadly accident. The whole sonnet highlights an incident of a train disaster which caused much misery and sorrow. Many commuters were as gay as anyone else, who, after one's day's work, one was to join one's family once again, as depicted in the lines:

> Kwanda amancoko, kwephuka uhleko;
> Ngoba umsebenzi wosuku usufeziwe.
>
> (There was joking, and there was laughter,
> Because the day's work had been completed.)

In the first quatrain the poet gives the reader a clear picture of commuters travelling homewards in a train that moved like a millipede:

> Njengeshongololo elinsundu linyelela,
> Isitimela sagwingcizela KwaMashu.
>
> (Imvunge Yemvelo : 4)

> (Like a brown millipede trying to reach
> its destination,
> The train meandered about towards KwaMashu
> township.)

But very unknowingly and unexpectedly, death just came like lightning and resulted in the tragic death of commuters from work.

It is in the second stanza where the occurrence of the accident is depicted.

It took place all of a sudden and this is so vividly expressed by the author's expert choice of words and imagery:

> Ukhozikazi lokufa lwahleka lodwana.
> Phazi!
> Phansi!
> Phazi!
> Phezulu!
> Selubagxavule ngezinziphokazi abalo.
>
> (Imvunge Yemvelo : 4)

(The deadly hawk laughed to itself.

Suddenly!
Down!
Suddenly!
Up!
Having gripped with its mighty claws its victims)

It would appear, DEATH, on this very afternoon, knew very well that this afternoon it would claim its own victims:

> Ukhozikazi lokufa lwahleka lodwana.
>
> (The deadly hawk laughed to itself.)

And again:

> Selubagxavule ngezinziphokazi abalo.
>
> (Having gripped with its mighty claws its victims.)

The personification device employed by the poet here-above elevates the standard of his sonnet, by representing a clear picture, in the minds and imaginations of the readers, of how death comes and goes. The use of imagery in writing poetry is supported by most linguists as a device to distinguish poetry from prose. Masuku (1973:4) confirms this proposition:

> We cannot pretend to be writing poetry when we, in fact, are writing prose.

We should, however, quickly reveal that Masuku is in fact supporting the employment of a definite rhyme scheme and not the use of imagery. He clarifies himself further:

> The writing of poetry is both an art and a science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.
>
> (1973: 4-5)

How feasible and successful this device is, with African languages will be seen to later in this study.

Ntuli concludes his sonnet by describing the effects of this train disaster:

> Ukumbongoza akuzwakalanga,
> Namanje asikacwebi isibhakabhaka.
>
> (No wailing with grief was ever heard,
> Even up to now the sky is still not clear.)

It is evident that there was much sorrow and mourning after this tragic occurrence, in the lines:

Ilanga lasithwa ukhozikazi,
Babheka phezulu amehlo echicha,

(The sun was screened from view by the mighty hawk,
They all gazed upwards with eyes full of tears,)

We have already mentioned that the poet's use of imagery is praiseworthy. For example, the bird image (ukhozikazi) which dominates this sonnet has been well selected to explain and demonstrate how swiftly and unexpectedly DEATH can cause misery to mortal human beings.

It is through this bird image that DEATH, which is the central theme of this sonnet, has been well despicted.

This unifying bird image has also been well supported by the poet's use of the ideophone and interjective:

Phazi!
Phansi!
Phazi!
Phezulu!

(Suddenly!
Down!
Suddenly!
Up!)

This is exactly how the hawk catches young chicks on the family yard.

DEATH is the central theme again in the sonnet "Inhlekelele YaseCoalbrook" (Coalbrook Mine Disaster). In this sonnet the poet recounts that unforgettable mine disaster at the Coalbrook Colliery in the Northern Orange Free State, one of the oldest but still operating in South Africa. Coalbrook came into world-wide prominence when, on January 21, 1960, a large part of the workings collapsed, entombing those underground.

Desperate efforts at rescue extending over several weeks proved unsuccessful. The total death roll of 435 is the heaviest in the history of South African mining. This historic mine disaster could not have gone unnoticed by the poet. Again the poet has successfully demonstrated his high imaginativeness and creativeness by so dramatically recounting this tragic episode in just fourteen lines.

The sonnet opens with the presentation of hundreds of mine workers happily at work deep underneath the earth's crust as revealed in the lines:

Yahuba yahleka njengasemihleni,
Imilomo eyeq' amakhul' amathathu.

(Amangwevu : 81)

(They chanted and laughed as usual,
Just over three hundred mouths.)

Again, normal life at the miners' various homes is clearly represented, where mothers and children collect firewood so that they can cook food bought from the fathers' toil in the mine:

Ngaphezul' izandlana zacokosha,
Kuzothi hwalala kumiswe insika.

(Amangwevu : 81)

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

The sudden occurrence of the tragedy is so dramatically expressed by the poet's successful and effective employment of ideophones:

Haxa! Phoqo! Bhidli!

The poet has shown some genius in portraying just what happened on that particular hour. As mentioned above, the poet has freely but

poetically described the events of that pathetic episode in these limited fourteen lines with an excelling choice and use of his mother tongue words, for example:

> Bashwib' amapiki namafosholo,
> Beyophand' isinkwa emathunjin' omhlaba.
>
> (They swung their picks and shovels,
> Working for their families deep underneath
> the earth's crust.)

The richness of such expression is praiseworthy. This expert choice of appropriate words coupled with the effective use of ideophones is witnessed once again in the line:

> Kuzothi hwalala kumiswe insika.
>
> (At dusk they'll get food).

Masuku (1969 : 61) in his criticism of the rigid application of English structural patterns in Zulu poetry comments:

> The Zulu is a free person in his speech, thought and movement.

Ntuli has just demonstrated this and his work is definitely devoid of artificiality and hollowness.

He has made no attempt at all at using any rhyming device, which Masuku later espouses in his second work "UPHONDO LUKABHEJANE". Perhaps the poet was aware that employing such artificial patterns would not contribute towards the elevation of the sonnet. Masuku is also aware of this, for, in his foreword to "IZIKHALI ZEMBONGI" he says:

> It is not strictly desirable because, by so doing, the intrinsic naturalness, vivid imagery, aesthetic appreciation, poignant Zulu idiom, facility of thought and expression may be lost in the painful regularity of the English metrical systems.
>
> (1969 : 6)

Vivid imagery as suggested by Masuku above, is abound in Ntuli's sonnets and helps to highten the clarity of the message to the reader. Observe this in the lines:

> Amehlo omhlaba angacwayiziyo,
> Angezahlukanise izingxavula zengwenyakazi.
>
> (Amangwevu : 81)
>
> (The earth's eyes that never blink,
> Cannot separate the mighty crocodile's
> protruding teeth.)

Again the metaphorical use of ingwenyakazi to mean "death" explicitly expresses this "intrinsic naturalness" of the poet's composition.

That nothing was ever heard of those entombed miners is so expertly expressed by a single worded sentence which marks the climax of the writer's genius in the effective use of ideophones:

> Balindelwa, balindelwa;
> Cwe.
>
> (They were waited for, and waited for;
> But nothing appeared.)

Entwasahlobo (Springtime) is one of Ntuli's sonnets on nature. Intwasahlobo or Spring is one of the four seasons of the year. Spring is particularly known to be a season that usually brings new life to Nature and its inhabitants.

This sonnet can, for convenience sake, be divided into the octave and sextet. The octave relates dull and cold and wintry weather conditions, with both man and natural vegetation shrinking because of extreme cold. The poet's descriptive ability is most evident in the depiction of how life is in winter just before Spring sets in. In the

following lines he imaginatively depicts a clear picture of life during such wintry conditions:

> Izolo ngedlule lapha kulelwe
> Kungaphakanyiswa khanda ngovalo lwamakhaza;
> Imithi ihlutshulwe yizinswazi eziqandayo
> Kushayisa uvalo sengathi ayisenagazi:
> Izinyoni, abaculi besiganga, bengezwakali
> Kushayisa uvalo sengathi sebajokola.
> (Imvunge Yemvelo : 18)
>
> (Yesterday I passed here when all was quiet
> No head appeared because of extreme cold;
> Trees denuded by very cold whips
> Frightening one as if they had no blood:
> Birds, singers of the veld, were not heard chirping
> Frightening one as if they had long deserted the area.)

The poet makes effective use of personification. That the hillocks are covered in snow is well and clearly presented in the lines:

> Amagquma ezigqume ngesiphuku esimhlophe
> Kushayisa uvalo sengathi awasenakuvuka;
>
> (The hillocks covered themselves in white snow
> Frightening one as if they will never wake up;)

When Spring eventually sets in, after such a spell of uncomfortable and dead life, we always expect a dramatic change in the weather conditions. We

expect rain to revive life once again. From the "turn", that is from line 9 to the end, life has once again brightened up as the poet says:

> "Kusile!"
> "Impilo eyayilahlekile isizuziwe!"
>
> (It is dawn once again!
> Life that had been lost has been regained!)

The grass is green once again and birds are singing and enjoy the new life that has been regained.

The poet has again in this sonnet succeeded in the effective use of imagery especially personification. This really vivifies what the sonnet is all about because it makes us imagine this time of the year more than its factual reflection.

As has been stated earlier on, the personification device employed by the poet adds more light to the message described in the sonnet. That Spring brings new life to Nature is well presented in the lines:

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

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

Umunyu Wokwethaba (Bitterness of Happiness and Delight) is the last of Ntuli's sonnets we wish to analyse. Ntuli has demonstrated very well his capability of selecting the appropriate terminology to portray his imagination and creativity. In this sonnet, he has decided to use the Biblical background to add his own dimensions to the original image.

Although death is not such a prominent theme in this sonnet Ntuli has, in a very subtle way, suggested that one must pass through it in order to attain that eternal delight and happiness. The following excerpt is evidence of this:

Ngisuke ngename ngigegetheke,
Kuphum' ilanga lentokozo yami,

(Amangwevu: 18)

(I become delighted and burst out laughing,
When a sign of my happiness shows up,)

This sounds very ironical, for, Jesus Christ had to go through much humiliation and pain when He was tried and later crucified on the cross. But still, this brought delight to those He died for.

Like most of the poets, Ntuli has again personified this "death":

> Lapho sengifike khon' eGolgotha,
> Kuguqubele kukhonya ukufa,
>
> (Amangwevu : 18)
>
> (When I had arrived at Golgotha,
> Death with prestige and boasting,)

This is a religious sonnet based on the occasion of Jesus' crucifixion at Golgotha. Through Jesus' crucifixion we, the sinners, are redeemed from vice by the saving grace of Jesus. And again through this painful death, we, who believe in Him, shall have eternal life in His Name.

According to Ntuli (1978:58), it is common for poets to compare life with beautiful things like flowers. In this sonnet, Jesus Christ is likened to a flower.

Isiyethil' iMbali, yabhunqana,
Isinomzimb' ohwithwe kuhlupheka,

(The Flower drooping and folding up,
With a body that has been thinned by
hardship.)

This comparison is quite fitting, for, a flower may also mean a "comely, with well-formed features".

In the octave the poet imagines himself as being amongst those who had been at Golgotha when Jesus, with weals and wounds inflicted by those who crucified Him, drooped and died on the cross. The fierce wrath displayed by those who crucified Him is presented in the lines:

Igcwel' imivimbovimbo yolaka,
Igcwel' amanxebanxeba olaka.

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

The use of the reduplicated stem in the above excerpt forms a gruesome sight. In fact this was a humiliating and painful experience for the Son of God.

In the sextet, the poet goes on to relate that those who believe in Him are, in a way, delighted, for, this is the beginning of new life for them:

Ngisuke ngename ngigegetheke,
Kuphum' ilanga lentokozo yami,

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

(I become delighted and burst out laughing,
When a sign of my happiness shows up,

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

CONCLUDING REMARKS

It has been noted earlier in this study that in a sonnet the poet sets out to express and resolve an argument in fourteen lines. The sonnet, therefore, presses upon the poet the demand for the most concise and the most compressed expression of which he is capable.

In most Ntuli's sonnets, he did not place much emphasis on the division of his sonnets into either the octave and sextet or into quatrains and concluding couplet. Furthermore, he never

worried himself to follow a particualr rhyme scheme. He only concerned himself with the expression of the progression of a thought. In Ithunzi (Shadow of Death), he recounted an incident of a train disaster in which many commuters were killed. This he successfully did with the expert use of ideophones and imagery.

In Entwasahlobo (Springtime) he compared life in winter and that in Spring, when both plant and animal life become more lively and luxuriant after a cold spell in winter.

Again in Umunyu Wokwethaba, (The Sorrow of Happiness) he reminded us of the crucifixion of Jesus Christ, which brings redemption to those who believe in Him. The occurrence was a bitter one but does bring delight to the believers, for, it is through His crucifixion that they are cleansed of their sins. In Inhlekelele YaseCoalbrook (Coalbrook Mine Disaster), he recounted the events of that mine tragedy in which hundreds of mine-workers were entombed.

All Ntuli's sonnets have the required fourteen lines, in which he said just what he wanted to say - that is, told the story he wanted to relate. He has been successful because of his choice of words and images as the only mode by which meaning is represented. He did not concern himself with other structural devices, possibly because he had been aware of the language problems he would encounter as Masuku (1973:3) rightfully admits that:

> one cannot base African poetry upon the English structural pattern entirely because of the problem of stressed and unstressed syllables.

If Ntuli had slavishly followed the strict Western patterns in his sonnets, the content could have been obscured. In fact these devices should not be merely decorative. They have to assist the poet to express the content of his work more explicitly. They should be used to support the meaning of the sonnet.

5.2.2 T.M. MASUKU'S SONNETS

Masuku has written four sonnets. According to Masuku, two of his sonnets follow the pattern of

the English or Shakespearian sonnet, namely, ISICELO and NGOMILE. The other two sonnets, namely THULA-KE and PHAMBILI, follow the pattern of the Italian sonnet. However, Masuku hastily admits that:

> My use of the words: "Italian" and "English" in describing my sonnets is, therefore, restricted in meaning.
>
> (1973: 5)

We shall examine Masuku's sonnets to find out what each is about and how the ideas are portrayed.

In the sonnet THULA-KE, the poet appeals to his own heart of hearts not to be complaining to the extent of even losing hope just because of misfortunes and hardships. The first three lines of the sonnet express this encouragement not to despair, quite clearly:

> Thula-ke, nhliziyo, ungakhali,
> Konke kuyolunga ngomhlomunye,
> Uyokwenama ngosuk' olunye
>
> (Uphondo lukaBhejane : 87)
>
> (Be calm, my heart, don't complain,
> All will be alright the day after tomorrow,
> You will be happy one day.)

That if he perseveres, he will eventually succeed is expressed in the sixth line:

> Kusasa sokhuluma ngokunye:
>
> (Tomorrow we shall talk of something else:)

We feel the line itself could have been more effectively framed if it had been:

> Kusasa sokhuluma okunye, instead of ngokunye.

The urgency of the appeal is presented by a series of questions addressed to his own soul to wake up and do something:

> Vuka, moya wami! Usalele?
> Uyivaka, mphefumulo wami?
> Usahlezi phansi, deklelele?
>
> (Wake up, my soul! Are you still asleep?
> Are you a coward, my soul?
> Are you still sitting down, doing nothing?)

The poet is confident of success. One only needs to arm oneself and face the "War" confronting one. There is an allusion that one needs education to

be able to overcome the demands of the present day and current life. The last two lines support this allusion:

> Phakama, uhlome uphelele,
> Unqobe! .....
>
> (Rise up, and arm yourself,
> And conquer!.....)

By so doing one could shame one's enemies who might have been ill-wishing one:

> ... Danis' izitha zami!
>
> (... Disappoint my enemies!)

The whole sonnet is just straight-forward prosaic narration. We feel this is contrary to Masuku's proposition that:

> We cannot pretend to be writing poetry, when we, in fact are writing prose. The writing of poetry is both an art and a science.
>
> (1973: 4)

Besides following a constant rhyme scheme, which Masuku has so laboriously followed in this sonnet, poems also depend on other designs and

attributes, such as imagery. It is also generally agreed that the main difference between poetry and prose is that in poetry we find a more concentrated use of imagery than in ordinary prose. This is, however, deficient in this sonnet. Nevertheless, we do appreciate the poet's use of the personification image. The employment of personification has made us have the object addressed, in our imagination.

It is only a pity that according to Masuku, a definite rhyme scheme is the only device at his disposal, which can distinguish whether a work of art is poetry or prose. He firmly believes that:

> It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.
>
> (1973:4-5)

Evidently, he has stuck to the Italian rhyme scheme abba, abba, cdcdcd, throughout this sonnet. We feel this is demanding on the part of the poet, and may at times, obscure the message of the sonnet. We appreciate, however, that in the sonnet THULA-KE, his rhyme scheme did not sound

forced and artificial. At some parts, the rhyming lines were very effective, for example:

Vuka, moya wami! Usalele?
.....
Usahlezi phansi, deklelele?

(Uphondo lukaBhejane: 87)

where "Usalele?" and "deklelele?" both urge one to wake up and do something.

The second of his so-called "Italian" sonnets, is PHAMBILI. This is a socio-political sonnet. It is an appeal to the Holy Spirit of God to relieve them of the hardships imposed on them by a discriminating and oppressive authority. It is a cry from a nation that is being oppressed, and therefore appeals for liberation.

In the following introductory words, the urgency and importance of the appeal has been effectively stated by the poet's use of initial rhyme achieved by the repeated use of the subjectival concord "si-".

Sisosizini : selekelele,
Sisemlilweni : sivakashele,
Siphephise kwabasizondayo
Sikhulule kwabasibophayo
... Sisikelele.

(Uphondo luaBhejane : 88)

(We are in distress: help us,
We are in burning fire: visit us,
Save us from our enemies
Liberate us from those who tie us up
... bless us.)

We do appreciate this, although we feel it has just been coincidental because his main stress is on end-rhyme. The sonnet is a bipartite statement of a problem or complaint. In the octave the poet has addressed all the problems and harsh treatment they are made to bear; which can be summed up by the lines:

Siphephise kwabasizondayo
Sikhulule kwabasibophayo
Ngamaketango. Sisikelele.
Isikhalo sethu silalele -
Thina abesizw' esisindwayo.

(Uphondo lukaBhejane : 88)

(Save us from our enemies
Liberate us from those who tie us up
With chains. Save us.
Listen to our request -
We, of the Nation that is heavy-laden.)

They are an oppressed and hated nation who need to be liberated from such hardship. From the turn, which normally occurs at the start of line 9 to the end of the sestet, the poet ensures the Holy Spirit that, if He comes to their rescue, they will eventually conquer and liberate themselves from such bondage and enslavement. This light of hope is represented in the following lines:

> Sovuka siqhugele phambili -
> Singamaqhawe. Sinesibindi:
> Singegcine singabanqotshiwe -
> Soyilwel' inqubela-phambili.
>
> (We shall arise and walk limpingly -
> Being brave persons. Being courageous:
> We shall not end up as the conquered -
> We shall fight for progress.)

Again as an advocate of a constant rhyme scheme, the poet has strictly followed the Petrarchan rhyme scheme, in this case abba, abba, cdecde. His rhyme scheme, however, does not assist him to elevate the standard of his sonnet form. We feel that it is merely a decorative device and does not at all "distinguish poetry from prose", as he proposes, for, again the whole sonnet is a narrative. We also observe the following flaws in his following of a definite rhyming scheme. The coupling by rhyme of the tenth and the

thirteenth lines has nothing to do with the meaning of the lines. The tenth line ensures the Holy Spirit that they are not cowards. The thirteenth line, on the other hand, has just its own content - an idea of not being stupid.

For the sake of this rhyme, achieved by keeping to "a constant number of syllables to the line" (1973:6), the poet even breaks the sequence of the line-sentence into almost two parts so that the word "kwabasibophayo" in line 5 may appear at the end of the line to rhyme with the other "a" lines "osithandayo" and "kwabasizondayo" in lines 1 and 4 respectively. In fact, the line-sentence 5 should read "sikhulule kwabasibophayo ngamaketango". We feel this forces words to create artificial patterns not acceptable to the language. If he had wanted his rhyming device, he should rather have omitted the word "ngamaketango" altogether.

Again, his rigid sticking to a constant number of syllables to the line, has compelled him to coin

the term "inqubela-phambili" in line 12 to mean progress, when in actual fact it is inqubekela-phambili.

We now turn to the first of Masuku's so-called "Shakespearian" sonnets, namely, NGOMILE. The central idea in this sonnet, is the poet's ardent desire to return to his ancestoral customs and an abandonment of western cultural traits. This thirst for his own customs is presented in the first two lines of the sonnet:

> Sengomele inkolo yakwethu
> Eyongiphilisa nkathi zonke.
>
> (Uphondo lukaBhejane : 88)
>
> (I am longing for our customs
> Which will make us healthy all the time.)

The poet is, therefore, making an appeal that his Zulu or African customs be restored and retained, for, the foreign cultures are abominable and has a very strong dislike for them. He has a strong belief that his own African customs will make him lead a better and dignified life. He, therefore, pleads that all the European so-called

civilisation or cultures, be done away with and to stress his dislike for these cultural traits, says:

> Susani konke okwabezizwe:
> Kuyanyanyeka : kuyahlanzisa.
> Chithani amasi abezizwe -
> Mabi: asoze angiqinisa
> Amathambo nemithambo yami.
>
> (Uphondo lukaBhejane : 88)
>
> (Remove all that is of foreigners:
> It is abominable: It causes one to vomit.
> Spill this sour-milk of foreigners -
> It is bad : It will never strengthen
> My bones and blood-vessels.)

In his couplet,

> Phum' uphele, nkolo yabaphangi!
> Mina ngingekhonze izigangi!
>
> (Come out, belief of the robbers!
> I cannot worship mischievous people!)

the poet addresses this western and foreign way of life directly, urging it "to leave", for, it is a belief of naughty and mischievous people. We appreciate this personification. It adds substance to the delivery of the content of this sonnet form.

The poet has followed the English rhyme scheme ababcdcdefef gg. We, however, observe that following this rhyme scheme does not contribute anything towards the better and effective portrayal of the content of his sonnet form.

Like in the fore-going two sonnets, this one too, is a mere narration without any artistic and poetic devices to elevate the standard of his poetry.

We do, however, commend the poet for his employment of the metaphor in the lines 7 and 10, namely:

> Chithani amasi abezizwe -
> .....
> .....
> Ngicishe ngafel' esigangeni.

In line 7 the poet likens amasi to western cultures which he now so strongly dislikes, and in line 10 esigangeni has been used to mean ignorance (ukungazi). We agree with the poet that, had he not realised that his own customs were of fundamental importance, he nearly died in ignorance. We feel his metaphorical expression

of the above, has made it more vivid why the poet detests foreign customs.

The last of Masuku's sonnets is lSICELO, which we shall now be examining with a view to ascertaining what it is about and how those thoughts and ideas are marshalled.

This is a love sonnet, in which the poet woos a maiden for love. It is a bipartite expression of what the sonnet is all about. The first two quatrains express the courting of this particular maiden by the young man, while the sestet presents the youth's promises if he is accepted and chosen by the maiden as a life-partner:

Sohlala impilo yaphezulu
.....
.....
Siyophila ngoju lwaphakade.

(Uphondo lukaBhejane : 87)

(We shall lead heavenly life
.....
.....
We shall live with eternal honey.)

That the young man's love for the maiden is sincere and innermost is clearly and well presented in the following lines:

Phakathi enhliziyweni yami
Kuvuth' ilangab' elingapheli.
Ntombi, yamukel' uthando lwami,

(Uphondo lukaBhejane : 87)

(Deep in my heart
Is burning an incessant flame.
Maiden, accept my love,)

The metaphorical expression "Kuvuth' ilangab' elingapheli" is appreciated as the sole effective delivery of how much the young man loves this girl. This is credit to the poet, who, like in the other three sonnets, is merely narrating.

The mere comparison of the love in his heart of hearts with the incessant burning fire helps to portray his content more effectively, by giving us a clear vision of how much he loves this maiden.

It is our view, however, that if the poet had employed more metaphors and similes in his proposal, it would have raised the artistic standard of his sonnet form.

This is the last of Masuku's sonnets which he terms "Shakespearian". The sonnet also rigidly follows the English rhyme scheme. It is, however, very unfortunate that the rhyming device is again of no great effect.

CONCLUDING REMARKS

In his foreword to "UPHONDO LUKABHEJANE", Masuku has offered a number of suggestions and guidelines for the writing of poetry in African languages. In this foreword, Masuku (1973 : 5) while boasting of being the first to write sonnets in African poetry, which follow either the Italian or English rhyme scheme, admits:

> I must hasten to point out the fact that the iambic pentameter is used in both the Italian and the English Sonnets. This is not possible in African languages. My use of the words: "Italian" and "English" in describing my sonnets is, therefore, restricted in meaning.

We feel this admission is inevitable, because, Masuku also agrees:

> It is neither possible nor desirable to base Zulu poetry upon the English structural pattern entirely.
>
> (1969:6)

It is also the very Masuku, who gives us the very most authentic reason why this is totally undesirable:

> because, by so doing, the intrinsic naturalness, vivid imagery, aesthetic appreciation, poignant Zulu idiom, facility of thought and expression may be lost in the painful regularity of the English metrical systems.
>
> (1969:6)

It has been this lack of "intrinsic naturalness, vivid imagery, poignant Zulu idiom, facility of thought and expression" that has been our cry throughout Masuku's sonnets, because he was more concerned with his definite rhyme scheme.

On the rhyme schemes Ntuli (1978:242) has this to say:

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

We agree fully with Ntuli in this respect. The rhyming device should contribute something towards the expression of the ideas contained in the sonnet. This is, unfortunately, not the case with Masuku's rhyming technique. It is also our view that this rigid keeping to a specific number of syllables to the line - which is ten syllables with

Masuku -, for the sake of rhyme only, is too much painstaking, for, in all his sonnets, it did not assist him to deliver the "substance" or content of his work of art more explicitly and effectively. It was merely tantamount to counting the music beat in a bar as it were. It is for this very reason that we whole-heartedly support Dlomo when he wrote:

> Rhyme can be an exacting taskmaster and a cold tyrant. Pre-occupation with technique and rhyme may make for art that is too self-conscious ... rhyme may obscure meaning, stem the even flow of thought, and lead even to artificiality and superficiality.
>
> (1939 : 88).

We feel much consideration and concentration should have been given to the expression and portrayal of ideas contained in the sonnet form within the fourteen lines at the poet's disposal.

5.2.3 O.E.H. NXUMALO'S SONNETS

In his work, IKHWEZI, Nxumalo has written three fourteen-lined poems, which, on the basis of these fourteen lines, of which they are composed may be

termed "sonnets". These are "lNGADELA NGONOKUPHUMULA" (p. 4), "LAPHO SENGlBUZWA" (p. 38) and "EMTHONJENl ONGOMl" (p. 59).

Our main task in this chapter is to evaluate the sonnets with the view to ascertaining the subjects/themes they discuss. We shall also look closely into the methods and techniques the poet employs to carry forward the ideas contained in each sonnet.

The sonnet lNGADELA NGONOKUPHUMULA is dominated by a mood of dissatisfaction as a result of the ever longing heart. The very first four lines are a vivid prelude to this ever earnest desire for more:

> lnhliziyo kayideli mntanomuntu
> Ukub' iyadela ngabe
> Nom' amehl' engibikela
> Ubukhazikhazi sengidimede ngidwale;
>
> (lkhwezi : 4)

> (The heart does not get satisfied
> lf it did then
> Even if my eyes showed me
> All the splendour l would stand
> silently gazing;)

We also observe that the sonnet has a moralising effect: Be satisfied with what is at your disposal or with what you are capable of, for, jealousy never pays. It is also evident that even if one were given all the universe and its splendour and wealth, one would still long for something else, as is expressed in the lines:

> Engani nom' umhlaba
> Wonke nengcebo yawo
> Unganikezelwa ezandleni zami
> Nesibhakabhaka nezinkanyezi zaso
> Ngingaphiwa sona sib' esami;
> Nolwandle nakho konke
> Okukulo, kunganikezelwa mina,
> Ngingadlule ngilubalubel' okunye.
>
> (Ikhwezi : 4)
>
> (Even when the whole world
> And its wealth
> Can be given to my hands
> And the sky with its stars
> Can be given to me to be mine;
> And the sea with all its
> Contents, can be given to me,
> I can still long for something else.)

We, however, find this sentence too long to contemplate and thus lowers the poetic effect of the sonnet.

The concluding two lines offer the solution to the problem:

> Ingadela ngasiphiwo sinye vo,
> Uma ngingahlala noNokuphumula.
>
> (It can only be satisfied by one gift only,
> If it can stay with Nokuphumula.)

The name "uNokuphumula" may have the connotation of "to be content with what one has". Then you will enjoy life and be peaceful. The first line "lnhliziyo kayideli mntanomuntu" sums up this assertion.

The whole sonnet is marred with run-on lines which tend to attenuate the impact of the poet's delivery of his ideas. Furthermore, the sonnet is more of a narrative than poetry, with no attempt at employing some artistic and poetic devices to boost its morale.

Nevertheless, the personification in line 4, though isolated, is vivid and worth noting:

> Nom' amehl' engibikela
> Ubukhazikhazi sengidimede ngidwale;
>
> (Even if my eyes showed me
> All the splendour I would stand silently
> gazing;)

LAPHO SENGIBUZWA (When I am Called Upon to Account) is yet another of Nxumalo's sonnets which demonstrates further the same weakness of being a straight-forward prosaic narration. With regard to its content, it is a protest poem against being maltreated or being under-privileged. It is

because of this deprivation of his rights as a citizen that the poet introduces his sonnet:

Ngiyob' angicebi muntu
Kepha ngiyophoqeleka mfowethu
Ukusichaz' esami isimo

(Ikhwezi : 38)

(I would be reporting nobody
But I will be compelled brother
To state my case)

The poet is faced with a problem of stating exactly what contributed to his poor performance. To strengthen his appeal for fair treatment, the poet makes reference to the Parable of the talents, where the unfaithful servant was cast into outer darkness where there was weeping and gnashing of teeth. (Matthew 25 :17-30). This Biblical allusion is contained in the lines:

Laph' ingelosi yamathalente
Imil' emasangweni iqoqa
Andisiwe iwabala, ngiqhamuka
Nesibalo esincane, ibuza
Izizathu eziqotho,

(When the angel of the talents
Standing at the gates collecting
And counting those that have been increased, appearing
With a small number, and asking for
Tangible reasons,)

The servant who had received only one talent made a number of excuses to his Master for his poor showing:

> Master, I knew you to be a hard man, reaping where you did not sow, and gathering where you did not winnow, so I was afraid, and I went and hid your talent in the ground. Here you have what is yours.
>
> (Matthew 25 : 24-25)

The poet wishes to avoid the repercussions that befell this unfaithful servant mentioned in the above Biblical excerpt. We feel the Biblical excerpt is quite fitting, for, to avoid to be penalised for what one is not so directly accountable, one needs to state the truth. It is also a warning to those who deprive others of their rights not to interfere with other citizens lest they be judged incorrectly.

In the sestet the poet narrates what answers he could supply in the event of being requested to testify about his activities. We appreciate the repetition of the subject concord in the following lines which form an interesting pattern:

....., nce
Ngithi ngazama ngakhinyabezwa;
Ngacel' amanzi nganikwa
Inhlaba; nengangikuphanda nzima
Ngephucwa kwathiwa akungifanele;
Ngalima ngavunelwa ngingekho
Ngacaca ngadilizwa ngesankahlu.

(....., so that
I say I tried but was disturbed;
I asked for water but was given
Aloe; even what I had struggled for
I was dispossessed saying it was not worth me;
I ploughed and they reaped all in my absence
I progressed with difficulty but was forcibly pulled down.)

While these repeated sounds are pleasant to the ear, they also bring emphasis to the ills the poet was subjected to. Here we also find an example of initial rhyme by the subject concord in the lines:

Ngithi ngazama ngakhinyabezwa;
Ngacel' amanzi nganikwa
Inhlaba; nengangikuphanda nzima
Ngephucwa kwathiwa akungifanele;
Ngalima ngavunelwa ngingekho
Ngacaca ngadilizwa ngesankahlu.

However, because of the poet's weakness of run-on lines, the succession of these initial subject concords is disturbed in line 11.

Nxumalo ends up with the sonnet EMTHONJENI ONGOMI (In the Spring that Never Dries Up) which is a poem of hope. After much hardship and strife, the poet shares the hope of enjoying eternal life in the end, hence he invites his friend to join him in the strenuous journey to the fountain that never dries up.

That the journey to eternal life is an arduous one is vividly described:

> Asikhwele yona intaba;
> Isikhathi sifikile,
>
> (Ikhwezi : 59)
>
> (Let us climb the mountain;
> Time has come,)

This sonnet reminds us of the living water Jesus Christ referred to when He asked for a drink from a woman of Samaria (John 4 : 14):

> But whoever drinks of the water that I shall give him will never thirst; the water that I shall give him will become in him a spring of water welling up to eternal life.

The association of this sonnet with this religious excerpt is relevant as is shown in the lines:

> ....., asiye
> Emthonjeni ongomi, sithole
> Ukuphila kwaphakade
>
> (....., let us go to
> The spring that never dries up, and get
> Everlasting life)

We assume that the spring referred to in this sonnet is Jesus Christ, for, He is the only way to eternal life. The poet puts it this way:

> "Ngenani bahlobo,
> Yilo ikhaya leli,
> Akusekho kufa, munyu -"
>
> ("Enter my friends,
> This is the home,
> There is no dying, no bitterness -")

CONCLUDING REMARKS

Nxumalo has one serious weakness in his sonneteering, that of run-on lines, which impede the progression and even flow of his ideas. As a result he simply cannot dream of any rhyme in his sonnets, with such overlapping lines. His approach is therefore more prosaic than poetic.

Like Masuku, his sonnets are straight-forward prosaic narrations, which also lack that poignant Zulu idiom. There is no attempt at imagery, which in most cases elevates the standard of the portrayal of the ideas contained in the sonnet.

Poetry is more intensely felt, which means that feelings play a more important role in poetry. It is through the use of these images that the reader comes close to what the sonnet is about as Ntuli (1978:177) points out in support:

> We can find an image in a pure description when such a description makes us imagine something more than the factual reflection of an object.

CONCLUSION

In this chapter we have attempted to analyse Ntuli's, Masuku's and Nxumalo's sonnets according to the content of each individual work. In our analytic study we looked into what each poet was writing about-the proposition each was advancing or rather the story each poet was telling in each sonnet.

In our analysis we came across a variety of subjects ranging from those discussing death to those that were purely social and political, and those with a religious background.

We also looked closely into the approaches and artistic devices which the sonneteers employed in the portrayal of the ideas in their works of art. We noticed that these ranged from the less effective straight-forward prosaic narration to the more concentrated use of vivid imagery coupled with the rich and well-chosen words and ideophones. We appreciated much the use of imagery for, these figures of speech, if well selected and used, elevate the standard of the delivery of the ideas contained in the sonnet.

We also examined the effectiveness of rhyme in the portrayal of content, but most unfortunately we could not find one sonnet where this device brought forth any marked and exceptional success.

6. MEANING

6.1 GENERAL

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

a) The basic meaning of each individual word.

b) The connotation or shift of meaning of a given word within a given context.

c) The over-all meaning of the sentence or passage as a whole.

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

In this chapter we want to look closely into the over-all meaning in the sonnets we have selected as well as the techniques the authors have employed to relay this meaning.

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

According to Brooks and Warren (1976:267) the total meaning of a poem is to be carefully distinguished from the event, real or imagined, that occasions the poem, as well as from the material of the poem or even from particualr statements in the poem.

They go on to define what meaning is (1976:267):

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

This is so, because a poem, being a kind of drama that embodies a human situation, implies an attitude towards that situation and it is we, the readers, who abstract the "theme" and express it as a statement.

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

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

This, he prefers to call the "significance" or "total significance" of a piece of language. What is important here is to be aware that, the cognitive meaning of an utterance or text is a part of its total significance, but how important that part is, depends very much on the communicative situation.

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

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

In the former, the reader is not absolutely free in his search for meaning as he is constrained by the tone of the omniscient poet. In the latter, however, the reader relies on the mental pictures that his life and world view can help him establish. In this case the reader does not feel compelled to identify himself with the poet. He feels freer to pass his own moral judgement.

According to Richards (1964:181) the original difficulty of all reading, the problem of "making out the meaning", is our obvious starting-point. Richards (1964:180) continues:

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

It is therefore plain that most human utterances and nearly all articulate speech can be profitably regarded from four points of view. In other words, the meaning in a poem can be arrived at by applying what is usually referred to as the

SIFT formula, where S - is the sense, I - intention, F - feeling and T - the tone. We shall briefly discuss these four aspects of meaning before attempting to analyse the sonnets in question.

SENSE

Sense refers to the plot of the poem - the meaning as given by words without any consideration of word associations and imagery. It is simply the story in the poem as given by the combination of words used. This is also referred to as the surface meaning. Richards (1964:181) puts it this way:

> We speak to say something, and when we listen
> we expect something to be said.

While this meaning is important the ultimate idea or the crux of the message may lie beyond this level.

INTENTION

The intention of the poet is the message he intends conveying in a poem. It is the moral lesson conveyed by the poem. This lesson is the initial idea which inspired the poet into writing. It is often referred to as the meaning in between the lines. In support, Richards

(1964:182) asserts that there is the speaker's intention, his aim, conscious or unconscious, the effect he is endeavouring to promote, for, ordinarily he speaks for a purpose. Richards (1964:182) sums up:

> Unless we know what he is trying to do, we can hardly estimate the measure of his success.

The reader arrives at this meaning by probing into the implications of the words used in a poem. So the basic question here is: What does the poem communicate?

FEELING

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

TONE

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

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

Having looked into the four aspects of meaning it is very important to bear in mind that these four are intertwined and cannot be considered in isolation from one another without breaking the unity of the poem which is so important. To support the importance of this interrelationship, Brooks and Warren (1976:268) say:

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

One school of thought has also come up with what is generally termed the SEI method where S - stands for sensory meaning, E - for emotional meaning and I - for intellectual meaning.

The sensory meaning of a poem is gathered by the consideration of the Senses employed in the poem. A poem may appeal to the five senses i.e. touch, smell, hearing, taste and sight. If this is the case, the poem lends itself easy to understanding. In another poem, a poet may appeal only to one or two senses. The poet uses images that evoke different senses selectively and intentionally to drive his meaning home because after all knowledge comes to us through the senses.

The emotional meaning is just a question of emotions that are evoked by the poem. This is very much the same as the atmosphere.

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

In this chapter we shall examine the sonnets in question with a view to sifting the meaning - that special import of dramatization as revealed in each sonnet by the poet. It must, however, be borne in mind that some sections of meaning might have been touched under content in the previous chapter, for, these do overlap.

To be more specific and relevant we shall have to focus our attention to the SIFT-SEI approach as has been explained above. This will enable us to evaluate even the techniques the poets employed to relay these four aspects or kinds of meaning, namely, sense, feeling, tone and intention.

As we deal closely with specific lines and ultimately the sonnet as a whole, we shall be getting in touch with those poetic devices each poet used to communicate the meaning to us, the readers, so that we are also made to enter into the situation and actually experience the situation with him (the poet).

6.2 AN EXAMINATION OF ZULU SONNETS

6.2.1 D.B. NTULI'S SONNETS

We have already indicated that, of Ntuli's poetic contributions, our main focus of attention is on the four sonnets, namely Ithunzi and Entwasahlobo in IMVUNGE YEMVELO and then Umunyu Wokwethaba and Inhlekelele YaseCoalbrook in AMANGWEVU.

We must always bear it in mind that a good writer will seek to choose his words and to phrase his

sentences so that his readers will understand not only what is being said or described, but will be made to enter into the situation, and appreciate it as though they were actually experiencing it themselves.

In the sonnet Ithunzi, the poet, while describing the incident of a train disaster between Durban and KwaMashu, in which many commuters were killed, has expertly chosen his Zulu words to appeal to the readers to figure the occurrence of this accident as if it were yesterday.

We are, in the first place, particularly impressed by the poet's use of the simile and personification images in the lines:

> Njengeshongololo elinsundu linyelela,
> .....
> .....
> Ukhozikazi lokufa lwahleka lodwana.
>
> (Like a brown millipede trying to reach its destination,
> .....
> .....
> The deadly hawk laughed to itself.)

These images appeal to our inner sense of sight and make us imagine that day's happenings as if we were also present, for, imagery makes one to

imagine something more than the factual reflection of an object. The poet likens the train to a brown millipede which stealthily moves or glides away. This is exactly how the train is - brown in colour and glides away in that fashion on the railway lines. This simile is of significance as it exactly communicates to us the actual movement of the train with gay and jolly commuters, as reflected in the line:

Kwanda amancoko, kwephuka uhleko,
(There was joking, and there was laughter,)

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

The use of imagery in this sonnet is supported and stabilised by the poet's skilful choice of words and the expert use of ideophones and interjectives, to assist to relay sensory meaning to the readers. The following examples are noteworthy:

lsitimela sagwingcizela kwaMashu.
..... kwephuka uhleko,

Ilanga lasithwa ukhozikazi,
..... amehlo echicha,

(The train meandered about towards KwaMashu.
..... there was laughter.

The sun was screened from view by the mighty hawk,
..... with eyes full of tears.)

The words cited above appeal to the sense of sight - sagwingcizela, lasithwa and echicha - as well as the sense of hearing - kwephuka. The writer had a clear picture of the situation on this sad day and had a desire to convey this to his readers. We feel, his well chosen words cited above plus the ideophones and interjectives have made it easy for his readers to understand what he was communicating to them.

We, the readers, are actually made to enter into the situation - we see the train winding about in a zigzag pattern (gwingcizela); we hear that loud laughter as of Zulu girls (kwephuka uhleko); we can see the sun screened from view (lasithwa) and we can see those eyes giving forth oozings (echicha) which are in actual fact, the tears of the weeping relatives after the news of this tragic accident.

With all this talent of expression, the poet wanted to tell us about that freak train accident which killed many commuters from work.

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

> Namanje asikacwebi isibhakabhaka.
> (Even up to now the sky is still not clear.)

The expert use of ideophones and interjectives : Phazi! Phansi! Phazi! Phezulu!, drive home the poet's message to his readers, because they actually enter into his thinking and share his reactions - you really picture the whole occurrence when death claimed its victims, as it were.

On the whole, the sonnet brings sorrow to the reader. The very fact that the commuters were, as usual, unaware of any danger, joking and

laughing after the day's work, when all of a sudden they meet with death, causes one to be sorrowful. The very last quatrain sums up this tragic episode:

> Ilanga lasithwa ukhozikazi,
> Babheka phezulu amehlo echicha,
> Ukumbongoza akuzwakalanga,
> Namanje asikacwebi isibhakabhaka.
>
> (The sun was screened from view by the mighty hawk,
> They all gazed upwards with eyes full of tears,
> No wailing with grief was ever heard,
> Even up to now the sky is still not clear.)

The very fact that not even a single one was heard wailing loudly with grief, as is revealed in the line:

> Ukumbongoza akuzwakalanga,
>
> (No wailing with grief was ever heard,)

brings misery and distress.

From the first line to the end, the poet is very depressed and dejected in relating this unforgettable train disaster. The very title of the poem, Ithunzi (The Shadow of Death), conveys a

lot to the reader about his attitude towards death. To show his negative attitude towards death, the poet scornfully says:

> Ukhozikazi lokufa lwahleka lodwana.
> .....
> .....
> Selubagxavule ngezinziphokazi abalo.
>
> (The deadly hawk laughed to itself.
> .....
> .....
> Having gripped with its mighty claws
> its victims.)

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

Inhlekelele YaseCoalbrook is yet another example of a sonnet in which the poet wants to tell us about another tragic accident which claimed many lives. This was a mine disaster at Coalbrook Colliery where a large part of the workings collapsed entombing all those underground. A total of 435 miners were buried alive.

The poet excels in the figurative use of words in an attempt to communicate the normal life situation both at the mine and at the miners'

homes. The poet talks of "lmilomo eyeq' amakhul' amathathu", in an attempt to convey to us the estimate number of miners who fell victim to this tragic episode. He prefers to use "lmilomo" for the miners.

In the line: "Beyophand' isinkwa emathunjin' omhlaba" is yet another example of this expert figurative use of words. The basic meaning of each individual word or word-group, taken in isolation, could be as follows:

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

But any Zulu speaker will understand at once within the context of the sonnet, that, this is not what the poet wants to convey to the readers. The whole line taken in its true context has the connotation:

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

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

Kuzothi hwalala kumiswe insika.
(At dusk they'll get food.)

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

In any passage of literature, it is obvious that the writer has certain thoughts in his mind, possibly a picture of some situation, which he desires to convey to his readers. This is exactly what this poet is like. To convey to his readers the occurrence of the sudden tragic mine disaster, he prefers to appeal to the readers' senses of sight and hearing that they actualy witness or visualise what took place on that dark moment. Ntuli has successfully and most effectively employed once again the ideophones to achieve this:

Haxa! Phoqo! Bhidli!

This is just what you would have heard if you were at the scene of this tragic accident, when the workings in the mine collapsed, breaking and entombing so many lives. The employment of these three ideophones has actually made the readers enter into the situation.

In this sonnet, the poet once again, intends to remind the readers of this tragic mine disaster which took place on January 21, 1960.

Furthermore, it is the poet's intention to drive home the message that death can "come" at any moment of one's life and cannot be stopped. The use of imagery has hightened the delivery of the message to the readers as reflected in the lines:

> Amehlo omhlaba angacwayiziyo,
> Angezahlukanise izingxavula zengwenyakazi.
>
> (Amangwevu : 81)
>
> (The earth's eyes that never blink,
> Cannot separate the mighty crocodile's
> protruding teeth.)

The metaphorical use of "ingwenyakazi" for "death" with its protruding teeth (izingxavula) makes it easy to imagine death as an awesome and deadly creature. A really good piece of literature will

almost certainly evoke some emotional response in the reader. This is a further extension of entering into the situation. This sonnet is tragic and evokes misery, grief and sorrow in whoever reads it. To imagine, that the miners were at work as usual, enjoying their daily task, not knowing what would befall them, evokes misery and sorrow. This is reflected in the lines:

> Yahuba yahleka njengasemihleni
> Imilomo eyeq' amakhul' amathathu.
>
> (Amangwevu : 81)
>
> (They chanted and laughed as usual
> Just over three hundred mouths.)

Again when one pictures the women and children at home with varying expectations, preparing to receive and welcome their kraal-heads-their fathers and bread-winners-not knowing that they would see them no more causes one to weep in sympathy. This is so well conveyed to the readers by the poet's excelling talent in the choice of appropriate words as revealed in the lines:

Ngaphezul' izandlana zacokosha,
Kuzothi hwalala kumiswe insika.

(Amangwevu : 81)

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

Again, it is disheartening and brings sorrow and misery, to learn from the lines of the sonnet that not even a single mine-worker ever thought they would on this day be overshadowed by "The Shadow of Death" and not to return to their homes as revealed in:

Akuvalelisanga namunye, ...

(No-one bade goodbye, ...)

Furthermore, to imagine those poor souls at the various miner's homes, waiting in jubilation for their fathers, only to see them no more, is but miserable and sorrowful. This, the poet so expertly represents in the lines:

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

(AMANGWEVU:81)

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

This sorrowful atmosphere is prevalent throughout this sonnet and is effectively driven home to the readers by the poet's expert choice of words.

That the poet is depressed and dejected about the evils of death is prominent in this sonnet. The very last five lines of the sonnet emphasise this depression:

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

No-one bade good-bye, they waited.
When a heavy downpour of rain was heard,
they were waited for;
When fire died down, they were waited for;
Were waited for, and waited for;
But nothing.)

To convey this attitude, the poet has again and again repeated one word in almost four lines, namely:

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

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

This attitude of dejection is summed up at the end by a single word, which is the climax of depression, that is Cwe. After such waiting, no-one turned up. This is more than being disappointed.

We, once again, commend the poet for his expert choice of words and particularly the use of ideophones, for example: Cwe which makes it very easy for the readers to understand the meaning conveyed to them.

We have already mentioned that, in any passage of literature, the writer may have a picture of some situation which he may desire to convey to his readers. In the sonnet Entwasahlobo the poet

wants to tell us, the readers, what the season of Spring does to Nature after the cold and dry wintry conditions. Spring usually brings new life to both man, animals and natural vegetation. Life is regained once again as soon as Spring sets in with its rains. This is just what the poet wants to relate to us in this sonnet.

Like in the two fore-going sonnets, the poet employs various techniques to relay this meaning to his readers, ranging from the skilful choice of words to effective use of imagery.

For his readers to understand what is being said or described, and therefore enter into the situation and actually experience it as himself, the poet has decided to give his readers some background information of how life is during the extreme cold and wintry months.

This he does in the first eight lines of his sonnet - the octave.

That Nature and its inhabitants in winter is dull and appears to be without life is well represented

by the poet's skilful choice of words and by idiomatic expression as in the lines:

> Izolo ngedlule lapha kulelwe
> Kungaphakanyiswa khanda ngovalo lwamakhaza;
>
> (Imvunge Yemvelo : 18)
>
> (Yesterday I passed here when all was quiet
> No head appeared because of extreme cold;)

In the first line, the verb, kulelwe, is used here, not in its basic sense of being asleep, but has the connotation of being dull and without life. This expresses exactly how life is during the dry and cold winter months and when examples of dull, dead life, are mentioned and expertly described by the poet, using effective imagery, especially personification, the reader actually enters into the situation and experiences this life himself. This makes the meaning of the sonnet more vivid and well understood.

The hillocks are covered in snow and appear as if they will never regain new life and this is so

well communicated by the poet's employment of the personification image:

> Amagquma ezigqume ngesiphuku esimhlophe
> Kushayisa uvalo sengathi awasenakuvuka;
>
> (The hillocks covered themselves in white snow
> Frightening one as if they will never wake up;)

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

> Imithi ihlutshulwe yizinswazi eziqandayo
> Kushayisa uvalo sengathi ayisenagazi:
>
> (Trees denuded by very cold whips
> (Frightening one as if they had no blood:)

The poet has successfully appealed to the reader's sense of sight, in these instances to relay his meaning, and through the use of the personification image, the reader has been able to visualise the whole situation. This is commendable because this technique has caused the reader to experience the situation with the poet.

It is in the sestet that the poet describes the significance of Spring time. Again, the expert

use of the personification image has vivified the whole situation. That the grass and trees are green once again, and that birds are singing and chirping noisily and happily, is well communicated in the following lines:

> Namuhla ngethuswe yicilongo nomchwayo,
> Kuduma izinkalo zonkana : "Kusile!"
> Yaphaphama imvelo, yazamula izelula,
> Kancane yahloba ngobuhlalu obuluhlaza,
> Yamemezela ekhethweni lezinyoni uba zihube:
>
> (Today I was startled by a trumpet and hut-dance,
> All Ridges rumbling: "It's dawn once again!"
> Nature woke up, yawned stretching itself,
> Steadily it adorned itself in green beads,
> Announced to the birds' party, that they may sing:)

Both the senses of sight and hearing have been appealed to here to relay this sensory meaning of the sonnet. We visualise nature reawakening (yaphaphama) and adorning itself with greenness (yahloba ngobuhlalu obuluhlaza) and we also hear it yawning (yazamula) and announcing to the bridegroom's party (yamemezela ekhethweni lezinyoni uba zihube) that it must sing in jubilation for, life that was lost has been regained.

The sensory meaning of the sonnet has been well relayed to the readers by the poet's effective use of the personification image which has made the readers to enter into and experience the whole situation.

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

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

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

(Frightening one as if they will never wake up;
.....
(Frightening one as if they had no blood:
.....
Frightening one as if they had long deserted the area.
.....)

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

"Impilo eyayilahlekile isizuziwe!"

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

We have noticed that a good piece of literature will certainly evoke some emotional response in the reader and that this is a further extension of entering into the situation.

In the sestet, the sonnet reflects a feeling of happiness, of course, after there has been some dissatisfaction because of the poor condition of Nature and its inhabitants in winter. The atmosphere prevalent in the sestet is the general

feeling of the poet in the sonnet and is evoked even in the readers by the poet's expert description of new life he would love to see in Nature:

> Yaphaphama imvelo, yazamula izelula,
> Kancane yahloba ngobuhlalu obuluhlaza,
> Yamemezela ekhethweni lezinyoni uba zihube:
> "Impilo eyayilahlekile isizuziwe!"
>
> (Nature woke up, yawned stretching itself,
> Steadily it adorned itself in green beads,
> Announced to the birds' party that they
> may sing:
> "Life that has been lost has been ragained!")

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

> Izolo ngedlule lapha kulelwe
> .....
> Amagquma ezigqume ngesiphuku esimhlophe
> .....
> Imithi ihlutshulwe yizinswazi eziqandayo
> .....
> Izinyoni, abaculi besiganga, bengezwakali.
>
> (Yesterday I passed here when all was quiet
> .....
> The hillocks covered themselves in white snow
> .....
> Trees denuded by very cold whips
> .....
> Birds, singers of the veld, were not heard
> chirping.)

He is very much disturbed to see Nature like is reflected in the above cited lines and he even repeatedly says:

> Kushayisa uvalo sengathi awasenakuvuka;
> Kushayisa uvalo sengathi ayisenagazi:
> Kushayisa uvalo sengathi sebajokola.
>
> (Frightening one as if they will never wake up;
> Frightening one as if they had no blood:
> Frightening one as if they had long deserted the area.)

We must note with appreciation, the poet's expert use of imagery which makes it easy for him to convey and communicate the meaning of his sonnet to his readers. That he has an amorous attitude towards Nature is well represented in the lines:

> Yaphaphama imvelo, yazamula izelula,
> Kancane yahloba ngobuhlalu obuluhlaza,
>
> (Nature woke up, yawned stretching itself,
> Steadily it adorned itself in green beads,)

Umunyu Wokwethaba is the last of Ntuli's sonnets we would like to analyse. In this sonnet, the poet relates the story of the crucifixion of Jesus Christ, the Son of God, through which, we the sinners, get salvation. The very title of the

sonnet bears two concepts: there is bitterness (umunyu) and happiness or delight (ukwethaba). The crucifixion is a bitter experience, while through it, the sinners get redeemed and enter into eternal life where there is everlasting delight and satisfaction. It is the crucifixion of Jesus Christ that brings delight and happiness to the sinners.

The poet has so well conveyed this meaning to us by first giving us that bitter background which will eventually lead to happiness and satisfaction. Here, the poet has also excelled in the delivery of this meaning by his expert use of imagery and well-chosen vocabulary. We have now and again been remarking that, for the readers to actually enter into the situation and therefore understand the meaning conveyed to them, it demands of the writer to choose his words and phrase his sentences properly and appropriately. Ntuli is expert in this. His expert use of imagery appeals to our inner sense of sight and

causes us to visualise the bitter occurrences at Golgotha as reflected in the lines:

> Lapho sengifike khon' eGolgotha,
> Kuguqubele kukhonya ukufa,
> Isiyethil' iMbali, yabhunqana,
> Isinomzimb' ohwithwe kuhlupheka,
>
> (Amangwevu : 18)
>
> (When I had arrived at Golgotha,
> Death with prestige and boasting,
> The Flower drooping and folding up,
> With a body that has been thinned by
> hardship,)

The personification image "... kukhonya ukufa" makes one imagine and see death moving about proudly and boastfully, for, today it is to claim the greatest of all victims, the Son of God.

Furthermore, the line "Isiyethil' iMbali, yabhunqana", is so well represented that the reader actually visualises that drooping head of our Lord Jesus Christ on the cross. This is reinforced by the metaphorical use of iMbali for Jesus Christ, for, we are quite familiar with how wilting flowers look like. This expert choice of words coupled with the skilful employment of imagery is most effective and make the reader understand the meaning conveyed to him more easily and readily.

The repetition and the reduplicated stems in the fifth and sixth lines drives home this bitter experience at Golgotha as revealed in the cited lines:

> Igcwel' imivimbovimbo yolaka,
> Igcwel' amanxebanxeba olaka,
>
> (Full of weals of wrath,
> (Full of wounds of wrath,)

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

> Ngisuke ngename ngigegetheke,
> Kuphum' ilanga lentokozo yami,
> Kuvuleke izwi ngisho ngicule,
> Ngigxume njengethole nxa lisuthi,
>
> (I become delighted and burst out laughing,
> When a sign of my happiness shows up,
> My voice opens up and start singing,
> And jump like a calf when replete,)

Again, the poet makes us enter into the second part of the situation and experience what he actually witnessed. The idiomatic use of Kuphum' ilanga, is more effective, for it has the connotation of: the beginning of ... new life of happiness.

It is the intention of the poet to remind us that Jesus Christ died on the cross for our sins. This is exactly what the poet desires to convey to his readers. It is through His crucifixion that we shall get salvation and this message is well represented by the very last two lines of the sonnet:

> Ngob' umkhonto oveze amanxeb' okufa,
> Ungivezele inyama yokungelulamisa.
>
> (Because the spear that caused those deadly wounds,
> Brings forth recovery.)

This sonnet depicts the poet as a religious person. As has been noted earlier on, a well-written piece of literature must evoke some emotional response in the reader. In the octave, we, the readers, are engulfed with sorrow and bitterness. To imagine and visualise our Lord Jesus Christ on the cross at Golgotha, brings grief and misery. For the readers to actually enter into this situation, the poet has expertly appealed to our inner sense of sight so that we

actually have the picture of this bitter occurrence as is reflected in the lines:

lsiyethil' iMbali, yabhunqana,
lsinomzimb' ohwithwe kuhlupheka,
lgcwel' imivimbovimbo yolaka,
lgcwel' amanxebanxeba olaka,

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

This bitter situation is more felt when the reader pictures and sees those that followed the Lord to Golgotha, weeping helplessly as revealed in the line:

Belila kab' abebephelekezela.

(Those that were accompanying, weeping helplessly.)

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

Ngisuke ngename ngigegetheke,
.....
.....
Ngigxume njengethole nxa lisuthi,

(I become delighted and burst out laughing,
.....
.....
And jump like a calf when replete,)

convey these feelings most clearly. To convey this jubilation to the reader, the poet has even employed the simile image "... njengethole nxa lisuthi". The reader is made to visualise a lively jumping calf. The reader must of course, rejoice because through Jesus Christ's crucifixion he is to receive salvation and enter into eternal life as reflected in the line:

> Kuphum' ilanga lentokozo yami,
> (When a sign of my happiness shows up,)

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

> Ngob' umkhonto oveze amanxeb' okufa,
> Ungivezele inyama yokungelulamisa.
>
> (Because the spear that caused those
> deadly wounds,
> Brings forth recovery.)

CONCLUDING REMARKS

From the critical analysis of Ntuli's four sonnets, with the view to obtaining the meaning in each sonnet and how this meaning is conveyed to the readers, we have seen that a good writer will always seek to choose his words appropriately and will always phrase his sentences expertly so that his readers will understand not only what is said or described, but will be made to enter into the situation. This is exactly what Ntuli has done in his four sonnets. It has been easy to understand the meaning he wanted to convey to his readers in each sonnet. For example, in the sonnet, Ithunzi, the poet outlined the incident of a train accident between Durban and KwaMashu; in Inhlekelele YaseCoalbrook, he related that tragic episode of the mine disaster at Coalbrook Colliery where 435 lives were lost. In Entwasahlobo the poet told us what spring time does to Nature and its inhabitants and finally in Umunyu Wokwethaba he related the story of the crucifixion of Jesus Christ through which believers in Him are redeemed from sin.

In our examination of these four sonnets in this chapter, the stress was not on Content or Form, but was on Meaning and the techniques the poet used to relay this meaning.

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

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

Ntuli also excels in the effective use of imagery to make his readers actually enter into the

situation, and appreciate the meaning in his sonnets as though they were actually experiencing it themselves. He particularly and most expertly uses the personification image which appeals mostly to the readers' sense of sight and causes them to picture and visualize the situation.

We have also observed that a well-written piece of literature must evoke some emotional response in the readers, for, this is a further extension of entering into the situation. Through careful imagery and expert choice of words, Ntuli succeeds in reflecting various feelings as revealed in each of his sonnets, for example, the feelings of sorrow and misery in Ithunzi and Inhlekelele YaseCoalbrook, and the feelings of happiness, delight and satisfaction in Umunyu Wokwethaba.

Ntuli's experience in the use of imagery has made it easy for the reader to understand the meaning he wanted to convey because imagery helped him to express himself in such a way that we, the readers, enter into his thinking and share his reactions.

6.2.2 T. M. MASUKU'S SONNETS

In the sonnet Thula-ke, the poet appeals to his own heart or soul not to despair and lose hope. Instead, he must persevere, and face the problems before him. He needs to arm himself to be able to succeed in life and this is well conveyed in the lines:

> Phakama, uhlome uphelele,
> Unqobe!...
>
> (Uphondo lukaBhejane : 87)
>
> (Rise up, and arm yourself,
> (And conquer!.....)

In a well-written poem, the poet uses imagery that will evoke different senses to drive home the meaning in the poem. In this sonnet the poet only appeals to the reader's sense of sight to relay the sensory meaning in his sonnet.

The poet has made use of the personification image, which has helped him to make him enter into the situation and therefore understand this appeal to his own heart. He faces or confronts it and begs it not to despair because of misfortunes,

for, there will be success in the end. The use of the personification image is effective, because it has made the reader picture and visualise this heart appealed to and therefore enters into the situation. In this way the reader easily understands the meaning that is conveyed to him.

Besides the use of imagery, a good writer will also seek to choose his words appropriately and phrase his sentences so that his readers will understand not only what is said or described, but will be made to enter into the situation and appreciate it as though they were actually experiencing it themselves.

This is , however, not to be found in this sonnet. The whole sonnet is written in straight-forward and simple language. It is also clear that the poet only concentrated too much on the external glamour of his sonnet at the expense of the primary essentials of poetry such as the elevation of expression and conveyance of meaning. He was mainly too pre-occupied with the rhyme scheme

which he so much advocates for, as he firmly believes:

> It is necessary, therefore to follow a constant rhyme scheme even in the writing of poetry in African languages.
>
> (1973 : 4-5)

We feel, rhyme is of secondary importance.

Again, in any passage of literature the writer usually has certain thoughts in his mind, which he desires to convey to his readers. In this sonnet the poet intends to appeal to his readers that perseverance is mother to success. This is the message that is evident in this sonnet and can be summed up in the lines:

> Thula-ke, nhliziyo, ungakhali,
> Konke kuyolunga ngomhlomunye,
> Uyokwenama ngosuk' olunye
>
> (Be calm, my heart, don't complain,
> All will be alright the day after tomorrow,
> You will be happy one day)

We have also noted that a good piece of literature will usually evoke some emotional response in the reader and that this is a further extension of entering into the situation. This helps to

reinforce meaning in a poem. In this sonnet a feeling of hope is reflected as revealed in the lines:

> Uyokwenama ngosuk' olunye
> .....
> Kusasa sokhuluma ngokunye:
>
> (You will be happy one day.
> .....
> Tomorrow we shall talk of something else:)

The poet shares the hope that one will only succeed if one perseveres. The poet also shows a cool and calm attitude towards his heart of hearts coaxing it to rise up and do something. He is not aggressive to it, for he is appealing to it not to despair.

We note with disapproval, the poet's pre-occupation with the rhyme scheme at the expense of such primary essentials of poetry such as meaning. His sonnet is also devoid of effective imagery with the exception of personification as noted above. It is also devoid of well-chosen words which would make the readers enter into the situation. Such devices would have appealed to

the readers' senses and ultimately make it easy for them to understand the meaning communicated to them.

In the sonnet "Isicelo" the poet is courting a young lady for love. He woos this young woman so that they fall in love and be his life-partner.

This can be summed up in the lines:

> Ntombi, yamukel' uthando lwami,
> Lwamukele : ungaluqheleli.
>
> (Uphondo lukaBhejane:87)
>
> (Maiden, accept my love,
> Accept it : Don't move it aside.)

In order to communicate this meaning to his readers and to express how much he loves this young lady, the poet has appealed to the readers' sense of sight by the employment of the metaphor image in the lines:

> Phakathi enhliziyweni yami
> Kuvuth' ilangab' elingapheli.
>
> (Deep in my heart
> Is burning an incessant flame.)

The use of this metaphor is effective because it makes the readers to see how much he loves this lady. However,, this is but the only device the poet has used to relay meaning in this sonnet. The rhyme scheme with which the poet is so laboriously pre-occupied does not help him to deliver the meaning in his sonnet in any way. We feel it is merely ornamental and plays no part in making the readers understand meaning easily and readily. The sonnet is merely straight-forward prosaic narration devoid of well chosen words that would have helped to reinforce meaning in the sonnet.

Furthermore, the poet has to express himself in such a way that we, the readers, enter into his thinking and share his reactions. In this way we shall be able to experience what the poet wanted or intended to convey to us. In this sonnet it is not very clear what the poet intended to convey to his readers, that is, the initial idea which actually inspired the poet into writing this sonnet. All that can be said of the sonnet, is the poet's desire to have someone of this lady's calibre as a life-partner. In a piece of

literature, it is important that we, the readers, should "get the message" conveyed in that piece of literature. It is not sufficient that the poet should only express himself that we only have a cold, factual catalogue of facts. He must go further.

On the whole, this sonnet reflects a feeling of helplessness. We assume that the poet finds himself helpless without this lady, for, with this lady they can lead another life, full of joy and satisfaction as revealed in the lines:

> Sohlala impilo yaphezulu
> Esoyiphiwa nguSimakade
> .....
> Siyophila ngoju lwaphakade.
>
> (We shall lead heavenly life
> Which we shall be given by the Eternal
> .....
> We shall live with eternal honey.)

The metaphorical expression "Siyophila ngoju lwaphakade" is appreciated as the only effective conveyance of how glamorous the life will be with this lady.

It is apparent from the whole sonnet that the poet has an amorous attitude towards this lady, the sonnet is intended for. These lines sum up this poet's attitude:'

> Wo, ngiyakuthanda, mntanomuntu,
> Ngothando lwempela, olunzulu;
> Ngibusise ngomsa nobuntu -
> Ngobonga iNkosi yaPhezulu.
>
> (I love you maiden,
> With true, deep love,
> Bless me with kindness and humanness -
> I'll thank the Almighty.)

From these lines the reader can picture and visualise this young man infornt of this lady making this appeal. The expression of love in these lines makes it easy for the reader to understand the poet's attitude and therefore, the meaning conveyed by the poet's expression.

Like in the first sonnet, the poet is too much concentrating on the external decoration of his sonnet with his "constant" rhyme scheme. This, he does at the expense of vital elements of poetry such as meaning.

The third of Masuku's sonnets is Phambili. In this sonnet, the poet appeals to the Holy Spirit of God to liberate them from oppression and discrimination. This appeal to be freed from this discriminating and oppressing authority is well represented in the words:

Moya kaMdali osithandayo,
..... : selekelele,
..... : sivakashele,
..... : sisikelele,

(Uphondo lukaBhejane :88)

(Spirit of God who loves us,
..... : help us,
..... : visit us,
..... : bless us,)

That these people are harshly and unfairly treated or governed is reflected in the lines:

Sisosizini : .....,
Sisemlilweni: .....,
Siphephise kwabasizondayo
Sikhulule kwabasibophayo
Ngamaketango.

(We are in distress : .....,
We are in burning fire : .....,
Save us from our enemies
Liberate us from those who tie us up
In chains.)

The metaphorical use of "Sisemlilweni" for extreme hardship is more effective for, it appeals to the

readers' sense of sight. The reader is made to picture and visualise these people in burning fire and this actually supports this appeal for liberation. The reader actually enters into the situation and joins these complaining people in their urgent request for freedom.

In the sestet the poet assures his own people of the hope that they will one day be liberated from these hardships as is revealed in the lines:

> Sovuka siqhugele phambili -
> .....
> Singegcine singabanqotshiwe -
> .....
> Singehlale njalo siboshiwe.
>
> (We shall arise and walk limpingly -
> .....
> We shall not end up as the conquered -
> .....
> We shall not remain the enslaved.)

The poet's use of a constant rhyme scheme does not reinforce meaning in this sonnet. It is merely a decorative device. Had the poet used more imagery this appeal for liberation could have been more vividly reflected, and therefore raise the standard of the delivery of the meaning in his sonnet. The sonnet is again written in straight-

forward language, which does not actually make the reader enter into the situation in any exclusive and distinguishable manner. In this sonnet it has been the poet's desire to address these people's complaints of oppression to the powers that be and to the Holy Spirit of God. The nation, too, must be aware that they are being discriminated against and oppressed by the powers that be. This message can be summed up in the line:

Thina abesizw' esisindwayo.
(We, of the nation that is heavy-laden.)

The very selection of the relative "esisindwayo" in describing how much they are oppressed, makes it easy for the reader to understand the message conveyed to him. He is made to picture this heavily-laden nation which is subjected to such hardship. This helps to reinforce the poet's intention in this sonnet.

We have noticed that a good piece of literature must evoke some emotional response in the reader. In this sonnet a feeling of extreme dissatisfaction is reflected. People are dissatisfied with the type of life they are

subjected to by the ruling authority. The very appeal to the Holy Spirit of God to help them to liberate themselves from this oppressive authority is evidence of this dissatisfaction as revealed in the lines:

Sisosizini : selekelele,
Sisemlilweni : sivakashele,
Siphephise kwabasizondayo
Sikhulule kwabasibophayo
Ngamaketango. Sisikelele,
Isikhalo sethu silalele -

(We are in distress : help us,
We are in burning fire : visit us,
Save us from our enemies
Liberate us from those that tie us up
In chains. Bless us,
Listen to our plea-)

In order to drive home to his readers this feeling of dissatisfaction, the poet has appealed to the readers' sense of sight in these cited lines and has caused the readers to imagine and picture this oppressed nation in distress (osizini); in burning fire (emlilweni) and tied up in chains as slaves.

In this sonnet the poet has revealed both a respectful attitude towards the Holy Spirit of God

as well as a discontented attitude towards the powers that be. The respectful attitude is reflected in the lines:

> Moya kaMdali osithandayo,
> .....
> Isikhalo sethu silalele -
> Thina abesizw' esisindwayo.
>
> (Spirit of God who loves us,
> .....
> Listen to our plea -
> We, of the nation that is heavy-laden.)

That they are discontented is revealed in the lines:

> Singegcine singabanqotshiwe -
> Soyilwel' inqubela-phambili.
> Thina asizona izidindi:
> Singehlale njalo siboshiwe.
>
> (We shall not end up as the conquered -
> We shall fight for progress.
> We are not fools:
> We shall not remain the enslaved.)

The very last line "Singehlale njalo siboshiwe" drives home this attitude of discontent.

We feel that the delivery of the meaning in this sonnet could have been more elevated had the poet

used more imagery and chose appropriate descriptive words to convey what he wanted to communicate to his readers.

In the sonnet NGOMILE, the last of Masuku's sonnets, the poet reflects a desire to return to our African culture and customs and do away with Western or European cultural traits. The poet is aware that his people are overwhelmed by these foreign customs which he so much dislikes as reflected in the lines:

> Susani konke okwabezizwe:
> Kuyanyanyeka: kuyahlanzisa.
>
> (Uphondo lukaBhejane : 88)
>
> (Remove all that is of foreigners:
> It is abominable: It causes one to vomit.)

A desire to return to African customs and way of life is well represented in the lines:

> Sengomele inkolo yakwethu
> Eyongiphilisa nkathi zonke.
> Lethani amasiko akwethu -
> Siyowalandela thina sonke.
>
> (I am thirsty for our customs
> Which will support me all the time.
> Bring our customs -
> We shall all follow them.)

The title itself "NGOMlLE" tends to reinforce this meaning, for, it stresses this "thirst" for African customs as is reflected in the first line of the sonnet:

Sengomele inkolo yakwethu

We appreciate this sole expression "Sengomele inkolo yakwethu", for it makes the meaning conveyed in the entire sonnet easy to understand. The reader actually enters into the situation and also experiences the need to "quench" this "thirst".

ln a passage of literature, the writer usually has thoughts in his mind, which he usually desires to convey to his readers. ln this sonnet, the poet intends to awaken his readers that their customs are as fundamental and important to them as a people as other foreign cultures are to their owners. There is therefore no need to abandon one's customs and follow foreign customs because these, according to the poet:

.....: asoze angiqinisa
Amathambo nemithambo yami.

(..... : lt will never strengthen
My bones and blood vessels.)

To stress this message, the poet acknowledges that he nearly died in ignorance because of these foreign customs as is revealed in the lines:

Ngicishe ngafel' esigangeni
Ngokulahla udondolo lwami-

(I nearly died in the veld
For having lost my long walking stick -)

We appreciate the poet's metaphorical use of "udondolo lwami" for our customs. This might have been coincidental, for, the poet is too much pre-occupied with his rhyme scheme. We feel, if the poet had employed more of this kind of expression, meaning in his sonnet, could have been more explicitly conveyed to his readers.

From the whole sonnet it is therefore evident that it was the poet's intention to advise our people not to feel shy or to feel small about our own customs.

The entire sonnet reflects a feeling of dissatisfaction with Western or European cultural traits and customs which our people seem to go for. It is for this reason that the poet feels

all these foreign customs must be removed with immediate effect, for, they are abominable as reflected in the lines:

> Susani konke okwabezizwe:
> Kuyanyanyeka : kuyahlanzisa.
>
> (Remove all that is of foreigners:
> It is abominable : It causes one to vomit.)

This atmosphere of dissatisfaction does help to reinforce the whole meaning conveyed in this sonnet - that of "thirst" for our African customs, for, we are dissatisfied with the foreign customs as is further revealed by the lines:

> Chithani amasi abezizwe -
> Mabi: .....
>
> (Spill this sour milk of foreigners -
> It is bad: .....)

On the whole, the poet shows a discontented and upset attitude towards the foreign customs, possibly because they are the customs of the oppressors as suggested in the final couplet:

> Phum' uphele, nkolo yabaphangi!
> Mina ngingekhonze izigangi!
>
> (Come out belief of the robbers!
> I cannot worship mischievous people!)

To emphasise this upset attitude towards foreign cultural traits the poet even demands an immediate abandoning of such customs as reflected in the lines:

> Chithani amasi abezizwe-
> Mabi: asoze angiqinisa
> Amathambo nemithambo yami.
>
> (Spill this sour-milk of foreigners -
> It is bad: It will never strengthen
> My bones and blood vessels.)

CONCLUDING REMARKS

In the analysis of Masuku's sonnets, we have observed that Masuku concentrates too much on the external glamour of his sonnets at the expense of the primary essentials of poetry such as the elevation of expression so that meaning can be better conveyed in each sonnet. The poet seems not to be aware that the rhyme scheme is of secondary importance.

We have also observed that Masuku is inconsistent with what he feels about the writing of poetry in African languages, because, in his foreword to IZIKHALI ZEMBONGI, Masuku agrees that it is

neither possible nor desirable to base Zulu poetry upon English structural pattern entirely, because:

> by so doing, the intrinsic naturalness, vivid imagery, aesthetic appreciation, poignant Zulu idiom, facility of thought and expression may be lost in the painful regularity of the English metrical systems.
>
> (1969 : 6)

It has been the absence of "the intrinsic naturalness, vivid imagery and poignant Zulu idiom" that has resulted in the poor conveyance of meaning in his sonnets. Had he used much vivid imagery, as he suggests, the conveyance and delivery of meaning could have been more elevated.

On the rhyme scheme, which he so laboriously follows, Masuku needs to be aware that:

> A poet should be guided by the meaning of the poem. Rhyme is most effective when it is not merely a decorative device but is used in close association with the ideas contained in that particular portion of the poem. (1978:242).

On the whole, Masuku's rhyme scheme was merely for adornment and ornamentation, and served no purpose in the better conveyance of meaning in the sonnets.

Instead, it tended to obscure the delivery of meaning in the sonnets.

We have also observed that a good writer will always seek to choose his words and to phrase his sentences so that his readers will understand not only what is said or described, but will be made to enter into the situation and appreciate it as though they were actually experiencing it themselves. In his sonnets, very little attempt was made of choosing words appropriately. Most of his sonnets are written in straight-forward and simple language which does not cause the reader to enter into the situation and thus understand the meaning communicated to him more easily.

6.2.3 O.E.H. NXUMALO'S SONNETS

Nxumalo has contributed three "sonnets", all of which are contained in his work, IKHWEZI. These are "Ingadela ngoNokuphumula" (p. 4), "Lapho Sengibuzwa" (p. 38) and "Emthonjeni Ongomi" (p. 59).

In the sonnet "Ingadela ngoNokuphumula", the poet clearly shows that a person's heart is never

satisfied, it keeps on longing for more. The very first line is evidence of this longing for more:

Inhliziyo kayideli mntanomuntu

(Ikhwezi : 4)

(The heart does not get satisfied)

Even if the heart were given all the world with its splendour and wealth, it would still be longing for something else. This is well reflected in the lines:

Engani nom' umhlaba
Wonke nengcebo yawo
Unganikezelwa ezandleni zami
.....
.....
Ngingadlule ngilubalubel' okunye.

Even when the whole world
And its wealth
Can be given to my hands
.....
.....
I can still long for something else.)

It is clear from the sonnet that the poet can only be satisfied if he were given "uNokuphumula". This is reflected in the last two lines of the sonnet:

Ingadela ngasiphiwo sinye vo,
Uma ngingahlala noNokuphumula.

(It can only be satisfied by one gift only,
If it can stay with Nokuphumula.)

It is not very clear what "Nokuphumula" actually stands for; whether it is the name of a lady or metaphorically, death or a sense of peace and satisfaction. Both of these can bring lasting peace and satisfaction or relief.

We have already noted that a good writer will always seek to choose his words and to phrase his sentences so that his readers will understand not only what is said or described, but will be made to enter into the situation. In this way they appreciate meaning as though they were actually experiencing it themselves. This is, however, not to be found in this sonnet, for, the whole sonnet is written in straight-forward language, devoid of expertly chosen words to better the conveyance of meaning to the readers. The delivery of meaning is also hampered by the poet's long sentences which are not effective. Note the following sentence:

Engani nom' umhlaba
Wonke nengcebo yawo
Unganikezelwa ezandleni zami
Nesibhakabhaka nezinkanyezi zaso
Ngingaphiwa sona sib' esami;
Nolwandle nakho konke
Okukulo, kunganikezelwa mina,
Ngingadlule ngilubalubel' okunye.

Even when the whole world
And its wealth
Can be given to my hands
And the sky with its stars
Can be given to me to be mine;
And the sea with all its
Contents, can be given to me,
I can still long for something else.)

There is, however, the one and only personification image employed by the poet in the lines:

Nom' amehl' engibikela
Ubukhazikhazi sengidimede ngidwale;

(Even if my eyes showed me
All the splendour I would stand
silently gazing;)

The personification image is actually in the line "Nom' amehl' engibikela". The use of effective imagery elevates the conveyance of sensory meaning in a piece of poetry, for, these images appeal to the readers' senses.

Furthermore, in a passage of literature, the writer usually has certain thoughts in his mind, which he normally desires to convey to his readers. In the sonnet "Ingadela ngoNokuphumula", it is evident that the poet intended to drive home the message that "Jealousy never pays". One needs to be satisfied with what one is capable of or what is at one's disposal. This message is well reflected in the lines:

> Ukub' iyadela ngabe
> Nom' amehl' engibikela
> Ubukhazikhazi sengidimede ngidwale;
>
> (If ever it got satisfied
> Even if my eyes showed me
> All the splendour I would stand
> silently gazing;)

Again, a good piece of literature will in most cases evoke some emotional response in the reader. In this sonnet, a feeling of dissatisfaction and ever-longing for more is reflected. It is for this reason that even if the poet were given all the universe and its splendour, he would still long for something else. He will still long for Nokuphumula as is reflected in the lines:

> Ingadela ngasiphiwo sinye vo,
> Uma ngingahlala noNokuphumula.
>
> (It can only be satisfied by one gift only,
> (If it can stay with Nokuphumula.)

If we were to consider these last two lines of the sonnet, we would come to the conclusion that, the poet has an amorous attitude towards Nokuphumula. It is for this reason that, whatever is given to him means nothing except when he is given Nokuphumula.

We would like to conclude by mentioning that, had the poet employed more imagery, which appeals to the readers' senses, the conveyance of meaning could have been better and more effective. The sonnet could have made itself easy to understand. However, the whole sonnet is merely straightforward prosaic narration, devoid of well-chosen words that will appeal to the readers' senses and thus elevate the delivery of the meaning the poet wants to communicate to them.

In the sonnet "Lapho sengibuzwa" the poet protests against being unfairly treated which will eventually lead to his poor performance. From the sonnet it is evident that the poet is underprivileged and is also deprived of his own rights as a citizen. He will then be faced, in the end, with the problem of stating exactly why he

performed so badly. This is reflected in the very first three lines of the sonnet:

> Ngiyob' angicebi muntu
> Kepha ngiyophoqeleka mfowethu
> Ukusichaz' esami isimo
>
> (Ikhwezi : 38)
>
> (I would be reporting nobody
> But I will be compelled brother
> To state my case)

The expression "Kepha ngiyophoqeleka mfowethu" indicates exactly that there is somebody that is behind this unfair treatment the poet is subjected to. Here are some of the ills he experienced:

> ... nengangikuphanda nzima
> Ngephucwa kwathiwa akungifanele;
> Ngalima ngavunelwa ngingekho
> Ngacaca ngadilizwa ngesankahlu.
>
> (... even what I had struggled for
> I was dispossessed saying it was not
> worth me;
> I ploughed and they reaped all in my
> absence
> I progressed with difficulty but was
> forcibly pulled down.)

The experiences mentioned in the cited lines indicate that the poet was unduly treated - he was deprived of what he had struggled for (nengangikuphanda nzima ngephucwa); reaping what

he had sown in his absence (ngavunelwa ngingekho) and even when he struggled (ngacaca) for progress he was brought to mother earth (ngadilizwa).

Like the previous sonnet, this one again is a straight-forward prosaic narration, devoid of imagery, which would have appealed more effectively to the readers' senses and make them enter into the situation. In this way the sonnet lends itself to easy understanding.

However, we do appreciate the expression as reflected in the last line:

> Ngacaca ngadilizwa ngesankahlu.
>
> (I progressed with difficulty but was forcibly pulled down.)

This is cause for complaint. The expression reinforces the meaning conveyed in the sonnet - a protest against unfair treatment. The poet struggled for progress (ngacaca) but was forcibly discouraged and brought down to mother earth (ngadilizwa ngesankahlu).

In Biblical terms we would say that the poet, in this sonnet, desired to convey to his readers the message "Do unto others as you would like them do unto you."

The evils to which the poet was subjected as reflected in the last six lines are unfair indeed. No-one would ever have liked to experience them. It is for this reason that the poet feels he will be forced to state the truth as it is at the same time not intending to report anybody about these unfair practices.

On the whole, the sonnet reflects a feeling of dissatisfaction and protest. The poet is dissatisfied with the manner in which he is treated by those in power. This feeling of dissatisfaction is evident in the lines:

> Ngithi ngazama ngakhinyabezwa;
> Ngacel' amanzi nganikwa
> Inhlaba;
>
> (I say I tried but was disturbed;
> I asked for water but was given
> Aloe;)

In fact, the whole of the last six lines of the sonnet reinforce this feeling of dissatisfaction, for, whoever was subjected to the experiences mentioned in these lines, would be dissatisfied. For example, the poet was deprived of what he had personally struggled for (nengangikuphanda nzima ngephucwa kwathiwa akungifanele) and what he had sown personally was reaped in his absence. All these are cause for dissatisfaction.

From the whole sonnet, it is evident that the poet has a discontented attitude towards this authority which subjected him to this unfair and unduly treatment. It is for this reason that he addresses this authority in straight-forward terms as reflected in the lines:

> Ngiyob' angicebi muntu
> Kepha ngiyophoqeleka mfowethu
> Ukusichaz' esami isimo
>
> (I would be reporting nobody
> But I will be compelled brother
> To state my case)

The poet is convinced that there will be a day when everyone will be called upon to account for

what he did while on earth. To make the oppressing authority aware of this he refers to the Parable of the Talents:

> Laph' ingelosi yamathalente
> Imil' emasangweni iqoqa
> Andisiwe iwabala,
>
> (When the angel of the talents
> Standing at the gates collecting
> And counting those that have been
> increased,)

Of course, everyone will be expected to account, including the authority the poet is dissatisfied with.

This sonnet is again written in straight-forward language, which in most cases, is devoid of well-selected words to appeal to the readers' senses and make them actually enter into the situation. Again, the sonnet is devoid of effective and vivid imagery which would have elevated the conveyance and delivery of the meaning the poet intended to communicate to his readers.

The sonnet "Emthonjeni Ongomi", the last of Nxumalo's sonnets, is an invitation to join the

poet to the fountain that never dries up. The poet shares the hope that, after much strife and hardships here on earth, one will enjoy eternal happiness in the end. The poet invites his friend to join him in this journey to the fountain that never dries up despite the hardships encountered in trying to reach it. This is reflected in the lines:

> Woza-ke mhlobo wami
> Asikhwele yona intaba;
> Isikhathi sifikile, asiye
> Emthonjeni ongomi,
>
> (Come dear friend
> Let us climb the mountain;
> Time has come, let us go to
> The spring that never dries up,)

That it is not an easy undertaking to live and reach eternal happiness in the end is well represented by the metaphorical expression: "*Asikhwele yona intaba*". We appreciate the use of this expression, although it appears to be the only one and therefore a drop in the ocean. If the poet had used more of such expression, the conveyance of the meaning could have been elevated. However, like the previous two sonnets, this one too, is written in straight-

forward language, even devoid of well-chosen words to make the reader actually enter into the situation.

We would like to reiterate the fact that in any passage of literature, the writer normally has some thoughts in his mind, which he usually desires to convey to his readers. In this sonnet, it would appear as if the poet intended to drive home to his readers that one needs to sweat for success - you need to struggle hard to reach the top most part of anything in life. This apparent message is reflected in the line:

Asikhwele yona intaba;
(Let us climb the mountain;)

The target, in this sonnet, is the fountain that never dries up, where there is everlasting life as reflected in the lines:

..... asiye
Emthonjeni ongomi, sithole
Ukuphila kwaphakade

..... let us go to
The spring that never dries up, and get
Everlasting life)

To get everlasting satisfaction, one needs to work hard first.

On the whole, the sonnet reflects a feeling of hope. After much strife and hardship the poet shares the hope of enjoying eternal life in the end, hence he invites his friend to join him in this journey to the fountain that never dries up. Without this hope, he would not have invited his friend. This hope of entering into eternal life is reflected in the lines:

> ..... asiye
> Emthonjeni ongomi, sithole
> Ukuphila kwaphakade
> Lapho siyokwebuza sikhohlwe
> Konke okwalomhlaba,
>
> ..... let us go to
> The spring that never dries up, and get
> Everlasting life
> Where we shall peel off and forget
> Everything of this world),

This hope of eternal happiness, where there will always be singing and rejoicing is also reflected in the lines:

> Siyohlala sibonge ngemiculo
> Ubusuku nemini silalele
> Imitshingo, imiphefumulo yokwethaba,
> Sothokoza ngunaphakade sindawonye.
>
> (We shall be together thanking with singing
> Day and night listening to
> Flutes, our souls shall rejoice,
> We shall rejoice forever being together.)

This portion of the sonnet, although in simple and straight-forward language, appeals to the reader's inner sense of sight and causes the reader to picture and visualise this place with its singing and rejoicing people. This helps to reinforce the meaning in the sonnet. The poet shows an amorous attitude towards his friend. It is because of this love that he decides to invite him to join him to this holy land, where there is everlasting happiness, as reflected in the line:

Sothokoza ngunaphakade sindawonye.
(We shall rejoice for ever being together.)

CONCLUDING REMARKS

On the whole, Nxumalo's so-called sonnets are mostly written in simple and straight-forward language, which is, in most cases, devoid of expertly chosen words, which would have appealed to the reader's senses and make him actually enter into the situation, and thus elevate the conveyance and understanding of the meaning in each sonnet.

Furthermore, Nxumalo's sonnets are, in the most, devoid of vivid imagery and the poignant Zulu idiom, which could have raised the standard of the delivery of the meaning, the poet desired to communicate to his readers in each of his sonnets. There are, however, a few instances, where imagery has been employed and proved to be effective. For example, in the sonnet "Ingadela ngoNokuphumula", the personification "Nom amehl' engibikela" was commended. Again, in the sonnet, "Emthonjeni Ongomi", the metaphorical expression "Asikhwele yona intaba", was also appreciated for its role in the conveyance of the meaning in the sonnet. However, we feel that this was just a drop in the ocean. More of such expressions could have been employed.

The poet should be aware that it is not sufficient that he should express himself that we only have a "cold, factual catalogue of facts". However, we would appreciate it if he goes further than this and express himself in such a way that we actually enter into his "thinking" and also share his reactions.

CONCLUSION

In this chapter we have attempted to analyse Ntuli's, Masuku's and Nxumalo's sonnets focusing our attention particularly on the meaning that is conveyed in each of the sonnets they have contributed. In order to "sift" the various aspects of meaning in each sonnet, we employed the SIFT-SEI approach, with the main stress on the SIFT, where S stands for sense - the story in the sonnet as given by the combination of words used; I which stands for Intention - the message the poet intends to convey in each sonnet or that initial idea which inspired the poet into writing; F standing for Feeling - the atmosphere prevalent in the sonnet and T - Tone, which is the attitude of the poet towards what the poet is writing about.

We also looked very closely into the techniques the poets employed to relay these four aspects of meaning to the readers. We noticed that these techniques ranged from the use of simple and straight-forward language, devoid of expertly chosen words, which would have appealed to the reader's senses to make him enter into the situation, to the effective use of vivid imagery to make the readers actually enter into the situation and appreciate the meaning in the sonnets, as though they were experiencing it themselves.

On the techniques employed by the poets to convey the meaning to the readers, we observed that "a good writer will always seek to choose his words and to phrase his sentences so that his readers will understand not only what is said or described, but will be made to enter into the situation and appreciate it as though they were experiencing it themselves". In this way the meaning is effectively conveyed and easily understood by the readers.

Again, we noticed that meaning can better be arrived at by careful consideration of imagery employed, for, these images appeal to the readers' senses and thus cause the readers either to picture or visualise what is said or described. In this way, meaning lends itself easy to understanding.

We were particularly impressed by Ntuli's expert use of these images which made meaning in his sonnets more explicitly conveyed to the readers.

With regard to the delivery of the "message", we observed that "in any passage of literature, it is obvious that the writer has certain thoughts in his mind, which he desires to convey to his readers". In this connection, we noticed that it was not sufficient for the poet merely to express himself so that we only get a factual catalogue of facts, which does not convey to us, the readers, the initial idea which inspired him into writing

that particular sonnet. However, it was necessary for the poet to express himself in such a way that we actually enter into his thinking and share his reactions. In this way, we, the readers, shall arrive at the message contained or conveyed in each sonnet.

We also examined the effectiveness of Masuku's rhyme in the conveyance of the meaning in the sonnets whether it was contributory or not. We observed that the rhyme schemes Masuku followed in his sonnets were merely decorative and served no purpose in elevating the standard of the conveyance of meaning, the poet desired to communicate to his readers.

7. IS A SONNET A POSSIBILITY IN ZULU

In the previous three chapters of this study, that is, chapters 4, 5 and 6, we made an attempt at critically analysing the Form, Content and Meaning respectively, in the sonnets we have selected. Our analysis was, of necessity, based on the Western approaches in the writing of sonnets. Our attention was therefore focused on the possibility and feasibility of sonnets in African languages, especially in Zulu. Now that this has been done, we now intend to look closely into its possibility in Zulu poetry.

Most simply defined, a sonnet, according to Kreuzer (1955:224) is:

> a fourteen-line lyric poem, in iambic pentameter, following one or more rhyme schemes.

From this definition and many others that have been observed, we come across three major structural elements of a sonnet, according to Western standards. These basic elements according to Western standards are:

a) that the sonnet is necessarily a poem of fourteen lines expounding a single thought or feeling.

b) that the fourteen lines must be in iambic pentameter, and to achieve this, it means that each line must consist of ten syllables, each being iambic.

c) that a specific rhyme scheme must be followed which can either be English or Italian.

We are therefore, faced with these three basic components. So, when a poet undertakes to write a sonnet, he is, of necessity, faced with these, too.

We must, however, mention the fact that this is possible with English and also that what is true of English may not entirely be true of certain other languages, more especially African languages like Zulu, because of their prosodic make-up, which is quite different from that of the European languages. We also wish to stress the fact which must always be remembered, that the external form of Western poems had a long development, and that we cannot, therefore, expect these forms to be automatically applicable to African languages like Zulu.

Masuku (1973:4-5) is one of the sonneteers we have selected, who advocates for and supports the employment of one of the

structural devices, namely rhyme, in the writing of poetry even in Zulu and firmly believes:

> We cannot pretend to be writing poetry when we, in fact, are writing prose. The writing of poetry is both an art and a science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.

In this connection we would like to stress once again, the fact that, whatever external device, the poet wishes to employ, must not be decorative and a mere "observation of a law", but that it must be meaningful and must be a means which best expresses the poet's feelings and thoughts. It is for this reason that we wholeheartedly support Ntuli (1978:242) when he says:

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

Again, it should be stressed that the rhyme should not sound contrived and forced.

It is, however, ridiculous that, while Masuku supports the use of a rhyming device in African poetry, in his later work, that is

UPHONDO LUKABHEJANE as cited above, he actually contradicts what he said in his earlier work, IZIKHALI ZEMBONGI, where he said:

> The Zulu is a free person in his speech, thought and movement. To apply the English rules of scansion rigidly to Zulu poetry would, to say the least, only lead to artificiality and hollowness.
>
> (1969:6)

In this chapter, to remind ourselves, we are to see whether it is possible or not to write sonnets in Zulu, basing our discussion and argument on the three major structural components of a sonnet, as mentioned above in this chapter.

In the first place, we feel that it does not pose any problem or difficulty in writing a poem of fourteen lines. It must, however, be stressed, once again, that the poet must set out to express and resolve an argument in these fourteen lines. The poets discussed in chapters 4, 5 and 6, have succeeded to do this, in the sonnets we analysed. In each case, the poet was successful to tell the story he had in stock, within the very fourteen lines. It is therefore our conclusion that Zulu poets can succeed in expounding a single thought within the prescribed fourteen lines of a sonnet. So far, our argument is still based on the length of the composition - the sonnet. We need,

however, to go further, and look into the remaining essential criteria according to Western poetry, that is, the iambic pentameter and the rhyme scheme, particularly end-rhyme.

We shall first consider the possibility of the iambic pentameter in Zulu sonnets. In his foreword to IZIKHALI ZEMBONGI, Masuku (1969:6) notes that:

> It is neither possible nor desirable to base Zulu poetry upon the English structural pattern entirely.

Our attention in this portion of our study is focused now on the nature of the metric foot which is dominant in a sonnet.

According to Rosenheim (1960:21):

> A poem in iambic pentameter (a very common English meter) is one in which the lines are five feet (ten syllables) long, and in which the prevailing foot involves a slack followed by a stressed syllable.

From this citation, it is clear that an iambic pentameter, poses no problem in English poetry, because most English words have a kind of built-in rhythm. Take, for example, the word surprise. When you pronounce it, you automatically give it a certain rhythm. It has an unaccented syllable, sur, followed by an accented syllable, prise.

In Zulu, however, a single syllable in a word may have various tone variations which create problems of metre. We have also the problem of the length of a syllable especially the penultimate in Zulu.

On the question of the possibility of a poetic foot in Zulu sonnets, Masuku, in his foreword to IZIKHALI ZEMBONGI (1969:7), gives this explanation:

> In English, even in ordinary speech words consist of stressed and unstressed syllables. It is thus easy to write lines of poetry and make regular use of any poetic foot chosen. It is not easy in Zulu to write poetry by making regular use of any foot because Zulu words are not just stressed and unstressed syllables or sounds.

We fully support Masuku because it is the construction of the African languages, especially their prosodic make-up, as mentioned earlier on in this study, which is quite different from that of the European languages.

Furthermore, Masuku (1969:7) clarifies this point of prosodics in that a syllable in Zulu may be very long so that the vocal pitch in the pronunciation of that one syllable may go up and down several times before the particular syllable is fully pronounced. We are in full support of Masuku in this connection and he sums

up the possibility of a poetic foot in a Zulu sonnet as follows (1969:7):

> So, one has here not only the stressed and unstressed syllables in a word, but one has also the length of a syllable and this length makes it impossible to say whether a syllable is stressed or unstressed.

This is true of Zulu words. Take for instance, the word ukuhlakanipha (intelligence) with its six syllables. One cannot dare say the fifth syllable ni is stressed, because it is its length that makes it appear as if it is stressed.

Masuku then suggests "the use of a specific number of syllables to the line". He believes this number of syllables to the line will give a scientific form to African poetry. Nevertheless, we feel, one must always guard against the over-emphasis of this scientific form, because the best rhythm for a poem, according to Heese and Lawton (1968:18), is the one which:

> best expresses the poet's feelings and thoughts.

It is therefore, not used merely for external ornamentation purposes, and should not sound forced. We have already noticed in Chapter 5, that Masuku even went to the extent of coining a new Zulu term in order to have his ten syllables to the line.

This can be found in the sonnet PHAMBILI (1973:88) in the following lines:

> Sovuka siqhugele phambili -
> Singamaqhawe : Sinesibindi :
> Singegcine singabanqotshiwe-
> Soyilwel' inqubela-phambili.

The new term is "inqubela-phambili" for progress, but in actual fact should have been "inqubekela-phambili", which is the right word for progress. But, because the latter would add an eleventh syllable, he resorted to the former to obtain the required ten syllables, to bring about a rhythm of some kind. Rhythm is, of course, one of those elements which combines with other elements to create the most satisfactory whole. Rhythm must always be recognised as merely one of the many elements that make up the entity called poetry.

Generally speaking, it is very difficult to write iambic lines in African languages because structurally African languages are different from Germanic languages as has been noted earlier on in this chapter. The former have "stress" in their words' penultimate syllables.

It is therefore not easy and impossible in Zulu to write poetry by making regular use of any poetic foot because Zulu words are not just stressed and unstressed syllables. The syllables in

Zulu are very much affected by prosodic length. We feel therefore, that if we could follow rigidly the English rules in Zulu poetry, the result would be "artificiality and hollowness", which would eventually obscure the delivery of content and meaning in the poem. It is also true that, even if we observed a specific number of syllables to the line, as Masuku suggests, we still cannot talk of any iambic metre.

On the nature of a Zulu poetic line, we feel this can be of any number of syllables. We would, however, stress that each poetic line should be a complete sentence or an intelligible unit with some basic impact as part of the whole sonnet. We quote, in this case, Ntuli's sonnet, ITHUNZI, where each line is a complete and intelligible unit of the whole sonnet. Here is the first quatrain of this sonnet (1972:4):

> Njengeshongololo elinsundu linyelela,
> Isitimela sagwingcizela KwaMashu.
> Kwanda amancoko, kwephuka uhleko,
> Ngoba umsebenzi wosuku usufeziwe.
>
> (Like a brown millipede trying to reach
> its destination,
> The train meandered about towards KwaMashu
> Township.
> There was joking, and there was laughter,
> Because the day's work had been completed.)

This intelligibility of each poetic line as an integral unit of the whole sonnet is more observed in Ntuli's sonnet ENTWASAHLOBO

(1972:18) where each line is a complete and intelligible unit with some content of its own:

> Izolo ngedlule lapha kulelwe
> Kungaphakanyiswa khanda ngovalo lwamakhaza;
> Amagquma ezigqume ngesiphuku esimhlophe
> Kushayisa uvalo sengathi awasenakuvuka;
>
> (Yesterday I passed here when all was quiet
> No head appeared because of extreme cold;
> The hillocks covered themselves in white snow
> Frightening one as if they will never wake up;)

Even when Ntuli uses ideophones, each ideophone forms a complete and intelligible unit as a poetic line. We quote, in this instance, six lines from Ntuli's sonnet, ITHUNZI (1972:4) where ideophones have been involved:

> Ukhozikazi lokufa lwahleka lodwana.
> Phazi!
> Phansi!
> Phazi!
> Phezulu!
> Selubagxavule ngezinziphokazi abalo.
>
> (The deadly hawk laughed to itself.
> Suddenly!
> Down!
> Suddenly!
> Up!
> Having gripped with its mighty claws its victims.)

To sum up this section of this chapter, on the iambic pentameter lines, we stress, once again, that in Zulu, each poetic line can

be of any number of syllables, but each must form a complete and intelligible unit of the whole sonnet.

We now turn to the possibility of rhyme in Zulu sonnets as one of the major structural components in European poetry. On the rhyme, Rosenheim, (1960:15), offers this comment in his discussion of stanzas:

> What holds each of these stanzas together and makes of each of them the kind of unit whose autonomy we instinctively feel. One answer is as obvious as it is significant: a pattern of rhyme created by the words which complete certain lines.

Therefore, according to Rosenheim, the rhyme that is followed, helps to hold the verses together. However, Heese and Lawton (1968:33) add this other function of a rhyme scheme:

> one of the main functions of rhyme is that it automatically connects words and therefore ideas together.

That rhyme should also connect "ideas together" attracts our attention, for, we have stressed on several occasions in this study, that any structural device employed by a poet, will only be effective and therefore receive our fullest support, when it is not merely a decorative device. It must contribute towards the elevation of expression in the sonnet; that is, it must

contribute towards the portrayal of ideas in the sonnet and also in the conveyance of meaning the poet intends to communicate to his readers.

There is a feeling among some literary critics that Zulu can achieve only a limited success with rhyming, since most of the words in Zulu end in vowels, and thus do not permit variety of sound that makes successful rhyming possible. Again, rhyme in African poetry will mostly be controlled by the manner in which words are spelt. As mentioned above, the Zulu word syllables are mostly open, that is, they end in vowels, and this therefore implies that, for certain words to rhyme, they must, of necessity, be spelt alike. This is, however, not the case in English poetry, for example, the following words may form rhyme in English - bluff and tough, cloud and crowd. Masuku has achieved his rhyme schemes by the final syllable and also the vowel of the penult, for example:

> Thula-ke, nhliziyo ungakh - ali,
> Konke kuyolunga ngomhlom - unye,
> Uyokwenama ngosuk' ol - unye
> Nom' ugubhazela, ungal - ali.

We tend to agree with most critics of rhyme as a permanent feature in Zulu poetry because such a pre-occupation with rhyme

may obscure meaning. Although Masuku is aware of the danger of this artificial device in writing Zulu poetry, he still advocates for the use of rhyme and firmly believes (1973:4-5):

> We cannot pretend to be writing poetry when we, in fact, are writing prose. The writing of poetry is both an art and a science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.

When we analysed content in Masuku's sonnets, and closely examining the effectiveness of the two rhyme schemes he constantly followed, in the portrayal of content, we could not find any one sonnet where this device brought forth any marked and exceptional success. We are not at all against the employment of a rhyme device in the writing of Zulu sonnets. For this reason we support Ntuli (1978:241) in the view that an artist cannot be limited in the devices he wants to employ and adds:

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

It is, however, our strong belief that any rhyming device should contribute something towards the expression of the ideas contained in the sonnet. This is, very unfortunately, not the case with Masuku's rhyming technique. Again in the chapter on Meaning (Chapter 6), we observed that Masuku's rhyme scheme was

merely for ornamentation and served no purpose in the elevation of the standard of the conveyance of meaning, the poet desired to communicate to his readers. In this connection, we would advise the poets not to concentrate too much on the external glamour of the verse or sonnets at the expense of the primary essentials of poetry, such as the elevation of expression.

Whatever we can say about rhyme, one can only sound the warning that when a poet decides on using rhyme, he should always be guided by the meaning of the sonnet because rhyme is effective only when it is not a decorative device as has been mentioned on several occasions in this study.

We would therefore, come to the conclusion that using rhyme may not be taken as a permanent feature in Zulu sonnets. If we stick consciously to this artificiality, we may, in the long run, lose sight of the fact that literary works of art are inevitably, in some degree, about something, which may be obscured by this device. Moreover, rhyme is not a basic requirement of poetry, just like rhythm. It is of secondary importance.

That rhyme is not the basic requirement of writing sonnets, could be witnessed with Ntuli's sonnets, which we discussed in this study. Ntuli never followed any specific rhyme scheme in all his sonnets we analysed. In fact, the rhyme is "blank" or non-

existent in Ntuli's sonnets. Yet, Ntuli employed other devices which made his sonnets to be rated the best in Zulu poetry. In this instance, Ntuli excelled in the expert use of imagery and choice of words, which elevated the standard of the portrayal of ideas contained in his sonnets as well as the better conveyance of meaning he wished to communicate to his readers.

While we subscribe to the view that an artist cannot be limited in the devices he wants to employ, we still believe that pre-occupation whith rhyme, in this case, end-rhyme, may obscure meaning, stem the even flow of thought and finally lead to artificiality and superficiality.

In his anthology IZIKHALI ZEMBONGI, Masuku (1969:6) supports the view that:

> The Zulu is a free person in his speech, thought and movement.

In this connection, we would conclude by stressing the fact that rhyme - that is end rhyme in sonnets - may not be taken as an indispensable element in Zulu sonnets.

Ntuli (1978:240), while on the one hand supporting the view that a poet is free to borrow or emulate patterns which are used by

other artists in other cultures, has, on the other hand, some doubts about its suitability in Zulu poetry and comments (1978:240):

> Zulu poets introduced rhyme into their compositions after seeing examples of this in hymns and Western poetry. We still have much controversy regarding the suitability of this device for Zulu.

This is in support of our view that, while we cannot prescribe to the poet what Western poetic devices he can employ, however, rhyme and end-rhyme in particular, may not be taken as a permanent and an indispensable feature in Zulu sonnets, more so because the Zulu word syllables are mostly open. The poet can therefore experiment with this Western poetic device but we sound the warning that the rhyme should not sound contrived and forced, and must always be used in close association with the ideas contained in the entire sonnet.

We have up to this point explored the possibility of two controversial structural components of a sonnet according to Western standards, namely, the iambic pentameter line and following a rhyme scheme. On the nature of a poetic line in Zulu sonnets, we summed up by supporting the view that there is nothing wrong when a poet prefers to use a specific number of syllables in each line. It is our view therefore that each

poetic line in Zulu sonnets can be of any number of syllables, but that each line should form a complete and intelligible unit of the whole sonnet. On the rhyme, it is our view that the poet is free to experiment on this Western device, even with Zulu sonnets, although we feel that it may not be taken as a permanent and an indispensable feature in Zulu sonnets because our syllables are mostly open. Furthermore, it is our view that, when this Western device is employed, it should not be used at the expense of the primary essentials of a sonnet, such as the elevation of expression. Such rhyme is of greater value if it is not only ornamental, but when it is relevant to the meaning in the sonnet.

Having explored the possibility of both the iambic pentameter line and the rhyme scheme, we now have to focus our attention on the possibility of a sonnet in Zulu. In fact, the main question in this chapter is: "Is a sonnet a possibility in Zulu?" If the answer should be Yes, can we therefore talk of BLANK VERSE or FREE VERSE in our Zulu sonnets? It will, therefore, be of paramount importance to examine briefly what we actually mean by Blank verse or Free verse, before we tackle the question of the possibility of a sonnet in Zulu, for, our poetry can either be in Blank or Free verse.

From the discussion on the possibility of an iambic pentameter line, it was evident that we cannot qualify our Zulu sonnets as being in Blank verse because blank verse is "unrhymed iambic pentameter". From this brief definition, two characteristics of blank verse are evident, namely,:

a) The lines do not rhyme.

b) Each line contains five feet, all or nearly all, iambic.

According to Kirkpatrick and Goodfellow (1965:232) Shakespeare wrote most of his famous plays in blank verse for the one reason that:

> it comes close to the natural sound of everyday speech, and yet it has a rhythm to it that gives it a poetic quality.

We have already observed that what is true of English may not entirely be true of other languages, especially Zulu. This has been witnessed in the sonnets we have analysed. We have also observed in the sonnets we analysed that we cannot talk of an iambic pentameter line in Zulu sonnets because of the prosodic make-up of Zulu. Even when rhyme is "blank" or non-existent, as in both Ntuli's and Nxumalo's sonnets, we still cannot say that they are written in blank verse because of the absence or the impossibility of the iambic pentameter lines in their sonnets.

It is therefore crystal clear that we cannot write sonnets in blank verse in Zulu. The only stumbling block being the impossibility of the iambic pentameter in Zulu, for, Zulu words do not have stressed and unstressed syllables.

The question now arises: what in the place of blank verse can be used in the writing of sonnets in Zulu. It is our view that FREE VERSE is the ideal form for modern Zulu poetry, including sonnets.

Kirkpatrick and Goodfellow (1965:232) define "Free Verse" as:

> a form of poetry in which the ordinary rules of line length and strict metrical regularity are relaxed somewhat.

Boulton (1972:147) however, defines "Fee Verse" as:

> unrhymed verse without a traditional metrical form.

From these two definitions, one may observe a certain degree of "freedom" from the conventional or traditional forms. But this

is not the case, as Kirkpatrick and Goodfellow (1965:233) sound this warning:

> It would be wrong, however, to think that the word "free" means there are no restrictions to be concerned about. In some ways free verse is harder to write than metrical verse, because there are fewer rules to serve as guides.

We fully support the viewpoint and are also of the opinion that Free verse is definitely not completely uncontrolled. On "Free verse", Ntuli, one of our best poets in Zulu, and one whose sonnets have been analysed in this study, makes this comment (1978:284):

> Here the poet does not have to impose any restrictions on himself. The style is more in line with ordinary speech, but, of course, it is poetry, especially because of its concentration and abundance of imagery.

Some of the restrictions which are relaxed in Free verse are the rhyme scheme and the metrical feet. What is actually "free" in this form of writing poetry, is the style, which as Ntuli has said "is more in line with ordinary speech". Ntuli emphasises the fact that although "free" in this sense, it is still poetry because of "its concentration and abundance of imagery." This concentration and abundance of imagery, has been observed with appreciation in Ntuli's sonnets we analysed.

Of paramount importance about "Free Verse" is that it permits the poet, to use the inner rhythm of the language to gain a greater degree of "naturalness" in his expression. It is for this reason that we support Masuku, although he later advocates for and follows rigidly a specific rhyme scheme in his sonneteering, in his proposition that it is not desirable to base Zulu poetry upon the English structural patterns entirely because (1969:6):

> by so doing, the intrinsic naturalness, vivid imagery, aesthetic appreciation, poignant Zulu idiom, facility of thought and expression may be lost in the painful regularity of the English metrical systems.

We have already mentioned earlier on in this study, the fact that it has been this absence of "intrinsic naturalness, vivid imagery, poignant Zulu idiom, facility of thought and expression" that has been our cry throughout Masuku's sonnets because he was too much pre-occupied with the external beauty of his sonnets, through following a definite rhyme scheme.

On rhythm and rhyme in "Free Verse" Ntuli (1978:284) comments:

> It has its rhythm although this need not be rigid and regular. A poet can use rhyme when this comes naturally. It need not form a regular pattern right through the poem.

We support Ntuli whole-heartedly in this viewpoint, more especially the comment that rhyme should come naturally and should not be a "consciously forced in element".

It is generally agreed that "Free Verse" is a form in which the poet's sense of what is "right" is very important. This is so because much depends on his "feel" for the sounds of words and phrases he chooses to use in his work of art, without being subjected to that painful regularity of the English metrical patterns.

We feel we have ultimately addressed the question of a "Zulu type" of a sonnet.

It is our view that a "Zulu type" of a sonnet should be written in FREE VERSE. We feel this is the most appropriate and ideal form for our Zulu sonnets. Ntuli (1978:284) in support, further comments:

> Free verse is the mode used by the composers of izibongo. This is why izibongo do not have one monotonous form.

It is our view that, in fact, the traditional "praise poem" of our South African Black Languages gives us some indication of the forms of poetic expression in these languages. We therefore

find that to be able to appreciate modern African poetry we shall have to get this valuable background of the traditional poetic forms.

That our Zulu sonnets can or should be written in Free Verse, is, of course, based on what we have already observed and suggested on the possibility of iambic pentameter lines and a rhyme scheme in Zulu sonnets. In our analysis of the Zulu sonnets, we have appreciated very much Ntuli's style of sonneteering, for, besides the rhyme scheme, there are other poetic devices that a poet can employ such as imagery. We feel it is generally agreed that "imagery is a cornerstone of poetry" for, its use enhances the better and effective portrayal of ideas contained in the sonnet and also the conveyance of the meaning the poet wishes to relay to his readers. Ntuli has demonstrated this with his sonnet contributions we analysed in this study. That Free Verse is therefore the ideal form for Zulu sonnets is manifest in Ntuli's sonnets. For our purpose in this study, and possibly, for future studies to follow, we quote just one of Ntuli's sonnets in its entirety as evidence of a "Zulu type" of a sonnet written in verse that is "free" from rigid Western regulations. In this sonnet you will be able to sense the quiet, natural rhythm of the language, imagery and the power of the words selected and

expertly used by the poet. The sonnet is ENTWASAHLOBO (1972:18):

Izolo ngedlule lapha kulelwe
Kungaphakanyiswa khanda ngovalo lwamakhaza;
Amagquma ezigqume ngesiphuku esimhlophe
Kushayisa uvalo sengathi awasenakuvuka;
Imithi ihlutshulwe yizinswazi eziqandayo
Kushayisa uvalo sengathi ayisenagazi:
Izinyoni, abaculi besiganga, bengezwakali
Kushayisa uvalo sengathi sebajokola.
Namuhla ngethuswe yicilongo nomchwayo,
Kuduma izinkalo zonkana: "Kusile!"
Yaphaphama imvelo, yazamula izelula,
Kancane yahloba ngobuhlalu obuluhlaza,
Yamemezela ekhethweni lezinyoni uba zihube:
"Impilo eyayilahlekile isizuziwe!"

(Yesterday I passed here when all was quiet
No head appeared because of extreme cold;
The hillocks covered themselves in white snow
Frightening one as if they will never wake up;
Trees denuded by very cold whips
Frightening one as if they had no blood:
Birds, singers of the veld, were not heard chirping
Frightening one as if they had long deserted the area.
Today I was startled by a trumpet and hut-dance,
All ridges rumbling: "It's dawn once again!"
Nature woke up, yawned stretching itself,
Steadily it adorned itself in green beads,
Announced to the birds' party that they may sing:
"Life that has been lost has been regained!")

CONCLUDING REMARKS

Our main concern in this chapter was to explore the possibility of a Zulu type of a sonnet. It is our view therefore, that

before we could specifically address this central issue, a possibiity of some of the essential components of a sonnet according to Western standards, be investigated.

Through the analysis of the sonnets by our Zulu poets we observed that, as the sonnet is so limited in length, the poet is challenged to say as much as he can in a relatively short poem and at the same time he must bring to the task all the techniques of poetry at his command. It was also our view that our Zulu poets can be able to satisfy the demand which the sonnet presses upon the poet to be most concise and most compressed in expression. It was also our view and conclusion that our Zulu poets are capable of expounding a single thought within the prescribed fourteen lines of a sonnet.

We also observed that the problem, however, lies with the other scientific structural elements of a sonnet, for a sonnet not only should have fourteen lines, but that the very lines must be of iambic pentameter. Masuku (1973:3), for example, is aware of this problem and justifiably admits that:

> one cannot base African poetry upon the English structural pattern entirely because of the problem of stressed and unstressed syllables.

This is so because, in African languages like Zulu for instance, we have the problem of length of the syllables, especially the penultimate, as well as tone variations which pose yet another problem of poetic foot or metre. We observed that it was not easy and therefore impossible in Zulu to write poetry by making regular use of any poetic foot because Zulu words are not just stressed and unstressed syllables. Therefore, on the nature of a Zulu poetic line, it was our view that it can be of any number of syllables, always bearing it in mind that each line is a complete and intelligible unit of the entire sonnet.

On the rhyme scheme, it was our view that the poet is free to experiment on this Western structural device, although we still feel that it may not be regarded as a permanet feature in Zulu sonnets. It was also our view that when this Western device is employed, it should not sound contrived and forced, and should not be used at the expense of the primary essentials of a sonnet, such as the elevation of expression. It will only be appreciated if it is not merely a decorative device for external glamour of the sonnet, but that it must be contributory and be relevant to the meaning of the sonnet as a whole.

Finally on the possibility of a sonnet in Zulu, it was our view that, in view of the above viewpoints and suggestions, a sonnet is possible in Zulu. It was our view that FREE VERSE is the

most ideal form for our Zulu sonnets, for Free Verse permits, among other things, the poet to use the inner rhythm of the language to gain a greater degree of "Naturalness" in his expression.

8. CONCLUSION AND SUGGESTIONS

At the beginning of this study we mentioned that our main purpose was to try to evaluate whether the Western poetic devices of sonneteering are effective, feasible and possible with our Zulu sonnets. Already we have, among our African artists, those who advocate for and support the use of some of these Western structural patterns or devices, even in the writing of poetry in African languages. For example, Masuku, in his support for the use of a constant rhyme scheme even in the writing of poetry in African languages, has this to say (1973:4):

> The writing of poetry is both an art and a science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.

We have mentioned, now and again, in this study, that what is true of English may not entirely be true of certain other languages, more especially African languages, like Zulu for instance. It was with this background, that we set forth to analyse Ntuli's, Masuku's and Nxumalo's sonnets, to ascertain whether these Western structural devices, like rhyme and the iambic pentameter, are, infact, possible with Zulu sonnets and therefore contributory to the effective portrayal and delivery of the meaning and content contained

in the Zulu sonnets. The whole purpose, behind this analytic study of sonnets in Zulu, being to find a compromise form of a Zulu type of a sonnet, should the present Western forms, with rhyme and iambic pentameter lines, be found to be unsuitable for Zulu poetry.

To finally arrive at our compromise form of a Zulu type of a sonnet, we had to critically analyse and examine the Form, Content and Meaning in the sonnets we had selected for this present study. We also had to examine very closely the techniques which the poets employed as well as their effectiveness.

On the Form of a sonnet, we looked closely at the very length of a sonnet, bearing in mind that a sonnet is basically a poem of fourteen lines. It was our view, at the end of it all, that our Zulu poets are capable of satisfying the demand which the sonnet presses upon the poet to be most concise and most compressed in expression, and are therefore capable of expounding a single thought or feeling within the expected fourteen lines of a sonnet. Furthermore, in our analysis of Zulu sonnets, we observed that no attempt was ever made by our Zulu sonneteers, to write sonnets in iambic pentameter lines. This is so because of the prosodic make-up of Zulu, with its problem of length of the syllable and tone variations.

Again, our Zulu words are not just stressed and unstressed syllables. In the end, we observed that, while the iambic pentameter metre is used in both the Petrarchan and Shakespearean sonnets, this is not possible in African languages like Zulu, for instance, because of their construction which is quite different from that of the European languages.

Regarding the rhyming technique, which Masuku constantly followed in all his sonnets, we stressed one important fact about this Western structural device: That the poet should always be guided by the meaning and content of the sonnet, for, the rhyme scheme, whether it be Italian or English, will only be effective when it is not used merely for external ornamentation to give the sonnet that scientific form, but should always be used in close association with the ideas contained in the sonnet. It was also our feeling that this device should not be forced upon Zulu words, because in this way, the whole work of art would become artificial and without import. It was for these reasons therefore, that we supported Ntuli (1978:222) when he says:

> In a well-written poem, content and form cannot be separated. Content determines the form in which it is to be expressed. Form is not just an added casing of the poem.

In our examination of the portrayal of content in the sonnets we had selected, we found that our sonneteers wrote on a variety of themes, ranging from those discussing death to those that were purely social and political and those that had a religious background. We then looked closely into the techniques the poets employed in the portrayal of the ideas in their works of art. We observed that these ranged from the less effective straight-forward prosaic narration to the more concentrated use of vivid imagery which was well supported by the rich and well chosen words and ideophones. We appreciated much the use of imagery, for, these figures of speech, if well selected and used, raise the standard of the delivery of ideas contained in the sonnet. Ntuli excelled in these devices - vivid imagery and expert choice of words and ideophones were in abundance and most effectively used, possibly because Ntuli is quite aware that:

> imagery is the cornerstone of poetry.
>
> (1978:282)

We also observed that pre-occupation with rhyme and form tended to obscure the portrayal of ideas in the sonnets. Although Masuku rigidly followed a constant rhyme scheme in his sonnets, we could not find any one sonnet where this

Western technique had brought forth any noticeable and exceptional success. In most cases, the rhyming device was merely for adornment and ornamentation.

On Meaning and the techniques the poets employed to convey the meaning to the readers, it was our firm feeling that: a good writer will always seek to choose his words and to phrase his sentences so that his readers will understand not only what is said or described, but will be made to enter into the situation and appreciate it as though they were actually experiencing it themselves. We further came to the conclusion that meaning can better be arrived at by careful consideration of imagery employed, for, these images appeal to the readers' senses and consequently cause the readers to visualise what is being said or described.

In actual fact, the sensory meaning of a sonnet or poem is gathered by the consideration of the senses employed in the sonnet or poem. A sonnet or poem may appeal to all the five senses - touch, smell, hearing, taste and sight. If this is the case, the sonnet or poem lends itself easy to understanding. In another sonnet or poem, a poet may appeal only to one or two senses, and this is what has been most commonly observed in the sonnets we analysed. In other words, the poet uses images that evoke different

senses selectively and intentionally to drive his meaning home because, after all, knowledge comes to us through the senses.

Again Ntuli was worth our applause in his expert use of these images which made the meaning in his sonnets more explicitly communicated to his readers.

It has been our feeling once again, that, in any passage of literature it is obvious that the author has certain thoughts in his mind, which he desires to convey to his readers. This is the message he intends conveying in a poem or sonnet. It is, in actual fact, the initial idea which inspired the poet into writing. It is important that, we the readers, should get this message, because what is most important in the poetic world is what the poet wants to say than what he actually says. Now, for the reader to get this message, we felt that it was not only sufficient for the poet to give us cold facts, but should always express himself in such a way that we enter into his thinking and thus share his reactions. If this is the case, his literary work of art attains greatness. This, he can again, only achieve through the use of vivid imagery and poignant Zulu idiom.

In this connection, we have already, expressed our appreciation of Ntuli's genius in the manipulation of imagery in the sonnets we analysed. For example, to relay to the readers, what the season of Spring does to Nature in the sonnet ENTWASAHLOBO, is well dramatised by the poet's expert use of the personification image (1972:18):

> Yaphaphama imvelo, yazamula izelula,
> Kancane yahloba ngobuhlalu obuluhlaza,
> Yamemezela ekhethweni lezinyoni uba zihube:
>
> (Nature woke up, yawned stretching itself,
> Steadily it adorned itself in green beads,
> Announced to the birds' party that they
> may sing:)

With such vivid imagery, the reader is made to picture and visualise the whole situation, and in this way, he easily arrives at the message contained in the sonnet. This will not be possible with straight-forward prosaic narrations.

We also explored very carefully the effectiveness of Masuku's rhyme scheme in his sonnets, in the conveyance of meaning to his readers. It was our ultimate conclusion that the rhyme schemes which Masuku so consciously and rigidly followed in all his sonnets, were merely for adornment and ornamentation, and contributed nothing at all towards the elevation of the standard of the conveyance of the meaning, the poet desired to communicate to his readers.

Although we are not against the use of this Western device, we have observed that most good sonnets have been produced without the involvement of this rhyming device. In most Ntuli's sonnets we analysed, the rhyme is "blank" or non-existent, but through the use of other poetic devices, his delivery of meaning in his sonnets was enhanced and was worth our appreciation. We would therefore support the suggestion that rhyme should come naturally and should not be for mere decoration purposes, instead, it should contribute something towards the conveyance of the meaning which the poet wishes to relay to his readers.

On the question of an iambic pentameter line in sonnets, we observed and concluded that it was not possible in Zulu to write poetry by making regular use of any poetic foot because Zulu words are not just stressed and unstressed syllables. Again in Zulu, we have the problem of prosodic length of the syllables, especially the penultimate, as well as the problem of tone variations. Noting both these problems in Zulu, we had to come out with some suggestion regarding the nature of a Zulu poetic line in the writing of sonnets. In this case, it was our final view that a Zulu poetic line can be of any number of syllables, but emphasized that each poetic line should be a complete and intelligible unit of the entire sonnet.

We have already expressed the view that the poet is free to expriment on the Western external structural device, namely, rhyme. However, we object against its use as a decorative device for external beauty of the sonnet, without any relevance to the meaning of the sonnet as a whole. It was our view that, when a poet chooses to use this Western device, it should come naturally and need not form a rigid and regular pattern right through the sonnet; and should not be used at the expense of the primary essentials of the sonnet, such as the elevation of expression, for, it is of secondary importance.

In Chapter One, it was clearly stated that with this present study it was hoped that at the final analysis, this investigation would come out with some suggestions and possibilities of a "Zulu type" of a sonnet. Some of the suggetsions and possibilities with regard to the writing of a sonnet in Zulu have been mentioned in the fore-going paragraphs of this chapter.

On the possibility of a sonnet in Zulu, we are of the opinion that a sonnet is possible in Zulu. We have come to this viewpoint on the strength of the following suggestions:

a) On the length of the sonnet, it is our view that our Zulu artists can be able to satisfy the demand which the sonnet presses upon the poet to be most concise and most compressed in his expression. Furthermore, it is therefore, our view that our Zulu poets are capable of expounding a single thought or feeling within the prescribed fourteen lines of a sonnet. The sonnets by the three poets we analysed are evidence of this.

b) On the nature of a Zulu poetic line, it is our view and conclusion that it is impossible in Zulu to write poetry by making regular use of a poetic foot because of the prosodic make-up of the language, for example, we have the problem of length of the syllable, especially the penultimate, as well as the problem of tone variations in the pronunciation of words. But of more importance is that Zulu words are not just stressed and unstressed syllables. Again even if we maintained a specific number of syllables to the line, as some artists suggest, for example, Masuku, we still cannot talk of any poetic foot or metre. It is therefore our view that a Zulu poetic line can be of any number of syllables, but should always be a complete and intelligible unit of the whole sonnet.

c) On the rhyme scheme, it is our view that the poet is free to experiment on this Western structural device. However, we stressed the view that, when this Western device is used, it should come out naturally and need not form a rigid and regular pattern right through the sonnet and that it should not be so indiscriminately employed at the expense of the primary essentials of the sonnet, such as the elevation of expression. In short, it is our view that it should not merely be a decorative device, but that it must be contributory and be relevant to the meaning of the sonnet as a whole.

d) It is therefore, our final view point that a "Zulu type" of a sonnet should be written in FREE VERSE. We feel this is the most appropriate and ideal form for our Zulu sonnets - the verse that is "free" from rigid Western regulations, which may, in the final analysis, interfere with the "intrinsic naturalness, vivid imagery, poignant Zulu idiom, facility of thought and expression." It is also our view that FREE VERSE permits the poet to use the inner rhythm of the language to gain a greater degree of naturalness in his expression.

Finally, we wish to emphasise the viewpoint that this study may not be taken as exhaustive of what can be said about the possibility of sonnets in Zulu. We therefore regard this contribution as a preliminary study on sonnets as also a possibility in Zulu poetry. We hope many more studies of this nature will follow - studies that will be exploring other avenues on the writing of sonnets in Zulu.

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APPENDIX

D.B.Z. NTULI'S SONNETS

(FROM: IMVUNGE YEMVELO)

ITHUNZI

Njengeshongololo elinsundu linyelela,
Isitimela sagwincizela KwaMashu.
Kwanda amancoko, kwephuka uhleko,
Ngoba umsebenzi wosuku usufeziwe.

Ukhozikazi lokufa lwahleka lodwana
Phazi!
Phansi!
Phazi!
Phezulu!
Selubagxavule ngezinziphokazi abalo.

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

ENTWASAHLOBO

Izolo ngedlule lapha kulelwe
Kungaphakanyiswa khanda ngovalo lwamakhaza;
Amagquma eziqgume ngesiphuku esimhlophe
Kushayisa uvalo sengathi awasenakuvuka;
Imithi ihlutshulwe yizinswazi eziqandayo
Kushayisa uvalo sengathi ayisenagazi:
Izinyoni, abaculi besiganga, bengezwakali
Kushayisa uvalo sengathi sebajokola.
Namuhla ngethuswe yicilongo nomchwayo,
Kuduma izinkalo zonkana : "Kusile!"
Yaphaphama imvelo, yazamula izelula,
Kancane yahloba ngobuhlalu obuluhlaza,
Yamemezela ekhethweni lezinyoni uba zihube:
"Impilo eyayilahlekile isizuziwe!"

(FROM: AMANGWEVU)

UMUNYU WOKWETHABA

Lapho sengifike khon' eGolgotha,
Kuguqubele kukhonya ukufa,
Isiyethil' iMbali, yabhuqana,
Isinomzimb' ohwithwe kuhlupheka,
Igcwel' imivimbovimbo yolaka,
Igcwel' amanxebanxeba olaka,
Nemijuluk' ebomv' ebiphophoza,
Belila kab' ababephelekezela:
Ngisuke ngename ngigegetheke,
Kuphum' ilanga lentokozo yami,
Kuvuleke izwi ngisho ngicule,
Ngigxume njengethole nxa lisuthi,
Ngob' umkhonto oveze amanxeb' okufa,
Ungivezele inyama yokungelulamisa.

INHLEKELELE YASECOALBROOK

Yahuba yahleka njengasemihleni
Imilomo eyeq' amakhul' amathathu.
Bashib' amapiki anamafosholo,
Beyophanda' isinkwa emathunjin' omhlaba.

Ngaphezul' izandlana zacokosha,
Kuzothi hwalala kumiswe insika.

Haxa! Phoqo! Bhidli!

Amehlo omhlaba angacwayiziyo,
Angezahlukanise izingxavula zengwenyakazi.

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

O.E.H.NXUMALO'S SONNETS

(FROM: IKHWEZI)

INGADELA NGONOKUPHUMULA

Inhliziyo kayideli mntanomuntu
Ukub' iyadela ngabe
Nom' amehl' engibikela
Ubukhazikhazi sengidimede ngidwale;
Engani nom' umhlaba
Wonke nengcebo yawo
Unganikezelwa ezandleni zami
Nesibhakabhaka nezinkanyezi zaso
Ngingaphiwa sona sib' esami;
Nolwandle nakho konke
Okukulo, kunganikezelwa mina,
Ngingadlule ngilubalubel' okunye.
Ingadela ngasiphiwo sinye vo,
Uma ngingahlala noNokuphumula.

LAPHO SENGIBUZWA

Ngiyob' angicebi muntu

Kepha ngiyophoqeleka mfowethu

Ukusichaz' esami isimo

Laph' ingilosi yamathalente

Imil' emasangweni iqoqa

Andisiwe iwabala, ngiqhamuka

Nesibalo esincane, ibuza

Izizathu eziqotho, nce

Ngithi ngazama ngakhinyabezwa;

Ngacel' amanzi nganikwa

Inhlaba; nengangikuphanda nzima

Ngephucwa kwathiwa akungifanele;

Ngalima ngavunelwa ngingekho

Ngacaca ngadilizwa ngesankahlu.

EMTHONJENI ONGOMI

Woza-ke mhlobo wami

Asikhwele yona intaba;

Isikhathi sesifikile, asiye

Emthonjeni ongomi, sithole

Ukuphila kwaphakade

Lapho siyokwebuza sikhohlwe

Konke okwalomhlaba, isho

INgilosi: "Ngenani bahlobo,

Yilo ikhaya leli,

Akusekho kufa, munyu -"

Siyohlala sibonge ngemiculo

Ubusuku nemini silalele

Imitshingo, imiphefumulo yokwethaba,

Sothokoza ngunaphakade sindawonye.

T.M. MASUKU'S SONNETS

(FROM: UPHONDO LUKABHEJANE)

THULA-KE

Thula-ke, nhliziyo, ungakhali,
Konke kuyolunga ngomhlomunye,
Uyokwenama ngosuk' olunye
Nom' ugubhazela, ungalali,
Ngiyakududuza: angidlali,
Kusasa sokhuluma ngokunye:
Ngifunga uMkhulu, uMthimunye -
Yidlozi lami. Ungamangali.
Vuka, moya: Usalele?
Uyivaka, mphefumulo wami?
Usahlezi phansi, deklelele?
Mus' ukozela, nhliziyo yami.
Phakama, uhlome uphelele,
Unqobe: Danis' izitha zami:

ISICELO

Wo, ngiyakuthanda, mntanomuntu,
Ngothando lwempela, olunzulu;
Ngibusise ngomusa nobuntu -
Ngobonga iNkosi yaPhezulu.

Phakathi enhliziyweni yami
Kuvuth' ilangab' elingapheli.
Ntombi, yamukel' uthando lwami,
Lwamukele: ungaluqheleli.

Sohlala impilo yaphezulu
Esoyiphiwa nguSimakade
OnguMbusi womhlaba nezulu.
Siyophila ngoju lwaphakade.

Ngijabulise ngothando lwakho:
Ngohlala nawe ngibe ngowakho.

PHAMBILI

Moya kaMdali osithandayo,

Sisosizini: selekelele,

Sisemlilweni: sivakashele,

Siphephise kwabasizondayo

Sikhulule kwabasibophayo

Ngamaketango. Sisikelele

Isikhalo sethu silalele -

Thina abesizw' esisindwayo.

Sovuka siqhugele phambili -

Singamaqhawe. Sinesibindi:

Singegcine singabanqotshiwe -

Soyilwel' inqubela-phambili.

Thina asizona izidindi:

Singehlale njalo siboshiwe.

NGOMILE

Sengomele inkolo yakwethu
Eyongiphilisa nkathi zonke.
Lethani amsiko akwethu -
Siyowalandela thina sonke.
Susani konke okwabezizwe:
Kuyanyanyeka: kuyahlanzisa.
Chithani amasi abezizwe -
Mabi: asoze angiqinisa
Amathambo nemithambo yami.
Ngicishe ngafel' esigangeni
Ngokulahla udondolo lwami -
Zulu, ngiyosinda ekufeni.
Phum' uphele, nkolo yabaphangi!
Mina ngingekhonze izigangi!