

**RADITLADI'S USE OF METAPHOR  
IN SELECTED POEMS**

**Kebabaletswe Puleng Naomi Manyapelo  
Hons B.A.**

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## ABSTRACT

This study focuses on the use of metaphor in three poems by Raditladi. The three poems have a common theme, namely, death. The presence and function of imagery in the poetry of Raditladi have been investigated in other studies. However, no extensive discussion of metaphor has been undertaken in these studies. The study of metaphor in the three poems reveals the role metaphor plays in connecting seemingly unrelated experiences of our lives. The metaphors in the three poems form a coherent system with the most fundamental concepts in culture. The dissertation provides a description of how metaphor is constructed in several ways, using language and elements drawn from our perceptions and experiences of what happens and exists in society. There is a strong link between the metaphors and symbolism found in the three poems. The symbolism revealed is mainly universal and partly traditional and limited. A partial comprehension of the reality of death and its effects results from the study of metaphor in the poems, and it is concluded that the metaphors in the poems may have relevance to contemporary society and culture.

**OPSOMMING**

In hierdie skripsie word die metafore in drie gedigte van Raditladi bestudeer. Die drie gedigte sluit by mekaar aan deur die ooreenstemmende tema, naamlik die dood. Die voorkoms en funksie van beeldspraak in die poësie van Raditladi is al deur ander navorsers nagegaan, maar 'n uitgebreide ontleding van die metafore is nog nie gedoen nie. Die bestudering van die metafore in die drie gedigte toon aan hoe daar 'n verband bestaan tussen oënskynlik onverwante aspekte van mense se lewens. Die metafore skakel in by 'n samehangde stelsel van fundamentele konsepte in kultuur. Die skripsie beskryf hoe metafore op verskillende maniere saamgestel word deur die gebruik van taal en ander elemente wat voortkom uit ons persepsies en ervaring van wat in die gemeenskap gebeur. Daar is 'n duidelike verband tussen die metafore en die simboliek wat gebruik word, terwyl die simboliek hoofsaaklik universeel en slegs gedeeltelik tradisioneel en lokaal van aard is. Dit is moontlik om insig te verkry, al is dit beperk, in die werklikheid van die dood en die uitwerking van die dood op mense deur die bestudering van die metafore in die gedigte en daar word tot die gevolgtrekking gekom dat die metafore relevant is vir die kontemporêre gemeenskap en kultuur.

## CHAPTER 1

### INTRODUCTION

This study was motivated by Van Staden's (1985) study of imagery in Raditladi's poetry. His study focuses on the techniques that Raditladi uses to create images from apparently disconnected words. The use of metaphoric language is one of the aspects to be taken into account when determining the imagery in Raditladi's poetry (Van Staden, 1985). However, the specific use of metaphor in the three poems "Bosiela", "Loso" and "Motlhabani" has not been analysed in depth.

Raditladi's works have gained prominence in the academic world through studies on different aspects of some of his published poems. One such study is the analysis of syntactic foregrounding in his poetry by Mothoagae (1993). Mothoagae (1993:60) indicates that there is a dynamic four dimensional relationship in the poetry, viz.:

- (a) the sentence;
- (b) the verse;
- (c) the stanza; and
- (d) the whole poem.

Mothoagae (1993:60) concludes that a significant contribution towards finding meaning in Raditladi's poems, is obtained by studying the interaction between these various elements.



This study will focus on Raditladi's use of metaphor in the three poems mentioned earlier. Metaphor is pervasive in everyday life, that is, in thought and action (Lakoff and Johnson, 1980:3). It follows that our conceptual system is intrinsically metaphoric. Metaphorical concepts are embedded in linguistic expressions and these concepts provide us with a partial understanding of literary communication. Because the metaphorical concepts extend beyond ordinary ways of communication, they abide in the world of fanciful and colourful thought which we call the figurative.

When talking about metaphor it is important to note that direct and indirect references are included in figurative language. The three traditional figures of speech: simile, synecdoche and metonymy, can be seen as versions of metaphor (Hawkes, 1972:3-4).

It is also important to note that the use of metaphor is linked to the value system of the user of the language, in this case the poet. Full or partial acceptance of values is partly a matter of the subculture one lives in, and partly a matter of personal values (Lakoff and Johnson, 1980:23). Raditladi uses traditionally accepted Setswana values in the Setswana culture to build metaphorical structures, sometimes in a systematic, and sometimes in an idiosyncratic way (Lakoff and Johnson, 1980:55). It is an underlying premise of this dissertation that a study of Raditladi's poetry focusing on metaphor and the relation of metaphor to the underlying value system, will yield insight not only into the working of metaphor but also into the nature of Raditladi's poetry.

To understand the deep abstract nature of metaphor in this study it may

prove useful to keep in mind the distinction made by MacCormac (1985:227), viz., that metaphoric structure has three hierarchical levels, namely,

- (a) surface language (level 1);
- (b) semantics (level 2); and
- (c) cognition (level 3).

In this study Raditladi's use of metaphor will be investigated by addressing the following central questions:

- (a) How can the metaphors used by Raditladi be identified and described?
- (b) What is the relation of these metaphors to the system of symbols which is linked to the traditional Setswana value system?
- (c) Does the use of metaphor create some form of mythology which could be meaningful to a contemporary reader?

### **1.1 Aims and objectives.**

The main objectives of this study are:

- (a) To identify and describe metaphors used by Raditladi.
- (b) To discuss the relation of these metaphors to the system of symbols which is linked to the traditional Setswana value system.
- (c) To determine whether the use of metaphor such as that of

Raditladi creates a mythology which could be meaningful to a contemporary reader.

## **1.2 Thesis statement.**

I will argue in this study that Raditladi's use of metaphor links up with a system of symbols which has its roots in traditional Setswana culture. However, the use of metaphor contributes to the development of a mythology which is still meaningful to modern readers.

## **1.3 Method.**

Before attempting any analysis of Raditladi's use of metaphor in the poems "Bosiela", "Loso" and "Motlhabani", the study will examine metaphor in its literary context. Because of the complex and varied nature of metaphor, brief discussions of the following aspects will be undertaken:

- (a) the nature and structure of metaphor;
- (b) the conceptual structure of metaphor;
- (c) metaphor and cultural coherence; and
- (d) metaphor and myth.

The proxis of this dissertation will consist of an in-depth analysis of metaphor in Raditladi's three poems. The significance of Raditladi's use of metaphor for a contemporary reader will also be traced, and a conclusion will be drawn as to whether Raditladi's use of metaphor leads its reader to many new insights.

## 1.4 Chapter outline of the study.

The study is divided into chapters which clearly indicate the aspects discussed. Within a chapter subheadings are introduced wherever necessary. The first chapter includes the aims, objectives, a thesis statement and a brief outline of the method of study to be followed. An outline of subsequent chapters is included in this chapter.

In the second chapter a discussion of basic theoretical concepts of metaphor is undertaken. This is followed by a description of different structural types of metaphor. To conclude the chapter the study focuses on a theoretical discussion of metaphor and related issues such as symbol and myth.

The third chapter gives a general discussion of features of the selected poems: "Bosiela", "Loso" and "Motlhabani" with specific reference to the concepts

- |                 |            |                 |
|-----------------|------------|-----------------|
| (a) space       | (b) rhythm | (c) parallelism |
| (d) sound       | (e) rhyme  | (f) imagery     |
| (g) characters. |            |                 |

Chapter four presents an analysis of metaphor in the poems: "Bosiela", "Loso" and "Motlhabani", while the fifth chapter outlines the interaction between the metaphor, myth and symbols in the three poems. A conclusion to the study, found in chapter six, attempts to answer the question: "Do these poems have some contemporary relevance"?

## CHAPTER 2.

### THEORY OF METAPHOR.

#### 2.1 BASIC THEORETICAL CONCEPTS.

##### 2.1.1 Definitions of metaphor.

The word metaphor originated from the Greek word *metaphora* derived from *meta* ("over") and *pherein* ("to carry") (Hawkes, 1972:1). It points to an idea of meaning carried over from one word or concept or idea to another. Contemporary thought has revealed a great interest in metaphor resulting in a variety of definitions. Morris (1946:136) states that:

*A sign is metaphorical if in a particular instance of its occurrence it is used to denote an object which it does not literally denote in virtue of its signification, but which has some of the properties which its genuine denotata have.*

Another definition of metaphor is proposed by Ogden and Richards (1960:213) who say:

*Metaphor in the most general sense, is the use of one reference to a group of things between which given relation holds, for the purpose of facilitating the discrimination of an analogous relation in another group.*

While this definition of metaphor propounded by Ogden and Richards (1960) seems to echo the traditional view originating from Aristotle that:

*Metaphor consists in giving the thing a name that belongs to something else ...,*

they also argue that a different description of metaphor may be brought to the fore. According to this viewpoint, when metaphor is regarded as poetic metaphor, it does not function for purposes of name giving (that is, referentially) and symbolism but it only serves to awaken emotions. This viewpoint of metaphor restricts metaphor to being ornamental (Hester, 1967:15)

Richards (1925) also developed another view that metaphor is an interaction of *tenor* (the original idea or principal subject) and *vehicle* (the borrowed idea or what the subject resembles). According to him, the interactions vary from cognitive similarity to emotional disparity (Hester, 1967:16).

Black (1948:111-126) discards the emotive view put forward by Richards and argues that metaphorical elements are interactive (Hester, 1967:16) in the sense that even as they retain their distinctiveness, the metaphorical statements extract and highlight certain implications while hiding other irrelevant qualities.

Wheelwright (Hester, 1967:16) perceives metaphor as exhibiting two complementary tendencies, namely, *epiphor* and *diaphor*. Epiphor means



that metaphors tend to involve a limitless number of contexts in their semantic abundance of meaning. Diaphor is a type of an internal side by side positioning of qualities which give the poem the status of a presented object. Strong metaphors draw their power from the tension between the epiphor, and from the diaphor as the two get fused together.

Berggren (Hester, 1967:17) states that metaphor involves both dual (or more) references which are separated by recognized type boundary (tenor and vehicle) and a textual principle of transference which transgresses both but does not erase the boundary. What gets transferred when metaphor is used, are the attributes of one object to a second object. The latter is then spoken of as if it were the first (Hawkes, 1972:1). An object can be a 'context' (Brooks, 1976:206), or 'an action', or a 'process' (Brooks, 1976:581).

Within the framework formed by combining the descriptions of metaphor by expression theorists (for example, Berggren) and tension theorists (such as Black, Richard, and Foss), several types of metaphor will be discussed and used in this study, viz.:

- (a) the isolated pictorial;
- (b) the structural; and
- (c) the textual metaphor.

This study notes that in its analysis for metaphor, by having a dialogue between the meaning of theories and examples of metaphor from the poems, two problems still remain unresolved. These are:

- (a) what is meant by a “theory of meaning” (such a theory is needed to find the meaning of poetic metaphor); and
- (b) a clear way of selecting examples to illustrate what metaphor is (Hester, 1967:25).

### **2.1.2 Uses of Metaphor.**

Metaphor is used as a device to find patterns in seemingly unrelated experiences of our daily living (Brooks, 1967:581). The language artist, that is, the poet, communicates with the reader by means of metaphoric linguistic expressions. The expressions are based on a conceptual system that has great influence on the way the author (poet) describes reality. The conceptual system prescribes the way the author (poet) perceives the world and the way he relates to other people (Lakoff and Johnson, 1980:3). Most of the author’s (poet’s) conceptual system is the result of apparently unconnected experiences. The resulting pattern makes the conceptual metaphorical in nature.

The way that a particular concept (for example, death) is perceived in a particular culture, systematically influences the way the concept is talked about or dealt within literary genre such as poetry. The systematicity is detected in the language an author (poet) employs to communicate with a reader about the concept. The author forms a single (or coherent) system of metaphorical concepts and expressions that have some form of relationship (Lakoff and Johnson, 1980:19).

The metaphorical concepts used in a discourse partially structure the



concept under discussion. That is, the metaphors allow the author (poet) to bring to the fore (or highlight) certain aspects of the concept (Lakoff and Johnson, 1980:10). However, as some aspects of the concept come into focus, other aspects of the concept may become hidden. This means that the metaphorical structuring of a concept leads to partial understanding of the concept itself (Lakoff and Johnson, 1980:12).

Metaphors have the following purposes:

- (a) referring;
- (b) quantifying;
- (c) identifying aspects;
- (d) identifying causes; and
- (e) setting goals and motivating actions

(Lakoff and Johnson, 1980:26-27).

The above discussion has focused on structural metaphors: that is, cases where a concept is created metaphorically from other concepts.

## **2.2 A DISCUSSION OF METAPHOR AND ITS RELATION TO CULTURE, SYMBOLISM AND MYTH.**

### **2.2.1 Metaphor and Culture.**

Lakoff and Johnson (1980:22) assert that the most fundamental (or entrenched) values in a culture form a unified (or coherent) system with the metaphorical structure of the most fundamental concepts in the culture. This means that the values embedded in that culture have metaphors

associated with them. Such values are generally acceptable in the mainstream culture.

Conflicts sometimes arise among values, leading to conflicts within the metaphors related to them. The conflict most often arises from the priority the values and the related metaphors acquire partly from the subculture that uses them, and partly from the personal values of the author or the reader (Lakoff and Johnson, 1980:23).

Experiences with physical objects (especially our own bodies) provide a basis for extensive ways of conceptualizing events, actions (or activities) and states of the mind (or emotions) as entities and substances existing in culture. From this variety of experiences, metaphors can be created to structure a concept. These are the so-called ontological metaphors. Ontological metaphors are generally natural and commonplace in our thought. They are an integral part of mental form or model (of the concept) found in a culture (Lakoff and Johnson, 1980:29).

The ways in which we conceptualize social problems determine both the kinds of purposes and values we seek to realize, and the directions in which we seek solutions. We conceptualize social problems through the stories we tell (Schon, 1979:268). The intention of problem-setting is to reflect on social phenomena, to make sense of experience, different meanings and values (Schon, 1979:268). As Schon (1979:264) points out, each story constructs a very different view of reality by placing features of a (social phenomenon) it has selected within a particular context. The features selected are drawn for attention and named in such a way as to

fit the frame constructed. Each story therefore constructs its view of social reality through a process of naming and framing. It is this continuous inquiry into social problems that yields culture.

The naming and framing of the features of a social phenomenon in stories proceed through a "carrying over" of one frame or perspective of the problems. This process frequently depends upon underlying metaphors found in the story. Schon (1979:254) calls this type of metaphor the generative metaphor. The special function of metaphor as creating new perspectives on the world leads to metaphor making significant contributions to the understanding of culture. Schon (1979:254) asserts that metaphor is pivotal to the function of accounting for our perspectives on the world: how we look at things or make sense of reality.

Generative metaphors are ordinarily tacit and their influence on our perception and understanding of social (or cultural) situations can be missed through our unawareness of their presence. A better understanding of generative metaphors is gained through the presence of several different and conflicting stories about the situation. To bring generative metaphors to the level of reflective and critical awareness, we must construct them. That is, in our story we should be able to see phenomenon *A* as phenomenon *B*. This leads to an exploration and reflection upon similarities and differences between *A* and *B*. In this kind of inquiry, cognitive work is involved as many different features and relations of a social phenomenon are mixed and combined to provide an information-richness to our social interaction or our culture (Schon, 1979:270).

Cognitive work or education plays a dominant role in the sustenance of a culture. Petrie (1979:440) states that metaphor has a positive pedagogical value and does on occasion play an epistemic role of rendering the acquisition of new knowledge intelligible. Petrie (1979:440) asserts that when a metaphor has effected a cognitive structure, such a metaphor may be called an educational metaphor. An educational metaphor provides a mechanism for changing our modes of representing the world in thought and language. This viewpoint has also been adopted by Janecke (1995).

### **2.2.2 Metaphor and Symbolism.**

All metaphor uses symbols, since most words stand for their objects (physically or merely mentally) by linguistic convention (Haley, 1988:14). Metaphor and symbol represent ways in which an author uses a particular concept of an experience - an object or action or a process - to add a further meaning to that experience. Both are useful in the process of discovering patterns in the varied experiences of life. Symbol and metaphor have their own individual characteristics although they often overlap.

Hester (1967:69) states that symbolism involves subject, symbol, conception and object. Through conception, a symbol leads to an object that may be absent. Symbols are subdivided into discursive and presentational symbols. The discursive symbol has a vocabulary and a syntax while a presentational symbol is a direct presentation of an object. Adopting a similar viewpoint de Man (1979:24) describes symbols as objects of reason (*Vernunft*) through which an understanding of similarity is created between the symbol and the thing symbolized.

An author's aim is to transform the practical and normal language into language that is emotional and evocative, resulting in a literary text that presents an appearance of life or an image of life. Hester (1967:71) states that several critics such as Langer (1953), Ogden and Richards (1960) and Wheelwright (1959) agree that a poem is a presentation of an experience. A poem is therefore unquestionably a presentational symbol.

Although symbols can be manipulated - or even created - by the poet or transformed from fixed meanings to new meanings, a lot of symbolism has "basic connections to the world we live in" (Brooks, 1976:580). Several symbols are deeply rooted in human experience to such an extent that they have become typical examples of something. For instance, the colour black has connotations of an unhappy event which could involve death or sorrow or anger or evil, as examples. The rare occasion in which black is associated with positive feelings of joy, is in accounting practices where the expression "the company is in black" indicates that it is a well-off business concern.

### **2.2.3 Metaphor and Myths.**

Lakoff and Johnson (198:186) assert that all cultures have myths grounded in them. Each myth originates from real concerns. The concerns are basically the constraints placed on us as we interact with our cultural and physical environment. Myths provide ways of comprehending experience. Arguments have been put forward as to whether myths are objective or subjective (Lakoff and Johnson, 1980:186-188). However, objectivism and subjectivism are a binary opposition; each defines itself in opposition to the

other but they need each other (Lakoff and Johnson, 1980:189).

Metaphor is characterised by its ability to make possible partial comprehension of feelings, aesthetic experiences, moral practices and spiritual awareness (objective issues). By adopting an experientialist approach to myth through metaphor, the gap between objectivism and subjectivism in myths may be narrowed. This approach emphasizes a construction of coherence via experience gestalts leading to the provision of an account of what it means for an experience (say a poem) to be significant or not to the reader (Lakoff and Johnson, 1980:189).



## CHAPTER 3.

### GENERAL DISCUSSION OF SOME FEATURES OF THE POEMS: "BOSIELA", "LOSO" AND "MOTLHABANI" .

#### INTRODUCTION.

Poetry consists primarily of language devices that differentiate it from other genres such as prose and drama. It is through an artistic usage of language that a poet creates concepts or ideas that are peculiar to poetry. The concepts interact in such a manner that the poet's message to the reader comes to life. In this chapter some of these concepts will be investigated with an emphasis on how they contribute to metaphor in the three selected poems.

#### 3.1 SPACE.

A poem is not created in a void. The message created by the words of the poem carries information about some true-to-life event or experience. The reader gets drawn into an imagined space where the actions stated in the poem are supposed to be occurring. This simple description of space (in poetry) has been suggested by Pretorius (1989:13). Two types of space prevail in poetry: physical space (places where events take place, for example, a battle field, a home, the human body) and psychical space (an atmosphere in which events are supposed to be unfolding, for example revenge, hatred, pride, sorrow, desolation). The application of the techniques that create either type of space in a poem leads to the creation of the poem's artistic or symbolic space. The importance of space in the context of this study is that it contributes to an understanding of metaphor

that create an atmosphere or mood. In several instances the space is created through referential words such as here, there, up and on, phrases that refer to known parts of the human body, or places in the environment.

In the poem "Bosiela" (*Orphanhood*) the space varies from stanza to stanza. In stanza one, the poet focuses on a human body to show how orphanhood makes itself permanent. In stanza two a veld or countryside strewn with rotten carcasses paints the pain of orphanhood. Stanza three uses torrential rain to emphasize the widespread presence of orphanhood. In stanza four the space referred to is physical - it is a house. Stanza five uses reference to a human or animal body.

The poem "Loso" (*Death*) develops space by referring to the physical characteristics of human beings when faced with the reality of death in stanza one. An extension of the space is made by alluding to inanimate creation in stanza two, line three. Stanzas three and four then refer to space above and below the earth.

In the poem "Motlhabani" (*The Warrior*) the poet creates an atmosphere of the wilderness where desolation engulfs the burial of a fallen warrior. Stanza one draws the reader into experiencing the eerie silence when the warrior's corpse is laid to rest in the grave. Stanza two describes the desperate means of digging a grave and burying the warrior amid the silence of those present. A tragic atmosphere is created. In stanza three the fear that gripped those who had to face the deceased warrior before his death, becomes tangible.



In all three poems the poet uses references to the self (I, you, they, us), nature (animals, plants) and natural phenomena (fear, weeping) to give insight into the intensity of the physical and mental pain suffered by the bereaved.

While analysing for artistic space in a poem, it is important to look for the interaction of idealism and reality.

### 3.2 RHYTHM.

As already stated, space is important in the atmosphere of a poem. A specific atmosphere can be enhanced by using rhythm (slow or fast rhythm) and parallelism.

Each space has its own rhythm and this is because of the mood that prevails by that time. According to Reeves (1975:113) the word *rhythm* is derived from a Greek word meaning flow. This view is endorsed by Scott (1979:247) who explains rhythm as:

*The measured flow of word and phrases in verse or prose. There is the rhythm achieved by the ordinary arrangements of stressed and unstressed syllables, producing something more or less mechanical.*

Pretorius (1989:14) explains rhythm as being determined by "a metrical pattern resulting from the arrangement of rhythm into or within a verse."

Leech (1980:104) on the other hand explains this definition of rhythm by

stating that:

*Underlying any talk of 'rhythm' is the notion of a regular periodic beat.*

Rhythm may be employed by the poet to reveal his/her feelings in the poem. The poet creates rhythm by using stressed and unstressed syllables to indicate the mood in which the events described in the poem occur. This viewpoint is emphasised by Pretorius and Swart (1988:38) when they state that:

*Rhythm creates atmosphere in the poem. A fast rhythm can at times be used to create an effect of 'hot-temperedness' and 'anger' whilst a slower rhythm can perhaps create an atmosphere of sadness.*

Note, for example, how Raditladi (1984:10) uses rhythm to good effect in the fourth stanza of the poem "Bosiela" (Orphanhood):

*Bo tsena fela le fa ntlo e ageletswe",  
It enters even when a house is fortified*

*Bo bo bo senye lokgapho lwa ntlo e feetswe.  
And even spoil the decor of the swept house*

[My emphasis, P.M.]

The poet uses a slow rhythm to describe the sad effect of orphanhood on

even the most secure of lives (from the phrase "*ntlo e ageletswe*") and orderly lives (represented by the phrase "*ntlo e feetswe*").

It is apparent that rhythm in a poem must flow. This flow reveals the poet's feelings, enabling the reader and the poet to have an emotional bond that may be of mutual attraction or rejection.

### 3.3 PARALLELISM.

Parallelism is a typical structural device that has been used extensively in Tswana poetry to create aesthetic effects but also to bring metaphor to the fore. Parallelism in poetry is regarded by Pretorius (1989:18) as a description of linguistic similarities found between certain successive poetic lines. Scott (1979:209) describes parallelism as:

*The similarity of construction or meaning of phrases placed side by side.*

Parallelism contributes to a regular rhythm in Tswana poetry. As a structural device, parallelism is revealed in several ways in the poems selected for this study.

In the poem "Bosiela" (*Orphanhood*), the second stanza (lines three and four) we observe that parallelism (and hence the rhythm) has been created by repetition of the same words or phrases in a single line or successive lines.

***Go sale bolota go sale botlhoko,***  
*Then remains swelling then remains pain*

***Go sale sebedu se tlhokang dipheko.***  
*Then remains rotten remnants that need traditional herbs*

[My emphasis, P.M.].

The poet creates a metaphor of permanency of bad swelling through the phrase "go sale bolota" (*then remains swelling*) and its mental association in the phrase "go sale botlhoko" (*then remains pain*). The stench of a corpse as described in "sebedu se tlhokang dipheko" (*the rotten remnants that need traditional herbs*) becomes real to the reader. The metaphor is strengthened by the parallelism created by the words "go sale..."

In lines five and six of the third stanza of the poem "Loso" (*Death*) a metaphor of supremacy of orphanhood is generated by the parallelism created through the initial linking of phrases of successive lines:

***Loso lo rena pakeng tsotlhe tsa ngwaga,***  
*Death reigns through all seasons of the year*

***Lo rena, lo buse, lo rene serena,***  
*It reigns, it rules, reigning kinglike,*

[My emphasis, P.M.].

The first two lines of stanza three of the poem "Motlhabani" (*The Warrior*)

reveal another type of parallelism - the oblique line repetition pattern linking. Here, one part of a poetic line is repeated in the next line, but with the part occupying a different syntactic position in the latter line (Pretorious, 1989:20):

*Batho Tebele ba ne ba ba lela,*  
*Zulu people wept,*

**Ba lela a lekola semelamela**  
*Weeping as one examining a strong smelling herb*

[My emphasis, P.M.].

The parallels exhibited in the above lines create a metaphor of intense grief and weeping.

Parallelism may also contribute to the emphasis of central ideas and rhythm of a poem. In the context of this study, there is also a gradual release of more information that casts more light on some metaphors of the poem. In the poem "Bosiela" (*Orphanhood*), stanza three, this type of parallelism occurs in the lines quoted:

*Bosiela ke pula ya kgogolamoko*  
*Orphanhood is a rain that washes everything away*

**Ke mosetlho o sa rwalelweng ditlhako**  
*It is thorns against which no shoes can be worn*

***Bo go kolobetsa bo sa go rapele***  
*It wets you not pleading with you*

***Bo go tihaba dinao, ditlhako o di rwele"***  
*Piercing your feet, with your shoes on*

[My emphasis, P.M.].

A metaphor that emphasizes the overwhelming might (as deduced from ***ke pula ya kgogolammoko*** - *it is a rain that washes everything away*) and its penetrative power (as observed from the phrase ***ke mosetlho*** - *it is thorns*) is contained in the parallelism of the lines.

Parallelism is often used to add lyrical features to the poem. This is illustrated in the poem "Loso" (*Death*) stanza three line six which at the same time draws the reader's attention to the metaphor of sovereignty of orphanhood:

***Lo rena, lo buse, lo rene serena,***  
*It reigns, it rules, reigning kinglike,*

[My emphasis, P.M.].

or in the poem "Bosiela" (*Orphanhood*) stanza one, line three which focuses on the metaphor of orphanhood as dirt on the human body:

***A bo phimola a bo tihapela bodibeng***  
*Wiping it washing it away in a lake*

[My emphasis, P.M.].

### 3.4 SOUND.

Poetry is distinguished from prose mainly because of the usage of sound devices in poetry. The sound patterns a poem may be used to create atmosphere, to imitate, to stress, and to contribute to meaning due to that sound's suggestive features and so on (Pretorius, 1989:22).

Different sound devices are used in poetry, and Raditladi uses sound devices abundantly and in such a unique way that the poetic quality of his works is enhanced.

One of the most popular poetic devices is called alliteration. In alliteration consonants are repeated, especially at the beginning of successive words (Pretorius, 1989:24; Cuddon, 1991:25), yielding impressive sound effects. Both agree that alliteration is:

*a figure of speech in which consonants especially at the beginning of words or stressed syllables are repeated*  
(Cuddon, 1991:25).

Alliteration may contribute to metaphor as evidenced in the poem "Loso" (*Death*) stanza four, line nine. The repetition of the consonant *m* gives a muffled sound effect that is appropriate to a grave:

**Marapo mairwa maje le makgabana**  
*Bones made into stones and lumpy soil*

[My emphasis, P.M].

A second type of poetic sound device often used is called assonance. It may be described as the repetition of similar or closely similar vowel sounds usually close together. Pretorius (1989:24) calls it vocalic rhyme. Raditladi, for example, uses assonance to create a metaphor of whispering by repeating the syllables *sa* and *sə* in lines five and six of stanza one of "Loso" (*Death*):

Sengwe **sa seba** pelong khubidu ya me  
*Something whispered in my red heart*

Sa re: "Se lele, ke thata ya Modimo!"  
*It said: "Do not cry, it is God's will "*

[My emphasis, P.M.].

Another sound device used by Raditladi is known as onomatopoeia. It is a sound device in which words are formed and used to imitate sound. Pretorius (1989:25) describes it is a figure of speech in which the sound reflects the sense. In the following quotation from "Bosiela" (*Orphanhood*) stanza five line four, a metaphor of the vicious grunting of a pride lions tearing away at a victim is created by usage of the guttural **g** in the first two words of :

**Go garolakwa ké ditau tsa lengobo**  
*To be torn to pieces by a pride of lions*

[My emphasis, P.M.].



An additional sound device that Raditladi uses effectively is rhyme. A generally accepted definition of rhyme is that it is the repetition of identical or closely similar sounds arranged at regular intervals (Pretorius, 1989:25). This definition suggests that alliteration and assonance are forms of rhyme. Grove (1984:47) offers the following definition of rhyme:

*Met rym in die poësie word bedoel die herhaling, gereeld of ongereeld, van een of meer klanke.*

Rhyme may occur at the end of a line of a verse, and is then labelled as **end-rhyme**. Sometimes rhyme is found when two or more words rhyme within a single line of verse, and is then called **internal rhyme** (Pretorius, 1989:25). In Tswana poetry the rhyme element may have to be extended to at least both consonants and vowels of the last two syllables concerned. Although Tswana poetry does not rely on the use of rhyme, several forms of rhyme may be identified in some stanzas of Tswana poems. Raditladi uses various sound patterns and variations of rhyme patterns which contribute to the poetic structure of his poems.

One sound device employs a technique where the last syllables of successive lines end the same way. It is known as a couplet. The poem "Bosiela" (*Orphanhood*) has the form that each stanza has the last syllables of the lines ending in a pattern. For example, stanza one has the following last words ending in a patten:

*Bosiela ga bo phimoge sekalobadi*

*Orphanhood cannot be wiped off. It is scarlike.*

*Ga bo na motho a bo tlhapa ka mosidi*  
*It has no person washing it with soot*

*A bo phimola a bo tlhapela bodibeng*  
*Wiping it washing it away in a lake*

*Go tswa maswe, jone bo salele nameng*  
*Dirt comes off, it [orphanhood] remains on the flesh*

[My emphasis, P.M.].

The bold syllables show the rhyme to be *a a b b*. In this example the endings of the last two lines have a nasal sound ( *-ng*) that creates a metaphor of forceful containment of something that wants to escape.

Another sound device occurs when the syllables ending the first and third lines of a poem end in the same way; and the two lines are separated by a line whose ending syllable is different. Such a sound pattern is known as a cross-rhyme. The grouping of the first three lines of stanza one, in the poem "Loso" (*Death*) illustrates this. The lines end with the syllables written in bold:

*E rile ke utlwa ba re o sule ka tshoga*  
*When I heard the saying you are dead I got frightened*

*Ka nyeramoko, ka rothisa keledi*  
*I melted marrow I dropped a tear*

*Lefatshe la ntshofala, la dikologa*  
*The earth darkened, it spun*

[My emphasis, P.M.].

The lines have a rhyme pattern of *a b a* and in this instance it enhances the sense of shock on learning about the death of an associate. This may be deduced by noting the open mouth expression that accompanies the saying of the syllable "ga".

Rhyme may also be found within a single line of a poem. The poem "Motlhabani" (*The Warrior*) has such an example in line two of stanza three:

*Ba lela a lekola semelamela*  
*Weeping as one examining a strong smelling herb*

[My emphasis, P.M.].

The bold syllables heighten the feeling of crying out loudly that the poet communicates in the quoted line. The saying of the syllables is loud.

The importance of rhyme in poetry is indicated by Grove (1984:52) who states that

*Rym is in die eerste plek 'n baie belangrike vormelement.*

From the above examples it is apparent that Raditladi has used rhyme according to some functions outlined by Pretorius (1989:28). The rhyme

has allowed for the determination of specific units and this assists in the differentiation between sentence, line and the verse. The rhyme binds the stanza into a technical and satisfactory mental entity. Most importantly for this study, the sound effects create a mood of the poem through the varied metaphors it brings into the poems.

### 3.5 METAPHOR.

Metaphor in poetry is created through the use of language to represent actions, emotions, any sensory and extrasensory experiences. Particular figures of speech are significant in metaphor and worth focusing on when analysing a poem for *perceptual* and *conceptual* types of metaphor (Pretorius, 1989:31). Three figures of speech are briefly outlined below. The outline is not a discussion but an attempt at giving features that distinguish each type of figure of speech.

Traditionally metaphor may be defined as an implied comparison (Pretorius, 1989:32) which is aimed at extracting a deeper meaning from the recipient. An example is found in the poem "Bosiela" (*Orphanhood*) stanza three line one:

*Bosiela ké pula ya kgogolamoko,  
Orphanhood is rain that washes away everything.*

An association has been established between the subject ("*Bosiela*") and the complement ("*pula ya kgogolamoko*") by the copula ("*ké*"). The *subject*, the *copula* and the *complement* are known as the *copulative word*

*group*. The idea contained in the line is that "Bosiela" (*Orphanhood*) is as devastating as "pula ya kgogolamoko" (*the torrential downpour that washes away everything*).

The above line may also be analysed by using different terminology. The general flow of thought about the subject of the metaphor is called the *tenor*, and the image compared with the subject is the *vehicle*. In the above example the scheme of things when using the *tenor - vehicle* terminology will look like this

<i>Bosiela</i>	<i>ké pula</i>	<i>ya kgogolamoko.</i>
Tenor	Vehicle	Qualificative

The relationship between the tenor and vehicle is quite difficult to deduce in traditional poetry. Knowing only the literal meaning of the tenor and the vehicle does not necessarily lead to a meaningful interpretation.

Metaphor may also be derived through an explicit comparison which is characterised by a *figurative meaning*. In such a case the comparison is called a simile. The objects compared may differ in all respects except a particular feature that is common (Pretorius, 1989:37). Most traditional poets use phrases such as "*e ketè*", "*jaaka*" and "*tshwana le*" to create similes. An extract from the poem "Motlhabani" (*The Warrior*) stanza one, lines seven and eight illustrates this:

*Ra mo latsa jaaka motlhabani,*  
*We laid him down like a warrior*

*A ladiwa legaeng le thobane*

*He was laid at home with a knobkerrie.*

The deceased was buried the way a warrior gets buried at home (that is, according to normal burial rites - a knobkerrie being one of the utensils put in the grave with him).

In creating metaphor, Raditladi effectively uses figure of speech that contain exaggeration for emphasis. Cuddon (1980:316) defines such figures of speech as hyperbole. Hyperbole may be used to ridicule or extend an idea. In the poem "Loso" (*Death*) the poet emphasizes the unexpected nature of death in stanza three, lines three and four:

*Leru la lošo le tla nako nngwe fela,*

*The cloud of death comes once only*

*Ga le phatshime, ga le dume setladi.*

*It does not flash, it does not roar lightninglike.*

The hawklike accuracy of death and its unpredictability are metaphorically contained in the quoted lines.

To bring life to his communication on the subjects of his poems, Raditladi effectively uses certain objects (material and abstract), animals, plants, and nature to express the message of the poems. These objects are given human attributes. The transference of human attributes to non-human objects invariably leads to metaphor being created. An example may be

found in the poem "Bosiela" (*Orphanhood*) where the poet talks to Bosiela (*Orphanhood*) in stanza six, line four by saying:

*Ke ba ke re, Bosiela, tsamaya , o a ntšhosa!*  
*And then say, Orphanhood, go, you scare me!*

The poet addresses orphanhood (*Bosiela*) as though it is a person who has the ability to respond to what is being said.

In the poem "Loso" (*Death*), the poet gives death attributes of a king ruling with no hesitation. The attributes are observed in stanza three, line six:

*Lo rena, lo buse, lo rene serena,*  
*It reigns, it rules, it reigns sovereignly.*

From the above review of some aspects of poetry, it seems poetic devices may be used to enhance appreciation of metaphor.

## CHAPTER 4.

## METAPHOR IN THE POEMS: BOSIELA, LOSO AND MOTLHABANI

## INTRODUCTION.

Since the main thrust of this study is to trace the use and function of metaphor in the selected poems, an analysis of each poem will be undertaken. Every line of each poem will be searched for metaphors in the words, phrases or complete sentences found in the poem. The poems are analysed in the sequence "Bosiela", "Loso" and "Motlhabani".

## 4.1 BOSIELA.

In this poem, the poet leads the reader in imagining the emotions experienced by an orphan. In the opening line of the poem,

*Bosiela ga bo phimoge **sekalobadi**,  
Orphanhood cannot be wiped off scarlike*

the poet states that orphanhood cannot be removed; it is scarlike (*sekalobadi*). A scar (*lobadi*) is on an individual's body and its creation is accompanied by great pain. The positioning of the quality of permanency through the phrases "ga bo phimoge" and "sekalobadi" are an illustration of the diaphor.

The idea of the difficulty of removing orphanhood is carried in line two of the first stanza:



*Ga bo na motho a bo tlhapa ka mosidi*

*It has no person washing it with soot.*

Soot (*mosidi*) is black and dirty. In Tswana tradition herbs and medicines get burnt and the soot is used for whatever ritual. As part of cleansing (*tlhapa*) the bereaved, such burnt herbs often get smeared on their bodies and heads.

In the third and fourth lines of stanza one, the poet emphasizes how irremovable orphanhood is from an individual's life:

*A bo phimola a bo tlhapela bodibeng*

*Wiping it washing it away in a lake*

*Go tswa maswe, jone bo sale nameng.*

*Dirt comes off, it [orphanhood] remains on the flesh*

[My emphasis, P.M.].

After application of the black and sometimes greasy soot, the herbs have to be wiped off. Having a bath follows this (*tlhapela*) with large amounts of water which can be found at a lake (*bodibeng*). The dirt comes off (*go tswa maswe*), but it (orphanhood) remains on the flesh (*bo sale nameng*). The actions described are found in the Setswana culture as a ritual associated with bereavement. Using natural objects creates a metaphor: *bodibeng* (at a lake) and *nameng* (on the flesh). The metaphor is ontological.

In the second stanza, line one the poet says

*Ke **ledimo** le jang batho le matlhape,  
It is an ogre that devours people and livestock.*

An ogre (*ledimo*) is a man-eating giant in folklore or a terrifying person. Livestock (*matlhape*) is associated with prosperity within a society or among people (*batho*). Orphans often find themselves with no material prosperity. The line describes the dispossession caused by orphanhood as an ogre that devours (*ke ledimo le jang*).

In the line

***Moselesele** o sadisang le makape,  
The thorny tree that leaves behind its poisonous barbs*

orphanhood is compared to a thorny tree (*moselesele*). *Moselesele* is a tree with thick thorns. As parts of the tree fall to the ground, poisonous barbs (*makape*) remain. The metaphor created emphasizes that every aspect of life associated with orphanhood is hurtful.

The line

*Go sale **bolota** go sale **botlhoko**,  
Then remains swelling then remains pain.*

carries over the effects of barbs in one's flesh. The flesh swells badly and there is pain. The pain seems similar to that caused by orphanhood.

The swelling caused by the barbs may be so bad that the wound(s) could be septic. The following line suggests the idea

*Go sale **sebody** se tlhokang dipheko*

*Then remains rotten remnants that need traditional herbs.*

The word *sebody* (a rotten remnant) suggests something dead giving off a reek (a foul smell). *Dipheko* (traditional herbs) are used for healing wounds and are in Setswana tradition the best of the lot. *Dipheko* (traditional herbs) are analogous to medicines of high schedule as used in Western pharmaceuticals. The metaphor created shows the offensiveness of orphanhood and the intense efforts needed to manage it.

In stanza three, the line

Tenor	Vehicle
<i>Bosiela ke</i>	<i><b>pula ya kgogolamoko,</b></i>
<i>Orphanhood is a rain that washes everything away</i>	

introduces a comparison of orphanhood to rain. The rain (*pula*) alluded to falls after all the harvesting has been done. Usually it is the first spring rain. At this time in the seasons, the earth is littered with dead leaves, grass, plants and some animals. In Setswana culture it is believed that the rain falls very strongly and it causes floods that sweep away the dead twigs and the dirt that are on the earth. Large parts of the ground get covered by water.

From the line

*Ke **mosetlho** o sa rwalelweng ditlhako;  
It is thorns against which no shoes can be worn,*

it is clear that the word *mosetlho* refers to a thorny plant that spreads itself widely on the ground. The phrase "*o sa rwalelweng ditlhako*" (against which no shoes can be worn) states that the thorns pierce the feet even when shoes are worn. The unavoidable pain caused by orphanhood in the walk of life is captured in the entire line.

A sense of relentless drenching by rain is carried in the line

*Bo go kolobetsa bo sa go rapele,  
It wets you not pleading with you.*

The phrase "*bo sa go rapele*" (not pleading with you) brings to the fore the despotic nature of orphanhood. Orphanhood assumes some abhorrent human attribute.

When the poet states that

*Bo go **tlhabe dinao**, ditlhako o di rwele.  
Piercing your feet, with your shoes on*

there is a repeated reference to the unavoidable and daily pain caused by orphanhood. The phrase "*bo go tlhabe dinao*" (piercing your feet) sketches a human walking on a thorny patch of ground and the person feeling pain

through his/her feet. The phrase “*ditlhako o di rwele*” (with your shoes on) suggests the daily activities one gets engaged in. Shoes are usually put on to go about our different occupations.

In stanza four, the first line states

Tenor	Vehicle
<i>Bosiela ruri ke</i>	<i>leselamotlhaka</i>
<i>Orphanhood is truly a stalk picker.</i>	

*Leselamotlhaka* (a stalk picker) is some kind of bird that picks clean (*sela*) stalks of grain (*motlhaka*). A stalk of grain is dry and insignificant in size compared with most objects on the ground. The bird searches and finds even a tiny object such as a stalk of grain. The comparison of orphanhood (*bosiela*) to this stalk picker (*leselamotlhaka*) gives orphanhood (*bosiela*) the attribute of a keen vision as it selects whom to touch.

The stalk picker (*leselamotlhaka*) is further described as a bird of prey in the line

*Le utswang dikoko, masogo le dikgaka*  
*That steals chicken, small birds and crows.*

*Dikoko* (chickens) live on the ground and are domestic birds. *Masogo* (small wild birds) spend most of their time searching for food on the ground and they are not high flying birds. *Dikgaka* (crows) are high flying birds and live high on tall trees and mountains. These two types of birds live at

different heights above the ground. Orphanhood is described as having the capability of stealing or robbing at these different heights. The birds may be representing the different people on earth and the different heights could be social classes. The metaphor points out that nobody, nor any social level is immune from orphanhood.

From the line

***Bo tsena fela le fa ntlo e agaletswe***

*It simply enters even when a house is fortified.*

two phrases stand out: *tsena fela* (simply enters) and *ntlo e agaletswe* (a fortified house). The first phrase depicts orphanhood as finding no difficulty in coming into contact with anybody. The second phrase paints a picture of a house strengthened physically to make entry for unwanted guests and burglars impossible. Despite the fortification, orphanhood enters the household without any difficulty. The overwhelming might of orphanhood is highlighted by the generative metaphor found in the line.

After entering the house, orphanhood spoils everything as stated in

***Bo bo bo senye lokgapho lwa ntlo e feetswe***

*And even spoils the traditional decor of the swept house.*

*Lokgapho* (traditional decor) is a form of decoration found on the walls and floors of traditional houses. Damp cow dung mixed with wet soil is used to make patterns on the walls and the floors. In traditional homes, the chore

of decorating with the cow dung-soil mixture is preceded by the sweeping of the house. As the poet puts it, orphanhood simply enters (*tsena fela*) and even spoils (*bo bo senye*) the appreciation of the decor and cleanliness of the house.

In stanza five, the line

*Bosiela ruri bo ka bo **bo itlhotlhorwa***

*Orphanhood truly if it could be shaken off*

introduces a dust-like feature of orphanhood. The word "*itlhotlhorwa*" means shaking off from oneself. The metaphor created suggests human rejection and denial of involvement with orphanhood. The phrase "*bo ka bo bo*" (if it could be) expresses a wish. The phrase highlights the idealism of dusting orphanhood from an individual.

In the following line,

*Nkoo ke bo **tshwara** ke bo **gasetsa borwa***

*I would grab it and throw it southwards*

three words are prominent, viz.: *tshwara* (grab), *gasetsa* (throw) and *borwa* (southward). The word *tshwara* (grab) suggests that orphanhood could be material enough to be held firmly, immobilised or suppressed. Thereafter, one could then throw it away (*gasetsa*) to be blown away, probably by the wind. The word *borwa* (southward) in Setswana culture suggests bitter coldness. This may emanate from the climatic conditions



of the south tip of Southern Africa. The areas around the Cape Peninsula are generally wet and somewhat colder than the interior of the country. Through the metaphor created, orphanhood is perceived as being tactile enough to be grabbed and cast to the cold and furthestmost part of the land. The imagined act emphasizes the bitterness with which orphanhood is rejected in human life.

When coming to the line,

*Ke bo latlha jaaka mokgatha wa kobo*

*Throw it away like an old tattered blanket*

the two phrases: *latlha* (throw away) and *mokgatha wa kobo* (old tattered blanket) draw attention. The word *latlha* (throw away) suggests that there is neither value nor use for the object that is being thrown away. Furthermore there is no further interest in recovering the object any time in the future. The phrase "*mokgatha wa kobo*" (an old tattered blanket) depicts an old tattered blanket that has seen the worst of times. Because of its state, such a blanket has no use and it has to be thrown away far from home. In Setswana culture a blanket (*kobo*) is associated with warmth and comfort to the body. When a blanket gets worn out to the extent that it is old and in tatters, the blanket ceases to be of any further use. Any use of such a blanket exposes the body to some discomfort. The mind also experiences feelings of abject poverty. Throwing it away would therefore be appropriate. The metaphor in the line suggests that orphanhood may initially draw sympathy from the community. As time goes on, the sympathy wears thin and orphanhood becomes a discomfort to both the body and the mind.



The line,

***Go garolakwa ke ditau tsa lengobo***

*To be torn to pieces by a pride of lions*

creates a sense of destruction beyond any recognition. The word *garolakwa* (torn to pieces) in its literal sense means torn to tiny pieces. Considering that the blanket is old and in tatters, any further tearing will leave it as bits of unrecognizable material. The phrase "*ditau tsa lengobo*" refers to a pride of lions out in the wilderness. The lions are in a hungry and ferocious mood. This mood of the lions is suggested by the guttural sounds of the letter "g" found in the words "Go" and "*garolakwa*". The metaphor created here is of furious activity being performed to destroy orphanhood completely.

In the sixth and last stanza the first line states

***Fa bo ka bo bo se ngwana wa lobopo***

*Were it not a child of creation*

The word *ngwana* (child) conjures images of a helpless, non-threatening and innocent being. It removes the belligerent attitude with which orphanhood has been faced in the poem. This is in sharp contrast to the wickedness with which orphanhood has been described. The phrase "*wa lobopo*" (of creation) points out that orphanhood is part and parcel of human life. The youthfulness of a child juxtaposed with the timelessness of creation creates a metaphor that suggests that orphanhood is a permanent feature of the human race which is everywhere in human life.

In the line,

*Nkabo ke bo tseisa tsela fela e kgopo,  
I would set it only on a long and devious path*

the phrase “*tsela fela e kgopo*” describes a long and devious path that prevents the traveller on it from reaching his/her destination. In traditional and rural life there are few well laid out routes. There are trails that are long and seemingly endless. The metaphor of the endless route or trail suggests that orphanhood could be made to travel only along routes that would lead it to nobody; hence nobody would experience it.

The line

*Ka thipa ke bo sega mmele makgasa,  
With a knife cut its body to shreds*

gives orphanhood an attribute of a body or torso. The verb “*sega*” indicates cutting. Through fear for orphanhood, the cutting is done viciously such that the torso (*mmele*) is in tatters (*makgasa*). The word “body” in everyday language refers to the main part of most creatures. A vicious attack to the body should leave the creature incapacitated. The metaphor in this line suggests that orphanhood could be rendered ineffective if its main source of energy could be shut down.

As a last act in wishful thinking, the poem concludes that

*Ke baa ke re, Bosiela, tsamaya, o a ntshosal*

*And then say, Orphanhood, go away, you scare me!*

The word “*tsamaya*” (go away) suggests a command that orphanhood in its state of total surrender, has to obey. The phrase “*o a ntshosa*” (you scare me), may indicate the ragged and bloodied appearance of the body of orphanhood after the imagined vicious attack on it. It may also refer to the fear that orphanhood has generated throughout the poem. The metaphor in the phrase “*o a ntshosa*” (you scare me) suggests fear that remains with orphaned people even when times are better for them.

## 4.2 LOSO.

In this poem the poet describes his feelings when he first learnt about the death of a person who was close to him. The poet then extends the personal nature of the poem and also explores the manifestation of death within society at large.

In the opening stanza the poet alludes to his body and the environment. In line two of the opening stanza the poet states that

*Ka nyera moko, ka rothisa keledi,*

*I melted marrow, I dropped a tear.*

Marrow is essential to the strength of the bones and the skeletal frame of the human being. The marrow is not solid as the bones. However, a loss of strength because of fear (consider line one stanza one, the phrase “*ka*

*tshoga*" (I feared)), makes an individual feel as though the bones have lost their fundamental strength. The poet portrays this in the idiomatic phrase "*ka nyera moko*" (I melted marrow). The phrase "*ka rothisa keledi*" (I dropped a tear) has a literal meaning of crying. It is not accepted in Setswana culture for men to show tears of grief or pain, as it is regarded as a sign of weakness for a man to cry. An admission that "I dropped a tear" (*ka rothisa keledi*) underscores the deep grief the narrator in the poem feels. The phrases "*ka nyera moko*" and "*ka rothisa keledi*" create a metaphor of crippling sorrow.

In the line

*Lefatshe la ntshofala, la dikologa,*  
*The Earth darkened, it spun*

the phrase "*lefatshe la ntshofala*" (the earth darkened) literally means no light illuminates what is around the narrator, who faces darkness which is a sign of gloom or sadness. The phrase "*la dikologa*" (it spun) describes a state of dizziness and blurred vision. A metaphor of paralyzing grief is created.

The line

*Leitlho la me la benya jaaka naledi,*  
*My eye shone like a star*

is a simile. The eye shines brightly like a star in a dark sky because of

tears. A metaphor of outpouring sorrow is created by the phrase.

In the line

*Sengwe sa seba pelong khubidu ya me*  
*Something whispered in my red heart*

the word “pelong” (in the heart) refers to a human organ that is culturally regarded as being a place of keeping secrets. That there is something (“*sengwe*”) that whispers (“*seba*”) emphasizes the secrecy the heart is generally believed to harbour. The heart is naturally red (“*khubidu*”) in colour. In the context of the poem, the colour red signifies deep sorrow. A metaphor of almost tangible sorrow is created by the line.

Words of comfort are stated in the line

*Sa re: 'Se lele, ke thata ya Modimo!'*  
*It said: 'Do not cry, it is God's will'.*

The line

*Dikeledi tsa kgala mo letlhaeng la me*  
*The tears dried on my jowl*

indicates weeping that has stopped. When the poet states that

*Loleme lwa ama magalapa godimo,*  
*The tongue touched the palate high above*

a sense of impending speechlessness is introduced. The tongue (*loleme*) is an organ of speech. The palate is the roof of the mouth. In normal speech the tongue does touch the palate high above the mouth. By adding the word “*godimo*” (high above) the poet introduces an unusual position for the tongue if any speech is to take place. When the tongue touches the palate high above (*godimo*), no speech can take place. The line creates a metaphor of lack of speech. This metaphor gets underscored by the line

*Ka didimala fela ka nna semumu*

*I just kept silent I became a mute.*

The elements of metaphor found in the phrases “*ka nyera moko*,” (my marrow melted) “*lefatshe la ntshofala*” (the earth darkened), “*leilho la me la benya*” (my eye shone), “*sengwe sa seba*” (something whispered), “*pelong khubidu ya me*” (in my red heart), are examples of ontological metaphors. All these elements are natural and commonplace in our thoughts and lives.

In the second stanza, the first four lines

*Ga se gope kwa loso re sa lo boneng,*

*There is no place where we do not see death*

*Re lo bona ka matlho gongwe le gongwe*

*We see it with eyes everywhere*

*Mo lobopong lotlhe lo lo sa tsamaeng,*

*In all creation that is immobile*

*Le mo phologolong le mo bathong, longwe  
In animal and in people it is the same*

describe the places where death may be found. These statements carry no metaphor.

The line

*Selemo se ntsha **dibe** tsa letlhafula,  
Summer yields the debris of autumn*

focuses on two seasons "selemo" (*summer*) and "letlhafula" (*autumn*). What has been planted in summer gets harvested in autumn. The word "*dibe*" (debris) describes what remains on the fields after harvesting. Traditionally the fields get cleaned and the debris is dried out to be used for making fire. The harvest is processed in various ways to get food for human consumption. The chaff forms part of the debris. This debris could in one sense be regarded as worthless, yet in some way it could be used to make fire. Two opposing values, that of worthlessness and value are suggested by the word "*dibe*" (debris). The summer season suggests a blooming period of life (youth and success) and autumn a period of maturity followed by a decline. A metaphor of thriving existence followed by withering is created.

The line

*Maungo a lona ke mefago ya dingwaga  
Its fruits are the provisions for years*

points out that the harvest of autumn feeds people endlessly. Traditionally what gets harvested is carefully stored in silos and granaries for future consumption. The phrase "*mefago ya dingwaga*" suggests planning for a well provided future.

From the line

*Ba ba a fulang ba a ja dimpa go gompala*  
*Those who pick it eat it to gorge themselves*

it is clear that the phrase "*dimpa go gompala*" suggests greed. This contradicts the sensibility perceived in the phrase "*mefago ya dingwaga*". The poet suggests that the cause of the greed of those who harvest, may be found in the line

*Ba itse ba tlogela tsotlhe tsa lenaga*  
*Knowing that they are leaving all earthly things.*

The harvesters know that they will not live for ever. Therefore, they opt to enjoy themselves while the times are good. This line of thought is supported by the line

*Mme ba ba sa sweng ba leta la mariga*  
*But, those who do not die, wait for a wintry day.*

The word "mariga" suggests cold and unfriendly circumstances.



By using seemingly unconnected ideas: "*ke mefago ya dingwaga*" (it is provision for years), "*ba a ja dimpa go gompala*" (gorge themselves), "*ba tlogela tsotlhe tsa lenaga*" (they leave all earthly things) and "*ba leta la mariga*" (they wait for a wintry day), the poet creates a metaphor that shows that the knowledge that death comes to all dictates how people plan their lives. Others live for now and others plan ahead. The metaphor alludes to a real characteristic of human nature.

The third stanza highlights the dominance of death. Death does not recognize social classes. This is referred to in line two

***A o Kgosi e kgolo kana o Mokgalagadi***  
*Be you a great Chief or a Servant.*

Traditionally the Chief (*Kgosi*) holds the highest status in the society while a servant (*Mokgalagadi*) belongs to the lowest class. By placing the two social classes in juxtaposition, the poet creates a metaphor that asserts that death treats people as being a classless society.

In the line

***Leru la loso le tla nako nngwe fela,***  
*The cloud of death comes once only,*

the phrase "*Leru la loso*" (*cloud of death*) depicts a traditionally accepted symbolism. A cloud is perceived as enveloping and smothering. Traditionally, when clouds gather, the elders try to read meaning in them

by using their experience to tell what may happen in the village. The cloud of death (*leru la loso*) appears once only (*le tla nako nngwe fela*). The time span in which the cloud appears is not long enough for any predictions to be made and no details of the cloud are revealed. The mystery that characterizes the cloud is further emphasized in the line

*Ga le phatshime, ga le dume setladi.*  
*It does not flash, it does not roar lightninglike.*

The two lines

*Leru la loso le tla nako nngwe fela*  
*The cloud of death comes once only*

*Ga le phatshime, ga le dume setladi*  
*It does not flash, it does not roar lightning like*

create a metaphor of the stealth of death.

Another feature of the third stanza is the relation of death to time. No matter the month of the year, death occurs. This is stated in

*Loso lo rena pakeng tsotlhe tsa ngwaga*  
*Death reigns through all seasons of the year*

and the line

*Letlhafula, kgakologo le mariga*  
*Autumn, spring and winter.*

Furthermore, the poet reinforces the sovereignty of death in the line,

*Lo rena, lo buse, lo rene serena*  
*It reigns, it rules, reigning kinglike.*

Death is given a human attribute and consequently metaphor is created.

The line

**Dithunya di kgabisa phupu tsa rona,**  
*Flowers decorate our graves*

highlights the timelessness of death. Traditionally after a burial, we decorate the grave with flowers (*dithunya*). This is done irrespective of the season. The phrase "*dithunya di kgabisa phupu*" (flowers decorate graves) creates a metaphor of how unseasonal death is. The poet has omitted the summer season in this line seven. Flowers bloom naturally in summer and in the other seasons mourners make flowers used to adorn the graves.

The flowers on the graves attract butterflies:

*Le metlantlanyane e rapama le rona*  
*Even butterflies lie with us.*

The butterflies lie on the flowers on the grave. The phrase "*e rapama le rona*" creates a metaphor that illustrates that death makes a complex form of life (human life) share a resting place with simple creatures such as butterflies.

In the fourth stanza the poet brings the lack of beauty in death to the fore. The line

*A tshwanologo e kgolo e loso lo e dirang!*  
*What a huge change does death commit!*

simply states that death causes change. Lines two to four are some comments on the splendour of life in man. There is no metaphor in the lines:

*Leba bontlente jo bogolo jwa motho,*  
*Look at the great beauty of man*

*Bophepa bo senang se se ka bo phalang*  
*Splendour that nothing can surpass*

*Le boitumelo mo leseding la matlho*  
*And a joy in the light of the eyes*

The lines:

*Mo losong ga se motho, ke selo fela*  
*In death it is no man, it is a mere object*

*"Mo phupung ke mmu, marapo makgabana  
In the grave it is soil, bones lumpy soil*

*Boswa jwa mmu le nama ya dibokwana.  
An inheritance of the soil and flesh for worms.*

*Marapo mairwa maje le makgabana:  
Bones made into stones and lumpy soil.*

This physical transformation of a corpse is perceived by the poet, as a gift for everybody:

*Seo ke mpho ya motho mongwe le mongwe fela  
That is a gift for each and every person.*

A gift (*mpho*) is something that is given and not asked for. Normally, a gift brings joy. The gift of the human body being changed to soil (*mmu*), bones (*marapo*) and lumpy soil (*makgabana*) brings unpleasant feelings. By using the phrase "*mpho ya motho*" (a gift for a person), the poet creates a metaphor of an imposition of circumstances beyond human control.

In the last stanza, the poet re-emphasizes that death removes all class barriers. The first two lines and the last two lines of the stanza emphatically state that death levels all

*Le fa bangwe fatsheng ba go panyeletsa,  
Even when others on Earth oppress you,*

*Mo losong ba lekana sentle fela nao;  
In death they are perfectly equal to you*

*Baikgodisi le fa ba re ba a go nyatsa  
The pompous even when they try to despise you*

*Mmung mmogo gone lo tsamaya ka dinao.  
On the ground together you walk*

.....

*Bagale, magatlapa losong ba a tshwana,  
Heroes, cowards in death are the same*

*Kgosi le motlhanka mo mmung ba a lekana.  
A Chief and a servant in the ground are equal.*

Lines five to seven suggest that death ignores status and settles on anyone:

*Loso lo nna motho ka mabela **sentsi**,  
Death sits on a person with pride, fly like*

*Ga lo sisimoge le maemo a serena  
It doesn't respect even royal status*

*Lona lo kotama fela, moo re a go itse.  
It just squats, that we know*

We culturally regard a fly as a dirty, germ-carrying insect. By alluding to

the inclination of a fly to squat on even the cleanest and most respected spots, a metaphor is created. The metaphor suggests the disdain and contempt with which death holds all societal positions.

### 4.3 MOTLHABANI.

This poem describes the burial of a courageous warrior who died during a battle and gets buried far away from home. The poet furthermore describes the warrior's feats in many battles and the fear he has instilled in all who knew him.

In the first stanza the eerie silence that envelopes the burial is set out in the first two lines:

*Le fa e le mokgwasa kana o no o seyo!*  
*Even a scratch of sound was not present*

*Le fa e le moropa ka baka leo*  
*Even a drum at that moment.*

Normally, when soldiers are buried, there is military music. Drums are one of the basic instruments that are played. However, on this occasion there was a deadly silence.

The bare necessities of burying a warrior were missing:

*Phate ya kgongwana o ne a sa e bewa*  
*The skin of a young ox was not placed on him*

*Setlhako lenaong a sa se newa,  
A shoe on his foot he was not given.*

Before Western culture influenced Setswana tradition, a warrior was wrapped with the hide (*phate*) of a grown ox or cow that has been slaughtered. When a young ox (*kgongwana*) was used, the hide would not be large enough to wrap the corpse properly. Even that was missing. A shoe put on the foot of the corpse was supposed to prepare the dead person for the journey after death. The missing items create a metaphor of a pitiful circumstance.

The metaphor is reinforced in the line

*Ra mo tsenya a le segwere mo mmung,  
We put him as a root in the ground.*

Just as a root (*segwere*) is bare, the warrior was buried with no clothing.

Despite the poor situation in which they buried the warrior, some recognition of his exploits as a warrior was shown:

*Ra mo latsa jaaka motlhabani,  
We laid him down like a warrior*

*A ladiwa legaeng le thobane.  
We laid him at home with a knobkerrie.*



Burying a warrior with some weapon was a traditional custom. The belief was that he would continue being a warrior in the next world. The phrase “*a ladiwa legaeng*” (we laid him at home) creates a metaphor that death is like sleeping. This is a viewpoint held by Christians.

They buried him at night under a moonlit sky

*O letse ka lesedi la ngwedi*  
*He slept with light from the moon*

and the warrior may have bled to death:

*Mmele wa gagwe o rotha le madi,*  
*His body dripping with blood.*

The poet keeps the reader aware of the atmosphere of a battlefield by referring to traditional weapons used to prepare the grave:

*Mmu re ne re o fata ka dithebe,*  
*The ground we dug with shields*

*Phupu re ne ra epa ka digai*  
*The grave we dug with assegais*

.....

*Sefikantswe sa gagwe sa nna thebe*  
*His tombstone was a shield*

The weapons “*dithebe*” (shields) and “*digai*” (assegais) are the most important and precious weapons for a warrior. The use of these weapons for the task stated in the lines, creates a metaphor of high sacrifice for a just cause (burial of the warrior).

In the third stanza the poet recalls the ferocity of the warrior which used to make the Zulus weep

*Batho Tebele ba ne ba lela,  
Zulu people wept.*

They wept uncontrollably

*Ba lela a lekola semelamela  
Weeping as one examining a strong smelling herb*

Usually a strong smelling herb (*semelamela*) held close enough to the eyes, will irritate them, causing tears. Prolonged exposure of the eyes to such a herb makes tears run freely down the face. A strong smelling herb (*semelamela*) is certainly not a pleasant object to be held near the face. The phrase “*ba lela a lekola semelamela*” brings to mind an examination or scrutiny of a sad situation. The metaphor created by the phrase suggests uncontrolled grief caused by facing a mournful event that cannot be avoided.

The poet recalls how the Zulu people used to cry with fear in the line,

*Ba re ba lela ba le matlho a kwano*

*They say they weep with downcast eyes.*

Traditionally, out of respect or fear, one does not look a revered or feared person straight in the face. The eyes are directed downwards. The phrase "*ba le matlho a kwano*" (with downcast eyes) signifies the lack of courage to talk face to face with the warrior. A metaphor of reverence or mortal fear for the warrior is created by this phrase.

Their plea was that the warrior should show them their children

*Ba re, re fe bana re "khombize",*

*They say, give us children "to show".*

The word "*bana*" in this context is associated with the generally held belief that children are the future of any society. A society under attack would plead for the lives of its children. The idea of a future to look forward to is found in the phrase "*re khombize*" (to show). The children need nurturing and guidance as they grow. The adult members of the society show the children how to take care of themselves in a process that requires time. The plea therefore implies an extension of life for the entire society. This is the metaphor created by the phrase "*re fe bana re "khombize"*" (give us children "to show").

The people stood in awe of the warrior as revealed in

*Nkwe marema le ka tshaka o fano*

*Leopard chopper even with a sword you are here.*

The leopard (*nkwe*) has a reputation as a fierce fighter and is found mainly in Africa and Asia. Its skin is traditionally worn by kings and chiefs as part of the royal dress. Killing a leopard by hacking it is an achievement of great honour. Such a feat shows rare bravery on the side of the killer. The phrase "*le ka tshaka o fano*" (even with a sword you are here) means the warrior had immense skills in using the sword. So the phrase "*nkwe marema le ka tsheka o fano*" (leopard chopper even with a sword you are here) creates a metaphor of singlehanded bravery.

The dangerous and hostile nature of the warrior is stated in

*Ke yo o tsutsubantse sefathogo*

*Here he is frowning.*

In conclusion, the dead warrior was a ruthless killer that had assumed the status of an idol

*Modimako go tshelang yo o sego!*

*The idol in whose presence the fortunate live.*

The word "*modimako*" (idol) suggests an object worshipped by many. These worshippers stay alive because of the luck (*lesego*) that is determined by the idol (*modimako*). The idolaters do not realise that the

life of an idol is at the mercy of human hands. Although the warrior was worshipped by many, his life was ended by wounds inflicted on him. Idols cannot give nor prolong any life. The love of God determines life on earth.

## CHAPTER 5.

### **METAPHOR AND MYTH IN RADITLADI'S POEMS.**

#### **5.1 INTRODUCTION.**

Lakoff and Johnson (1980:185) state that "any human conceptual system is mostly metaphorical in nature and that, therefore, there is no fully objective, unconditional, or absolute truth". It is this viewpoint that is adopted in this study to seek the contribution of metaphor in giving order to our lives.

Playing a role similar to that of metaphor, are myths. Myths are found in all cultures and we quite often regard the myths of our culture as "truths". Lakoff and Johnson (1980:185) point out that "the truth is ways relative to a conceptual system". Each myth finds its roots in a cultural experience motivated by real and reasonable concerns. It may therefore be argued that the conceptual system on which a truth is based is not universal.

Consequently, the search for the contribution of metaphor to myths may be found in examining the significance of metaphor in the life of a reader of the poems under discussion. What is significant to the reader will depend on the reader's past experiences, values, feelings, and intuitive insight. The significance is established through interaction and interactional properties of humankind, and its environment. The environment includes the physical environment and interaction with other people. This interaction process leads to a mutual change between man and the environment. Lakoff and Johnson (1980:226-230) describe creation of the significance of metaphor

through the above process as “experientialist myth”. The experientialist myth is supposed to lead to an understanding of experiences.

This chapter will focus on the metaphors found in the three poems and their contribution to experientialist myth. The myth is detected in some of the following important areas of modern life. The areas are:

- (a) interpersonal communication;
- (b) self-understanding;
- (c) ritual;
- (d) aesthetic experiences; and
- (e) politics.

## 5.2 METAPHOR AND SYMBOLS.

Metaphor and symbol represent ways in which a literary artist can make a concrete particular of some kind convey a further meaning. Both metaphor and symbol are parts of the universal analogical process by which we discover patterns in the heterogeneous elements of our experiences. Symbol and metaphor have their own special, individual characters, but sometime they overlap (Brooks, 1976:581). A symbol may be part of a metaphor. Consider the following in this regard:

Tenor	Vehicle
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<i>Bosiela</i>	<i>ke pula ya kgogolamoko</i>
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*Orphanhood is a rain that washes everything away*

*Pula ya kgogolamoko*, which is part of the metaphor, symbolises complete destruction.

Pretorius (1989:45) states that a literary symbol combines an image with a concept. Two objects are not compared as in the case of a metaphor, but the one object is automatically associated with the other. Also, symbols may be actions or gestures.

Pretorius (1985:45-46) proposes that three types of symbols are dominant in poetic works of North Sotho. Tswana is closely related to North Sotho. The types of symbols are

- (a) *traditional symbols*: these are symbols that reveal cultural traits unique to a particular tribe. For instance in the line (from *Bosiela*)

*Bo bo bo senye lokgapo lwa ntlo e feetswe*  
*And even spoil the tapestry of the swept house.*

the word "*lokgapho*" (traditional tapestry) is a symbol of neatness in a traditional home.

- (b) *Universal symbols*: these are not limited to any time, place or ethnic group. They are universal in their underlying concepts. A symbol such as "*mosetlho*" (thorn) symbolising constant pain in *Bosiela*, is meaningful in a wide context and is not confined to Tswana literature:



*Ke mosetlho o sa rwalelweng ditlhako;*

*It is a widespread thorn against which no shoes can be worn.*

- (c) *Limited symbols:* some words or concepts find symbolic meaning in a specific poetic context. In *Loso* the cloud (*leru*) in the specific context symbolises a smothering presence:

*Leru la loso le tla nako nngwe fela,*

*The cloud of death comes at any time.*

This study will adopt this schematic classification of the symbols to examine the generality of the symbols in the three poems: *Bosiela* (Orphanhood), *Loso* (Death) and *Motlhabani* (The Warrior).

### 5.2.1 The symbols in the poem “Bosiela”.

<i>Stanza</i>	<i>Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of symbol</i>
1	1	<i>sekalobadi</i> <i>scarlike</i>	indelible painful memories	universal
1	2	<i>mosidi</i> <i>soot</i>	dirt	universal
1	3	<i>bodibeng</i> <i>lake</i>	in this context: a cleansing place	limited

<i>Stanza</i>	<i>Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
1	4	<i>nameng</i> <i>on flesh</i>	man's inability to remove pain	limited
2	1	<i>ledimo</i> <i>ogre</i>	fearsome being	universal
2	2	<i>moselesele</i> <i>thorny bush</i>	hurting experience	universal
2	3	<i>bolota</i> <i>swelling</i>	deep grief	limited
2	4	<i>sebody</i> <i>a rotten</i> <i>corpse</i>	a situation that is shunned by all	universal
3	1	<i>pula ya</i> <i>kgogolammoko</i> <i>rain that washes everything away</i>	devastation	universal
3	2	<i>mosetlho</i> <i>widespread thorn plant</i>	constant pain	universal
3	3	<i>rapele</i> <i>not begging</i>	in this context: hardhearted	limited

<i>Stanza Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
3     4	<i>tlhabe</i> <i>stab</i>	painful action	universal
4     1	<i>leselamotlhaka</i> <i>reed picker</i>	evil or wickedness	universal
4     2	<i>dikoko, masogo</i> <i>le dikgaka</i> <i>fowl, birds and crows</i>	in this context: presence on and above the earth	limited
4     3	<i>ntlo e ageletswe</i> <i>a fortified house</i>	place of security	universal
4     4	<i>lokgapho lwa ntlo</i> <i>decor of a traditional</i> <i>home</i>	neatness	traditional
5     1	<i>itlhotlhorwa</i> <i>dusted off</i>	in this context: denouncement	limited
5     2	<i>borwa</i> <i>south</i>	in this context: cold rejection	limited

<i>Stanza Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
5     3	<i>mokgatha</i> <i>wa kobo</i> <i>old tattered blanket</i>	in this context: worthless possession	limited
5     4	<i>ditau tsa</i> <i>lengobo</i> <i>lions of a lair</i>	merciless circumstances	universal
6     1	<i>ngwana wa</i> <i>lobopo</i> <i>child of creation</i>	reverence for creation	universal
6     2	<i>tsela ... e kgopo</i> <i>treacherous path</i>	in this context: a wish to banish orphanhood	limited
6     3	<i>sega mmele</i> <i>makgasa</i> <i>cut its body to shreds</i>	in this context: a desire to destroy orphanhood	limited

The poem *Bosiela* has more universal and limited symbols than traditional symbols. In the examination of the poem only one traditional symbol was identified. It seems as if the poet managed to go beyond the confines of Tswana tradition and language in the presentation of the painful experience of orphanhood.

### 5.2.2 The symbols in the poem “Loso”.

<i>Stanza</i>	<i>Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
1	2	<i>moko</i> <i>marrow</i>	inner courage	universal
1	3	<i>keledi</i> <i>tear</i>	sorrow	universal
1	3	<i>ntshofala</i> <i>darkened</i>	gloom or sadness	universal
1	3	<i>dikologa</i> <i>spinning</i>	in this context: confusion	limited
1	4	<i>naledi</i> <i>star</i>	in this context: intense grief	limited
1	5	<i>pelong</i> <i>in the heart</i>	private feelings	universal
1	6	<i>letlhaeng</i> <i>jowl or cheek</i>	in this context: acceptance of what has happened	limited
1	7	<i>magalapa</i> <i>palate or roof</i> <i>mouth</i>	in this context: deep shock	limited

Stanza Line		Phrase	Symbolises	Type of Symbol
1	8	<i>semumu</i> <i>mute</i>	in this context: deep shock	limited
2	2	<i>matlho</i> <i>eyes</i>	in this context: personal experience	limited
2	3	<i>lobopong lo</i> <i>sa tsamayeng</i> <i>immobile creation</i>	nature	universal
2	5	<i>dibe tsa</i> <i>letlhafula</i> <i>debris of</i> <i>autumn</i>	waste management	universal
2	7	<i>dimpa go</i> <i>gompala</i> <i>bellies extended</i>	greed	universal
2	8	<i>tlogela...</i> <i>tsa lenaga</i> <i>leave earthly</i> <i>things</i>	dying	universal

<i>Stanza Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
2     9	<i>la mariga of winter</i>	poverty in old age	limited
3     2	<i>Kgosi e kgolo Great King</i>	highest social status	universal
3     2	<i>Mokgalagadi Servant</i>	low social status	traditional
3     3	<i>leru la loso cloud of death</i>	death	limited
3     8	<i>dithunya di kgabisa phupu flowers decorate graves</i>	memories of the dead	universal
4     4	<i>lesedi la matlho light of the eyes</i>	being alive	universal
4     6	<i>marapo makgabana bones are like pebbles</i>	long buried corpse	universal

<i>Stanza</i>	<i>Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
5	4	<i>mmu mmogo</i> <i>gone lo</i> <i>tsamaya ka dinao</i> <i>together on it</i> <i>you walk</i>	classless society	limited
5	5	<i>nna ... sentsi</i> <i>sit .. fly like</i>	in this context: spite	limited

Again in the poem "Loso" (*Death*), only one traditional symbol was identified. The poet, however, used many universal and limited symbols.

### 5.2.3 The symbols in the poem "Motlhabani".

<i>Stanza</i>	<i>Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
1	2	<i>moropa</i> <i>drum</i>	message	limited
1	3	<i>phate ya</i> <i>kgongwana</i> <i>hide of a young ox</i>	burial	traditional
1	5	<i>setlhako lenaong</i> <i>a shoe on his foot</i>	burial	traditional



<i>Stanza</i>	<i>Line</i>	<i>Phrase</i>	<i>Symbolises</i>	<i>Type of Symbol</i>
1	6	<i>segwere</i> <i>root</i>	in this context: abject poverty	limited
2	6	<i>sefikantswe</i> <i>tombstone</i>	memory of the dead	universal
3	5	<i>nkwe marema</i> <i>leopard chopper</i>	bravery	universal

In this poem, the poet used all three types of symbols equally but sparingly.

It is clear from this schematic analysis of all three poems that the usage of symbols has been largely confined to universal and limited symbols. The limited symbols acquire cultural value when judged within the context that they appear. Traditional symbols do not appear that much, and it may therefore be appropriate to propose that the three poems contain symbols that have a wider significance in several cultures other than the Tswana culture.

## **CHAPTER 6.**

### **CONCLUSION.**

#### **6.1 CHAPTER SUMMARIES.**

At the outset of this study, attention was drawn to the inherent nature of metaphorical concepts in linguistic expressions. Mention was also made of the link of metaphor to the value system of the user of the language. This link was not explored any further since the purpose of this study was to search for ways of identifying metaphor in the selected poems. Furthermore the study needed to answer the question of how the use of metaphor related to the traditional Tswana value system.

A theoretical discussion of the concepts or ideas on metaphor revealed that metaphors tend to lead to limitless number of contexts in semantic abundance of meaning. The discussion also highlighted that metaphor is a powerful device that may be used to find patterns in seemingly unrelated experiences. By using metaphor, a poet can bring to the fore certain aspects of a concept and a partial understanding of the concept itself may be attained. The discussion pointed out that the features of a social phenomenon that are selected for attention may be scrutinised through metaphors. A certain perspective of life could be achieved and a culture accompanied by symbolism got established.

The study then proceeded to demonstrate that several language devices which cause poetry to be unique, could contain different types of metaphor.

An examination of the language devices in the selected poems revealed that metaphor could be enhanced and appreciated during usage of the devices.

Following the foundation laid, an examination of the use of metaphor in the selected poems was undertaken. Each line in the poems was examined and while a wealth of metaphor was found, there is no reason to believe that all metaphors had been unearthed.

Since it was argued that metaphor has a bearing on culture and symbolism, it was befitting that the universality of the symbols engendered by the metaphors in the selected poems also be investigated. The study suggested that some symbols were universal (and therefore could be found in non-Tswana cultures), others were limited (in that they were confined to the text used) and the third type were symbols applicable to a particular Tswana tribe.

## **6.2 RELEVANCE OF THE METAPHOR TO CONTEMPORARY SOCIETY AND CULTURE.**

According to Lakoff and Johnson (1980:226) each myth arises from real and reasonable concerns about real issues in life. A myth finds a basis for its existence in a peoples' cultural experience. Myth performs a function of emphasizing that there are real things that exist independently of people. These real issues direct the manner in which people interact with them and the way in which the people comprehend them. The myth revealed in the three poems has been derived from the metaphor observed in the poems.

The metaphors generated in the three poems were largely derived from ideas and concrete objects that are not confined to the Tswana culture. By using various linguistic techniques, the poet has gone beyond the barriers of language to explore the theme of death. The modern reader is exposed to the innuendos accompanying death and its consequences through several metaphoric expressions.

In this study of metaphor found in the poems, it has become clear that the poet uses metaphor as a mechanism to offer some understanding of people's experience of death. The metaphors used have introduced new meaning, suggested similarities and in the process defined a new reality about death. The metaphors have assisted in giving a description of the truth about death and its meaning only in a way the people live and interact with the world.

The metaphors found in the poems highlight how people experience death. Through the metaphors, it seems as if the experiences of the different people blend into a whole and do not remain as isolated and individual experiences. Thus the metaphor creates an experiential gestalt about death.

By employing metaphor as a basic mechanism, the poet has built in inferences about different situations where death may occur. An artistic usage of the metaphor has not led to a conflict in ideas about death in the three poems. Instead, the poems emphasize the inherent characteristics of death. Also, the poet has employed various forms of metaphor for the concept of death. This is acceptable because there is not a single form of

metaphor that can fulfill the role of making people comprehend death.

The modern reader is drawn into the world of the bereaved by the metaphoric expressions created in these poems. Such a world is common to all humanity irrespective of culture, race, creed or age of the universe.

When coming to symbolism in the poems, the symbols used are rarely traditional. Most of the symbols are limited or universal in the sense that they explain some aspects of how people react to death or the dead. What is also important is that the symbols assist the modern reader to comprehend the expression of agony and suffering when death takes away dear ones.

The three poems have revealed a wealth of metaphor that is not only relevant to Tswana culture but that may also enrich other cultures even in these modern times.

### **6.3 RECOMMENDATIONS.**

Further studies may be conducted to examine and assess the extent to which the used metaphor in the poems hides certain aspects of how people react to death. Other studies may examine the role metaphor (in the poems) plays in providing communication on unshared experiences about death. The communication may lead to finding the meaning of death and an understanding of its nature. Lastly, it would be interesting to examine how the metaphor of the poems influences the perspective of man that death is part of his environment. The environment encompasses issues of meaningful existence of man.

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