

A STUDY OF WRITTEN ZULU PRAISE POEMS

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DEDICATION

This study is dedicated to my wife Ntombana and my late parents Mahlalehlomile and Nomsa. "Lalani ngoxolo Malambule amahle."

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SUMMARY

This study begins by tracing the biographical histories of various persons who have been the subjects of Zulu praise poems. These histories are then studied in relation to the praise poems themselves.

Various literary theories are then discussed and assessed to see how they have contributed to the study of written praise poems.

The respective characteristics of oral and written praise poems are then identified and examined.

The communicative aspects of praise poetry are also identified. The internal and external aspects of poetry are traced and examined in various examples of poetry. A clear distinction between oral and written poetry in terms of sender and recipient is drawn; poetry transmitted in writing can reach a wide audience at schools and universities, as well as the community at large while oral poetry does not have this potential.

Imagery is widely employed in written praise poetry. These images range from references to wild animals such as the buffalo and elephant but also to domestic animals. The various colours of birds' feathers are also used in praise poetry to indicate celebrity and honour. Snakes, butterflies and house-cricket are used to symbolize certain movements of praised people, although some of these images may appear to be inappropriate.

The study concludes with the examination of imagery as used in written Zulu praise poetry.

OPSOMMING

Dië studie begin deur die biografiese geskiedenis na te gaan van verskeie persone wat die onderwerp gevorm het van Zoeloe lofgedigte. Hierdie geskiedenis word daarnaas met die lofgedigte self vergelyk.

Verskeie letterkundige teorieë word dan bespreek en geëvalueer om te bepaal in hoe 'n mate hulle bygedra het tot die studie van geskrewe lofgedigte.

Die onderskeie kenmerke van mondelinge en geskrewe lofgedigte word dan geïdentifiseer en ondersoek.

Die kommunikatiewe aspekte van die lofdigkuns word ook geïdentifiseer. Die interne en eksterne aspekte van poësie word nagespoor en bestudeer aan die hand van verskeie voorbeelde van lofgedigte. 'n Duidelike onderskeid word getref tussen mondelinge en geskrewe gedigte in terme van stuurder en ontvanger; digkuns wat uitgestuur word in skrif kan groot gehore bereik op skole en universiteite, asook die gemeenskap in die breë terwyl mondelinge poësie nie dieselfde potensiaal het nie.

Beeldkuns word algemeen gebruik in geskrewe lofgedigte. Hierdie beelde wissel van verwysings na wilde diere soos die buffel en die olifant, tot toespelings op huisdiere. Die verskeie kleure van voëlvere word in lofgedigte gebruik om verheerliking en eer aan te dui. Die bewegings van slange, skoenlappers en huiskriekes word aangewend om die beweging van geëerde persone te simboliseer, alhoewel sommige van dië beelde as onvanpas blyk te wees.

Die studie sluit af met die ondersoek na beeldkuns soos gebruik in die geskrewe Zoeloe lofdigkuns.

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CHAPTER 1

AIM, STATEMENT OF PROBLEM AND SCOPE OF STUDY

1.1 AIM OF STUDY

The study proposes to investigate the significance of written praise poems of prominent figures in the field of education, to give a literary appreciation of poems, and also to investigate the choice and use of imagery presented in the praise poems and to assess traditional influences of oral poetry on written praise poems.

Pretorius (1985:27) refers to these types of praises as "praises of the learned" when he says:

"Die gedigte is omvangryk, beskrywend, plek-plek verhalend en word gekenmerk deur die fungering van 'n verskeidenheid volkskundige taalverskynsels, konkrete beelding, tradisionele simbole en tradisionele poëtiese tegnieke. Gerieflikheidshalwe sal na hierdie gedigte verwys word as **dithoko tsa bahlalefi** (pysliede aan geleerdes)."

This research takes Pretorius' standpoint as point of departure in its investigation into praises documented to honour prominent persons among the Zulu people.

This study takes the standpoint that the poet's motive when writing the praises of academics and politicians is to extol and laud their great deeds. Their contributions made in the field of education for the community *per se* are noted and appreciated by both people and poets.

1.2 STATEMENT OF THE PROBLEM

The problem of the study is to investigate, analyse and determine the authenticity of the written praise poems in Zulu. This problem was prompted by Endemann (1959:377) when he observed:

"... die geskrewe of gedrukte vorm van 'n gedig (kan) nooit in die ware sin van die woord poësie wees nie. Die simbole en teken wat ons in die skrif gebruik is maar 'n waarneembare afbeelding of skaduwee van die wat werklik poësie is. POËSIE KOM EERS TOT SY REG WANNEER 'N KENNER OF KUNSTENAAR DIT LEES OF VOORDRA. EERS DAN WORD DIE GESKREWE VORM VAN 'N GEDIG WARE POËSIE." (My own emphasis).

Endemann's remark that written poetry becomes true poetry only when it is performed, gives rise to problems that have to be addressed in this study.

1.3 SCOPE AND DELIMITATION OF STUDY

The praises handled in this study are those that have been documented in anthologies, and do not include orally transmitted praise poems such as those treated by Gunner (1984) in her doctoral thesis.

In this study the praise poem is not treated as an entity separate from its cultural background, its inseparability from its background is aptly indicated by Cope (1968:17) when he says:

"The praise poems are so embedded in Zulu social life that no proper appreciation of them is possible without a knowledge of the social system and the culture that gives it direction."

Krige (1974:340) quite appropriately describes the significance of praise poetry in education:

"Praises are an important instrument in the educational system. Not only do they act as an incentive to and reward for socially approved actions, but their recital is a reminder of all present what qualities and conduct are considered praiseworthy."

There is a wide spectrum of written Zulu praise poems covering praises of prominent persons in education as well as prominent figures in religion, music, politics and also white historians who have contributed to the Zulu communities.

This study, however proposes to concentrate on personalities that have contributed to the education of the community. The poem about Dr Mangosuthu Buthelezi, a well acclaimed politician among the Zulu people, is included because he has become a household name in many families.

Eighteen poems from various anthologies have been chosen for study and it is assumed that they represent a good norm of all written praise poems in Zulu.

A short list of the anthologies and poems used in the study follows:

Author and Anthology	Persons praised	The poet
1. Ntuli, C.S.Z. and Ntuli, D.B.Z. (1976). Amehlo Kazulu (Though the eyes of Zulu)	(i) Amathole okaMathole (Dr M. Buthelezi)	Ntuli, C.S.Z.
	(ii) Ku Sibusiso Nyembezi (Prof. C.S.L. Nyembezi)	Ntuli, D.B.Z.
2. Msimang, C.T. (1980) Iziziba Zothukela (The deep pools of the Tugela river)	(i) Ku D.B.Z. Ntuli	Msimang, C.T.
	(ii) Vilakazi awusayi-Kubhubha (Vilakazi you won't die) (Dr B.W. Vilakazi)	
	(iii) Umntwana wakwa Phindangene (Dr M. Buthelezi)	Msimang, C.T.
3. Msimang, C.T. (1980(b)) (ed.) Izinsungulo (awls)	(i) Kuwena Mphemba (Prof. D.B.Z. Ntuli)	Mabuya, L.T.L.
	(ii) Dr M. Buthelezi	Buthelezi, L.B.Z.
4. Masuku, T.M. (1973) Uphondo lukabhejane (The horn of a rhinoceros)	(i) Dr B.W. Vilakazi	Masuku, T.M.
	(ii) Inkosi Buthelezi (Dr/Chief Buthelezi)	Masuku, T.M.
5. Ntuli, D.B.Z. (1986) Amangwevu (Upward strokes)	(i) UBambatha (Dr B.W. Vilakazi)	Ntuli, D.B.Z.
6. Zulu, E.S.Q. (ed.) (1986) Amagekle (Reed Whistles)	(i) Bhambatha ka Makhwatha (Dr B.W. Vilakazi)	Mabuya, L.T.L.
7. Mabuya, L.T.L., Mthiyane, E.T.Z. (1986) Amayezi (Hazy clouding round the moon)	(i) Umthente uhlaba usamila (Masimang, C.T.)	Mabuya, L.T.L.
	(ii) Inkinsela yase Mgungundlovu (Prof. C.L.S. Nyembezi)	Mabuya, L.T.L.
	(iii) Liyaphusa elako-Ngcongwane (Prof. S.D. Ngcongwane)	Mthiyane, E.T.Z.
	(iv) Sikufise olwemiyeko Yabalozzi (Prof. S.D. Ngcongwane)	Mabuya, L.T.L.
8. Thwala, J.J. (1984) Amaqhabanga (Walking sticks)	(i) Ku S.D. Ngcongwane (Prof. S.D. Ngcongwane)	Thwala, J.J.
9. Msimang, C.T. (1982)(ed.) Intwasahlobo (Spring Season)	(i) Gugu lethu (Prof. D.B.Z. Ntuli)	Thwala, J.J.
10. Gcumisa, M.S. (1981) Isilulu semicabango (A reservoir of thoughts)	(i) Qhawe lakithi (Prof. C.L.S. Nyembezi)	Gcumisa, M.S.

1.4 PROGRAMME OF STUDY

This study is divided into five chapters dealing with the following aspects:

Chapter 1:

The aim, scope and delimitation of the study.

In this chapter various personalities are identified and their biographical history and achievements researched to determine their precise contributions to the community.

Chapter 2:

Various theories and approaches to the study of literature are discussed, **inter alia:**

- (i) The communicative approach and various theorists who were exponents of this approach.
- (ii) The application of the structural approach to the study of poetry.
- (iii) The application and the relevance of the comparative approach to the study of poetry.

The communicative approach serves as the theoretical basis for this study.

Chapter 3:

This chapter deals with the communicative interaction of participants in poetry.

Two types of poetry, viz. recited and written poetry are distinguished and the different participants for each type are

identified and studied. The various ideas postulated by various scholars are discussed and evaluated.

A comparison is drawn between oral and written poetry. Similar and different aspects in both a modern and traditional poem are studied and compared.

Chapter 4:

This chapter deals with the literary communicative devices employed in praise poems.

Chapter 5:

Figures of speech and the use of language in the poems are studied in this chapter, conceptual elements and syntax are also studied.

Chapter 6:

Conclusions and general findings resulting from this study are discussed in this chapter.

The extracts which are used in this study have been taken from original anthologies. An appendix has been provided for reference purposes.

1.5 BIOGRAPHICAL SKETCHES OF PRAISED PERSONS

1.5.1 Dr Mangosuthu Buthelezi

1.5.1.1 Personal Particulars

Chief Mangosuthu Buthelezi was born on 27 August 1928. He is the eldest child of Mathole, chief of the Buthelezi clan. His father named him Mangosuthu because he refused to accept the news spread by people that he had fathered a child, because in his opinion he was too old to have children. He therefore called the

child Mangosuthu, a name meaning that lies exist among members of the Usuthu clan.

1.5.1.2 School Career and Life

Chief Buthelezi started school at the age of five. From 1944 to 1947 he studied at Adams College where he completed his Junior Certificate and Matriculation. In 1948 he went to the University of Fort Hare.

About his education at Fort Hare, Msimang (1980(b):34) says:

"Incuncu ephuze Kwezinde
Ngoba ephuz' amanz' aseFotheya".

(Honeybird that drank from the deep (pools)
Because he drank water from Fort Hare).

He became involved in politics and joined the then banned African National Congress. This involvement brought him into conflict with the officials at the University, and led to his expulsion. Edgar Brookes negotiated on his behalf and arranged for him to write his final examinations at the University of Natal.

He worked at the former Department of Bantu Affairs before he became Chief of the Buthelezi clan. In 1972 he was elected as Chairman of the self-governing territory of Kwa-Zulu, and in 1976 he was nominated Chief Minister of the Legislature of the Kwa-Zulu Government, a position which he holds to this day.

1.5.1.3 His Family

Msimang (1980(b):34) briefly sets out Buthelezi's line of descent:

"UVelalishone KwabakaMvulane
uNdaba yenziwe yinkomo yasoSuthu
Yon' ekhala iphezulu KwaDlamahlahla,
UMlomo yawubhekisa Kithi KwaShenge
Yathi nina baKwaNgqengelele."

(The rise and the setting from the Mvulane
Ndaba made by the cow of Suthu
Which bellowed when it was up at Dlamahlahla
The mouth facing us at the Shenge's
Saying to us the Ngqengelele)

The poet L.B.Z. Buthelezi in Msimang (1980(a):7) says the following about Chief Buthelezi's relatives:

"Wehla phezulu usugonywe zinyandezulu
Zezulu wakhothwa uPhunga noMageba
Wancindiswa enjuleneni yodengezi
NguMevana uSoKwalisa,
NoPhungash' imbala
Waxhamazela MntakaMathole,
Wathwal' iziphandla kwagiy' ilembe."

(You came from above having been strengthened
by the species of green snake (ancestors)
Of the sky you were licked by Phunga and Mageba
You were made to sip from the deep potsherd,
by Mevana, SoKwalisa and Phungasha himself,
You became restless son of Mathole
You carried the decorations of war and
the Shaka Lembe danced)

In the poem about Buthelezi entitled Umntwana wakwa Phindangene
(The Prince from Phindangene) Msimang (1980(b):34) again refers
to Buthelezi's clan:

"AmaShenge ashay' ihlombe avuma."

(The Shenges clapped hands in agreement)

1.5.1.4 His Contributions

Chief Mangosuthu Buthelezi revived the Inkatha YamaZulu, which was started by King Solomon in 1928. The objective of Inkatha, is the liberation of the Black people of South Africa.

He is a prominent figure and personality among the Zulu people because he advocates non-violent change in South Africa. He is not in favour of sanctions against South Africa maintaining that these will only cause poverty among the Black people of the country.

Masuku (1973:61) touches on this issue of sanctions when he says:

"Kwathi kulanjiwe, wondl' isizwe
Kwathi kudingwa wondla izizwe
Ngezenzo zakho useMelika
izizwe zaziphethe izikhali
Zisongele uMzansi-Africa
Zazibheje, amehlo ebomvu
Zisongele uMzansi Africa.

Nangokujula kwengqondo yakho
Zalahlwa phansi zonk' izikhali.
Kwadedelwa ukudla-sasutha."

(When there was starvation, you fed the nation
When there was need you fed the nation
With your deeds when you were in America
Nations had weapons
Threatening South Africa:
They vowed with red eyes
Threatening South Africa)

With your depth of mind
Weapons were thrown away
Food was released and we were satisfied)

Dr Buthelezi has travelled widely calling for peaceful change and liberation. The various places visited are listed by Msimang (1980(b):35) in his poem:

"Ukhosi lwakwaPhindangene
Luphikelele futhi eNgilandi
Lwaphindelela futhi eKhanda
Luphindelele futhi eMelika
Lwaphindelela futhi eJaphane
Lwaphindelela futhi eJalimane"

(The eagle of Phindangene
Repeatedly went to England
Repeatedly went to Canada
Repeatedly went to America
Repeatedly went to Japan
Repeatedly went to Germany)

His contributions and active involvement in politics prompted the University of Zululand to confer an honorary Doctor of Law degree (LL.D. h.c.) on him in 1976. The University of Cape Town also conferred an honorary doctors degree on him in 1980. A further doctorate was conferred on him by Boston University. Buthelezi's dedication has made him a prominent community leader. In 1985 an honorary Doctor of Law degree was conferred on him by Tampa University, Florida. He was also highly honoured by the local Indian Community and was awarded the Nadaraja Award from the Indian Academy of South Africa.

1.5.2 Prof. S.D. Ngcongwane

1.5.2.1 Personal Particulars

Samuel Doggie Ngcongwane was born at Reitz, O.F.S. in 1930. He was the second eldest in a family of four children - two sons and two daughters.

1.5.2.2 School Career and Life

Prof. Ngcongwane attended school at Reitz from 1938 where he passed standard 6. In 1947 he passed the J.C. Examinations of the University of South Africa. He thereafter completed his teacher training (H.P.T.C.) in 1949 at the Moroka Missionary Institution, ThabaNchu. During these years he had to leave school periodically to help his parents who were needy and could not manage to keep him at boarding school uninterruptedly. While teaching at a Junior Secondary School in Bethlehem, he sat for his Senior Certificate examination in 1952. He attended a one year teaching diploma course in music at St. Matthew's College in the Cape and passed at higher grade level. In 1950 and 1951 he passed the Laer and Hoër Taalbond Language examinations respectively.

In 1953 he studied B.A. at the Pius XII Catholic University College (Roma, Lesotho). This institution was at that stage affiliated to the University of South Africa.

In 1968 he satisfied the requirements of the U.E.D. diploma of the University of South Africa. He passed the Honours B.A. degree in African Languages in 1970, the Honours degree in Afrikaans-Nederlands in 1972 and in 1974 he completed his research on the hymns in the African Languages entitled "Die plek van die Kerklid in die letterkunde van 'n Bantoetaal" for which he was awarded an M.A. degree by the University of Zululand. In appreciation of his M.A. degree which was written in Afrikaans, Mabuza (1986:18) remarks:

"NoSomavitiviti ngokuvitiza izilimi
zabezizwe
Kwaye kwakhala uD.B.Z. Ntuli
kwaYunisa
Wathi indaba yenzekile madoda
Yenziwe uMsushwana wakwaNgcongwane
Kwaye kwakhem' uZulu wonkana!
Ingani uvitize ngesibhunu."

(Eloquent speaker of foreign languages
Even D.B.Z. Ntuli of Unisa complained
News has been made
It has been made by this Mosotho of Ngcongwane
Even the Zulu nation was surprised
He has expressed himself in Afrikaans)

Prof. Ngcongwane has been a teacher all his life. He taught at a single teacher farm school as well as at secondary and training schools. In 1955 he joined the Inspectorate of Schools. At the end of 1965 he was appointed Junior Lecturer at the then University College of Zululand. In 1977 when Prof. A.C. Nkabinde was appointed rector of the University of Zululand, Prof. Ngcongwane took over as head of the Department of African Language.

1.5.2.3 His Family

Prof. Ngcongwane is the father of two children, a boy and a girl. He passed away on the 13th November 1989.

1.5.2.4 His Contributions

Prof. Ngcongwane has many publications to his credit. Only some of them will be mentioned here. In April 1983, Prof. Ngcongwane visited the University of London for research in linguistics and acted as guest professor at the School of Oriental and African Studies for three months.

Prof. Ngcongwane was a member of the *Gesangboek-Kommissie van die Algemene Sinode van die N.G. Kerk in Afrika* since 1959.

For the degree of D. Litt et Phil. at the University of South Africa he researched the work of a prominent Zulu writer, C.L.S. Nyembezi entitled "Die verhaalkuns van Sibusiso Nyembezi". This work was completed in 1981.

He has acted as moderator for various examination papers. He also served on the reviewing committee for Zulu books prescribed for the Joint Matriculation Board examinations.

Since 1966 Prof. Ngcongwane was a member of the Zulu Language Board, and since 1978 a member of both the Sesotho Language Board and the Siswati Language Board. In April 1984 he was elected a member of the South Ndebele Language Board and was chairman of the KwaZulu Regional Board of the Bible Society of South Africa. He also served on the Executive Board of the African Language Association of Southern Africa (ALASA).

In addition to hymns he has composed a number of poems (of which some are in Afrikaans) and has written articles in various journals and periodicals. Apart from all his other commitments he was a co-author of Umlalazi - a collection of Zulu Folktales.

1.5.3 Dr C.T. Msimang

1.5.3.1 Personal Particulars

Christian Themba Msimang was born on the 25th October 1944 at Ethalaneni in the Zululand district of Nkandla. Mabuya (1986:26) refers to him as:

"Umthente wakithi eNKandla"

(The sharp-pointed grass of ours from NKandla)

1.5.3.2 School Career and Life

Dr Msimang received his primary education in Zululand and obtained his Junior and Senior Certificates through correspondence. He enrolled at Unisa for a B.A. degree which he obtained in 1974. He also completed an LLB degree in 1978. His B.A. honours and M.A. degrees were obtained with distinction (cum laude).

After working for eight years as a domestic servant, he was employed by Werksmans Attorneys in Johannesburg as a filing clerk in 1970. After completing his law studies he was appointed as an article clerk.

In January 1977 Unisa appointed him as a Professional Assistant in African Languages and later promoted him to Senior Lecturer. In 1989 he completed his doctorate.

1.5.3.3 His Family

Mabuya (1986:35) makes mention of Msimang's relatives:

"Kaz' ubeyakuthin' uNomasont'
Ungawudlang' Umhlanganiso
Kazi bebeyakuthin' abakwaMadlala"

(I wonder what is Nomasont' going to say
If you had not eaten at the first meeting (or on onset)
I wonder what were the Madlala's going to say)

The people referred to here, namely "Nomasonto" is Msimang's wife and the "Madlala's" are his in-laws. Msimang has four children - two boys and two girls.

1.5.3.4 His Contributions

Msimang's contributions cover a wide spectrum. His literary publications include books from a number of genres:

- (i) "AKuy'iwe Emhlahlweni" published by Via Afrika (1973) - a novel.
- (ii) "Izulu Eladuma Esandlwane" published by Van Schaik (1976) - an historical novel.
- (iii) "Buzani kuMKabayi" published by De Jager-Haum (1982) - an historical drama.
- (iv) "Iziziba ZoThukela" published by Via Afrika (1980) - a collection of poems.

The following publications were compiled and edited by Msimang:

"Iminduze", Sasavona (1985); "Izinsungulo", De Jager-Haum (1980). "Amagagasi", Van Schaik (1979), "Intwasahlobo", Van Schaik (1984).

Msimang also contributed extensively in the field of research into Zulu customs and traditions:

"Kusadliwa Ngoludala", Shuter & Shooter (1975). "Izimbongi izolo Nanamuhla Umqulu I and II", and "Kwesukasukela" (1987) published by Bard.

His M.A. disseration "Folktale influence on the Zulu Novel" was published as a book by Acacia (1986) - a subsidiary company of Via Afrika.

"Kusadliwa Ngoludala" won the B.W. Vilakazi Award in 1984 and his novel "Buzani kuMKabayi" the De Jager Haum over-all literary prize in 1982 and the B.W. Vilakazi Award in 1986.

His "Akuy'iwe Emhlahlweni" and "Izulu eladuma eSandlwana" were serialised by the Zulu service of the S.A.B.C. as radio plays.

He is also actively engaged as Standard 10 IsiZulu examiner for the Transkeian Department of Education, and as marking examiner for the J.M.B. Standard 10 IsiZulu paper 3. Msimang has served on various language and cultural bodies **inter alia** as

- (i) Chairman of the IsiZulu subject committee of the Department of Education and Training;
- (ii) member of the combined subject committee and examination committee;
- (iii) member of the IsiZulu Language Board and the Bureau for IsiZulu Language and Culture;
- (iv) ALASA;
- (v) STANON (i.e. an HSRC project on standard and non-standard languages in South Africa.
- (vi) Chairman of the Scallan Society for Folklore studies.

1.5.4 Prof. D.B.Z. Ntuli

1.5.4.1 Personal Particulars

Deuterony Bhokinkosi Zebon Ntuli was born at Gcotsheni in the district of Eshowe on 8 May 1940. Msimang (1980(b):9) describes him as:

"Ingqwayingqwayi yaseGcotsheni"

(The chosen one of Gcotsheni)

Mabuya (1980:25) describe him differently:

"Luthi lokuzw' amanz' eGcotsheni"

(The stick for testing water from Gcotsheni)

1.5.4.2 School Career and Life

Prof. Ntuli received his primary education at Gcotsheni and Ndulinde primary schools, and his secondary education at Ndaleni

Institution. He matriculated at Mariannhill. Msimang (1980(b):9) describes these events as follows:

"Uyishikish' ephikelel' eNdulinde

Wayishikish' ephikelel' eNdaleni

Wayishikish' ephikelel' eMalanihili

Ephokophelel' kwaNgqondonkulu"

(He trod it persistently at Ndulinde

He trod it persistently at Ndaleni

He trod it persistently at Mariannhill

Pressing on to the University)

Ntuli obtained his B.A. degree at the University of Zululand.

Msimang (1980(b):10) has this to say:

"UMakhwela ngokukhwela izintaba
Ngokukhwela uNgoye luka Yeyeye"

(The climber who climbed mountains
By climbing Ngoye Mountain of Yeyeye)

In 1964 he worked for a short while as a clerk at SAPPI (Mandini) and also as a personnel officer at Hind Brothers in Durban. From October 1964 to October 1967 he was employed by the S.A.B.C. as an announcer in the Zulu service. Mabuya (1986:26) praises this part of his career as follows:

"E, Ntuli! Siyakubongela nalaph'
Umemez' ukude nathi sikuzwa Kuluvind'
UseMoyeni wakwa Ngqondonkulu"

(Yee, Ntuli, we are congratulating you here
You call from far, and we heard you faintly
On the air of the S.A.B.C.)

In November 1967 he started working as a Zulu Language Assistant at the University of South Africa. While at Unisa he furthered his studies in the Department of African Languages, obtaining Hons. B.A. (1972), M.A. (1974) and D. Litt. et Phil. (1978).

His achievements at Unisa are praised by Msimang (1980(b):10) as follows:

"Ngokukhwela uMakhuluneke
Ngoqombola ezimakhelekethe
zakwaUnisa"

(By climbing Muckleneuk
By making progress with the precipices of Unisa)

Ntuli was promoted by Unisa to Senior Professional Assistant in 1974, Chief Professional Assistant in 1977 (designated Senior Lecturer in 1978), Associate Professor in 1979 and full Professor in 1982.

He is a member of the Zulu Language Board and a committee member of the Bureau for Zulu Language and Culture. He has been an examiner for the standard 10 examination for over 20 years.

1.5.4.3 His Family

Prof. D.B.Z. Ntuli is the youngest of a family of six. He is married and has two daughters.

1.5.4.4 His Contributions

(i) Novels

His first novel, "uBheka" was published in 1962, about which Msimang (1980:10) has the following to say:

"Ngoba uhlabene ngoBheka
izizwe zonke zabuza
zathi kanti uBheki ungakanani"

(Because he achieved with Bheka
All the nation asked each other
Saying how old is Bheka)

Mabuya (1980:25) expresses his emotion about this novel in the following way:

"Ngangcingwiza ngithi ngiyakubheka
kanti usazongizekel' ezomfanyan' uBheka

(I showed happiness when I looked at you
Whereas you expatiate about the small boy Bheka.

Ngiyakubongela Bheka"

I congratulate you Bheka)

Ntuli's second book entitled "Ngiyoze ngimthole" (I shall find him) (1970) was awarded first prize in the Educum novel writing competition.

"... ngidedeleni' ngisonge
njengoGwaqaza la ngihlushwa uNonsizi;
Lusizo, Ngiyoze ngimthole uNonsizi"

(Mabuya, 1986:27)

(... leave me to threaten
like Gwaqaza when worried by
*Nonsizi (the character in the book)
Lusizo, Ngoyoze ngimthole uNonsizi

(ii) Short stories

Ntuli wrote several volumes of short stories:

"Izikhwili" (Fighting sticks)(1969); "Imicibisholo" (Bows
and Arrows)(1979); "Amawisa" (Knobkieries)(1982);
"Izizenze" (Battle axes)(1986); "Uthingo lwenkosazana"
(The rainbow)(1971) was awarded first prize in the 1970
Republic festival short story writing competition.

Msimang (1980:11) praises this excellent work of Ntuli
like this:

"Wahloma ngezikhwili
Wahloma ngemicibisholo

Akhangwa wuthingo lwenkosazana"

(You took up arms with izikhwili
You took up arms with imicibisholo

Attracted by (the book) uthingo lwenkosazana)

(iii) Poems

Ntuli published the following volumes of Zulu poems.,
Amangwevu (Upward strokes)(1969), Imvunge yenvelo
(Nature's murmuring)(1972) and Amehlo kaZulu (Eyes of the
Zulu) with C.S. Ntuli, his elder brother, as co-author.

Msimang (1980(b):10) refers to these contributions in a dramatic
manner when he says:

"Okhiphe Amangwevu osiba

Amadoda akwaZulu ahlom' amehlo
Athi lukhulu luyeza luyasabeka,
Aphendukis' amehlo kaZulu"

(You took out the upward strokes of writing

The men of KwaZulu were surprised
They said something great and scary is coming
They changed the eyes of the Zulu)

Mabuya (1986:26) refers to these contributions as follows:

"Khona bengizwile nangendaba
ukuthi uyatshiKitshela ngamangwevu"

(I had heard the story
that you flicked with upward strokes)

In 1975 he edited and published two anthologies: "Ugqozi I and II (Inspiration I and II) about which Mabuya (1980:28) says the following:

"Nakalokh' isewumsuka wogqozi lokuhaya

Ngingasazi isigcino salol' ugqozi"

(Even then you are the source of inspirational praise

I don't even know the end of this inspiration)

Msimang (1980(b):14), when referring to this same work says:

"Kanti sengingenwa lugqozi,
Ngabe ngiyambheka ngamthanda
Ngaphinda ngangenwa lugqozi"

(Whereas I am getting inspiration
When I looked at him I loved him,
I again became inspired)

(iv) Dramas

Ntuli's first dramas "Indandatho yesethembiso" (The engagement ring)(1971) and "Ithemba" (Hope)(1974) were broadcast as radio serials by the S.A.B.C. A further play "Isivumelwano esisha (The new agreement) was also broadcast and awarded the Radio Bantu Prize in 1976. It has subsequently been filmed. Fairly recent publications of Ntuli include one act plays entitled "Woza nendlebe" (Lend me your ear)(1988) and also other one act plays written for the stage, radio and television entitled "Ishashalazi" (The acting arena). The latter work was published with N.F. Mbhele as co-author. Ntuli also edited "UMtshingo" (The flute)(1987), an anthology of Swazi short stories translated into Zulu.

The contributions of Prof. D.B.Z. Ntuli to Zulu literature make him one of the most well-known personalities among school children and in the Zulu community as a whole.

1.5.5 **Prof. C.L.S. Nyembezi**

1.5.5.1 **Personal Particulars**

Cyril Lincoln Sibusiso Nyembezi was born on 3 December 1919 at Babanango.

His father, I.N. Nyembezi, was a minister in the Methodist Church of South Africa.

Mabuya (1986:38) refers to this incident when he says:

"Ingani ubezalw' lijikantamo"

(Yet he is a son of a minister)

1.5.5.2 His School Career and Life

Sibusiso and his two brothers attended school at Driefontein in Ladysmith, where they stayed with their mother's family. Later he went to high school at Natal Training College at Edenvale and from there to Adams Mission College to train as a teacher. He studied privately for his matriculation examination and in 1944 obtained his B.A. degree from the University of Fort Hare.

In 1946 he obtained his honours degree from the University of the Witwatersrand. B.W. Vilakazi, the first Zulu Language Assistant to Professor Doke at Wits died in 1948. C.L.S. Nyembezi was appointed to his post. Nyembezi obtained his M.A. degree in 1950 on Zulu proverbs. In 1954 he was appointed as Head of the African Languages Department at the University of Fort Hare. He resigned his post in protest against Bantu education, and joined Shuter and Shooter in Pietermaritzburg as an editor of Zulu books.

In 1976 the University of Zululand conferred on him the degree of D. Litt. (Honoris Causa) and later the Universities of Rhodes and Witwatersrand also conferred honorary doctorates on him.

1.5.5.3 His Family

Prof. Nyembezi and two of his brothers stayed with his mother's family whilst attending primary education. He has three daughters and two sons.

1.5.5.4 His Contributions

He published works in different genres:

A. Novels and translation

In 1950 he published "Mntanami Mntanami" (My Child! My child!) with Shuter and Shooter. This was followed by "Ubudoda abukhulelwa" (Manhood does not depend on age)(1953) and "Inkinsela yaseMgungundlovu" (The tycoon of Pietermaritzburg) (1961). "Cry the Beloved country" by Allan Paton was translated into Zulu as "Lafa Elihle kakhulu".

B. Works on aspects pertaining to Zulu culture

"Zulu proverbs" (1954) Shuter and Shooter.

"Izibongo Zamakhosi" (1958) Shuter and Shooter was translated as the Praises of Kings.

"Inqolobane Yesizwe" (1960) Shuter and Shooter (The Storehouse of the Nation) was published with co-author O.E.H. Nxumalo.

C. Grammars and Dictionaries

Nyembezi published the following Zulu grammars and dictionaries:

"Uhlelo lwesiZulu" (1956) a Zulu grammar was published by Shuter and Shooter.

"Learn Zulu" (1957); "Learn more Zulu" (1970); "Compact Zulu Dictionary" (1959) with co-author G.R. Dent and the "Scholars Zulu Dictionary" (1969) were all published by Shuter and Shooter.

D. Anthologies

"Imisebe yelanga" (Rays of the sun) I, II, III and IV (1959-1961), Bona Press; "Imikhemezelo" (Soft

rains)(1963); "Amahlungu aluhlaza" (Fresh green grass)(1963); "Izimpompoma Zomphefumulo" (Spritual Cascades)(1963) and "Isibuko senhliziyo" (The mirror of the heart)(1980).

E. Other works

Prof. Nyembezi also published health education books with G.R. Dent as co-author. "Saphela yizingozi nokuphelelwa wubuntu" (Dying from accidents and the disappearance of humanity)(1952); "Izincwadi ezintsha zempilo" (New Books on hygiene)(1971). The "Igoda" series are graded readers from Sub A to Standard 6 which were used in Schools. Gcumisa (1981:96) refers as follows to the works published by Nyembezi:

"Noma ngangisacathula wena wathi
kimi Mntanami Mntanami

Kwaphephezel' uphappe lokuphapha kimi
Washo wena ngeZibongo Zamakhosi

Kanti angazi nje ngihleli neSikwaya
Inkinsela yaseMgungundlovu uqobo"

(Even when I was a toddler you said to me
My child my child.

The feather for flying started to fly.
You said with the Praises of the Kings.

And yet I did not know that I am seated with the
Squire
The important person of Pietermaritzburg)

1.5.6 Dr B.W. Vilakazi

1.5.6.1 Personal Particulars

Benedict Walle Vilakazi was born on 6 January 1906 at Groutville. He is also commonly known as Bhambatha because he was born in the year when a man called Bhambatha led a rebellion against the Poll Tax Law.

1.5.6.2 School Career and Life

Vilakazi grew up at Groutville, near Stanger. He started school in 1912 at Groutville Primary School. After passing Standard 4 he went to Mariannhill where he did Standard 5 and 6 and also a teachers certificate (T4). After completing this he taught first at Mariannhill and later at the Catholic Seminary in the rural area of Ixopo.

Ntuli (1976:50) remarks about these incidents:

"Ngabakubon' eGroutville naseMalomeni
Kusuk' eXobho Kuyoshay' Ohlange"

(They saw you at Groutville, and at the Romans
From Ixopo up to Ohlange Institute)

In 1933 he left Mariannhill for Ohlange Institute. Whilst teaching he studied at the University of South Africa for a B.A. degree which he completed in 1934.

About his attachment to the University of the Witwatersrand Ntuli (1986:50) has the following to say:

"Kula uyo'z' uyokwelusa nengqwel' uDokhi.
Ufund' amangwev' aKh' eGoli"

(It is where you headed with the expert Doke
You learned his strokes in Johannesburg)

He was the first Black Assistant to be appointed at the University of the Witwatersrand in 1936. Whilst employed at the university he furthered his studies and in 1936 he obtained the B.A. honours degree. The following year (1937) he obtained the M.A. degree with the dissertation "The conception and development of poetry in Zulu". In 1946 he was awarded the D. Litt. degree for the thesis: "The oral and written literature in Nguni".

1.5.6.3 His Family

Vilakazi's parents were both members of the American Board Church.

In 1940 he lost his brother and in 1942 his wife. These events left a deep impression on him.

The loss of his family is described by Ntuli (1976:50):

"Bangitshela zahlengezela oDhlomo
Ngokuvuthukelw' ngabegaz' lakho
Bebelethwa nguNokufa ziy' amalombo
O Sizwe, no Mandlakhe no NoMansomi"

(When the Dlomo's told me tears rolled down
When you lost your relatives
Who were carried at the back of
Nokufa (death) going for ever
that was Sizwe, Mandlakhe and NoMansomi)

Vilakazi died on the 26th October 1947 after a short illness. He was survived by his second wife and his five children from his two marriages.

1.5.6.4 His Contributions

Vilakazi contributed some outstanding literary works which deserve mentioning.

(i) Poems

"Inkondlo kaZulu" (1935) and "Amal' eZulu" (1945).

Msimang (1980(b):19) remarks about these poems of Vilakazi:

"Zesuleni izinyembezi
Hayanî inkondlo kaZulu

Nimfunelani uBhambatha Kwabaphansi
Khangelani Amal' eZulu"

(Wipe off your tears
sing inkondlo kaZulu

Why do you look for Bhambatha
from those who are asleep
Look at the Amal' eZulu)

(ii) Novels

Vilakazi also published three novels entitled : "Noma Nini" (1935); "uDingiswayo kaJobe" (1939); "Nje-nempela" (1943).

Noma Nini won a prize in a competition organised by the International Institute of African Languages and Culture.

In appreciation of these contributions Msimang (1980(b):19) says:

"Lomthombo awusoze washa Noma Nini
Lomthombo ungashiswa yini' nje-nempela"

(This spring won't dry up any time
This spring what can really make it dry up in reality)

Vilakazi also experimented with modern poetry, and was a pioneer in the study of written literature.

1.6 SUMMARY

In their praise poems, the poets describe and philosophise about the lives of the praised person. It is only in Ngcongwane's case that the poets have not said much about his early life. Mabaya in his poems has concentrated mostly on Prof. Ngcongwane's activities while he was at the University of Zululand.

Mabaya excels in his praises about Msimang from which one can conclude that they must be very close friends. Mabaya's detailed knowledge of Msimang's life history and family also witness to the fact.

Msimang's poem about Prof. Ntuli reveals a very intimate relationship which no doubt can be attributed to the fact that they are colleagues at the University of South Africa.

Poets in general have not said much about Prof. Nyembezi's contributions. The two praise poets who show real appreciation for his contributions are Gcumisa and Ntuli.

CHAPTER 2

APPROACHES TO THE STUDY OF LITERATURE

2.1 INTRODUCTION

This chapter discusses the following approaches to the study of literature: communicative approach, structural approach and the comparative and speech act theory.

2.2 THE COMMUNICATIVE APPROACH

The communicative approach to poetry is one of the practical approaches to literature.

Malan (1983:viii) defines a literary communicative approach as follows:

"Literêre kommunikasie vind eers plaas wanneer die boodskap deur 'n bepaalde leser ontvang (geresepteer) word. Dit mag dus logies lyk dat nie slegs leser=kundiges nie, maar ook die literêre kritiek en navorsing besondere aandag aan die rol van die leser behoort te gee."

From the above definition it becomes clear that communication takes place only when the message is received by a recipient. Without a sender, text and recipient no communication is possible. Another significant factor in a communication situation is that the reader as recipient is actively involved in decoding the messages.

Malan (*ibid*:15) summarizes the various components of literary communication theory as follows:

"Die siening van die literêre teks as 'n teken opgebou uit tekens wat die grondslag vorm en die literêre kommunikasieteorie, staan in die resepsieteorie en praktyk."

2.2.1 Contributions by various theorists

This section discusses the contributions and views of the various proponents of the communicative theory.

2.2.1.1 Hannelore Link (1976)

Malan (*ibid*:16) sets out the points of view of Hannelore Link on literary theory:

"Die plek en waarde wat literêre tekste beklee, hang in 'n groot mate af van die verhoudings tussen outeur, die medium, die boodskap en die kode. Die leser word daarmee gekonfronteer. Verskillende lesers kan verskillende kodes vir dieselfde teks gebruik, sonder dat die teks betekenisloos word."

A schematic diagram of Hannelore Link's explanation of the communicative theory as described by Malan (1983:16) is set out below:

OUTEUR		LESER	VLAKKE
Reële Outeur	01 (Empiriese historiese persoon)	L1 Reële leser	Tekseksterne vlak V1
Abstrakte Outeur	02 (Abstrakte instansie)	L2 Abstrakte leser	Teksinterne vlak V2
Implisiete Outeur	Teoretiese konstruksie	Implisiete leser	Abstrakte kommunikasie-situasie
Fiktiewe Outeur Verteller, Spreker	03 (Fiktiewe gestalte)	L3 Fiktiewe leser	Fiktiewe kommunikasie-situasie
Eksplisiete Outeur	Figuur in die teks	Eksplisiete leser	V3
Onder meer talle kommunikatiewe situasies binne die voorgestelde wêreld (gesprekke, aanspreekvorme, ensovoorts) - daarby al die ander gebeurtenisse van die 'fabel'			Wêreld in die teks V4

It is clear from the diagram above that the communicative approach is governed by a complex situation - a situation where both speaker and listener are brought into contact by the existing text. The communicative community plays a significant role in determining the appropriate norms between two participants.

A significant factor about Hannelore Link's theory is the three levels which she distinguishes, viz.

Level one: Real author, real reader. This level is further divided into text external level and empirical and historical person.

Level two: Abstract author, abstract reader. This level is further divided into text internal level which has a theoretical construction and is characterized by the abstract communication situation.

Level three: Fictitious author, fictitious reader which comprises the third level that has a fictitious communicative situation.

Levels four and five : Implicit and Explicit.

These levels indicate various elements of communication, viz. the author, reader and the situation. In written poetry the components are a poet, the written poem and the reader or the analyst of poetry.

2.2.1.2 Roman Jakobson's model (1960)

This model of communication is more appropriate for literary analyses of messages because the elements that constitute Jakobson's model are those of communicator, receiver and the messages formulated in text form by the communicator. This text Jakobson calls the referent. Jakobson maintains that the message's (text's) function is to establish contact between the

communicator and the recipient of messages in a communicative situation.

Peters (1977:48) observes that:

"The referential function then dominates the text. The whole "text" in such a case seems to do no more than to refer to the object or matter in question."

The referential function plays a significant role in the sense that it brings the communicator in close contact with the receiver by means of referring to a particular subject which in this study is the praised person.

The communicator (poet) refers to the subject by making use of the referential function.

Jakobson's expressive function is used by the communicator when he expresses his personal viewpoint, opinion, judgement and appreciation via the subject matter.

The other communicative functions mentioned by Jakobson are phatic or contact and metalinguistic functions. By means of the former the communicator establishes contact by means of language while the metalinguistic function of communication focusses on the codes.

The components of Jakobson's communication model can be summed up as follows: It consists of the sender, recipient and codes which are interdependent in a communication situation. The message is the centre of communication because it acts as link between the communicator and the recipient.

2.2.1.3 J.J. Roelofse (1982)

Roelofse regards communication to be complete only when the recipient has decoded the message and has added his personal interpretation to it.

Communication is determined by circumstances, i.e. people and physical environment.

Roelofse (1982:56) gives a list of the various functions of communication:

Expressive or emotive = Addresser/Communicator.

Referential = Context/Circumstances.

Connative = Addressee/Recipient/Destination.

Contact/Phatic = Medium.

Metalinguistic = Code.

The pairs given above cannot be separated but always occur and function together to bring about effective communication. Linguistic codes used by Cloete (1985), Roelofse (1982) and Jakobson (1960) are regarded as the communication sign system. This sign system is either iconic, indexical or convectional. There is a mutual relationship between the sign and the object which is especially determined by the context and environment.

The formulation of a poetic message always requires the use of signs which can be interpreted by the recipient and be shared by a particular community. These signs in a system represent a subject which is used by the poet in his composition of poetry. Sign system study is called semiotics or semiology.

2.3 STRUCTURAL APPROACH

The structural approach is one of the fundamental approaches to the study of literature.

Hawkes (1977:17) states that:

"Structuralism is fundamentally a way of thinking about the world which is predominantly concerned with the perception and description of structures."

Structuralism regards language as a system of signs which is used to express ideas. The system or elements of communication become meaningful when they are brought into relationship with each other. These various structures cannot be studied in isolation.

Hawkes (1977:22) goes on to say:

"It is clear that what makes any single item "meaningful" is not its own particular individual quality, but the difference between this quality and that of other sounds."

According to Hawkes therefore, every entity in the study of theory of literature contributes meaning to the study when viewed in totality. Broekman (1974:3) takes into account the significance of form and content, when he observes:

"Structural analyses accordingly study the formulation of elements and the way in which their relationships are combined."

The relationship of various elements of literature are very important in the analysis of a literary text and cannot be separated because they are interdependent and interrelated.

Culler (1975:13) points out that the various components must be brought together when he states:

"Certainly the notion that units of level are to be recognized by their integrative capacity, and that this capacity is their sense, has an intuitive validity in literary criticism where the meaning of a detail is its contribution to a larger pattern."

The relationships used by Culler (*ibid*:13) viz. the syntagmatic and paradigmatic relationships may be defined as "a relation of the reciprocal or non-reciprocal implication".

Cloete (1982:44) also takes into account the linguistic aspect of literature when he writes as follows:

"In die poësie kombineer die digter klanke en plaas hulle in sillabes. Dit gaan op in woorde en woordgroepe."

The significance of the structural approach plays an important role in the organization of linguistic material.

The following significant statement by Schole (1969:42) serves as the basis of this study:

"Structuralism seeks to explore the relationship between the system of literature and the culture of which it is part. The structuralist idea of a system is that in which all the elements are interrelated and therefore mutually inferable from any significant sample."

Some theorists like Culler (1975), Broekman (1974) and Schole (1974) took the significance of relationships in literature into account and introduced elements of culture into the theory. The structural approach used in this study investigates the various components of poetry.

Ryan (1982:64) sums up the contributions and significance of a structural approach:

"Equally important structuralism reopened the question of the extent to which literary studies must become a theory-based discipline."

Ryan (*ibid*:67) also explains that,

"Semio-structuralism, i.e. semiotics and structuralism linked together can be described as a method with ideological implications originating in De-Saussurean linguistics and structural anthropology that is always engaged in communication in the sense that he always receives and sends out messages as a social behaviour which involves the sharing of cultural patterns."

2.4 COMPARATIVE APPROACH

This approach is a suitable and appropriate method for studying poetry because various components and elements related to oral literature are compared with those of written poetry.

Wellek and Warren (1963:43) observe that:

"Yet neither of these differently formed adjectives are very illuminating since comparison is a method used by all criticisms and science, and does not, in any way, adequately describe the specific procedures of literary study."

From this observation, it is noted that the comparative approach is a method of study which is universally used in literary criticism as well as science.

The comparative approach in literature can embrace various aspects.

Wellek and Warren (1963:47) define the comparative approach as follows:

"Comparative literature confines to the study of relationship between two or more literatures."

Referring to the comparative approach in literature, Wellek and Warren (1963) mention that relationships exist between two or more literatures of different periods of history or of the same period in time.

Stallknecht and Horst (1972:23) observe that a single literature or several literatures can be studied:

"In comparative literature the procedure of investigation is the same, whether the subject matter belongs to a single literature or several others."

Shipley (1970:179) regards the comparative approach as a means,

"to study the interrelationship of the literature of various people".

By so doing one is able to assess the interrelationships and interdependence of these literatures in order to draw up a list of similarities and differences.

Jost (1974:34) maintains that **inter alia** themes of various literatures can be compared when he says:

"Comparative literature requires that a work, author, trend or theme be actually compared with a work, author, trend or theme."

Jost (1974) emphasizes the one to one matching of the elements of literatures.

Oral literature too can be compared with written literature as Wilson (1958:27) observes:

"Comparative literature may mean the study of oral literature. The study of oral literature is an integral part of literary scholarships, for it cannot

be divorced from the study of written work, and there is a continuous interaction between oral and written literature."

As pointed out by Wilson (1958) in the above quotation, oral literature is an integral part of literature and cannot be divorced from written work.

Wellek and Warren (1963:73) emphasize the interaction between oral and written literature when they say that:

"... though the study of oral literature has its own peculiar problems, its fundamental problems are shared also in the written literature. There is a continuity between oral and written literature which has never been interrupted."

Hudson (1979:27) emphasizes the significance and the necessity of a comparative study.

"The doctrine that all hunger knowledge is gained by comparison is true and important in the study of literature as a study of science."

Jost (1974:36) expresses his view on the matter more succinctly:

"A comparative study does not have to be comparative on every page, nor even in every chapter ... The assaying of intent, emphasis and execution require both objective and subjective judgement."

The list of aspects of comparative literature discussed above is not to be regarded as exhaustive but only as an indication of some of the existing aspects of comparison in the study of literature.

2.5 SPEECH ACT THEORY

Speech act theorists look into the ways in which literary critical questions concerned with description, definition and evaluation are answered in a contemporary literary theory.

Ryan (1982:114-125) points out that:

"The impulse to use Speech Act theory has come from literary theorists concerned with all or some of the following obviously interrelated issues:

- (a) The lack of attention paid to, or even failure to recognise, literature as a form of verbal behaviour, a communicative activity (my own emphasis).
- (b) A tendency to define, and then understand and honour literature in terms of a radical separation between literary (poetic) language and ordinary language.
- (c) An inability to handle and/or feel comfortable with literature's fictive status."

The Speech Act theory gained strength after it was realized that literature is a form of verbal behaviour and a communicative activity. It was also envisaged that the Speech Act theory would be able to differentiate between literary language and ordinary language.

Austin and Searle (1962) in Ryan (1982) postulated the Speech Act theory which originally was confined only to semantics, but later expanded to embrace the whole language philosophy with special emphasis on linguistics.

Ryan (1982:115) correctly remarks that:

"The study of meaning in the hands of a linguistic philosopher prior to Austin concentrated upon language as an abstract system which could be examined primarily on the level of the sentence."

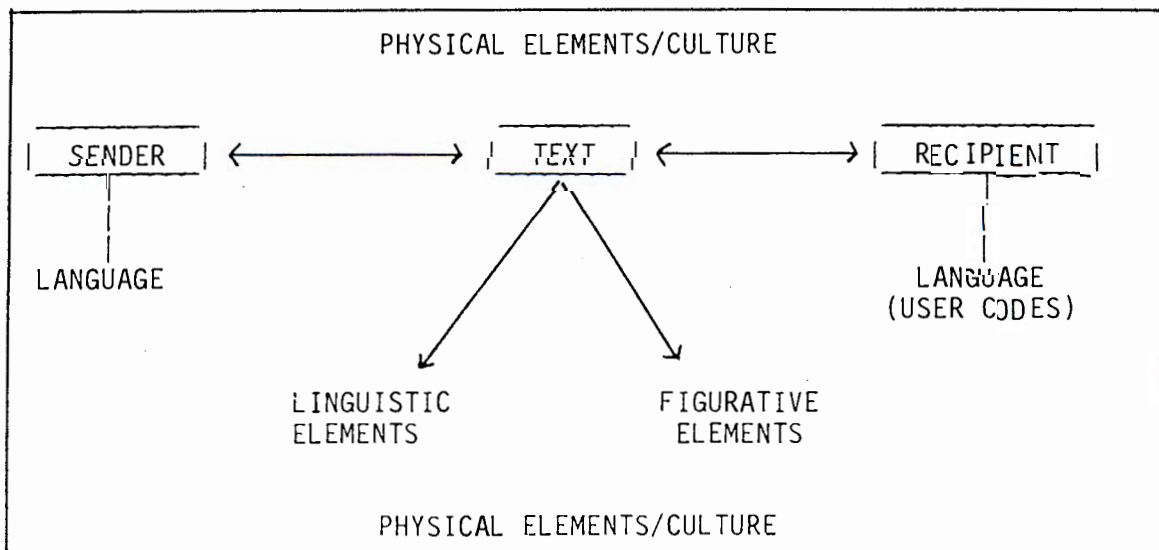
From this quotation, it is clear that linguists concentrated on language only as an abstract system.

2.6 COMMUNICATIVE APPROACH AS A METHOD OF INVESTIGATION

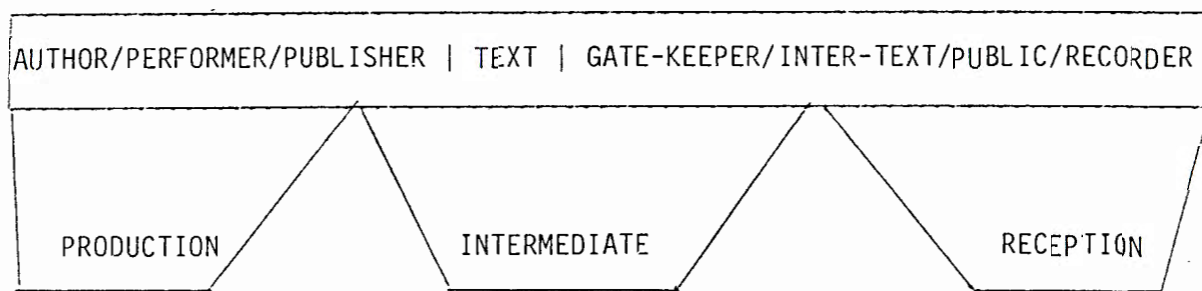
The communicative approach to literature as used in this study makes it possible for the researcher to describe a text of poetry on the semantic level and also to ascertain the relationship between text and context. The literary texts are also examined as carriers of the communication message.

By using the communicative approach the communicator is at liberty to choose codes congruent with those of the reader.

The advantage of the communicative approach lies in the fact that it identifies all the various communicative entities as structures and also looks critically at the interrelationship and interdependence of various communicative structures.



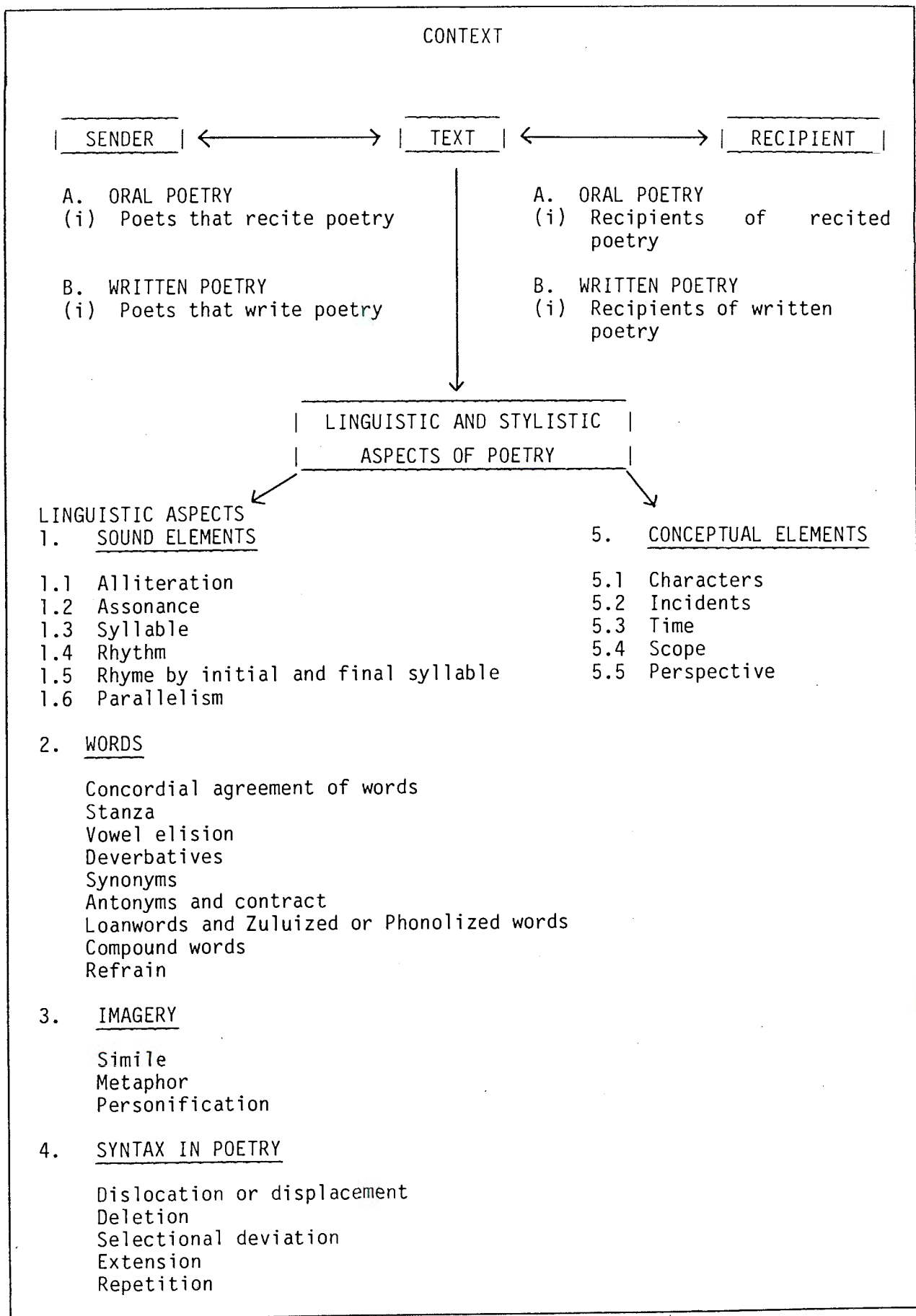
The communicative approach as set out schematically in the above diagram serves as the basis for the study of written praise-poems in this study. It is also noted from the diagram that the communicator (**imbongi**) and the reader or critic (recipient) are linked together by the text which serves as the pivot around which all communication revolves.



(Groenewald, 1986:102)

Groenewald (1986) maintains that this is a simplified model of communication, because it takes into account the various elements of communication.

The schematic diagram presented below takes all the elements and components of communication into account. This exposition therefore serves as basis for this study and will be discussed more fully in chapter 4.



2.7 SUMMARY

Various approaches to literature have been discussed in this section. These approaches will be applied in this study to obtain the best possible results in the description and analysis of the various praise poems.

The communicative approach has strong merits because the various aspects and structures are linked together to form a neat inter-relationship of communicative elements.

Furthermore this has proved to be valuable in the study of poetry because of the various components which are studied in relation to context and social surroundings.

The comparative approach has been used to compare the various communicative structure revealed by the communicative approach. Various structures have been identified as entities and compared to one another.

The interaction of various participants is identified and studied in relation to communication structures applicable to poetry.

CHAPTER 3

COMMUNICATIVE INTERACTION OF PARTICIPANTS IN A POETIC COMMUNICATION SITUATION

3.1 INTRODUCTORY REMARKS

This section investigates the various types of participants in both traditional and modern poetry as well as the interaction between participants as role players in a communication process.

Using the communicative approach as basis, recited and written poetry are studied to determine which poetic elements are more prevalent than the others.

The structural approach on the other hand is employed to investigate the various structures of communication and their interrelatedness and interdependence, while the comparative approach is used to compare the structures of communication.

3.2 RECITED POETRY

Recited poetry refers to the type of poetry communicated by traditional praisers who range from boys, women, and men to specialized bards. This aspect of oral literature is the product of the entire community in the sense that it is a shared product. Recited poetry is culture bound and has to conform to the requirements of the community.

*Traditional
NB*

The traditional praises in a traditional society are regarded as the only available genuine record of the history of the people. Personal achievements and those of the family or tribe are preserved in the form of praises.

Recited traditional poetry is made dynamic by its immediacy and proximity of the reciter and the recipients. The reciter uses

the spoken word which has the potential to enrich the recipients with the accepted and valued norms of the community.

Recited poetry has the elements of oral performance and oral transmission. Without these elements communication does not take place. In recited poetry the sender and the receiver of communication are brought together, therefore interpersonal communication takes place. Recited poetry is a performance activity. This activity is characterized by the active participation of the audience. Recited poetry maximizes audience participation and personal involvement.

3.2.1 Poets that recite poetry

The senders (poets) of recited poetry or traditional poetry are performers in the sense that their communication takes place in the presence of receivers. The product of oral poetry is realized as an authentic product only when it is delivered orally to receivers, since there is no written document of traditional poetry.

The sender of traditional poetry is commonly known as the bard. In this study this word is freely interchanged with the Zulu word **imbongi**.

The poet as a sender of messages initiates communication. Communication begins with him by virtue of his intentions. He is the source and transmitter of information.

His meeting place with the audience is either in an arena or theatre. This venue plays an important role in recited poetry.

The **imbongi** is regarded as the chief's intimate partner because he is bestowed with the permission to shout the chief's praises or criticise him without suffering any reproof or impunity. He also acts as a mouthpiece of the people. In other words he is a permitted mediator between the chief and the people. The **imbongi**

in a traditional community has the poetic expertise at his disposal to arouse pride or loyalty or to evoke bravery in the warriors who are ready to go to war.

Opland (1973:7) makes the following observation with regard to the **imbongi**:

"**Imbongi** is an important political figure. He is not expected to be blindly loyal to the chief and to utter praiseworthy sentiments about him if he is totally undeserving of esteem."

This quotation indicates that **imbongi** should reflect the true political situation and criticize the chief if such criticism is justified. The **imbongi** composes his praise poem with a view to communicate his ideas to the community and also to act as mediator between the king and the community in order to bring about harmony.

The **imbongi** also has an important role to perform by making known to the community the good things that the chief or king is preparing for them and to evaluate the acts of those rulers and **indunas** who are the chief's or king's subordinates.

Wainwright (1979:373) succinctly explains the importance of the **imbongi** to the community as a whole when he says:

"The **imbongi** voices the feeling of the people, praising the chief on their behalf, thus enhancing the chief's standing and maintaining support for him."

Another important characteristic is that the **imbongi's** personality must be good and desirable to the community as Opland (1979:79) clearly explains:

"... he could not be an **imbongi** if his opinions were not acceptable, for above all else the **imbongi** was

bound to speak the truth fearlessly ... fluently, eloquently and have the ability to inspire."

It is evident therefore that the **imbongi** is a person of high esteem in a traditional society. Opland (1979:66) observes:

"The **imbongi** is an outstanding figure in tribal life and a man of considerable importance."

Mzolo (1977:241) adds an additional aspect related to the **imbongi's** professionalism when he says:

"Praises of Kings and Chiefs are recited by professional bards such as **izimbongi**, who are specialists and other individual praises can be recited by anybody or by the individual concerned. These do not need a specialist. The same applies to clan praises."

The personal dignity, gesture and facial expression of the **imbongi** play an important role in the presence of his audience when he is delivering poetry. He can manipulate the feelings and emotions of his audience by utilizing these techniques at his disposal.

The use of available expertise, such as tone for instance, can also be used effectively in communication to achieve the desired effect on the audience.

Finnegan (1971:4) has this to say about the exploitation of tone:

"Tone (in African languages) is sometimes used as a structural element in literary expression and can be exploited by the oral artist in many ways somewhat analogous to the use of rhyme or rhythm in written European poetry."

Improvisation of tone is used by the bard to capture the audience's attention and maintain a high standard of delivery and performance of praises.

Costume of the traditional **imbongi** plays an important part in the delivery of praises because it distinguishes the bard as performer from the audience. Gunner (1984:143) observes:

"Costume can be a potent element in the framing of verbal art, it helps to distance the performer from the audience and to signal the entry into a specialized distinctive form of communication."

One can therefore conclude that the traditional bard has to wear his praising gear which identifies his culture and affiliation when performing.

Reciting poetry can function as the means of fulfilling the expression of joy, pride and thanksgiving. It can be heard when young men fight or propose to women. The bard can on various occasions praise cattle, the bride or the bridegroom, boy initiates or act as diviner, and sometimes other praises are spontaneously composed and recited on the spur of the moment.

Opland (1973:74) who studied the praises of mine workers, maintains that:

"... in rural areas it is not uncommon to see a Xhosa tribesman stand up at a ceremony and burst into spontaneous poetry. Beer-drinking parties and traditional dance can be noticed by the improviser who is inspired by the ceremony."

18 The traditional bard or **imbongi** is an important figure in the traditional society because of the responsible task he has to perform. He must inform the society accurately and responsibly of the developments and activities in the community.

3.2.2 Recipients of recited poetry

The recipients of recited poetry are actively involved during the delivery of oral poetry. They are involved in a face-to-face relationship which is governed and controlled by socio-cultural norms.

The involvement and participation is characterized by the clapping of hands where necessary and the ululating of women when they say Ha-laa-la, (hurrah) to encourage the bard by their verbal support. Sometimes a shout of **musho!** (tell him!) is heard from the audience.

The recipients of oral poetry derive entertainment from the activity and the bard is regarded and accepted by the community as the sole source of reliable information. Each performance is regarded as a genuine communal experience.

It is evident that this act of communication is characterized by the presence of reciter and audience and that both are actively involved in an activity governed by environmental and cultural limits. Absence of one of the components of communication i.e. communicator and/or recipient hampers the delivery of the poem. The mood and personal attitudes of the participants contribute to the success or failure of the communication process.

The participation of the audience or community in oral poetry is an indication that the people are not merely being manipulated like puppets but are actively involved as participants who respond to the bard by uttering **Musho! Musho!** (Tell him!).

The importance of the performance as seen by Canonici (1987:3) is that:

"If it is not re-enacted, it dies. The performance involves visual dimensions as well as aural dimensions, sight as well as sound movement as well as speech."

Recipients of recited poetry are actively involved in communication, and this involvement is a major factor in this communication.

3.3 WRITTEN POETRY

Written poetry is different from oral poetry in the sense that it is not communal but rather individualistic and also bears the name of the author. The author of written poetry writes for readers who are detached from him, and the only contact between the author and his reader or critic is the printed material.

Moloto (1970:18) clearly defines the difference between oral and written poetry when he says:

"We have passed the stage of oral to that of written literature, from that of mere declamation to that of serious reading, from that of communal enjoyment to that of study, from poetry of doubtful provenance to that of well authenticated artists and this is important in the history of the development of a people."

The written praise poems are more biographical, in the sense that they record and identify the praised person's unique individuality which serves as the means of his recognition.

Moloto (*ibid*) goes on to say:

"We cannot subscribe to the idea that everything published is modern, everything unwritten and handed down orally is conservative."

Written praise poems are different from oral praises in the sense that,

"Oral pieces are not composed in the study and later transmitted through the impersonal and detached medium of print, but tend to be directly involved in the occasions of the actual utterance."

(Finnegan, 1970:11)

Opland (1973:80) observes that:

"Most of the **imbongi** today are literate, educated men with Western sensibilities."

The Western sensibilities mentioned by Opland have tremendously influenced the content and the register of the modern poem.

Wainwright (1987:342) views the change of poetry from oral to written as an unfortunate situation. He expresses his views about this clearly:

"It is extremely unfortunate that today, due to the in-road of technological advancement, urbanization, christianization, civilization and generally what is loosely known as the Western way of life, has lessened the incidence of traditional praising among the Nguni."

This quotation overlooks the idea that language is dynamic and that language has to grow in order to meet the ever changing needs of the society. Incidents of traditional praising are bound to change as people move from rural to urban areas.

3.3.1 **Poets of written poetry**

Opland (1975:82) maintains that:

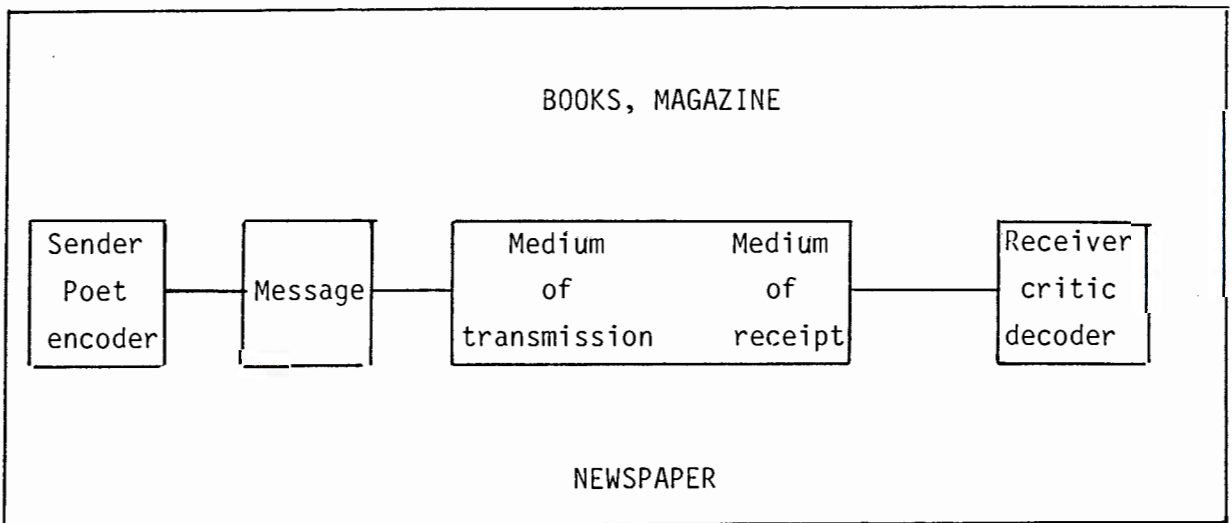
"... there are four different types of poets, the first being the tribesman who is able to compose poetry spontaneously, the second type being the one

that has the ability to memorize, the third being the tribal poet who composes poems of outstanding figures in tribal life and finally today being the literate poets who are committing their poetry to paper and publishing the poems in books, newspapers and magazines."

This study concentrates on the last mentioned type of poet, that is, those who are committing the poetry to paper.

These poets do not wear skins and perform in front of the audience. There is no interpersonal communication, nor active involvement of participants.

The messages from the sender to the recipient are separated by the medium of transmission.



The medium of transmission and the medium of receipt becomes one and the same thing.

The register used in this type of poetry differs from that used in traditional poetry because the poet writes for a reader or literary critic unlike the traditional poet who recites to the listener.

The poet of written poetry has some advantages, such as having time to plan and think and reconstruct his ideas before putting them on paper. The poet of written poetry must constantly check his language in order to make it non-persuasive by presenting facts in an objective way.

Opland (1975:203) observes:

"Right up to the present day vernacular authors have slipped into print mainly by producing didactic christian poetry or emasculated poetry written with European stanzaic structures and rhyme. But the situation is slowly changing for the better."

Opland, in this quotation, unfortunately does not say what is implied by didactic christian poetry.

A most significant aspect of the written word is that its message is unlikely to be changed or distorted at the time of presentation unless there is a printing error. A limitation that might be experienced in a written communication is the misinterpretation of the intended message by the reader.

3.3.2 Recipients of written poetry

The recipients of written poetry differ from those of recited poetry in the sense that the former are distanced from the sender and the recipients of the written word have a register which differs from that of recipients of recited poetry.

Furthermore the recipients of written poetry differ from the traditional recipients because the latter are expected to understand the spoken word and have knowledge of grammatical rules and to display some linguistic expertise in order to be able to study poetry.

Written poetry read and studied at school has to be screened to check and control the occurrence of negative and undesirable topics. This practice has distorted written poetry and trimmed it to conform to the requirements prescribed by higher authorities. The creativity and originality of the poet is also sometimes hampered by this.

Traditional ceremonies where praise poems are recited are common but ceremonies where written poetry is recited are rare. The recipients of written poetry come into contact with poetic material through reading whereas the recipients of oral poetry come into contact with poetry through recitation.

The recipients of written poetry have the advantage of being able to criticize, review and study the written product.

The writers or creators of written poetry unlike the reciters of traditional poetry, do not have a face-to-face relationship with the readers of poetry. They lack the personal contact which enables them to determine how the audience experiences their poetry and the audience's reaction and feedback. The particular skill and expertise of readers are observed by Van Schoor (1982:46) when he notes:

"Reading is an acquired skill and for that reason all people do not read in the same fashion. Moreover, reading is not simply the decoding of grammatical signs. The words of a language are pregnant with contextual meaning peculiar to a specific society and its culture, mere reading knowledge of a language is not sufficient for the reader, who must have circumstantial evidence of the language on which to rely."

The reading material has to be related to cultural and societal knowledge which is to be accepted and understood in its correct perspective.

3.4 VIEWS OF VARIOUS CRITICS ON THE CONCEPT "PRAISE POEM"

This section intends to investigate the documented praise poem in Zulu as pioneered by B.W. Vilakazi, and to consider the views of various critics on the concept "praise poem".

Vilakazi was one of the first African poets who experimented with written poetry. Vilakazi's works reflect his cultural environment and social life. Ntuli (1978:15) sketches this environment as follows:

"Vilakazi grew up among people who had their traditional type of poetry, *izibongo* which was the main established form of poetic expression."

This quotation clearly indicates that Vilakazi was a pioneer of written poetry. He was the father of modern documented poetry, as is evidenced by the diversified themes of poetry and the Western poetic devices employed by him.

Vilakazi pioneered the modern praises when he wrote praises in tribute to the memory of Dr James Aggrey of Ghana.

Vilakazi's sudden death gave rise to many poems about him. His work was appreciated by some poets while others concentrated on lamenting his death. Msimang (1988:162) observes:

"Uma sekuqhathaniswa, ayikho ingwazi esihaywe njengomfo kaMakhwatha, uBhambatha. Sikhuluma nje ziyishumi nane izinkondlo ezibhalwe ngaye."

(When compared, there is no other hero which has been praised like Makhwatha of Bhambatha. Presently there are fourteen praise poems written about him)

Msimang (*ibid*) also gives reasons why Vilakazi is regarded as a pioneer of written praise poems:

"Esokuqala wukuthi phela
uVilakazi yingqalabutho yezimbongi
zosiba. Usethathwa njengedlozi
lezimbongi zesimanje.
Esesibili isizathu wukuthi
uVilakazi washona eseliklume,
Kunjalo washona ngokuzuma,
Waphoqoka okwezele."

(The first thing to note is that Vilakazi is a pioneer of the poets who wrote with pen. These poets regard him as the forefather of the modern poets. The second reason is that Vilakazi died whilst he was a young man. His sudden and disheartening death was most unfortunate)

About this tragic occurrence, Wainwright (1987:146) observes that:

"... a six and a half foolscap sized page on the death of Vilakazi was culled from the page of the *Ilanga* (Iase Natal) of the 9th November 1949."

Modern poets wrote poems to lament Vilakazi's death. Most of the poets had never seen or met him but merely wrote because of the inspiration they derived from his work. E.H.A. Made (1957), Vilakazi's contemporary and also a writer of modern poetry, was one who wrote a poem about Vilakazi.

Vilakazi can be regarded as the forerunner of written praise poetry in Zulu. He also served as an incentive to younger poets. Vilakazi's inspiration served as the foundation for his school of thought in poetry. He can also be regarded as the father of modern written poetry in Zulu. Taljaard (1979:1) confirms this when he says:

"Vilakazi se werk kan vandag reeds as "tradisioneel-modern" beskou word want hy was beginner van 'n nuwe tradisie."

Various critics of African literature attempted to define the praise poem. As early as 1935 Lestrade postulated his definition which covered all African languages:

"... the praise stanza is made up of succession of such phrases and sentences, knit together loosely enough, it is true, but still forming some sort of unit of meaning. The praise poem, finally is made up of a succession of praise stanzas linked together only in their general application, but not in their specific meaning and following each other in greatly varying order in different versions of the same praise poem."

(Lestrade, 1935:7)

In this quotation Lestrade views a stanza as a structural form knitted together by sentences. Lestrade (1935:7) gives his final assessment of a praise poem as:

"Praise poems are regarded by the Southern Bantu themselves as the highest form of literary art."

Endemann (1959:377) clearly regards poetry as such only when it is performed when he says:

"... dat die geskrewe of gedrukte vorm van 'n gedig nooit in die ware sin van die woord poësie kan wees nie. Die simbole en tekens wat ons in die skrif gebruik, is maar 'n waarneembare afbeelding of skaduwee van dit wat werklik poësie is. Poësie kom eers tot sy reg wanneer 'n kenner of kunstenaar dit lees of voordra. Eers dan word die geskrewe vorm van 'n gedig ware poësie."

The difference between the definition of Lestrade (1935) and that of Endemann (1959) is that the former looks at the structure and development of a sentence into a stanza and the latter says the written form is genuine poetry only when recited or read by an artist.

Abraham (1971:18) maintains that there are various types of praise poems:

"Lofgedigte kom algemeen voor en daar is 'n groot verskeidenheid hiervan waarvan sommige geassosieer word met stamhoofde, opperhoofde, diere, veldslae, ens."

Abraham (1971:18) emphasises the individualistic element of difference which is found in praise poetry when he says:

"Die persoonlike lofgedig is individualisties. Omdat die stamhoof die sentrale figuur is in die stamsamestelling, waaromheen die welsyn en wee van die stam beweeg, word sy persoonlike geskiedenis en dië van die stam as dieselfde beskou."

In his definition, Ndabanda (1966) begins by giving the different origins of praise poems in various languages and then indicates the historical point of view of a praise poem in African Languages. Ndabanda (1966:197) concludes by saying:

"These praise songs are extremely valuable from a historical point of view. As much of the preceding events are described in verse and important names are mentioned. In this way the biographies of the dead are learned."

Historical events as seen by Ndabanda (1966) are valuable, but Cope (1968:34) has different views on the matter when he maintains:

"The object of praise poem is to light up different facets of the chief's personality and this is sometimes most effectively achieved by reference to historical events. The object is also to record his deeds, but not historical events as such in sequence."
(My own emphasis.)

Msimang (1979:233) makes mention of the historical aspect of praise poems:

"We must appreciate that the history of an individual is not a biography, consequently it records only those event which are historically significant regarding that individual."

Reference to historical data in a praise poem gives historical perspective to events.

Moleleki (1975:28) suggests the following classification for South Sotho poetry; "traditional poetry, marginal poetry and modern poetry". Traditional poetry has heroism as central theme, while marginal poetry contains traditional as well as Western elements. Modern poetry on the other hand contains predominantly Western techniques of poetry.

Lenake's (1984:120) classification of modern poetry differs in two respects from Moleleki's. He adds an additional aspect of protoforms which according to him, resemble traditional forms. he also provides for transitional forms which are marginal according to Moleleki's classification and for free verse which according to Moleleki belongs to modern poetry.

Msimang (1981:51) defines the nature of the praise poem as

"Combining the qualities of an ode, eulogy and epic, as an ode it apostrophises the King, referring to the personality and physique pointing out both good and

bad qualities. As an eulogy, it lauds the King for diplomatic and military achievements. As an epic, it alludes to his history."

Cope (1968:33) observes that:

"... the Zulu praise poems have been likened to eulogies, odes, and epics. The most apt description is eulogy, for the purpose of the poem is to praise its subject as favourably as possible. The Zulu eulogy is not a catalogue of conventional attributes, however, it aims to give an assessment of the subject that is consistent with reality."

Cope (1968:34) gives an analysis of a praise poem:

"As an ode the praise poem gives an account of the chief's personality ... As an epic the praise poem gives an account of the chief's actions."

Gunner (1979:241) maintains that,

"A praise poem is a poetic statement of identity ... thus in a sense a woman's **izibongo** stands as a celebration of her personality and achievements."

Gunner (1979:265) then concludes that:

"**Ukubonga** means to thank" as well as to praise, at times in the performance of **izibongo** the two activities are so intimately related as to be indistinguishable."

The writer of poetry is deprived of the social contact and physical contact with the reading community. He is also deprived of the face-to-face contact relationship.

The content of a written praise poem does not differ from that of the oral praise poem. They merely differ in the manner of presentation.

3.5 **COMPARISON BETWEEN ORAL AND WRITTEN POETRY**

3.5.1 **Comparison between poets of oral and written poetry**

Poets of oral poetry are in most cases lauding, praising performers who have to execute their task of lauding, praising in the presence of their receivers. These poets are entrusted with the responsibility of transmitting information to the community. The bard is permitted to shout praises which reflect the hero's strong points as well as his weaknesses. The bard's personal dignity and his facial expression can manipulate the audience by arousing sympathy and sometimes hatred. The face to face contact strengthens the communication of the bard and his audience.

The poets of written praise poetry on the other hand are more individualistic and deprived of the presence of recipients grouped together as an audience. Writers of written poetry are more subjectively inclined and express their own inner feelings rather than those of the entire community. The absence of a face to face contact with the audience results in the absence of the emotive feeling of poetry in the poet and the audience.

3.5.2 **Comparison between recited and written poetry**

Recited poetry is the product of the community, it therefore carries the community's approval. The personal achievements of the praised chief are expressed in the form of praises. The most conspicuous characteristics of recited poetry is its oral form. It also allows maximum active participation by the audience.

With written poetry on the other hand, the poet is detached from the audience. This deprives him of the personal contact and

interpersonal involvement. The poet has an advantage however above the reciter of oral poetry in the sense that he can formulate his ideas on paper and rearrange them until they suit his personal taste. He has sufficient time at his disposal to take into account and to employ as many of the linguistic aspects of the language as he wishes. Written poetry is not necessarily modern poetry. It may also contain elements of traditional poetry.

3.5.3 **Comparison between recipients of oral and recipients of written poetry**

During the recital of oral poetry the recipients come face to face with one another. Furthermore a one to one relationship exists between each individual recipient and the communicator or bard.

This one to one relationship creates a feeling of unity with the group and gives rise to group participation in a spontaneous ululation and clapping of hands. This individual involvement and enjoyment strengthens relationship and the sense of belonging.

When either the participants or the bard is absent this communicative dialogue breaks down. To the recipients oral poetry is confined to audio-visual senses, although the tactile sense can also be used in touching the attire of the bard.

The recipients of written poetry on the other hand are literate people. They are therefore limited to the more educated class. This communication lacks the audio-visual experience of the recipient of oral poet.

The one to one relationship also does not exist here as with oral poetry.

Written poetry allows the reader/recipient the opportunity to read and analyse poetry at his own leisure. This means that

written poetry, unlike oral poetry, does not limit the reader to a particular venue but can be read or analysed as time allows.

3.5.4 Comparison between language and other devices as used in oral poetry and written poetry

3.5.5 Comparison of imagery

Imagery plays an important role in poetry. Poets frequently use imagery in written praise poetry. The use of imagery enriches the poetry in African languages immensely. Imagery is drawn from nature and a wide spectrum of culture. This imagery includes birds, elephants, bulls and calves. These animals possess a particular attribute which has a specific cultural significance to the reader.

An example where a bull is used by Msimang (1980(b):37) to portray certain characteristic of Buthelezi:

"Inkunzi yakithi kwaPhindangene
Inkunzi okukade ziyicel' inselele
Inkunz' ethibe ngamazibuko onkana"

(Our bull from Phindangene
The bull they have been challenging
The bull that has closed all entries)

This image can also be used in oral poetry.

Natural objects are also used symbolically. Here reference to the sun is made in connection with Buthelezi. Msimang (1980(b9:36) says:

"ULanga eliphume limisebe
Liphuma phansi eMahlabathini"

(The sun that rose being strong
Arose from down at Mahlabathini)

3.5.6 Comparison of other devices used in poetry

Modern poets do sometimes adhere to traditional structures when writing praise poetry. Ntuli (1988:202) observes that:

"There are memorial poems in which the traditional izibongo style is an unmistakable feature, like Mabuya's poem: Inkinsela yase Mgungundlovu. Sometimes I wonder if it would not be right to include such poems in the collection of izibongo of chiefs and heroes which have been handed down orally and which we prescribe for the study of traditional literature."

Praise poems are characterized by the praise motif, about which Finnegan (1983:149) remarks:

"At times there is no direct reference to the deceased. But often he is specifically addressed and praised in one of the most frequent motifs."

Praise poems are mostly characterized by the motif of heroism. These motifs form part of the theme and they usually evoke a mood of some sort.

Modern written praise poems like the oral praise poems are characterized by the use of stylistic devices such as alliteration, assonance and rhyme. The use of rhyme is used with caution by poets because of the phonological implications which are involved.

The effective use of words opposite in meaning brings about emphasis in the written praise poem. Contrast also plays an important role in producing emphasis.

Modern written praise poems cannot thrive without loanwords because these neologisms have become part and parcel of many African languages. The poets have coined new words derived from European languages to fit in with the phonological and grammatical rules of the language.

3.5 SUMMARY

From the foregoing it can be deduced that:

- (i) The praise poems studied and discussed here have elements of both traditional and modern Western poetry. Such poems are referred to as marginal or transitional by Moleleki (1975) and Lenake (1984). In this study, however, such poems have been classified as modern praise poems. The modern written praise poems studied and discussed here are basically epic poems which are highly eulogistic. The content is heroic and the purpose is to laud the great deeds of the praised person.
- (ii) A clear distinction exists between oral and written poetry in terms of sender and recipient.
- (iii) The audience of the orally transmitted poetry keeps up the spirit of the bard and this high level of performance is maintained by their constant support and encouragement.
- (iv) The difference pointed out is ascribed to the means of transmission only. Other aspects of oral and written poetry were not taken into account when these differences were expounded. A combination process involves individuals.
- (v) Written poetry transmitted by mass communication has the advantage that it can reach a heterogeneous collection of individuals at schools, universities and communities with different background, interests, opinions and attitudes.

- (vi) The communicator of written poetry should bear in mind that written poetry has to conform to the requirements laid down by the education department and (to a lesser extent) the community for which it is intended. Poets write for readers who belong to a particular community and not for the education department.

CHAPTER 4

LINGUISTIC ASPECT OF POETRY AS A COMMUNICATIVE DEVICE

4.1 INTRODUCTORY REMARKS

This section investigates the linguistic, conceptual and syntactical elements of poetry under the following sub-headings; sound elements, words, imagery and grammatical deviance in poetry.

Lenake (1984:89) points out that:

"Communicative devices are important because of their intrinsic semantic nature, they highlight fundamental aspects of the poetic intention and consequently deserve a closer investigation."

The praised person as a character in poetry will be studied under conceptual elements.

4.2 LINGUISTIC ASPECTS

By linguistic aspects is meant the devices used by the communicator. A discussion of some of these aspects follows.

4.2.1 Sound Elements

Sound elements pertain to those devices which bring about a particular sound effect in poetry.

4.2.1.1 Alliteration

Alliteration is a repetition of speech sounds, such as consonants which recur in two or more words in close connection

and at regular intervals, thus giving rise to a specific sound effect.

Cuddon (1984:27) maintains that; alliteration is;

"A figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated."

This technique of alliteration is commonly used in African poetry, Mabuya (1986:16).

"Beziyephuzela zikhephuzelas zihefuzela"

(Moving with waving motion, frothing over, panting quickly)

In the example above, there is a shortened compound tense form commencing with be which prevents zi from being the initial sound. This also occurs in the example below where initial I is a preprefix.

Gcumisa (1981:38) uses the voiced velar nasal [ng] to bring about alliteration.

"Ingoma yakho ngiyizwile
Ngayizwa ngingekabi lutho"

(I heard your song
I heard it when
I was still young)

Mabuya (1986:17) sometimes makes use of the repetition of other sounds to achieve this sound effect.

"NoSomavitiviti ngokuvitiza izilimi zabezizwe"

(Eloquent speaker of foreign language)

From the examples given above, it is evident that poets create poetic effect by using this communicative device.

4.2.1.2 Assonance

Assonance is used when a particular vowel sound is repeated in a word or sentence in poetry.

Abrams (1981:7) gives the following definition of assonance:

"Assonance is the repetition of identical or similar vowel sounds - especially in stressed syllables in a sequence of nearby words."

Cuddon (1984:60) defines assonance as:

"Sometimes called 'vocalic rhyme', it consists of the repetition of similar vowel sounds, usually close together to achieve a particular effect of euphony."

Assonance when employed in poetry brings about a fluid poetic effect.

In the example given below Mabuya (1986:18) uses the vowel "u" to bring about the effect of assonance.

"Unompunyumpunyu bemphethe"

(The one who slips away whilst they hold him)

Msimang (1980(b):36) also makes use of assonance in the line:

"Umzimba ungasibuung ungasiphungumangatha"

(The body that looks like a worm and looks like a chrysalis)

Thwala (1984:11) employs assonance in order to mimic the sweet sounds of instruments:

"ngizw' imiqangala iqangalaza"

(I hear the musical bow instrument resounding)

Uzwakal' kuncibilik' isibindi kimina."

(Its audibility melts the courage in me)

4.2.1.3 Syllable

Hornby (1974:892) in his Oxford Dictionary defines a syllable as:

"Minimum rhythmic unit of spoken language consisting of a vowel or sustained consonant often accompanied by unsustained consonants."

From this quotation it is clear that syllables constitute the elements of rhythm. Rhythm is, however not entirely possible in Zulu because Zulu tone patterns and length are unlike the stressed and unstressed syllables in English. This problem is explained by Masuku (1973:3) when he says:

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

Masuku (1973:3) further elucidates this problem by saying,

"... a word in an African language does not simply consist of stressed and unstressed syllables. A single syllable in a word may have various tone variations before it is fully articulated. This varied tone creates problems for metre and therefore poetry in African languages cannot be based on English poetic

structure. The syllable and rhythm are interrelated and cannot be separated."

It is therefore not at all easy to write poetry in Zulu by making use of a regular foot because a syllable can be pronounced with length and pitch.

4.2.1.4 Rhythm

Ntuli (1978:220) defines rhythm as follows:

"By rhythm in a poem we generally mean a more or less regular recurrence of time pattern and successive and positional association of emphatic elements to less emphatic one."

Rhythm as a communicative device in Zulu poetry has caused controversy among scholars of literature.

Ntuli (1978:267-274) surveys the views of Nguni scholars regarding the concept of rhythm. He concludes by suggesting that the term "rhythm segments" be used to mark rhythmic units which are brought about by length on the penultimate syllable. The controversy that surrounds rhythm in African language has caused most poets to refrain from using it in poetry.

4.2.1.5 Rhyme

Ntuli (1978:203) maintains that:

"Composers of traditional Zulu poetry never made an attempt to use rhyme in their poetry. This is obviously because their poems were not written, and there was therefore no opportunity to work out schemes whereby endings of the verses could be similar. What

we find in traditional poetry is the repetition of whole words or sentences."

From this quotation it is clear that traditional poetry is characterized by the absence of rhyme. There is, however, a preponderance of repeated sentences in traditional poetry which would appear to indicate that a traditional poet employs the use of repeated words and sentences as a poetic device in traditional poetry.

The observation that rhyme is not employed as such in traditional poetry is noted by Swanepoel (1987:88) when he says:

"... rhyme as a verse technically means something new to African poetry. It is also principally limited to the written or the so-called modern poetry."

Another significant point mentioned by Swanepoel (ibid) is that:

"Initially the matter of rhyme was somewhat problematic in the African Languages. The limiting factor proved to be the structure of open syllables accompanied by a whispered closing syllable which limited effective variation. In order to employ rhyme effectively in African Languages it requires similarity in sound in the penultimate and the ultimate syllables of the rhyme word or at least with the preceding vowel and consonantal phonemes must be considered for the purpose of schematization. Separately neither of them possesses rhyme value."

Despite the lack of rhyme and problems encountered in its use, scholars of African languages persisted in the use of rhyme, and were not deterred from applying this device. In reaction to the limitations, Vilakazi (1938:129) remarks:

"I believe therefore it is absolutely necessary that, in composing some poems, we ought to rhyme and decorate our poetic images with definite stanza form."

Taylor (1935:18) remarks that some success in the use of rhyme in African languages has been achieved, when he, referring to Vilakazi, says:

"He attempts rhyme, but with limited success, as Zulu syllables invariably, ending in vowels, do not present the variety of sound and tone that makes successful rhyming possible. Even the forms of English rhythm that he uses do not supply a perfect medium, for Zulu accent and stresses refuse to be lent into conformity with the beat of the music."

Gérard (1971:46) differs from Taylor's remark when he maintains that:

"Vilakazi's experiments with rhyme and stanza forms should not be viewed as ritualistic imitations of English prosody, but as a brave attempt to enrich Zulu poetic technique and to make Zulu poetry intelligible and acceptable by Western standards."

Ntuli (1978:205) further sees:

"... the wide variety of consonants as the solution to the problem of limited vowel in African languages."

Masuku (1973:5) expresses his view on this matter as follows:

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

It is therefore evident that this scholar views poetry as an art, and regards rhythm as a device that differentiates prose from poetry.

(i) **Initial rhyme**

The use of initial rhyme in African poetry has been used by many scholars. This device is employed by arranging identical syllables in a particular order to form a pattern. Masuku (1973:40) has generously employed initial rhyme:

Siyakhala, qhawe lamaqhawe
sifundise, Nkanyezi yezulu:
sifun' uxolo nenhlala-kahle"

(We are crying hero of heroes
Teach us, Star of the sky,
We want peace and good neighbourliness)

The constant use by the poet of this initial rhyme evokes a feeling of continuity of action. Ntuli (1976:45) too uses initial rhyme in a natural manner:

Bangiboph' izandla ngingashay' ihlombe
Bangivala umlomo nce ngithule
Bangibuthela kwelikaFelaphakathi
Bathi umuntu akabongwa esadl' amabele"

(They tied my hands to stop me from applauding
They closed my mouth in order that I should be quiet.
They recruited me to Felaphakathi (regiment)
They say a person is not praised while he lives)

Mabuya (1986:17) in his praise poem in honour of Ngcongwane also employs initial rhyme:

Ngagiya ngaqephuza
Ngathatha olwezinyangakazi
Ngabe kwenzenjani?"

(I danced and I acted energetically
I took after the withchdoctors
What could be the matter?)

In another poem in honour of Ngcongwane, Thwala (1984:61) employs initial rhyme.

Kwakhumuzek' amatshe ezinqenqema
Kwamazam iziqong' eziphakemeyo,
Kwabun' uhlaza kungemagalelo obusika"

(Big stones were crushed to small particles
The apex of the high ones vibrated.
The green pastures withered even though it was not through
the winter heavy causes)

Poets employ initial rhyme as a device in poetry. This device is not forced and consequently semantics is not distorted.

(ii) **Rhyme by final syllable**

Final syllable rhyme appears less frequently in the poems being studied, the reasons being that,

"... the final syllable is usually short except in some style of reciting (especially **izibongo**) when it is long. This form of consonant of the last syllable is a harsh sound like the trident obstruent -dl-."

(Ntuli, 1978:207)

The penultimate vowel and the final syllable rhyme is used by Masuku (1973:40) in the following extracts:

"Sinikeze isineke sakho
Nakho ukubekezela kwakho
Sinikeze inhliziyo yakho"

(Give us your patience
Even your long suffering/patience
Give us your heart)

In the extract below taken from Msimang (1980(a):34), we find rhyme occurring in the two last syllables.

"Libhekise amehlo eMpumalanga.
Abasenhla okwemisebe yelanga"

(Casting the eyes to the East.
When they are from above like the rays of sunlight)

In the following extract Msimang (1980(b):34) employs rhyme in the penultimate and the final vowels.

"Ongeqhathwanga matholeni
Ongeqhathwanga zinkomeni"

(You were not set to fight when looking after calves
You were not set to fight when looking after the cows)

"Lwaphikelela futhi eJaphane
Lwaphikelela futhi eJalimane"

(It persisted again to Japan
It persisted again to Germany)

As in the case of initial rhyme, final rhyme is not forced but employed naturally.

4.3 PARALLELISM

Linguistic features which are similar are called parallelism in poetry.

Guma (1968:159) defines parallelism as:

"... certain similarity between two parts or members of a sentence, whose words correspond to one another."

According to this definition there should be two similar parts in a sentence to qualify for the requirements of parallelism. These segments or parts should be a repetition of similar linguistic units.

Ntuli (1978:90) remarks that:

"Parallelism is incomplete when some units in the second member have no counterparts in the first, and vice versa."

4.3.1 Parallelism by means of initial linking

This parallelism means that at the beginning of each line some words and/or phrases of two successive lines are repeated. In the extract below we also find an example of final linking.

Thwala (1984:26) uses the device like this:

"Lala qhawe lakithi
Lala Vilakazi wakithi"

(Sleep here our hero
sleep our Vilakazi)

Synonyms are sometimes used as parallelism in initial linking. Ntuli (1976:45) has used this poetic device.

"Ngabona izinyama ukushuqelana
Ngabuka amehlo ha anobubele"

(I saw the muscles bulging
I looked at its eyes alas! they are full of meekness)

The following extract does not contain synonyms of initial linking but the same word is repeated, Masuku (1973:40):

"Sifundise, Vilakazi kaNtu
Sifundise, Singabandlululi
Sifundise, qhawe lamaqhawe"

(Teach us, Vilakazi of people
Teach us, not to differentiate
Teach us, hero of heroes)

Initial linking is a commonly used device in written praise poems.

4.3.2 Parallelism by means of final linking

This type of parallelism refers to instances where the final words in successive lines are repeated and sometimes have the same meaning. This is employed by Masuku (1973:61).

"Liphi iqiniso emhlabeni?
Kuphi ukulunga emhlabeni?
Iphi inyaniso emhlabeni?"

(Where is the truth on earth?
Where is righteousness on earth?
Where is truth on earth?)

Masuku's poetry is characterized by frequent use of linking, by both initial and final, Masuku (1973:61).

"Kwathi kulanjiwe wondl' isizwe
Kwathi kudingwa wondla izizwe"

(When there was starvation you provided for the nation.
When there was a need you provided for the nation)

4.3.3 Parallelism by medial linking

Medial linking occurs at medial positions in two consecutive lines.

Here is an example from Mabuya (1986:19):

"Hha, washo ngakuthanda mntaka Ngcongwane
Nakhu la ngikuthanda khona ngithanda ubhavumula."

(Alas, I like you son of Ngcongwane,
It is where I like you.
I like you when you roar)

Another example of medial linking is illustrated by Msimang (1980(b):34):

"Incuncu ephuze Kwezinde
Ngoba uphuz amanz' aseFotheya
Waze wathunga isicoco sabelungu
Ingani oyise bebethung' ungiyane"

(Honey bird that drank from the deep ones
Because he drank water from Fort Hare
He wove a head-ring of the whites
Whereas his fathers made head-rings from mimosa gum)

4.4 WORDS

The discussion of words in poetry embrace various aspects which among others include concordial agreement, vowel elision and others.

4.4.1 Concordial agreement of words

African languages employ a congruency system about which Von Staden (1975:183) remarks as follows:

"Die grammatiese sisteem van Zulu, en meer spesifiek die kongruensiesisteem, werk natuurlikerwys 'n groot mate van alliterasie en in mindere mate ook assonasie in die hand."

Congruency in African languages has the function of bringing word types into agreement with nouns. In poetry the euphony caused by congruency brings about the smooth flow of words.

First person -ngi- is used to show congruency, and also to bring about a special effect by Mabuya (1986:25) uses this device:

"Lapho ngithi ngiyaqala, ngiqale
Ngangcingcwiza ngithi ngiyakubheka."

(When I meant start, I began by
gazing when I looked at you)

Masuku (1973:42) uses the congruency system to bring about emphasis by coupling it with the intensive:

"Wasiyala, Wasiyalisisa
Wasithanda, Wasithandisisa
Wasifundisa, safundisisa"

(You warned us, and warned us repeatedly
You loved us, and loved us repeatedly
You taught us, and taught us repeatedly)

Van Wyk (1975;7) says the following about the congruency system of African languages:

"En verder is kongruensie nie net tot die verhouding "onderwerp gesegde" beperk nie, maar beklee dit ook die gebruik van voornaamwoorde, adjektiewe, possessiewe en met 'n sekere restriksie voorwerp ... Die vormelemente waarmee kongruensie bewerkstellig word, is terugvoerbaar op die klassevoorvoegsels van naamwoorde."

Congruency is an important element in African languages, because emphasis and effect is achieved by employing it. It is also an important device in poetry.

4.4.2 Stanza

A brief discussion of the stanza structure will be dealt with here. Von Staden (1975:183) notes that:

"In die algemene bou van die versparagraaf is die uitbreiding normaalweg grammaties afhanklik van die stelling en/of uitbreiding, nie net as gevolg van die konkordiale morfeme nie, maar ook deurdat afhanklike modi in hierdie gedeeltes gebruik word."

The occurrence of statement, extension, development and conclusion of a paragraph is a character of traditional praise poetry. Modern poets like Msimang (1980(b):9) employ this type of construction.

Statement : "UMshikishi wendlela
Extension : Oyishikishe owabo baze badinwa
Development : Nanamuhla lokhu basadiniwe
Conclusion : Uyishikishe ephikelel eNdulinde"

(The determined walker of the way who trod it until his
peers became weary
Even today they are still weary
He trod it persistently towards Ndulinde)

Mabuya (1986:26) uses the same construction:

Statement : "Uteku lwabafazi bakwaMajozi
Extension : Ababetekula behlezi esithenjini
Development : Beth' okaNoNkosi kayikukhula
Development : Kayikubandoda
Conclusion : Kanti yilapho bemuthela ngezibonkolo."

(The sporting women of Majozi
Who joked as they sat as wives of one man
Saying the one of NoNkosi won't grow
he won't be a man, and yet they were
throwing fierce brown ants on him)

The above extract describes the influence of the traditional
praises of Shaka, Nyembezi (1978:20):

"Uteku lwabafazi bakwaNomgabi
Bethekula behlez' emlovini
Bethi uShaka
Kayikubusa
Kayikubankosi
Kanti yilapho ezakunethezeka"

(The sporting women of Nomgabi
Sporting as they were sitting at ease
Saying Shaka won't rule he won't be a King
And yet is was when he lived in comfort)

4.4.3 Vowel elision in poetry

Another characteristic of a word is the elision of the terminating vowel. This is a common feature in poetry, Msimang (1980:11):

Zahlek' usul' iziwula"

(The stupid ones laughed cynically)

This phenomenon of elision is mentioned by Von Staden (1975:185):

"Die slotvokaal van woorde word blykbaar meer dikwels as in die gewone taalgebruik weggelaat, of feitlik onhoorbaar gefluister."

The elision of the initial vowel of the noun is found in poetry. This technique creates the feeling and impression of direct address. Invariably this type of speech is not used in common speech, Gcumisa (1981:97).

"Nkunz' emanqindi." instead of Inkunzi emanqindi"

(Bulls with horns which are cut short)

Also Gcumisa (1981:96):

"Qhawe lakithi" instead of Iqhawe lakithi.
(Our hero)

"Mweli weliphesheya" instead of Umweli weliphesheya.

4.4.4 Use of Njenga

The use of the conjunctive -njenga- is also found in poetry when comparison is made. It is prefixed to a noun. In a sentence it is sometimes preceded by a verb, Ntuli (1976:42).

"Zulu owehl' enyuka njengamaza"

(Zulu you go up and down like seawaves)

Sometimes a concord is prefixed to the formative -njenga-, Msimang (1980(b):34).

"UMashesha unjengonyazi"

(The fast one he is like lightening)

Also in Thwala (1984:27).

"Hamba maphephuk' emoyeni onjengephepha"

(Go, flyer in the wind who is like a paper)

4.4.5 Deverbatives

The formation of personal names derived from verbs plays a significant role in poetry, Msimang (1980(b):10).

"UMakhwela (< Khwela) ngokukhwela izintaba"

(The climber by climbing the mountains)

and also Msimang (1980(b):9)

"Umalokotha (< lokotha) izindaba zilokotheke"

(The starter of news and they are started)

4.4.6 Synonyms in poetry

The Oxford Dictionary (1980:859) defines a synonym as:

"Words having same meaning as another in a language."

The similarity in meaning makes it possible for one word to be freely replaced by another.

Poets employ synonyms to bring about emphasis. This is seen in Gcumisa (1981:96)

"Uze usikhanyisele,
Nabo ubabonkele"

(Do light to us
And light to them too)

Synonyms are used to avoid the boredom and monotony of repetition of a word.

Thwala in his poem about Vilakazi replaces "sikhala" with "silila" as seen in this extract. Thwala (1984:28) puts this convincingly:

"Sikhala zome ngawe ngwazi
Pho siyeke kanjani ukulila"

(We cry until they dry up here
well then how can we stop crying)

Thwala (1984:62) uses synonyms to enhance his thought and idea when he says:

"Ithimule ngolukaMalandela yenanelwa
Yathimula ngolukaMswati kwajajwa
Yathimula ngolwawondlambe kwathokozwa"

(He spoke in Mandela's language and there was rejoicing
He spoke in Swati's language and there was rejoicing
He spoke in Ndlambe's language and there was rejoicing)

The use of shobela and sithela to express the idea of disappearing from sight or around the corner is clearly illustrated by Thwala (1984:25) in the following extract:

"Hamba ushobel' Noshobela
Hamba usithel' nosithela"

(Go and disappear, you sudden disappearer
Go get out of sight, disappearer)

4.4.7 **Antonyms and contrast in poetry**

The Oxford Dictionary (1980:32) defines an antonym as:

"Word of contrary meaning to another."

Words opposite in meaning and reverse actions are used by poets for the sake of emphasis.

Msimang (1980(b):35) uses words of opposite meaning for emphasis,

"Mlom' owodwa
Sukum' ukhulume
Uyayibona imilomo eminingi
Iyavunana phakathi kwezwe
Kuvunana abasenhla eMtshezi
Kwavunana abasenzansi eMbumbulu"

(The single mouth
Stand up and talk
You see the many mouths
Are allied amid the world

Those from upper Mtshezi are allied
And those that are lower down Mbumbulu are allied)

Msimang (1980(b):35) also uses reverse actions to contrast the movements of Chief Buthelezi:

"Ngimthanda ekhuphuka ngeziqongo zezintaba"

(I like him ascending the summit of the mountain)

This extract is contrasted with the following lines, Msimang (ibid):

"Ngimthanda ewuka ngamawuba
Ehlisa uThukela egudla ulwandle
Mhla ephikelel' eKipitawini."

(I like him descending by the bypath of the slope
Going down the Tukela along the sea
The day when he persisted in reaching Cape Town)

Sometimes reverse action is brought about by negation, Msimang (1980(b):38).

"Uze ungayithibel' leyonkunzi
Lokhu ukuban' uyithibele
Kuyobe usuyibangile"

(Don't stop that bull
If you dare stop it
You will have provoked it)

The opposite in meaning plays a significant role in poetry, the device of linking is also used, Thwala (1984:63).

"Yahlabana kuy' ingomboco
Ebingengomboco yabangoma bevumisa
Kepha ingomboco yezinjula-lwazi"

(Your excelled at the consultation ceremony
It was not the consultation ceremony of traditional
witchcraft
But it was consultation of those who are knowledgeable)

Thwala (1984:62) illustrates opposites by referring to high and
low objects, i.e. amafu (high) and amanzi (low).

Ngiyibone ngaphesheya kokhahlamba
Oluqhweb' amafu ngobude balo
Obulinganiswa yizinyoni zezulu
Zon' ezike ziqhwake phezulu
Baphuzisa abomel' amanzi eziziba."

(I saw it on the other side of the Drakensberg mountains
That beckons the sky with its tallness
Which is measured by birds of the heavens
They which sometimes sit elevated
Give water to those that are thirsty for deep pool water)

The tall or high things like the Drakensberg mountains, the
skies and birds which can reach great heights are contrasted
with those who drink from the pools on the surface of the earth.
The success of this comparison lies in the poet's reference to
natural objects well-known to everyone.

Ntuli creates convincing contrast when he refers to Nyembezi's
achievements to assist those who are still below and have not
yet reached the heights, Ntuli (1976:47).

"Ungehl' esiqongweni sesiwa omi kuso
Siyazi, wakhwela kunzima kubushelelezi"

(Do not climb down from the top of the cliff on which you
stand
We know you climbed when it was tough and slippery)

"Lelogoda liphonsele nongababoni phansi"

(Throw down that thick knotted rope to those below whom
you do not see)

The use of dissimilar objects not necessarily opposite in
meaning illustrates what Msimang (1980(b):34) has to say about
Chief Buthelezi.

"Wazw' wangihlaba ngosiba
Ingani oyise bebehlabana ngenhlendla"

(You have stabbed me with a pen
And yet their Fathers used to stab each other with an
assegai)

"Waze wathunga isicoco sabelungu
Ingani oyise bebethung' ungiyane"

(He even drank the White mans's head ring.
and yet their fore-fathers used to wear a head-ring)

In the quotation given above, the poet contrasts Ntuli's many
works which have become a perpetual inheritance to the
community.

Masuku (1973:40) also creates contrast by referring to two opposite things:

"Wapha Abamnyama nabaMhlophe"

(You gave the Blacks and the Whites)

Masuku (1973:40) uses contrast when he refers to high and low objects:

"Owadala konke emhlabeni
Owadala konke eZulwini"

(He who created everything on earth
He who created everything in Heaven)

Masuku (1973:41) uses contrast to emphasize two different types of people:

"Kwasuth' abampofu nezigwili
Nezihlakaniphi neziwula"

(the poor and the rich were satisfied
the clever ones and the foolish ones)

Masuku (1973:61) uses contrast of ideas by employing parallelism:

"Namhla ulungile uyathandwa
Kusasa umubi uyazondwa"

(Today you are good, you are liked
Tomorrow you are bad, you are disliked)

As illustrated, the poet's use of contrast plays an important role in achieving the desired emphasis.

4.4.8 Loan words and phonolized or Zuluized words

Collins Concise English Dictionary (1978:441) defines a loanword as:

"A word of one language taken into another and naturalized."

Zulu has several words that have been adapted to become part of the language. Some of these words have been changed in such a way that they conform to the phonological structure of the language.

These words are also common in everyday language. It is interesting to note how some poets Zuluize some of these words.

Thwala (1982:26) says in his poem:

"Khona eyunivesithi yase Goli"

(There at the Univeristy of Johannesburg)

It is interesting to note that Mabuza (1986:38) uses Nyonivesi instead of iyunivesithi

"Yenziwe nguNyembezi edikila amanyonivesi"

(It was done by Nyembezi when he rejected the universities)

Msimang (1980(b):32) uses several Zuluized words in his poems. Below reference is made to some place-names.

"Ngoba uphuz' amanz' aseFotheya"

(Because you drank water from Fort-Hare)

"Mhla ephikelele eKipitawini"

(The day when you persisted went to Cape Town)

"Ukhosi lwakwaPhindangene,
Luphikelele futhi eNgilandi
Lwaphindelela futhi eKhananda
Luphindelele futhi eMelika
Lwaphindelela futhi eJalimane
Mhlazane ephikelel' EGrafrinethi"

(The eagle of Phindangene
Persistently went to England
Persistently went to Canada
Persistently went to America
Persistently went to Japan
Persistently went to Germany)

This custom of borrowing words and accepting them as domesticated Zulu words, is employed by other poets of praise poems as well, e.g. Mabaya (1986:18).

"Yaye yacangcathwa ngabe Yunisa eSouth Africa"

(It was beaten down by Unisa of South Africa)

"Insimbi yakithi eBethlehema"

(Our iron from Bethlehem)

"Ongilethe kwelopholofesa ngingopholofesa"

(You brought me to professor's world when I am not a professor).

The Zuluized words which refer to place names have been adopted to comply with the morphological, phonological and semantic rules of the language. Names and surnames of people have also been Zuluized to conform to grammatical rules, e.g. Msimang (1980(b):35):

"Wayenqaka uTholibethi eseNyakatho
Wayiphonsel' uBhanda eMalawi
Wayiphonsela uKhawunda eZambiya
Weza noShisami kumandiya
Weza noLiyon kumaKhaladi"

(Tolbet caught it whilst at the North
He threw it to Banda at Malawi
He threw it to Kaunda at Zambia
Chisami from the Indians also came
Leon from the Coloureds also come)

"Kudideke uKhuluga kwabakaPewula
Kwadideka uTholelakhe kwabakaPewula
Kwadideka uKolonuhofu kwabakaPewula
Kwadideka uLubhenema kwabakwaPewula
Kwadideka UBhota kwabakaPewula
Kwaye kwadideka ngisho uFostela"

(It confused Kruger from Paul's people
It confused Talage from Paul's people
It confused Koornhof from Paul's people
It confused Lubbe from Paul's people
It confused Botha from Paul's people
It even confused Vorster)

4.4.9 Compound Words

Compound words are words which are compounded from two or more stems. Although a compounded word has more than one stem it nevertheless has only one subjectival concord.

Poets employ compound words to emphasize. Ntuli (1976:45) uses this device:

"Egwazagwaza ezindala namadunyana"

(Continuously piercing older ones and the male ones)

Thwala (1984:61) uses this device to emphasize the bigness or hugeness of an object:

"Yabhonga kwaqhekek' amadwaladwala"

(It bellowed until the rock burst open)

Mabuya (1986:19) emphasizes the gait of Ngcongwane, the forward and backward movement of his limbs, by duplicating the word gintsho.

"Ugintshogintsho"

(Backward and forward movement)

"Dishizela sidlukudluku sika Mzamane"

(Walk heavily, the jolting of the Mzamane's)

He also uses a compound word to emphasize the smooth movement of Nyembezi, i.e. entweza > entwezentweza

"Entwezentwez' emagqumeni aseGoli"

(Gliding smoothly on the mounds of Johannesburg)

From this it is clear that the use of compound words give rise to emphasis and assist in presenting an idea more vividly and clearly.

4.4.10 Refrain

Repetitions of lines or parts thereof constitute refrain. Refrain is defined by Ntuli (1978:200) as follows:

"A refrain is a line or portion of it which is repeated at regular intervals. A refrain is most effective if it is used for underlining some idea."

This definition is informative because it gives some reason why refrain is used in poetry.

Cuddon (1984:559) defines refrain as:

"the repetition of a phrase, line or lines at intervals and especially at the end of a stanza."

The image of a bull in Thwala's (1984:61-2) poem is emphasized and repeated at the beginning of every stanza.

"Inkunzi emalunda"

(The bull with the hump)

"Inkunzi ebhonge"

(The bull that roared)

"Inkunzi ephuz'"

(The bull that drank)

Poets use refrain to emphasize or to elucidate a particular idea in the poem. Sometimes the device of refrain is used to refer the reader or the listener to something or to remind him about it.

4.4.11 **Summary**

From the discussion above, it is evident that poets in Zulu have used various linguistic techniques in poetry. Sound elements, such as alliteration and assonance have been used to create rhythm. In connection with stanza form, it is clear that some traditional influences are discernable in some modern praises.

Antonyms and words of contrast are used to create emphasis in poetry. Some poets employ this device very successfully.

CHAPTER 5

STYLISTIC ASPECT OF POETRY AS A COMMUNICATIVE DEVICE

5.1 DEFINITION OF IMAGERY

According to Heese and Lawton (1978:62), imagery is defined as

"... a reference to or a description of something concrete by means of which the writer wishes to tell you something else. Concrete in this sense means that it can be perceived by one or more senses. The 'something else' may be abstract, or it may be concrete too."

These scholars then proceed to distinguish between different types of imagery such as simile, personification, metaphor and symbol.

Wellek and Warren (1963:191) maintain that:

"Imagery basically appeals to the senses, but this does not mean that it calls forth only visual response, i.e. that the reader 'sees' what the image is referring to, imagery also evokes a response to the sense of smell, of heat and movement."

This study follows the definition of Heese and Lawton (1963) and discusses the different types of imagery under the headings simile, metaphor, personification and symbolism.

From the two definitions given above, it is clear that imagery is an essential part of poetry. It is also a technique that differentiates prose from poetry.

5.2 SIMILE

Various scholars have defined simile. Shipley (1970:304) defines a simile as: "... the comparison of two things of different categories". From this definition, aspects of a simile can be singled out as being the tenor and the vehicle.

Scotts (1967:268) defines a simile according to the function that it performs.

"Simile (Latin Similis) like. A simile makes an imaginative comparison for purpose of explanation, allusion, or ornament, introduced by a word such as like, as or such. It can be simple, briefly expressed, or long and sustained, known as the epic simile."

Von Staden (1975:14) gives the following characteristics of a simile:

- "(i) In die vergelyking word twee sake figuurlik eksplisiet met mekaar vergelyk.
- (ii) Die twee sake wat met mekaar in 'n vergelyking vergelyk word, word deur 'n vergelykingswoord (komparatief) geskei.
- (iii) Die teenwoordigheid van 'n komparatief (vergelingswoord) is nie genoegsame bewys dat 'n bepaalde uiting 'n vergelyking is nie.
- (iv) Daar moet 'n verskil en 'n ooreenkoms tussen die sake, wat vergelyk word, bestaan."

From the characteristics of a simile it is evident that the objects or persons compared must be comparable. In Zulu, this comparison is introduced by -njenga-; -nganga-; and other similar formatives.

Poets in Zulu draw their similes from a wide spectrum.

Thwala (1984:61) draws his similes from nature. In his formation of similes he does not use the formatives -njenga-; and -nganga-; but uses sa- instead when he compares Ngcongwane to running water.

"Oqubuka ngamandla samthombo wamajilimba
Ugeleze ngamandla samfu' uThukela,
Ukhukhule ngamandla samKhuze ungenisa"

(He who erupted forcefully like the water spring
flows forcefully like Tugela river,
It swept forcefully like the Mkhuze rising in flood ...)

The image of water erupting forcefully like a fountain is developed further when compared to amajilimba, a hlonipha term for water. This image is effective in the sense that the bubbling of a fountain is symbolic of life and its fullness.

Mabuya (1986:20) compares Ngcongwane to a natural phenomenon such as a snake:

"Sikubon' uphinyilika njengenyoka!"

(We see you wriggling like a snake)

Ntuli (1976:45) uses the image of a bull to describe Nyembezi:

"Abhodle sankunzi kaMakhonya"

(He roars like a bellowing bull)

Msimang (1980(b):11) uses the image of a hawk to describe the sudden snatching away of Ntuli's parents.

"Aze abikele uMgqibelo
Owamhlwitha okukaklebe"

(Should even report to Mgqibelo
Whom you snatched like a hawk)

Thwala (1982:25) also makes use of simile

"Hamba maphephuka emoyeni onjengephepha
Hamba mathwalwa ngumoya onjengephepha"

(Go the one who gets blown away in air like paper
Go the one carried away by wind like paper)

The use of simile in the above extract is unconvincing, since the poet does not make it clear why he prefers to use it. The paper which is blown away does not contribute meaning to the poem.

Msimang (1980(b):36) refers to lightning when he alludes to Buthelezi's speed. This is a dead simile because it is frequently used in daily speech and has become part of it.

"UMashesha njengonyazi"

(The fast one who like lightning)

Simile plays a significant role in poetry because imagery is used to describe the objects or persons and to give meaning to such objects.

5.3 METAPHOR

Grace (1965:248) defines a metaphor as:

"A figure of speech in which a term is applied to something to which it is not literally applicable in order to suggest a resemblance."

From the definition it is clear that a resemblance between objects and persons is merely suggested but is not literally applicable to the objects. If one says therefore that a hero is a lion, one is identifying the hero with the lion, but the resemblance is suggested and not literal.

Abram (1981:63) has this to say about the metaphor:

"In a metaphor a word which in standard ("literal") usage denotes one kind of thing, quality, or action is applied to another, in the form of an identity instead of comparison."

Abram concurs with Grace in the sense that the usage denotes qualities or potentialities which are applicable to one another.

Heese and Lawton (1978:63) see the metaphor as a comparison made implicitly. This implicitness distinguishes it from the simile.

The image of the bull is frequently used metaphorically in written praise poetry. Thwala (1968:67) refers to Ngcongwane as a "bull with a hump".

"Inkunzi emalunda"

(A bull with a hump)

"Inkunzi ebhonge phezu kwez' oNgoye."

(The bull that roared on the oNgoye's)

A bull has strength, therefore the image is a suitable one.

The image of a calf is used metaphorically to indicate a powerful, young person. The fact that a calf has not yet been castrated, symbolizes its vigour and fertility. Msimang (1980(b):10) employs such an image:

"Ithole Iika MaShezi"

(The calf of MaShezi)

Mabuya (1986:37) uses the "image" of a bird when referring to Nyembezi.

"Inkwali yeNkosi
Inkwali ephandel' ezinye"

(The pheasant of the king
The pheasant that digs food for others)

The pheasant is not known to dig for others. The poet obviously derived this from Nyembezi's clan name which is Nkwali. This is a well chosen image.

Mabuya (1986:37) uses the image of a secretary bird when he refers to Nyembezi, which Ntuli (1988:199) maintains "... is an appropriate image for describing a writer".

"Intinginono yakithi kwaZulu
Entwezantweza emagqumen' aseGoli"

(The secretary bird of Zululand
Which flew over the mounds of Johannesburg)

Gcumisa (1981:97) not only employs an image of a bull but emphasizes what he wishes to say by creating an image of a charging bull. This emphasis adds a further dimension of meaning and symbolizes violence.

Nkunz' emanqindi
waphosa washishiliza"

(Bull with horns which are cut short
you charged with ease)

Mabuya (1986:13) describes Nyembezi as an elephant. Because elephant tusks are valuable, they lend status to this animal. In the olden days these tusks were placed above the door of the royal kraal (eNdlunkulu) for decoration. The image of the elephant explains the value and preciousness of its ivory as well as its strength.

Mabuya (1986:17) refers to Ngcongwane's body movements as:

"Inkuzi yakithi ewumphelekehle
Ugintshogintsho"

(Our bull with long horns which moves
his head backward and forward)

The image of a bull is also used by Ntuli (1976:45) when referring to Nyembezi.

"Ngoba lenkuzi ngiyibuke ngayethemba
Ngikubonile ukumisa kuluvava
Ngalibona ilunda kuyintaba
Ngabona ubilo luhubaza phanzi"

(Because I saw this bull and trusted it
The horns were upright
The hump on the neck is a mountain
I saw the dewlap touching the ground)

The choice of this image is appropriate because his physical appearance is explained.

Mabuya (1986:17) moves away from the image of a bull to that of a house-cricket when he refers to Ngcongwane. To refer to Ngcongwane as a house-cricket is not a suitable and appropriate image.

"Unomatsegetsege"

(The house-cricket)

Mabuya (1986:7) also sees Ngcongwane as a bird in this image:

"Isakabula isisila side beSuthu"

(The long black tailed finch of the Basotho)

According to the Zulu custom the finch bird is not eaten because it is alleged that it belongs to the ancestors.

Msimang (1980:34) uses the image of the strong sun rays when he refers to Buthelezi. This is an appropriate image to describe Buthelezi because he does not fear to face his enemy.

"... Libhekisa amehlo eMpumalanga
Abesehlaba okwemisebe yelanga"

(Looking at the east

Then they (eyes) pierce like the rays of the sun)

Mabuya (1986:18) also uses the image of a raven to describe Ngcongwane. This bird is large and has shiny black feathers, a white neck and a short sharp beak. This image is appropriate because the raven is a very beautiful bird and liked by most people and emphasizes Ngcongwane's popularity.

"Nanti igwababa lipheth' umgogo"

(Here is a white neck raven with a
rolled up object)

The manner of walk of the praised person is often described by the poet, by using the image of an elephant, Mabaya (1986:17) says:

"Dishizela ndlov' engasindwa umboko"

(Walk heavily elephant who is not burdened by its trunk)

This image appropriately describes Ngcongwane who was a hefty but very energetic man.

Masuku (1978:40) draws a parallel between Vilakazi and a star.

"Sifundise nkayezi yeZulu"

(Teach us star of the heavens)

The image of a star aptly describes Vilakazi's pioneering work in the field of modern poetry and his guidance and direction to subsequent poets. The image of Vilakazi as a torch bearer or pioneer is also employed by Masuku (1978:62).

"Asisaboni kahle bhaqa lethu"

(Our torch, we do not see well)

Masuku (1978:62) reveals his apprehension of higher education when he says

"Ehlathini lemfundo ephakeme"

(In the forest of higher education)

Without proper guidance one can opt for the wrong vocation in higher education and easily get lost. The image of a dense forest evokes a feeling of being lost while that of the torch symbolizes a light to guide one through the darkness of the forest to eventual light. Both images in question are therefore very appropriate. In the poem about Nyembezi, Gcumisa (1981:96) also uses the image of a torch when he says:

"Ngithi ume njalo, lubhaqa lukaMalandala"

(I say stay on, you Mandela's torch)

Msimang (1980(b):35) also uses the image of an eagle to symbolize the flights of Buthelezi in his travels to other countries.

"Ukhozi lwakwaPhindangene"

(The eagle of Phindangene)

The image of a flying eagle to indicate such flights is appropriate because an eagle is a bird that is known to be strong and capable of flying very high.

The symbol of a buffalo is used when Msimang (1980(b):36) describes Buthelezi. He does this exceptionally well. By repeating the sound -ny- the assonance as it were strengthens the metaphor.

"Inyathi emnyama yawoMnyamana
Ihlabe uhrentu eShayamthetho"

(The black buffalo of Mnyamana
Which gored the animal species of Shayamthetho)

The image of strength is also created when referred to one who gored those of the same kraal, Msimang (1980(b):36).

"Inyathi ehlab' ezakubo"

(The buffalo that gored those of the same kraal)

The intelligence of Buthelezi is symbolized by a shrub used to cure illness, Msimang (1980(b):37).

"Uhlunguhlungu olubabayo
Balulume baluphimis' okwesibhaha"

(The peppery shrub which is bitter
They bit it and spat it out like a hot (bitter) shrub)

The word 'isibhaha' can also refer to a fiery-tempered person.

Msimang (1980:10) compares Ntuli's strength and vigour to that of the calf:

"Ithole linesicoco"

(A calf that has a head-ring)

"Ithole likaMaShezi"

(The calf of MaShezi)

From the discussion above it is evident that poets of modern praise poems draw their images from various objects, **inter alia** from domestic as well as wild animals. The image of a bull and a bird appears most frequently and is used to portray different characteristics.

5.4 PERSONIFICATION

Heese and Lawton (1978:63) define personification as

"... that kind of image where the 'something concrete' relates to human beings, while the 'something else' is not human."

This definition is similar to that given by Abrams (1981:65), when he maintains that,

"... in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings."

In poetry of African languages, like that of other languages, personification is employed as a technique of imagery. Inanimate objects are made to have human attributes and to perform human actions. Ntuli (1976:45) says this:

"Umuzi uvuswa ngukukhala kwendodana
Kwamemez' inyonyana phezulu kwelenyoni"

(The kraal is wakened by the crying of the son
The small bird shouted up above from the bird's land)

The first line indicates that the kraal has human attributes of sleeping and waking up. The second line personifies the bird by giving it a mouth to shout like a human being.

The formative 'No' is prefixed to the noun to denote personification, Ntuli (1976:50-3).

"Ngizwa ngokweshela kwakho uNolwazi"

(I hear the way you propose love to lady of knowledge)

"Bebelethwa nguNokufa ziy' amalombo"

(Being carried on the back by the lady of death)

and also Ntuli (**ibid**)

"Ngezwa imithi notshani kuhlebeza
Kuvumelana namazwi ezesheli zikaNolwazi"

(I heard the trees and grass whispering
Agreeing with the words of the lovers of the lady of
knowledge)

and also Ntuli (**ibid**)

"UNokufa elungisa imbeleko yakhe
Eq' amavaka ecathamel' ijaha
Elihlwitha lisalol' umkhonto"

(The lady of death preparing her baby's carrying skin
Jumping the cowards and stealthily approaching a strapping
fellow
Snatching him whilst he is still sharpening his spear)

Death and knowledge are personified in the above extract as possessing the human attributes of walking, jumping, etc.

Thwala (1984:61) in his poem on Ngcongwane personifies the bull. A bull signifies strength. Here is an extract from his poem to illustrate this point. The human actions performed by the bull vividly portray Ngcongwane's busy life.

"Inkunzi enyathele ngezigi
Yaphumputh' ubhaqa yalufumana
Yathungath' impumelelo eyizithelo

Zenkuthalo, zokuzimisela nobekezelo
Yaphundl' imithi eyizithiyo
Yagqib' izisele ezidephileyo
ukuze mina nawe sithwabase
Sizibuk' amanza singenanxa namutu"

(The bull that trampled with heavy steps
It groped about for the torch and found it
It searched for success that is the fruit of diligence,
determination and perserverance
It stripped off all the trees which were an obstacle
It closed the furrows which were deep
So that I and you may rejoice
We should see the portions thereof having no qualms with
anybody)

Msimang (1980(b):11) addresses death as though it has human qualities such as greed, and limbs such as hands with which it snatch;

"Nawa kufa uligovu
ngob' uhwithe uMaShezi
Wangemuka ithemba"

(You death you are a glutton
Because you snatched MaShezi
You took away my hope)

Zulu poets, like those of other languages, use personification to a very large extent because this figure of speech enables them to create images which vividly describe the praised person.

5.5 CONCEPTUAL ELEMENTS OF POETRY

Conceptual elements are being used as a synonym for thought, it might sometimes denote supposition. In this study characters, incidents, time, scope and perspective are discussed.

5.5.1 Characters

This study of written praise poetry is concerned with prominent people in the field of education. This study regards these people as characters in poetry.

Cloete (1985(a):174) maintains that:

"Die ek figuur het talle funksies in die poësie. Die vernaamste daarvan is dat die ek die gediggebeure verkonkretiseer, omdat 'n ek altyd vanuit 'n hier en nou praat. 'n Hy kan oral en in enige tyd geplaas word, maar die ek-figuur kan nooit anders as in 'n hier en nou gesitueer wees nie."

The written praise poems in this study do not use the grammatical article ek "I" because the poet writes about the other person who is praised. An example to illustrate this device from Msimang (1980(b):9):

"Ingqwayingqwayi yase Gcotsheni
Ebhula amaphik' ibheke eMpumalanga"

(The chosen one from Gcotsheni
Flapping it wings facing east)

Cloete (**ibid**(a):175) further maintains that:

"Die poësie kan soos die prosa met die figuur as verteller òf as figuur binne die vertelling werk."

In this study events in the life of praised person as characters in poetry have been dealt with. Poets create various images applicable to the lives of the praised person. A character is important in poetry.

5.5.2 Incidents in poetry

Characters and incidents are indivisible in praise poetry. The poet refers to incidents which revolve around the character. Thus when Prof. Nyembezi protested against the idea that Fort Hare be under Bantu Education, Mabuya (1986:12) presents the idea as follows:

"Ngithi mntakaNyembezi wagil' umhlola
Ngob' ubukhonju' ubupholofesa kwezemfundo
Keph' ubupholofesa wabudikila ..."

(I say child of Nyembezi you did a strange thing
You were appointed to be a professor in the educational
field
But you rejected that professorship ...)

Incidents characterise the written praise poem because without them written praise poetry would be dull and uninteresting.

Msimang (1980(b):35) mentions an incident in Dr Buthelezi's life

"Ngimthanda ekhuphuka ngeziqongo zezintaba
Ngimthand' ewuk' ngamawuba
Ehlisa uthukela egudla ulwandle
Mhla ephikelel' eKipitawini"

(I like him ascending the summit of the mountain
I like him descending by the bypath of the slope
Going down the Tukela along the sea
The day when he persisted in reaching Cape Town)

Poets refer to various incidents in poetry in order to enliven their poems and add vigour and a better comprehension of the praised personality.

5.5.3 Time in poetry

Presentation time of poetry cannot be measured in the sense that the tempo of the reader of poetry can differ from one situation to another. Lines in poetry can also cause the presentation time to vary.

Liebenberg (1985:171) mentioned the fact that:

"n Mens kry egter wel 'n skematiese aanduiding van tyd in die visuele aanbod van 'n gedig. Bo en behalwe die gebruik van punktuasie, word tydeenhede ook afgebaken deur versreëls en strofes, terwyl Pouses deur reëleindes en strofewit gemarkeer word."

Written praise poetry has well structured stanzas which sometimes consist of an equal number of lines. Some poets like Masuku (1973:40) have structured their lines in a particular pattern. Each line consists of three words only. This makes it easy to read:

"Kodwa, Vilakazi, sisakhala
Sinike isineke sakho
Nakho ukubekezela kwakho"

(But, Vilakazi we are still crying
Give us your patience
Even your forbearing)

Presentation time in Zulu can be long because of the impossibility of using a regular poetic foot. Furthermore Zulu words are not merely made up of stressed and unstressed syllables. A Zulu syllable may be long and therefore cause ascending and descending length, and because tone also plays an important part in Zulu.

Liebenberg (*ibid*:172) further maintains that:

"Naas die verteltyd - die tyd wat dit neem om die werk te lees - kan mens ook nog die vertelde tyd onderskei - die tyd van die gebeure waarōōr daar vertel word."

Praise poetry is classified as lyrical time because the poet expresses his inner feelings, opinion and emotions about the praised person. This time is more conspicuous in poetry than the dramatic and epic time. The skillful manipulation of present tense in poetry gives poets the possibility to bring about contemporary relevance to events mentioned in poetry.

5.5.4 Scope in poetry

Scope in poetry is of utmost importance in the sense that it is not merely a setting or milieu in poetry but embraces the whole poetic background which moves from one sphere to another, and takes into account the real or imaginary, physical or metaphysical scope.

Van Rooyen (1988:164) maintains that:

"Man is inextricably bound to both time and space. Any event that occurs does so within this spatio-temporal limitation. Anything that man talks or writes about will somehow reflect the fact that it is spatio-temporally bound."

The analysis of scope in poetry contributes to a meaningful understanding of what the poet wishes to say to the reader.

The physical scope of poetry refers to "when" and "where". This is seen in Masuku's (1973:61) poem when he mentions Buthelezi's contributions during the sanctions campaign:

"Kwathi kulanjiwe, wondl' isizwe
Kwathi kudingwa wondla izizwe
Ngezenzo zakho useMelika"

(When there was starvation, you fed the nation
When there was need you feed the nation
With your deeds when you were in America)

Poets that write praise poems refer to where the personalities being praised achieved certain things, where they attended school, merits achieved by them and when these were achieved. Some poets like J.J. Thwala have not given the biographical facts of the praised person. He concentrated on the contributions of the praised person only. The reason might be that he was highly impressed by his subject's contributions.

5.5.5 **Perspective in poetry**

Brink (1988:164) has this to say about perspective:

"Perspektief kan beskou word as 'n teken van die mens se teenwoordigheid in die wêreld."

From this quotation it is evident that man cannot be separated from the world and that man belongs to the world in order to study and interpret it.

In written praise poems the poet writes about someone who has contributed to the life of that particular person. His aim is to get others to share with him those things he regards as significant and worth sharing about the praised person. The poet sometimes does not explicitly name the contributions or the good points of the praised person but these are implied in the poem. The reader is then expected to deduce the facts from the information given.

The recipient of the written praise poem is a student (reader) or a critic. In the preparation and the presentation of a praise poem the poets take into account the type of recipient for which they cater when considering their subject. He also assumes that the recipients are fully aware of the contributions of the praised person to whom he is referring. He merely mentions them because he takes it for granted that his subject material is familiar to the reader and that it will be of interest to him. For this reason he will omit any subject materials which he assumes to be irrelevant.

5.6 SYNTAX IN POETRY

Under this subsection the following concepts will be discussed: dislocation or displacement, deletion, selectional deviation, extension and repetition.

Gräbe (1985:152) says the following about the syntax of poetry:

"Die sintaktiese struktuur van gedigte word dikwels ervaar as "anders" of "ongewoon" omdat die sintaksis van poëtiese taalgebruik in bepaalde opsigte verskil van die sintaksis van standaardtaalgebruik."

This occurrence of unusual syntax is seen in Msimang (1980(b):14).

"Kanti sengingenwa lugqozi
Ngabe ngiyambheka ngamthanda
Ngaphinda ngangenwa lugqozi"

(Whereas I am now taken up by inspiration
When I look at him I liked him
I was again taken up by inspiration)

The usual order of work would be:

"Kanti ngabe sengingenwa lugqozi
ngoba ngabe ngithi ngiyambeka umtaka Ntuli
ngamthanda

(And yet I am now taken up by inspiration
because when I look at him I liked the son of Ntuli)

The last sentence ngaphinda ngangenwa lugqozi need not be repeated.

This syntactical deviance in poetry occurs in various manners. The omission of the initial and terminative vowel is another feature of poetic syntax.

5.6.1 Dislocation or displacement

Dislocation is a shifting and re-arrangement of fundamental grammatical constituencies of a sentence in an unusual manner.

Zulu is characterized by the ordering of a simple sentence as SV0, but other arrangements can occur like Mabuya (1986:26):

"Uteku ewakafazi bakwa Majozi
Ababetekula behlezi esithenjini"

(The sporting women of Majozi
Who joked as they sat as wives of one man)

Gräbe (1984:3) says this about unusual word order:

"Juis omdat die woordorde ongewoon is, besin die leser oor moontlike verbande tussen woorde, wat nie moontlik sou wees in hulle normale linêre ordening nie."

In Zulu grammatical constituents are governed by concordial agreement.

5.6.2 Deletion

Gräbe (1984:4) when referring to deletion says:

"... ook die delesie van verwagte elemente uit 'n bepaalde sinskonstruksie nuwe verhoudings en gevolglik ook nuwe betekenisassosiasies tussen die oorblywende konstituente in die sin bewerkstellig."

From this remark we can deduce that even when other elements have been deleted remaining constituencies still have a particular relationship.

For instance in a poem about Chief Minister Buthelezi we find the following sentence in Ntuli (1976:43):

"Umemez' abafana bezinkomo"

(You call the boys who herd cattle)

The elements above have an acceptable relationship

The concordial agreement makes it difficult to insert another word or morpheme. The relationship between abafana and bezinkomo is governed by the possessive concord ba- in bezinkomo. Therefore relationship in Zulu is governed by concords.

The elision of the initial vowel of the noun is found in poetry, this technique is called deletion: Nkunzi emanqindi Gcumisa (1981:97) instead of inkunzi emanqindi (Bull with horns which are cut short)

5.6.3 Selectional Deviation

Gräbe (1985:155) maintains that:

"Seleksionele afwyking kom voor wanneer 'n woordsoort foutief geplaas word in 'n sintaktiese posisie wat normaalweg deur 'n ander woordsoort gevul word."

This type of faulty use of word categories is used in poetry to bring about figures of speech which are discussed in detail in this study under 5.1 above.

5.6.4 Extension

Extension of word categories is a common feature, it occurs by repeating words that either belong to the same word category or have the same meaning. Praise poetry is characterized by repetition which is used to achieve emphasis. This extension also has characteristics of linking.

Gräbe (1985:155) maintains that:

"Uitbrei behels die opstapeling van ongewone aantal konstituente met dieselfde grammatikale funksie of die groep van selfstandige sinsredes binne dieselfde sintaktiese konstruksie."

An example where repetition occurs for the purpose of emphasis is found in the following extract from Masuku (1973:40):

"Sinikeze isineke sakho,
Nakho ukubekezela kwakho"

(Give us your patience
Even your forbearing (patience))

The two words isineke and ukubekezela have similar meanings and are used here for emphasis. They incidentally also belong to the same word category. These two words fulfil the same semantic function.

Msimang (1980(b):32) illustrates extension by the repetition of words.

"Luphikelele futhi eNgilandi
Lwaphikelela futhi eKhananda"

(Persistently went to England
Persistently went to Canada)

5.6.5 Repetition

Repetition is one of the grammatical deviations employed in poetry. Repetition is also called linking or parallelism which is discussed under 4.3.1 in this study.

Gräbe (1985:157) maintains that:

"Die funksie van parallelisme of koppeling in die poësie is om die aandag te vestig op woorde in dieselfde sintaktiese posisies."

Linking and parallelism in poetry has the strong feature of bringing about emphasis.

5.7 SUMMARY

Poetry is made up of images and allusions. When properly used these images reveal the poet's inner feelings which evoke the appropriate feelings and reaction from the reader. Most images employed are panegyric, i.e. they are used to praise the subject.

Images of wild animals like the buffalo, bull and elephant are found in modern praise poems to symbolize strength. The bull and calf are suitable symbols of wealth because Zulu people value cattle and regard it as a sign of prosperity. Furthermore, the idea of strength and virility evoked by the image of a bull makes this image very appropriate.

The buffalo is used with great success in modern praise poetry to symbolize strength and ferociousness.

Birds such as the eagle, the secretary bird, the raven and the pheasant appear quite frequently as symbols of different qualities in written praise poetry. The reason for this is that the feathers of certain birds are often worn by kings and celebrities which impart great honour to both bird and feathers.

Snakes, butterflies and house-crickets are used to symbolize certain movements of praised people. Some of these images are inappropriate. The use of imagery in a modern praise poem is culture bound. A reader lacking cultural knowledge and background will experience problems and accordingly misunderstand the interpretation of such images.

CHAPTER 6

CONCLUSIONS AND FINDINGS

From the foregoing study, we can draw the following conclusions:

- Zulu written praise poetry has characteristics of both traditional and European poetry, because some features of oral poetry are also found in written poetry.
- The poet of written poetry is detached from his audience in the sense that he does not present his work at a fixed time and venue. The poet of traditional poetry has the advantage of an interpersonal relationship with his audience.
- From the study it has also become apparent that some poets have been able to research the biographical history of their praised person. This is especially the case in the study of Ntuli and Msimang. Compare Ntuli's reference to Msimang (1986(b9:9)

"Ingqwayingqwayi yaseGcotsheni"

(The chosen one of Gcotsheni)

- Mabya was also successful in his research of Msimang's personal history.

"Kazi ubeyakuthin' uNomasonto
Ungawundlang' Umhlanganiso?
Kazi bebeyakuthin' abakwa Madlala"

(I wonder what is Nomansonto going to say
If you had not eaten at the first meeting
I wonder what the Madlala's were going to say).

- Some poets only describe the contributions of the praised person and say nothing about his personal biography, this has been the case with J.J. Thwala in his poem about Ngcongwane. The poet appears to have been taken up about contributions that he made. Most poets have not traced the biographies of Prof. Nyembezi and Dr W.B. Vilakazi.
- Imagery is used in both modern praise poetry and traditional poetry. In both types of poetry reference is made to wild animals, domestic animals as well as various types of birds.
- Poets assume that the reader knows the various works of the praised person. They merely mention the title of the work without specifically indicating that they are in fact literary contributions.
- Poets wrote elegies about Vilakazi in which they mourn the fact that he died at such an early age. His early death prevented them from ever having the opportunity of seeing him. Great appreciation is expressed by all about his literary contributions.
- Written praise poetry can be summed up as "old wine in new bottles" because several characteristics of traditional poetry are still predominant in modern poetry.

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APPENDIX

AMEHLO KAZULU (1976) C.S.Z. NTULI

Amathol' okaMathole
(Dr M. Buthelezi)

I

Zul'oluquqab'oluqagele,
Ongasamhlambi kazalusile,
Kulemfundakaz'egudl'umfula:
Zul'owehl'enyuka njengamaza
Alotalatamb'oluhlazakazi,
Engiwabon'elukuzela eza kimi,
Cishe ngize ngicel'empunzini:
Zulu, ak'ungitshele, wancishwani?

Ngibona, Zul'umaqoloqolo,
Ngibon'umhlathi yokuxhaphela,
Ngibon'untanyan'emxhilibana!
Wangalwana zephela Zulu?
Wambajana z'yabalwa Zulu?
Wasiswana sokhokhothi, Zulu?
Wamzonzo kathekwane, Zulu?
Zulu, yin'owayincishwayo?

Zul'ungikhumbuz'uZul'osathula;
ONgogo zabantu nezezinkomo;
OQembu lankom'uba zilahlekile,
Ziyofa wumdlebe kwaSoshangane!
Ingani wafika kuqala, wasala
Kuleliwathanga lensinde noqunga
Ubanga utwa namahlengethwa
Ingiwabone ngiseSibubulungu?

Wawabelw'elingafi nkonyane,
Uphakathi komhlane nembeleko,
Phakathi kolwandle noKhahlamba,
Kwelomlalamvubu nomkhemezelo;
Namhl'usugubulund'uqwatha lwengongoni?
Uludleleph'ubabe lwakuthangi?
Usidleleph'isinandi sayizolo?
Wadla kakwezwakala, wantekenteke?

Ngek'uklabе kodedangendlale
Bamadlelokaz'amfoma uju,
Engiwabuke ngiseNdulinde,
Ngenyus'ulwandle kwaphel'amehlo!
Ngek'uphumule uhlwabule
Kulesi'nindol'esembeth'iphuzi
Engisibuke ngikuNdundulu,
Ngewus'uMhlathuze kwaphel'amehlo!

Esibayen'eMgungundlovu ngek'uqule,
Kuthibe umtshez'omalunda,
Umis'uphelekehle lwezimhlophe!
Esibayeni kwaDukuza ngek'uziphunge,
Kuhwaq'ufiphana Iwakwabo,
Luhlab'usentu ngamagwegwana!
Mhambuma, woz'ulifak'isiphandla:
Enenxeba phela ziyayibovula!

Nkomo kaMenzi, Sobovulwase!
Namhl'usindwa wumbombo nezimpondo!
Namhl'uhamb'ushay'amangozololo!
EzakoPewula zafika, zakubovula!
EzakoSomtsewu zafika, zakubovula!
EzakoGandi zafika, zakubovula!
EzakoJantoni zazalwa, zakubovula!
Nkomoni le'bovulwa ngezokufika!

II

Xhamazela, Mfo kaMathole!
Guduza ngemigudu yonkana,
Thubelez'imihosha yonkana,
Umemez'abafana bezinkomo:
Man'eSiweni-samange phezulu
Umemeze kuholob'iSilambo!
Mana kuNtunjambili phezulu
Umpompoloze kuyozwakal'eNkandla!
Mana eSabuyaze phezulu
Ubhavumule bayozw'eSidumbini!

Memeza bazikhiph'emibhalwini
La zivika khon'imamba nomdlambila;
Than'abagwadl'emifothongwaneni
La zihubuluza khon'ithombonkala,
La zithi zehlis'amev'omngawe,
Mabakunik'amathole MntakaMathole,
Won'asenselo zingqokolo,
Asangangqabashiya kuf'ibululu,
Asangambembuluka kudinw'impunzi.

Akukhlo chilo Sokwalisa,
Nom'inkomo zakwenu kuzingogwana,
Nom'abafanyana bazo bezimbanjana:
Banegazi likaMenzi, qholosha!

Ngikukhalela ngesango kuphela, Shenge,
Ngob'uzohamb'ukheth'amabala:
Ngek'ulihlab'ikhefu eMthonjaneni,
Ngek'ugobe dlangala kwaThathafalaza,
EDlokweni ngek'uluphuz'uThukela,
EMthunzini ngek'ulubhukud'ulwandle.

Bhudl'esimhlophe nokho Mfo kaMathole;
Ngaso nakwamabili bokubona;
Bokuph'indlel'emhlophe, MntakaMnyamana;
Nezingwenya zeMhlophe nezeMnyam'imfolozi
Ngaso zokuthi nhla zifihl'izintshozi;
Wogcansela njal'uy'ukhaphel'amathole kaZulu
Edlelwen'engilibone ngiphezulu
Ezintuthuveni zamadwal'oNgoye
(Olwabuzwa nguMnguni wakoYeyeye)
Laph'eyofund'ukuqhisha nokuqhathwa,
Abe ziqhezeb'ezingasekubovulwa:
KwaDlangezwa.

C.S.

AMEHLO KAZULU: (1976) D.B.Z. NTULI

KuSibusiso Nyembezi

I
Bangiboph' izandla ngingashay' ihlombe,
Bangivala umlomo nce ngithule,
Bangibuthela kwelikaFelaphakathi!
Bathi umuntu akabongwa esadl' amabele
Ngoba ezoqubuk' umhlwenga wameva,
Ahlabe abasondezeli, antinyele bonke,
Aqhwishel' ukuxhophabahalalisi,
Abhodle, sankunzi kaMakhonya
Egwazagwaz' ezindala namadunyana
Ukuze isibaya sigunquze yena.

Ngibaphikisile Mina, Mkhwanazi,
Ngoba lenkunzi ngiyibuke ngayethemba.
Ngikubonil' ukumisa kuluvava,
Ngalibona ilunda kuyintaba,
Ngabona ubilo luhubaza phansi,
Ngabon' izinyama ukushuqelana,
Ngabuka amehlo, ha anobubele!
Uvalo lwancibilika ngokushesha
Sengibon' umhlambikazi uphephile
KoMagangane bakoFohlizibaya.

II
Babeqamba ilumbo yini awokhokho
Ababon' usiba luvul' inxebakazi
Lapho umkhonto wenza umhuzulwana?
Phinde, amathongo awasoze aqamba.
Izimpophoma ezibomvu zenkemba kaBhonaphathi,
Nezageleziswa ngumkhonto omfuphi weLembe,
Ngubani ongangikhombisa ichashaza lazo?
Ichashaza elachashazwa luthana lukaMose,
Nemidwa eyadwetshwa ngabaThwa bemihume,
Ngubani ongekukhombise ukugqama kwakho?

III
Ngangingakwazi, ngangingekwazi
Ukuba akuthanga ngelus' amathole kababa
Eduze nehlathi legele lakwethu
Ngezwa isililo: "Umntanami! Umntanami!
Wapheshulelw' eGoli ngumoya wezikhova,
Wakhalakathela esijwini samahlongandlebe,
Wagaxwa iminvezane yobunswelaboya,
Waze wakhiph umoya enhliziywen' emsulwa ..."
Kwehla izinyembezi emehlweni alomame,
Kwaw' izindukwana zami, ngaqal' ukuciphiza.

Ngangingase ngingakwazi
Ukuba akuthanga ngegeli' amathole kababa
Ngahlangana noPhefeni wangiqhweba
"Indoda isemadodaneni Ndodana,
Ngob' ubudoda abudingi kukhulelwa.
Umuzi uvuswa ngukukhala kwendodana
Ibiki' ukufika kwayo kwaMhlabase,
Isiqal' ukuzabalazel' ukusimama,
Ingabhaci ngehlamvana lobuntandane."
Ngaqanul' amehlo, nganqekuza ikhanda.

Ngangingase ngingakuqondi
Ukuba akuthanga ngiklabisi' ezikababa
Kwaqhamuk' isichwichechi sikachwepheshe:
"Ngiyisithunywa seNkosi esiphakeme kakhulu,
Yebo esiphakeme kakhulu impela.
Ithi lethi kimina lezozinkonyana
Ukuze uthole umcebokazi wanamuhla wetshe."
Sengithathekile sezemuk' ezikababa,
Kwamemez' inyonyana phezu kwelenyoni:
"Itshe limi ngothi Nkombose kababa!"

IV

Ngiyawezwa lawomazwi olwazi
Ngqwele eyingqonyela yakwangqondokulu.
Ngikubone ucheli' intelezi uphuma ngesango
Uyojika ezintabeni leziya zakwaMsuthu,
Uyokwewukeli' emaxhaphozini akwaMxhoza,
Kant' ukhankasele ukuyokhendla kogobo,
Uzobuy' ugxob' izingxabo namaxolo,
Uhabulis' uZulu osentekenteke
Ukuba aze asukume, agqanqule,
Agiy' aphindelele ngomkhontshwana wakhe.

V

Yiqiniso, umqans' uqophile, Nyembezi,
Nokho memeza, udliwe yinkatho kaNdaba
Ngoba oBani noSibanibani bayizihosha.
Memeza ezigodini, uncom' amahlung' aluhlaza
Okungakhothwa kuwo kubuye ubuncwancwasi.
Memeza ogwadule, uncome izimpophoma
Okuzophuzwa kuzo imiphfumulo ihlume.
Memeza kwelomisile, uncome lemikhemezelo,
Ukuze kulinywe, kumiswe insika ewayo.
Memeza, udliwe yinkatho kaNdaba!

Ungehli esiqongweni sesiwa omi kuso.
Siyazi wakhwela kunzima kubushelelezi,
Kodwa ngoba udliwe yinkatho kaNdaba,
Lelogoda liphonsele nongababoni phansi.
Nazo izinkedama zikaNdaba zinombela ngalo.
Qinisela, tibila njalo, uz' ungededeli!
Iheha abaningi lemisebe yelanga liphuma
Ligqamise isimo sakho ule kwelaphezulu.
Qinsela izonombela imithonseyana
Ikuphumuze ekudonseni lelogodakazi.

Nathi asivunanga lubandlululo, Mkhwanazi.
Uma ekhamisa amaphushana angaleyana,
Imilonyana ibheka nganeno komfula,
Awoni lutho ngokuwaphonsel' izinteshana,
Ingani uBani kaSibanibani uzame wehluleka,
Ingabe ubezamani ehlulwa nayisisu sakhe.
Lowomsinjwanyana uze ungawushayi mkhuba,
Yingom' oyaziyo kaMfamona noSolize,
Vele ngumuth' ophakeme oxaxwa ziphepho
Laph' izishishibayana zisentokomalweni.

Lisesokhakhayini okwamanje, nsizwa yakwethu,
Ungadinwa noma ubuqatha ingqatho,
Lisekud' ukushona, phambili-ke,
Seliloleke, ngokumye ikhuba lakho.
Kugudluz' ukunxapha nxa sikubunganyela,
Sibuk' ukubanjwa komphini wegeja.
Phela wadliwa yinkatho kaNdaba,
Wajutshelw' ubuduna bebutho loSiba,
Oxhokoz' amaxeba kungagxazi gazi,
Omaf' avuke, omaf' angafi!

D.B.

IZIZIBA ZOTHUKELA (1980) C.T. MSIMANG

KuD.B.Z. Ntuli

Ingqwayingqwayi yaseGcotsheni,
Ebhul' amaphikw' ibhek' eMpumalanga,
Omandukulu nezingwababane
Kukhale kwababaza,
Kwabaleka kusing' eNtshonalanga,
Kuyozishuthek' emafokozini.

UMshikishi wendlela,
Oyishikishe owabo baze badinwa,
Nanamuhla lokhu basadiniwe.
Uyishikishe ephikelel' eNdulinde,
Owabo bathi kuyaqansa,
Bangenwa yintola emadolweni,
Bathi khehlele bancama.
Wayishikisha ephikelele eNdaleni,
Owabo base bathela,
Bethatha ojosaka baxhak' ocelemba,
Bakheth' ukuyokhendl' umoba.
Wayishikish' ephikelel' eMalanihili,
Owabo bathatha baduba,
Bathath' amapiki bawetshatha,
Baqom' ukugqom' isibhalo.
Washikisha ephikelele phambili,
Ephokophele kwaNgqondonkulu.

Inhlambi yamanzi.
USojulase ongesabi nakujula,
Ngob' uhlambe kwezizonzobebe,
Ngob' uhlambe oThukela
Waze wayodabula ulwandle.

UMalokoth' izindaba zilokotheke,
Ngob' ulokothe ungiyane,
Amakhehl' ayikhex' imilomo,
Engazange ake alibone
Ithole linesicoco.
Athi ingani noBhambatha
Wakhehla eseliguqa,
Athi ingani nawoyihlo
Bakhehla sebengwevu,
Athi ingani nawoyihlomkhulu
Bakhehla sebengengelezi.

UMakhwela ngokukhwela izintaba,
Ngokukhwela uNgoye lukaYeyeye,
Ngokukhwela uNdi noKhahlamba,
Ngokukhwela uMakhuluneke
Ngokuqombola ezimakhelekethe zakwaUnisa.

Umthente ohlab' usamila.
Ithole likaMaShezi,
Elihlabe lingakamili nampondo,
Ngoba uhlabene ngoBheka,
Izizwe zonke zabuza,
Zathi kanti uBheki ungakanani.

Ingwazi kaNdlela benoSompisi,
Ogwaze ephindelela okaGwabini,
"UGwabini wemikhonto,
Oye bamhlaba uGwabini,
Umahlatsw' ebuhleni njengethole."
Kodwa wena uhlabana ngosiba.

Okhiphe amangwevu osiba,
Wahloma ngezikhwili,
Wahloma ngemicibisholo,
Amadoda akwaZulu ahlom' amehlo,
Athi lukhulu luyeza luyesabeka,
Aphendukisa amehlo kaZulu,
Akhanga wuthingo lwenkosazana,
Uthingo lwawanik' ithemba,
Ithemba lendandatho,
Indandatho yesethembiso,
Aqala ukuvuma imvunge yemvelo
Evunywe ngabaphansi,
Yavunywa ngabaphezulu,
Nabasenyangeni bayivumile.

Izulu elidume futhi eGcotsheni,
Laduma lamthatha uGwaqaza,
UBhakubha wathelwa ngamachaphazelo,
Laduma phakathi endlini yesonto,
Lamthath' uThembisile eMantungweni,
Bathi indaba ibuzeni kuMengameli.

USontandwase umntakaNtuli,
Ngibe ngiyambheka ngamthanda,
Kanti sengingenwa luggozi,
Ngabe ngiyambheke ngamthanda,
Ngaphinda ngangenwa luggozi.

Nawe kufa uligovu,
Ngob' uhwithe uMaShezi,
Wangemuk' ithemba,
Ngoba besengethembile,
Ngithi sekuseduze samome,
Asibone isicoco sezicoco,
Aze abikele uMgqibelo,
Owamhlwitha okukaklebe.
UMgqibelo kaSichwe;
"UMshay' edwaleni angafi, kuf' itshe."
NoSichwe abikel' uNomangcwembe,
UNomangcwemb' abikel' amaBhele
Wona ehla eLenge ngesilulu;
Abaphemba ngenkomo,
Kanti abafokazana baphemba ngezibi:
Athi uBheki wabhudla esimnyama,
Kunamuhla ubhudle esibomvu.

IZIZIBA ZOTHUKELA (1980) C.T. MSIMANG

Vilakazi awusayikubhubha

Zingane zikaZulu
Zesuleni izinyembezi.
Hayani inkondlo kaZulu
Ezonesula izinyembezi.
Buyani kawbalele eMalanihili,
Nimfunelani uBhambatha kwabaphansi?
Khangelani amal' ezule,
Nizombona eziqongweni zezintaba.
Nxa ibala elimhlophe
Besalichaphazela ngelimnyama elingacimi,
Nxa umhlaba usaphefumula
Ababhekile bengaphuphutheki,
Lomthombo awusoze washa noma nini.
Lomthombo ungashiswa yini nje nempela?

IZIZIBA ZOTHUKELA (1980) C.T. MSIMANG

Umntwana wakwaPhindangene
(Chief M.C. Buthelezi)

UVelalishone kwabakaMvulane,
UNdaba yenziwe yinkomo yasoSutho
Yon' ekhal' iphezulu kwaDlamahlahla,
Umlomo yawubhekisa kithi kwaShenge,
Yathi nina bakaNgqengelele,
Ubucubu obuhle obuhamba ngabubili.

Iguqa elimnyama likaMnyamana,
Likhwele phezu kwendlu kwaPhindangene,
Bathe liyahhlola kanti yibona behlodayo,
Libhekise amehlo eMpumalanga,
Abesehlaba okwemisebe yelanga,
AmaShenge aqala ukumkhiyazelela,
AmaShenge ashay' ihlombe avuma,
Athi inkosi yiMbabazane kwabakaMnyamana.

Ongeqhathawanga matholeni,
Ongeqhathwanga zinkomeni,
Oshaye induku yabamhlophe,
Waze wahlabana ngosiba,
Ingani oyise bebehlabana ngenhlendla.
Ngob' uphuz' amanz' aseFotheya,
Waze wathunga isicoco sabeLungu,
Ingani oyise bebethung' ungiyane.

Ezakubo bezimbovula,
Bezith' uShenge kakulutho,
Bezith' uShenge kakumholi,
Bezithi kayuhlabana oNgoye,
Kanti kunyakan' ezoyikazel' iziqu.

Mweli weliphesheya,
Owel' uphindelela,
Kant' uJininindi wawela kwakanye,
Kant' uMamonga wawela kwakanye.
Owele bamshayel' izandla,
Kant' oyihlomkhulu babakhihlel' izililo.
Owele ngamaphik' okhozi,
Kant' oyihlomkhulu bawela ngenqanawe.

Ukhozi lwakwaPhindangene
Luphindelele futhi eNgilandi,
Lwaphindelela futhi eKhanada,
Luphindelele futhi eMelika,
Lwaphindelela futhi eJaphane,
Lwaphindelela futhi eJalimane,
Amaphakathi onke az' avungama,
Ngoba kuvungame abasezitheni,
Yebo, kuvungame nabasekhaya,
Kanti ubengababele lutho kweliphesheya,
Ubesayokwethekelela olunsundu.

Mlomo owodwa
Sukum' ukhulume,
Uyayibona imilomo eminingi
Iyavunana phakathi kwezwe.
Kuvunane abasenhla eMtshezi,
Kwavunana abasezansi eMbumbulu,
Ngob' indaba yenziwe abaseNdaleni,
Ngob' umkhosi bawuhlabe eMpumalanga.

NabeNkatha ngibasolile,
Mhlazana ephikelele eGrafrinethi
UShenge abamcabelanga izindlela,
Bamyekelele kwezinomeno,
Amakhanka kunye nezimaku,
Kufundele kuMalunda ukuluma,
Kant' uShenge ebengaxabene namuntu,
Ubesayotheth' idlozi kwaSobukwe,
Ethi ndlu emnyama hlanganani.

USokwalisa owaliwayo,
Wewuse ugu loMlazi,
Wahlangana nenkosazana
UGilinethi kwabakaMageba,
Yamshiyela eshungwini wakholwa.

Othande inkatha uSokwalisa,
Kwanga iNkatha kaNgqengelele,
Kwanga iNkatha kaMaphumuzana,
Ophose iNkatha eseNingizimu,
Wayengaka uTholibhethi eseNyakatho,
Uyiphosele uBhanda eMalawi,
Wayiphosela uKhawunda eZambiya.
Weza noShisami kumaNdiya,
Weza noLiyoni kumaKhaladi.

UMashesha ngowakwaPhindangene,
UMashesha unjengoMamonga,
Umashesha unjengonyazi,
Usheshele futhi ePitoli,
Iposi elithunyelwe ngoseveni
Labuya ngoseveni.

Kuze kwakhuza uMathanzima,
Wathi say' usupheza Mhlekazi.
Ngimthanda ewuka ngamawuba,
Ehlis' uThukela egudla ulwandle,
Mhla ephikelel' eKipithawini,
Waphinda wamthibela uFostela.
Abelungu kuze kwasa bengalele,
Lokhu ubeseyindlondlo,
Yebo, esedlondlobele,
Lokhu ubeseyimbabazane,
Ehaq' uFostela ngameva.

USibamba siyephula silibhubesi,
Sambamba uHlengwa samfohloza,
Sambamba uDladla samfohloza,
Sambamba uMhlabunzima samfohloza.
Iyakuza iNkatha,
Ithi nawe Ndaba
Uze ungayithibeli leyonkunzi,
Lokhu ukubani uyithibele,
Kuyobe usuyibangile.
Yibinda!
Nkosi kaMlambo!
Shenge!
Sokwalisa!

IZINSUNGULO (1980b) C.T. MSIMANG

Kuwena Mphemba

Awu, wangithonya "Ngqungqul' ebhul'
Amaphiko yadweb' imimoya,
Luthi lokuzw' amanz' eGcotsheni"
Wangithatha ngavuma "weMbokod'
Ekudla kubili yasoSizini,
Ebiqandulwe ngamakhand' ukub' iqoth'
Umbila kwaNgqondonkulu"
Ngiyakhuleka Gagu!

Wangiqeda weD.B.
Ngingeyil' olwakh' udibi;
Ngazizwa phakathi kimina
Mphemba, ilangab' uliphemba.
Ngiphengule Dokotela.

Ngipheni nam' engiwumfokazana
Womhlaba, izwi lababethi-mqangala,
Ngibethele leliqhawe ngilihayele,
Nenkondlo yabaphansi nabaphezulu,
Yikhona lingizwe lisezwa
Ngobani lizininga lingelutho
Lizibeka phansi okothuli lomhlaba
Ngiyakubongela Mphemba kaNtuli.

Lapho ngithi ngiyaqala, ngiqale
Ngangcwingcwiza ngithi ngiyakubheka,
Kant' usazongizekel' ezomfanyan' uBheka.
Ngagqweb' abafoweth' ukubani sonke sikubheke,
Ngamandl' adlondlobalayo ngazizwa
Sengiphoth' echungen' intambo yezulu.
Ngiyakubongela Bheka.

Ngiyekeni zimbali zengabadi,
Ngejah' elimpongoloz' emoyeni,
Lampongoloza ngendandatho yesethembiso,
Nami ngazizwa ngamaqabunga
Sengigcagca naleliqhawe lebhungwana.
Mphemba siyakubongela.
Qengqetheka nsizwa.

Mphemba siyahalalisa.
Ngibasakubheke kuthi mangingqabashiye
Ngilingis' ithole lona litshakadulayo
Selidakwe ubisi nohlaza lwamathafa.
Namuhla sengikubheke ngakugqolozela
Makhathaleni ngazizwa sengivuma: Yobe!
Khona bengizwile nangendaba
Ukuth' uyatshikitshela ngamangwevu,
Ungikhumbuz' oSichwe noSomago.

Mphemba siyahalalisa.
Manje bengithi ngicashe ngeyakwethu,
Kant' uyangibona mfowethu;
Washo wathath' umlalazi wakwenu
Sengath' uphuz' uMlalazi kanti-
Kant' uzolol' ithala lemicibisholo,
Khon' ucibe kahle ngenkalipho;
Nalapho iyakhul' inkwahla, Qhawe.

Mphemba siyakubongela;
Sikubek' emagxalabeni singesabi,
Nom' abanye beth' uyindoda kasesabi
Ngob' alikhw' ichilo Sompisi ...
Lapha ngipheth' izikhwili zakho
Ngisukwa ubugagu nombhejazane,
Ngizwe kuthi nami mangikhiph'
Amangwevu.

Lapho ngithi ngihlala phansi
Akuvumi Ngidedeleni ngisonge
NjengoGwaqaza la ngihlushwa uNonsizi;
Lusizo, Ngiyoze ngimthole uNonsizi;
E, Ntuli! Siyakubongela nalaph'
Umemez' ukude nathi sikuzwa kaluvind'
UseMoyeni wakwaNgqondonkulu -
Qhubeka Qhawe, uyingwazi.

Angazi Mphemba
Noma sengikuvus' umhlwenga,
Kodwa ngithathwe bakho
Ngehlulek' ukuzithiba - isigcino
Ngizithole sengivum' imvunge yemvelo.
Mophemba ngifundis' unyaw'
Owalufundiswa nguMbokodebomvu.
MaShezi siyakuhalalisela.

MaShezi sibonga njengawe,
Sikukhumbul' ungumzanyana Qhawekazi,
Ufana nesizib' esicwebile ngankath'
Ulalis' unwele uluvusa futhi,
Kant' uphemb owekhankakazi.
Nathi sethamele ngoxolo sihaya
Nangemisebenzi yakho yon' engikitaza
Njengobuhlalu bukaZulu bemibiko,
Iphind' ingicabangise ngothingo lwenkosazana
Nangobuhle benzotho - siyakubonga
Nkosikazi ngemicw'owayidlala
Nakalokh' isewumsuka wogqozi lokuhaya
Kubantwabakho.

Wangilaya D.B.
Ngithi la ngikuthapha
Ngizwe kuqhum' isiphethu
Ngingasaz' isigcino salomfula;
Ngithi la ngikuthapha
Kimina kusiphuk' unwele,
Ngingasaz' isigcino salol' ugqozi.
Ugqoz' owangifunza lona lushushumba
Nami, ngize ngikhulek' ezigodlweni
Zamakhosi nezimbong' ezashalaza.
Ngiyabonga Mphemba.

Ngiyabonga Mphemba.
Nkathi ngikubon' usik' indlamu,
Kulokhu niyisika nisiphuzela
Nomnewenu nidalul' izimfihlo zamathongo,
Nihlahl' inyathuko ngomhayo -
Kukho konke Mphemba ngohlala
Ngigqolozele ngesineke samehlo kaZulu.
Siyabonga Dokotela.

Siyabonga Dokotela
Thina zimpabanga zakwelimagade.
Sizimpabanga zaziwa ngempuyazelo.
Siyabonga D.B.
Kubonga thina zilambi-mfundo
Nezilambeli-kubonga ngezibongo zamaqhawe,
Thukulul' izingotho Qhawe lakithi.
WeMbokod' ekudla kubili yasoSizini,
Uvuse kith' ugelegele sibophe ...
"Fana wami, ungabhubhi ngaphambi
kokubhubha komhlaba!"

Kuwena sithi:
Halala Mphemba!'

IZINSUNGULO (1980) L.B.Z. BUTHELEZI

Dr M.G. Buthelezi

Mongameli weNkatha yeNkululeko Yesizwe
Nesizwe seZulu lakoZulu,
Sivuma lengoma yokutshotshozela
Inggwele yesizw' esimnyam' e-Afrika,
Inyangakazi kwezombusazwe.
Wehla phezulu usugonywe zinyandezulu
ZeZulu wakhothwa uPhunga noMageba,
Wancindiswa enjuleni yodengezi
NguMevana, uSokwalisa noPhungash' imbala.
Waxhamazela mntakaMathole,
Wathwal' iziphandla kwagiy' iLembe.

Zahlek' usul' iziwula,
Walol' imimese bajaka bawuhlab'
Inhlal' oMathanzima noMangope.
Baphambana nehloambe Nggengelele.
Bakha umkhanyakazi Mshikishi wokubuya
Kwe-Afrika. Uyosika kuliphi?
Kant' uya kwelingangile lenkululeko?
Shenge!

Waphenduk' iphela ezindlebeni
ZeNdlov' enebatha,
UKruger wampheka ngelokuncishana,
Waphenduk' iphel' ezindlebeni
Zika Vorster. Waphaph' emkhathini Mnyamana!
Wakhuphuka ugilikidela ungawi Mnewethu.
Wacathula njengoMosi, labuya elihle kakhulu.
Waxhamazela, zakhubeka zenyela
Iziqhwaga zamapulazi bezifunga zigomela
Zithi ngeloRetief noPita
Wampongoloza ngephimbokazi
Kwenanel' umhlaba Mevana!

Wajuluk' ezehashi Mnewethu.
Wabhovumula kwamazam' i-Afrika.
"Leli ngeloSenzangakhona kaJama."
Wabhovumula: "Amandla ngawethu!"
Wanyakaza wakhuleka uKhaunda,
Wasukuma wakhuleka uNyerere,
Wazamula wakhuleka uBhanda.
Mvulane!

Welul' izinyawo kwaxhawula uPhapha,
Kwaye kwenanel' uKhatha weMelika.
UVorster ubhincele nxanye,
UKissinger washay' ihlombe,
Lidume kwaye kwashay' eNgilandi.
Munye umholi onobuchopho
Kwelase-Afrika yithole likaMathole.

Amabombo wawabhekisa neno
Wahlabana ngenduku yeLembe,
Wabheka kwaqethuk' uHlengwa,
Wabhayiza, wamthel' othulini.
Wagiya kwaqethuk' uNdaba,
Waphuphutheka nomhlaba
Ethi iyokwethekel' ubuchopho,
Kanti bazomethekelis' umsuzwane.
Ubethi kawusiyena uNdunankulu,
Kanti bendulelwa nguMnyamana.
Ingani noMaphumulo uthe ugiya
Waye wathi gilikidi ngesiphundu,
Ngakubona uphenduka iLembe.
Soze bakukhone Sokwalisa.

Wadla Mgaxi weziphandla zabezizwe;
Wadla Mgaxi wendondo yodumo.
Wasibumba isizwe saya ngamzila munye;
Waqephuza ungenanhloni Shenge!
Zinkul' ezakho bozinyenyeza
Ezitimeleni bazinyenyez' emabhasini.
Bazinyenyez' emaholweni,
Bazinyenyez' emaxhibeni.
Bozinyenyeza kweleBangamlotha,
Bazinyenyez' emaphepheni.
Aze aphele zingaphelile,
Bacule, bash' amaphimbo,
Bakuhaye bash' amaphimbo,
Bavul' imisakazo kuze kunqamuke
Izinsimbi kuphele imililo.
Ungangezulu,
Uyohlala usematheni
Wena kaMathole!

ISILULU SEMICABANGO (1980) M.S. GCUMISA

Qhawe Lakithi

Sibusiso seziNyembezi,
Qhawe lakithi;
Ihaye njalo leyongoma.
Ingoma yakho ngiyizwile,
Ngayizwa ngingakabi lutho
Kwathi nalapho sengiqhum' amabamba,
Oway' umhuluzi wathint' olwami ulwanga.
Izithutha zodwa ezingaboni ngaleyongoma
Ngoba nazo zinobuthutha
Ngingasasho obamathongo.

Noma ngangisacathula wena kimi:
"Mntanami Mntanami!"
Waselula isandla ngasemukela,
Ngema ngamanzonzwane
Ngadlula ngaba ngugqamu kwabade.
Kuthe lapho izinzwa zami sezishukuma,
Zisuswa lugqozi lokuphokophela
Ludunjiswa yiyo leyomivimbo
Yokuzwa elakho iphimbo.

Ingoma yakho yazika enjuleni yami
Kwaphephezel' uphaphe lokuphapha kimi.
Washo wena ngeZibongo Zamakhosi
Ngazelamela ubumbongi bangqongqa kimi,
Ngaze ngaggashiya okomjijane.
Ngithe ngisashaya zona zomdabu
Wangilethela isikhumukane.

Safika sibeke isigqoko emehlweni
Sisho ngezinyo laso elicamele odebe,
Ngasizwa qede ngethuka,
Kanti angazi nje ngihleli neSikwaya,
Inkinsela yaseMgungundlovu uqobo,
Yananela kwaNkwali nami nganamathela
Ngathi ngiyazixinga ngazithola nginomkhaba.

AmaThongo noNomkhubulwane
Nabo bayakutusa,
Bathi yesula lezozinyembezi
Ugide njalo ugide ugiye.

Nathi magamanxandukwana siyokulandela
Kuso esakho isikhondo,
Nxa wena usemi njalo
Siyoze silubambe loloqhotho.

Umsebenzi wakho ngiswele amazwi okuwubalula,
Ngithi ume njalo lubhaqa lukaMalandela
Use usikhanyisele
Nabo ubabanekele,
Bona labo ababebe kithi emhlane.

Ihaye njalo leyongoma,
Uyihaye unganxithelwa,
Mana njalo ngaleyonduku ume uze ukhokhobe:
"Makhomba ngosiba abanye
Bekhomba ngamawisa,
Nomanqunda ngokunqunda
Izimboko zamadoda khona kwaZulu,
Wagiya uhlabana wafak' isidlokolo,
Bathi bengalindele
KwelikaNdlambe noKreli,
Bakwethuka sewuhlasele
Nkunz' emanqindi,
Waphosa washishiliza
Waye wema ngoMgungundlovu."

AMAGEKLE: 1986(b) E.S.Q. ZULU, L.T.L.MABUYA

Bhambatha Kamakhwatha

(Ngo-B.W. Vilakazi, D.Litt:
1906-01-06 kuya ku-1947-10-20)

Bhambatha kaMakhwatha! Mphephethwa!

Angisalili, angisalingozi nangesilingozana;
Akusekho nasibibithwane Bhambatha gha,
Nxa ngiphatha elakhw' igama liyangembatha.

Sebampongoloza mntakaMakhwatha,
Sebawavova namavovo omphefumulo
Ngemphefumulo yenziki yakho, Mphephethwa!

Namhlanje Bhambatha, mntakamakhwatha:
Ngisele ngijwiliza nezinxeleha zobumbongi;
Sengathena ungiphehlel' ubulawu bezigagayi
Nezimbongi zezindaba zamagudu nezihlangu ...

Bhambatha, ngihlezi ngihlalel' umshushumbelo
Womhlaba nomkhathi nesibhakabhaka seZulu,
Makhashan' ithunzi lamadlozi lingisinda
Ngezimfihlo, bese ngihlanya ngenkondlo;
Ngize ngiyifafaze nasemoyeni ngekhambi!

Bhambatha: likhul' igama lakho lezimbongi!
Iphimbo lakho liyokhuluma kithina ngAmal' Ezulu
Namuhla, njengamhlomunye nanjengakuthangi ...

Ye! vuka Bhambatha ngenkondlo kaZulu;
Uvakashele thina zimfundamakhwela zokubonga,
Usikhamelele ngephimbo lomhlwenga wenkondlo!
Mfo kaMancinza, ashi! Vuk' uvakashele kithina,
Usibhebhezele ngalugqoz' olwabhebhezela
YiThongo likaMbongi kuwena, waze wagquma
Kwaze kwasa: kuxabene ubendle lwezimbongi!

Njengoba ngimile, Walethi kaVilakazi:
Angisalali, angisaguqisi ngqondo ngaluphondo,
Ngoba wena uyangibhedla uyangibhila-
Ungibhila ngentelezi bese ngidlondlobala;
Khathesinye ngibhodloze namasangw' eZulu!

Ngakho konte Walethi: angisalali, uyangibhedla;
Angisenasibithwane sabantwana, angisalingozi!
Anginakudlal' oNozinsizi ngisinis' amahleza.
Vuka Bhambatha, usikhamelele ngezihumusho
Zemingcwi namathongo anyenyezayo ngobugajana.

Vuka Bhambatha usihlahlamelise ngobudokotela:
Wena wedwa waqamb' umgudu obheke koNomabhuku;
Vuk' ushayeke kithina ngamagagas' omoya-
Sipheze nokuncwina ngezilokotho zemilopholo!

Bhambatha kaMakhwatha, Mphephethwa!
Wena uyithongo likaZulu siyakuhlonipha -
Vuka usihole Bhambatha, siphumese ilaka
Lokulangaze' amahlung' aluhlaza nehlimbithwa.
E! sithwese nathi lowomthwalokazi sethwase,
Owethweswa wona nguMkabayi kwesikabhadakazi!

Bhambatha, mfokaMakhwatha:
Silangazela ukugewala kwakh' olimini,
Bese sikhuluma sinyakazis' imithambo nemihlaba.
Mphephethwa: uyingcweti yenhlocomo yabahlokomi
Enhlokomweni yamagagasi omphefumulo wenhlocomo!
Hlokoma kithina ... zesihlokom' emiphefumulweni
Yesizukulwan;' esizayo; nakusona kuxaban' ubendle!

Binda!
Mphephethwa, ovila lindimande:
Wena wakhula silibele!

UPHONDO LUKABHEJANE 1973: T. MASUKU

UDr. B.W. Vilakazi

Vilakazi, qhawe elikhulu,
Namhlanje ngiyakukhothamela.
Qhawe likaNdaba elimnyama,
Siyaziqhenya ngezenzo zakho.
Wawuhamb' unesithukuthezi:
Uphumphuth' indlela yokukhanya -
Yokusindis' isizwe sikaNtu.

O, Vilakazi, ngiyalesaba
Igama lakho eliphakeme;
Umsebenzi wakh omangazayo:
O, Vilakazi, ngiyawesaba;
Isineke sakho esikhulu:
O, ngiyasesaba, Vilakazi.
Awuzang' ubenobandlululo
Wapha abamnyama nabamhlophe
Ubuhlakani obungandile.
Sifundise, Vilakazi kaNtu,
Sifundise - singabandlululi.
Sifundise, qhawe lamaqhawe.
Somile, Vilakazi wodumo -
Siphuzise amanzi emfundo
Asiboni: sivule amehlo.
Sikhanyisele, qhawe likaNtu.
Empilweni yakho, Vilakazi,
Sasisebancane, singaboni;
Sasingazi lutho, qhawe lethu.
Namhlanje sesikhulile, Ndaba,
Siyayizw' intshumayelo yakho,
Nomzila wakho siyawubona:
Konke kuyakhanya, qhawe lethu,
Alusekh' ufasimba kithina:
Amehlo ethu uwavulile
Ngezincwadi owazibhalayo.

Kodwa, Vilakazi, sisakhala -
Sinikeze isineke sakho,
Nakho ukebekezela kwakho;
Sinikeze inhiliziyi yakho
Egewele uthando olumsulwa -
Uthand' olungenabandlululo
Kabant' abamnyama nabamhlophe.
Siyakhala, qhawe lamaqhawe -
Sifundise, Nkanyezi yezulu:
Sifun' uxolo nenhlala-kahle.

Yonke imihla siyajuluka -
Siyazabalaza, qhawe lethu.
Kulukhuni ukuya phambili:
Kulul' ukuphindela emuva.
Sibambe ngesandla Vilakazi
Siholele phambili, Ngonyama.
Siyesaba ukuhamba sodwa
Ehlathini lemfund' ephakeme.
Ungathukutheli, Mbongi yethu:
Ungasifulatheli, siGodo
Sokuwela umfula ugewe.
Sisingathe, Nkonjane yeZulu,
Sipetule emehlweni, Mbongi:
Asiboni kahle, Bhaqa lwethu
Siyagula, sisindise, Mholi;
Sibuthakathaka emzimbeni:
Sibuthakathaka emoyeni.
Siphe inkululeko yengqondo -
Siphe inkululeko yomoya.
Nanamhlanje, woza usihole
Thina abamnyama nabamhlophe.
Sifundisise ngenhlala-kahle:
Fak' umoya wakho wokuzwana
Kithin' abamnyama nabamhlophe.
Thina sazini, qhawe lakwethu?
Asazi lutho laph' emhlabeni.
Wena shay' umthetho, Dlozi lethu;
Sikhombise indlela ngomunwe
Wakho okhanyisa isibani -
Isibani semfund' ephakeme.

Qhawe, sakubona sibancane,
Sasingazi lutho nje-nempela;
Sakubona ngamehlo enyama
Amehl' omoya sasingenawo.
Wanyamalala singakahkuli
Empilweni yenyama nomoya:
Wasicashela singazi lutho -
Wayekubizil' uMvelingqangi.
Yebo, qhawe, wasishiya sodwa:
Sasikhala ngendlala nokoma;
Kodwa wasishiya nomyalezo
Oqukethwe yizincwadi zakho.

AMANGWEVU (1986) D.B.Z. NTULI

Bhambatha

(Dr. B.W. Vilakazi)

I

Asibange sisahlangana ndawo,
Ukuba nje kesiphan' amehlo.
Washeshe wabopha wavalelisa,
Ngisabophelana namaqhwagi.

Nokho sengiyakwazi ngenhlanye
Njengob' uligqonono phambi kwami,
Ugaxe iminyezane yekhethelo,
Ungibuka emehlweni ungasacwayizi.

Ngizwa ngokweshela kwakho uNolwazi,
Ngabakubon' eGroutville nase Malomeni,
Kant' uyoz' uyothwesw' isicoco eGoli,
Libon, izwe ukuthi uZulu kamfokazana.

Bathe wawufunza izilambi
Kusuk' eXobho kuyoshay' Ohlange,
Kula uyoz' uyokwelusa nengqwel' uDokhi,
Ufund' amangwev' akh' eGoli.

Bangitshela zahlengezela oDhlomo,
Ngokuvuthukelwa ngabegazi lakho,
Bebelethwa nguNokufa ziy' amalombo,
OSiziwe, noMandlakhe noNomasomi.

Kwathi phansi kwetshe lontunto nosizi,
Kwaqhum' isiphethu esingomiyo,
Kwehl' ubisi obelungenukwe,
Zasimama izintombi nezinsizwa zikaNdaba.

Ngiqhamuke zincwaba ziphum' imikhaba,
Ngabuza ukuthi kusindwaphi, zakhomba,
Ngaya ngindiza, ngampempeshela,
Kanti ngizoloyeka ngithwal' ishoba.

II

Ngenxa yokumangala, ngilangazele,
Ngafun' ukubon' isiphethu salolubisi
Engiluhabule nganamadlingozi.
Ngenyuke ngomjaho ngihambe ngihabula.

Ngasizakala ngahlangana noMamina,
Ehlobe ngomalunkambu nezintshodo,
Wangikhombis' umuz' obovu wamaLoma,
Lapho waphakelwa waphakela khona.

Ngangenisw' enxulumeni labaphumule,
Ngacothoza ngamanzonzo ukungaphazamisi,
Ngaze ngema ngaphambi kwelawu lakho,
Kulapho ngivalelwe ngaphandle.

Ngezwa imithi notshani kuhlebeza,
Kuvumelana namazwi ezesheli zikaNolwazi,
Kwasho ngelishelelayo lomzanyana:
"Lala sithandwa, lal' uphumule"! (1)

Inhliziyo ishone phansi ngokudangala,
Anganyakaza phambi kwelawu lakho,
Ngoba ngempela ngingenakuxoxa nawe,
Ngoba ngempela usaphumele.

Hawu! Kodwa uvalelelweni lingakashoni?
Ubani obone lesisenzo sifanele?
Niphi misalela yakwabo ningichazele?
Ubani ovumele abavali?

Benizumekile yini nina boMenzi,
UNokufa elungisa imbeleko yakhe,
Eq' amavaka ecathamel' ijaha,
Elihlwitha lisalol' umkhonto,
Lizazoland' ubuduna bukaZulu?

III

Impendulo ifike ngebengingakwazi.
Ngimzwile uMkabayi, uSoqili,
Ehlab' umkhosi ebik' imbube:
Kwagxum' uDlungwane neklw' elifuphi,
Ngob' engebukele kujunyw' abanjengaye;
Waguqa phambi koMjokwane noJama,
Wakhomb' ezansi ngegaz' elibilayo.

Bonke babheka kuZulu uqobo,
Waphoth' amadevu wanikin' ikhanda:
"Phozani bafana bami, phozani.
Iqhawe elijuluke kweqa liviva liphuma,
Lagadla ngomfutho lapho lifudumala,
Noma lingakashoni, aliphumule.

"Izinkumb' ezilandelayo ziyofunda
Ukuqoqa amandla kusa, liguqubele,
Zidlobe liphuma ngokungazi la likhona,
Kanti loze lizishonele, kuzuw' imihlambi.
Lapho zilahlek' izinkomo zelobolo,
Kuthokozelwa umlobokazi ozongena.

"Batssheleni bahlome oNozishada,
Badl' iminyezane njengabazomlanda.
Awukikizel' umdlunkulu, kuhaywe,
Kuphum' izimbongi zekhethelo,
Kugin' amazw' azo ziland' umfowabo,
Emukelwe ngodum' esangweni."

Alishoni la liphuma khona.
Sekumele lisine lelijadu.
Kanti akubona bodwa abakaNdaba!
Nanko amazwi awoHomer uqobo!
Nanguy' uChaucer eseqhekenyeka!
Bavum' ihubo lokunqoba likaZulu,
Ngob' ungakhiwa nguZulu yedwa.

Nom' uphefumul' imizuz' esemashumin' amane,
Ukwanda kwaliwa ngumkhunkuli
Ngoba wedlule abasale baphefumula,
Abangonyube nasekushayeni ihlombe,
Ngoba bengegadlele njengawe.

Uma ngikhedamise emnyango wakho,
Maxoxa, Mahaya kaMakhwatha,
Ngikukhumbuza lelozwi lakho
Lokuthi uyosivakashela silele,
Sivuke singqabashiye ngobugagu,
Nom' uhlaka lungelaphe njengonogqu.

Sifun' ukubon' uZul' esombuluka,
Buba mxhiliba ubuvila bakhe,
Akhabezule emva kwezinkanyezi zokusa
Ezimusa ezintabeni eziphakeme,
Lapho ,engenakuzenyeza ngobuyena,
Azizw' ephelele kungaxegi lutho,
Ehlobe ngengwe phakathi kocwebezela.

Wena elakuzwayo iThongo Lokwazi,
Sibizele nathi esishwashwazayo,
Nihlangane nezingwazi nezezizwe,
OPope, oDickens naShakespeare,
bangasali o-Austen emaghawenikazi,
Nisiphehlel' ubulawu obuphambili,
Izintombi nezinsizwa zifak' imiyeko,
Zizibone zonke zinezindima.

Aze afezeke amazwi kaZulu,
Kuthi noma ningasakhulumi,
UZul' angasali eba nguMndindi,
Angancunzek' amandla ngokukhigileka,
Ngokuzivalela kwen' emalawini,
Kodwa axhume lapho washiya khona,
Umthombokazi ungayek' ukugeleza,
Ube njengoba wawushiya, noma ukhule:
Bhambatha.

AMAQHABANGA (1984) J.J. THWALA

Ku-Dr S.D. Ngcongwane, 1984

Inkuz' emalunda edle ngokumisa
Phezu kwezithebe zakwaMfundo yaggama
Igqamisa ukubaluleka komthombo wolwazi
Oqubuka ngamandla samthombo wamajilimba,
Ugeleze ngamandla samful' uThukela,
Ukhukhule ngamandla saMkhuze ungenisa,
Ugubh' okwamagagasi ezilwandlekazi,
Untwez' okwamagagasi omkhathi.

Inkunz ebhonge phezu kwez' Ongoye,
Yabhonga kwaqhekek' amadwaladwala,
Kwakhumuzek' amatsh' ezingengema,
Kwamazam' iziqong' eziphakemeyo,
Kwabun' uhlaza kungemagalelo obusika
Ngoba kuzwakwele lokho kubhonga
Okungemelwe zimbila nezimbodla,
Kungemelwe ngamabuzi nezimbiba.

Inkunz' emalunda ephonse ngamiphonso
Phakath emakhaphelweni aggame ngohlaza,
Yaphonsa maqede yahlab' usentu
Ngabon' izimpothane ziphothana,
Ngabon' izimvamva zifekela,
Ngabon' imidlovu iyivuma
Ngoba kugadl' uSuthu
Olumpondo ziyagubuzelana.

Inkunz edl' umhlanganiso
Ngokuthwasel' ubunyanga bolimi,
Yahlabana kuy' ingomboco
Ebingengomboco yabangoma bevumisa,
keph' ingomboco yezinjula-lwazi
Eklomelisa ngezevatho zeminyezane

Eziyinkomba yobude bebanga
Eselihanjiwe, neziyinkomba yenkambo
Efanel' ukuhanjwa ngabangakayihambi.

Ikunz' enyathele ngezigi ...
Yaphumputh' ubhaqa yalufumana,
Yathungath' impumelelo eyizithelo
Zenkuthalo, zokuzimisela nobekezelo,
Yaphundl' imithi eyizithiyo,
Yagqib' izisele ezidephileyo,
Ukuze wena nami sithwabaze
Sizibuk' amanxa singenanxa namuntu.

Ubutho elicibe ngamikhonto
Phakath' ezindongeni z'Ongoye
Lulw' impi kaNgqondo,
Lufunz usapho ukudla kwengqondo;
Engizw' oSizwile beqamunda:
Kungumphumela kaZimisele,
Kungumphumela kaKhuthala,
Kungumphumela kaBekezela;
Bonk' abazalwa nguMfundo.

Inkunz' ethimule ngayizwa,
Ngathi ngiyizwile ngayizwiwisa:
Ithimule ngolukaMalandela yenanelwa,
Yathimula ngolukaMshweshwe yesaselwa,
Yathimula ngolukaMswati kwajajawa,
Yathimula ngolwawoNdlambe kwathokozwa,
Kwakhew' imilomo kwezwakala sekuhletshwa
Kubuzw' ukuthi nkunzi yini le
Ethimula zilimi zonkana na!

Inkunz' ephuz' ezizibeni zika-Unisa,
Ngob' imingenela yeSangqu
Ingawathibang' amankanka.
Ngiyibone, ngaphesheya koKhahlamba
Olughweb' amafu ngobude balo
Obulinganiswa yizinyoni zezulu
Zon' ezike ziqhwakele phezulu.
Baphuzis' abomel' amanz' eziziba
Zolwazi oziqubula ngqotho zakho
Ophikweni okhonya kulo ngentabo.

IZINSUNGULO L.T.L. MABUYA, (Editor) C.T. MSIMANG

Kuwena Mphemba

Awu, wangithonya "Ngqungqul' ebhul'
Amaphiko yadweb' imimoya,
Luthi lokuzw' amanz' eGcotsheni"
Wangithatha ngavuma "weMbokod"
Ekudla kubili yasoSizini,
Ebiqandulwe ngamakhand' ukub' iqoth'
Umbila kwaNgqondonkulu"
Ngiyakhuleka Gagu!

Wangiqeda weD.B,
Ngingeyil' olwakh' udibi;
Ngazizwa phakathi kimina
Mphemba, ilangab' uliphemba
Ngiphengule Dokotela.

Ngipheni nam' engiwumfokazana
Womhlaba, izwi lababethi-mqangala,
Ngibethele leliqhawe ngilihayele,
Nenkondlo yabaphansi nabaphezulu,
Yikhona lingizwe lisezwa
Ngobani lizininga lingelutho,
Lizibeka phans' okothuli lomhlaba.
Ngiyakubongela Mphemba kaNtuli.

Lapho ngithi ngiyaqala, ngiqale
Ngangcingcwiza ngithi ngiyakubheka,
Kant' usazongizekel' ezomfanyani' uBheka.
Ngagqweb' abafoweth' ukubani sonke sikubheke,
Ngamandl' adlondlobalayo ngazizwa
Sengiphoth' echungen' intambo yezulu.
Ngiyakubongela Bheka.

Ngiyekeni zimbali zengabadi,
Ngejah' elimpongoloz' emoyeni,
Lampongoloza ngendandatho yesethembiso,
Nami ngazizwa ngamaqabunga
Sengigcagca naleliqhawe lebhungwana.
Mphemba siyakubongela.
Qengqetheka nsizwa.

Mphemba siyahalalisa.
Ngibasa kubheke kuthi mangingqabashiye
Ngilingis' ithole lona litshakadulayo
Selidakwe ubisinohlaza iwamathafa.
Namuhla sengikubheke ngakugqolozela
Makhathaleni ngazizwa sengivuma: Yobe!
Khona bengizwile nangendaba
Ukuth' uyatshikitshela ngamangwevu,
Ungikhumbuz' oSichwe noSomago.

Mphemba siyahalalisa.
Manje bengithi ngicashe ngeyakwethu,
Kant' uyangibona mfowethu;
Washo wathath' umlalazi wakwenu
Sengath' uphuz' uMlalazi kanti -
Kant' uzolol' ithala lemicibisholo,
Khon' ucibe kahle ngenkalipho;
Nalapho iyakhul' inkwahla, Qhawe.

Mphemba siyakubongela;
Sikubek' emagxalabeni singesabi,
Nom' abanye beth' uyindoda kasesabi
Ngob' alikhw' ichilo Sompisi ...
Lapha ngipheth' izikhwili zakho
Ngisukwa ubugagu nombhejazane,
Ngizwe kuthi nami mangikhiph'
Amangwevu.

Lapho ngithi ngihlala phansi
Akuvumi. Ngidedeleni ngisonge
NjengoGwaqaza la ngihlushwa uNonsizi;
Lusizo, Ngiyoze ngimthole uNonsizi;
E, Ntuli! Siyakubongela nalaph'
Umemez' ukude nathi sikuzwa kaluvind'
UseMoyeni wakwaNgqondonkulu -
Qhubeka Qhawe, uyingwazi.

Angazi Mphemba
Noma sengikuvus' umhlwenga,
Kodwa ngithathwe ngubugagu bakho
Ngehlulek' ukuzithiba - isigcino
Ngizithole sengivum' imvunge yemvelo.
Mphemba ngifundis' unyaw'
Owalufundiswa nguMbokodebomvu.
MaShezi siyakuhalalisela.

MaShezi sibonga njengawe,
Sikukhumbul' ungumzanyana Qhawekazi,
Ufana nesizib' esicwebile ngankath'
Ulalis' unwele uluvusa futhi,
Kant' uphemb' owekhankakazi.
Nathi sethamele ngoxolo sihaya
Nangemisebenzi yakho yon' engikitaza
Njengobuhlalu bukaZulu bemibiko'
Iphind' ingicabangise ngothingo lwenkosazana
Nangobuhle benzotho - siyakubonga
Nkosikazi ngemicw' owayidlala
Nakalokh' isewumsuka wogqozi lokuhaya
Kubantwabakho.

Wangilaya D.B.
Ngithi la ngikuthapha
Ngizwe kuqhum' isiphethu
Ngingasaz' isigcino salomfula;
Ngithi la ngikuthapha
Kimina kusiphuk' unwele,
Ngingasaz' isigcino salol' uggozi.
Uggoz' owangifunza lona lushushumba
Nami, ngize ngikhulek' ezigodlweni
Zamakhosi nezimbong' ezashalaza.
Ngiyabonga Mphemba.

Ngiyabonga Mphemba.
Nkathi ngikubon' usik' indlamu,
Kulokhu niyisika nisiphuzela
Nomnewenu nidalul' izimfihlo zamathongo,
Nihlahl' inyathuko ngomhayo -
Kukho konke Mphemba ngohlala
Ngigqolozele ngesineke samehlo kaZulu.
Siyabonga Dokotela.

Siyabonga Dokotela
Thina zimpabanga zakwelimagade.
Sizimpabanga zaziwa ngempuyazelo.
Siyabonga D.B.
Kubonga thina zilambi-mfundo
Nezilambeli-kubonga ngezibongo zamaqhawe,
Thukulul' izinqotho Qhawe lakithi.
WeMbokod' ekudla kubili yasoSizini,
Uvuse kith' ugelegele sibophe ...
"Fana wami, ungabhubhi ngaphambi
kokubhubha komhlaba!"

Kuwena sithi:
Halala Mphemba!"

AMAYEZI (1986) L.T.L MABUYA

Sikufisela Olwemiyeko Yabalozi
(KuProf. C.D. Ngcongwane: mlha wokugcotshwa kwakhe
kobupho-lofesa: 24.10.84 - sisoNgoye namuhla!)

Hhawu!
Kwathi mangigiye -
Ngagiya ngaqephuza
Ngathath' olwezin Yangakazi
Ngabe kwenzenjani?

Hhabe!
Kwathi mangidlale -
Ngadlala ngadlalisela
Ngaqephuza ngadlisela
Ngabe kumgcagco muni?

E, wena weqhawe
Ongilethe kwelopholofesa ngingepholofesa:
Uthi manginge njani?

Thula wena weqhawe -
Ngibuza kuwena ...

Nkunz' emnyam'
Iyazon' izithole;
Indlov' engasindwa ummboko wayo
Ingan' ezinye ziyayithwala
Ziziphelekehle!

Unomashalushalu, umnenk' uyongen'
Egobongweni ...
Dishizela sidlukudluku sikaMzamane:
Dishizela ndlov' engasindwa ummboko wayo!

Ngibuza kuwena:
Mthof' ozigidi - zengithi!
Umthof'ozigizigi,
Insimbi yakith' eBethlehema -
Unomatsegetsege!

Ebicancathwe ngabeSuthu baseRoma,
Yacangcathwa ngamaZul' asoNgoye,
Yaye yacangcathwa ngabeYunis' eSouth Africa.

Unompunyumpunyu bemphethe:
Isakabula lisisila side beSuthu
Eliqhamuke kwakhuzw' izaga kwaZulu,
Ngaye ngabezwa bethimul' abanye bethi:
'Nant' igwababa lipheth' umgodo!
Gijimani ngazo zonk' izindlela
Nibabikel' umhlol' osuvel' ekhaya:
Nibikel' abaseNyakatho kwesikaMokgokong
Bese nibikela nab' abakwaZulu mbala!
Ngoba phel' indaba bebeyizwile abakwaKwekwe:
Bayizwe ngoNomathemba - bancama!

Ngisho kuwe nsizwa:
Ngikhuluma ...
Nosomavitiviti ngokuvitiz' izilimi zabezizwe
Kwaye kwakhal' uD.B.Z. Ntuli kwaYunisa -
Wath' indaba yenzekile madoda:
Yenziwe uMsushwana wakwaNgcongwane,
Kwaye kwakhem' uZulu wonkana!
Ingani uvitize ngesiBhunu

AmaBhuna akhex' imilomo -
Ngoba wona wodw' azi zilimi zabantu!
Ingani kumangal' uVan Rooyen kwabaMhlophe,
Waye watshel' abakub' abaMhlophe
Wath' indaba kayisengangaye -
IbingangoLouw benoVon Staden!
Ingani noZiervogel wawuzompheq' ingqonjwana
Asale nezigojana; kuba kayanga kwelabaphansi.

Sisho kuwena ...
WeS' goloza simehlw' abomvu:
Umagiya-ngepeni kuhlek' uNyembezi,
Ubehlek' ekwaShuter & Shooter umntakaNyembezi
Kakhalanga zinyembez' eseMgungundlovu!

Unomajikijela
Inkunzi yakith' ewumphelekehle -
Ugintshogintsho
Umzimb' ungasibungu, ungasiphungumangatha;
Ongicabangis' abeSuthu bencokola
Bencokola ngemitekulo bethi:
"Seboko Matebeleng ke kae?
Seboko Matebeleng ke kae?"
Jikijele Pholofesa,
Jikijela mntakaNgcongwane!

Hha, washo ngakuthanda mntakaNgcongwane:
Nakhu la ngikuthanda khona -
Ngikuthanda ubhavumula
Usho ngohleko lomqhweqhwetheko:
Kwaze kwakhal' izitshudeni zasoNgoye
Zathi: "Kant' uzosifundis' ukuhleka yini?"
Jikijela Pholofesa uyasincamisa!

Nakhu la sikuthanda khona:
Sikubon' uphinyilika njegenyoka -
Hamba nyok' eluhlazan' umabonabulawe,
Ukopokopo umzimb' uzing' ukukhal' amanzi
Kanti ukhal' zabagwabi!
Hamba nyok' eluhlazan' umabonabulawe
Ngob' izitshudeni zijike zathi:
"Maye, uyakuthand' ukuhleka!"

Phinyilika nomaphinyiphinyi -
Ngoba wena wedw' uyisamban' esimb'
Ungodi sawulala,
Kant' ezinye kaziwulali ...
Wena wedw' uwusalakutshelwa, wena wedw'
Usalakunyenyezelwa ongikhumbuz' okaMenzi kaNdaba!

Ingan' ungikhumbuze
AMaXhos' etekul' emlovini:
"Phungu-phungu, phungu-phungu
Ziph' iinkomo zakowethu?
Phungu-phungu, phungu-phungu
Aph' amathol' akowethu?
Ndee gxaa ngapha, ndee gxaa ngapha
Nangaphayaa!
Ndee qu ngapha, ndee qu ngapha
Nangaphayaa!

Jikijela Pholofesa:
Liyakufanel' elobupholofesa!

Unjinjinj omnyama wemadoda,
Obengandlw' ivaliw' okaMzamane -
Ngimthand' epheny' isahluko
Ngob' uzandla zimhlophe!
Ngimthand' epheny' isahluko
Ngob' unhliziyo ingazihlabathi zolwandle!
Ngimthand' ebuyis' amashiy' amhlophe
Ebhongel' uMvelingqangi
Kwaze kwamfanela uJininindi wakwethu!
Ibe mhloph' indlela Pholofesa!

Qengqetheka Pholofesa
Ugqanqule njalo ...
Thina sodwa sokufisel' olude,
Thina sodwa sokufisel' olwabalozzi -
Oluyimiyeko yabalozzi:
Ngcongwane!
Halala!
Khula sikothe Mzamane!

AMAYEZI (1986) L.T.L. MABUYA

Inkinsela YaseMgungundlovu, 1986
(Ngo-Professor C.L.S. Nyembezi)

Inkinsela yaseMgungundlovu:
Isiquz' esingadli nselwa zamuntu,
Ukubani siyazidla ngabe kade sagoduka -
Ngabe kad' indlal' iwil' ezweni!

Inkwali yeNkosi:
Inkwali ephandel' ezinye,
Ingan' ezinye ziyaziphandela -
Ziziphandele ngesomisw' esikhulu,
Zaziphandela nangezikhukhul' ezinkulu;
Kub' indlal' idubukel' ezweni!

Inkwali yeNkosi:
Inkwali yaphandel' eziny' izinyoni -
NangoDumon' omkhulu, nangoMboya;
NangoHaj' omkhulu -
Inkwali ephandel' eziny' izinyoni:
Inkwali ephandel' ezokufika
Yaphandela nezengabadi,
Inkwali yodwa yagil' izimanga -
Ephandel' ezokufika, mntanenkosi
Ezokufika zaze zafika noHaj' omkhulu!

Inkinsela yaseMgungundlovu -
Intinginson' ekhale kwachwaz' amawa;
Inyoni yakithi kwelikaNdaba
Engakhelanga ngezimpaphe zezinye:
Ingan' ezinye zakhela ngezimpaphe
Zezinye.
Intinginono kaNdaba:
Ethe thwenene kwaba yindaba -
Khisizela, Nkinsela yakithi!

Intinginono kaMkhwanazi,
Othontel' emthin' okaMkhwanazi:
Wathontel' emithini yanganeno
Neyangaphesheya kwezilwandle -
Intinginono yakithi kwaNyembezi
Emacothocoth' inyoni yakithi:
Enel' ukucothoza bakhuza bonk' imhlola!

Ingan' ubezalwa lijikantamo
Wakhuliswa ngesahluk' okaNyembezi -
OkaNkwali ngiyamesaba, ngiyathuthumela!

USakhalukhalweni yedwana,
Indondo yakith' eMzansi-Afrika:
Ubezakhele kwaShutha yedwana
AbaseMgungundlovu bathi yizemthithi
Umlomo kawuvulwa ngabathandayo
Bengiyakuwuvula ngoPholofesa;
Ngithi mntakaNyembezi wagil' umhlola,
Ngob' ubukhonjelw' ubupholofesa kwezemfundo:
Keph' ubupholofesa wabudikila,
Wabudikila saze sathuthumela!
Sasingenanyembezi ngawe mntakaNyembezi,
Sasinezinyembezi zokujabula!

Gigimani ngazo zonk' izindlela
Nibikel' oDokhi kwabaMhlophe,
Nibikel' oZiervogel kwabaMhophe,
Nibikel' oLouw kwabaMhophe,
Nibikel' oKholi kwabaMhlophe,
Nibikel' oKhophu kwabaMhlophe ...

E, nibikel' abahleziyo nabangasekho,
Ngob' indabenkulu yenzekile:
Yenziwe nguNyembezi' edikil' amaNyonivesi;
Nith' akuluth' uNyembezi' edubile
Ngob' ubeves' eliz' ives' okaNyembezi -
Ingani wayekhuliswe ngas' isahluko!

Intinginono yakithi KwaZulu:
Intinginono kalhunga noMageba
Entwentwez' emaggumeni aseljoli
Yaze yantshweza nasemagqumen' aseXhoseni
AmaXhosa adibanisek' izingqondo
Wona wodwa qhwabaghwiya
Alibala ngubugqavabaghwaya bezilimi zakubo

Nqiyeye ngedwa mntakaNyembezi
Nqoba wena wedwa wasungul' izingqoko
Zezinhlelo zdini IwesiZulu -
Ndizela maneno nyoni-Kayiphumuli kaZulu!

INDlovu yakithi eMgungundlovu
Indlovu yase Yideni
Eyeluke ngesokusa
Kwath' emini yelukela ngasekhaya.

Thuthuka mntaka Nyembezi -
Thina sodwa sokusha ngezibongo:
Nyembezi.

Nkwali yeNKosi!
Yibinda Qhawe!