

AN ANALYSIS OF THE PRAISES OF DOMESTIC ANIMALS

BY

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DECLARATION

I declare that THE PRAISES OF DOMESTIC ANIMALS is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete reference and bibliography.

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SUMMARY

It occurred to me that scholars who undertake to explore praises in Zulu have centred much analysis on praises of human beings and very little on those of domestic animals.

Domestic animals are very close environmental company to any Black person in South Africa, especially to those who reside in farming areas. This study demonstrates that the domestic animal merits praise because it constitutes a kind of relative and colleague to a Black person.

The first chapter gives a general layout of those to follow. What one has to note in the first chapter is the assessment of the extent to which scholars have made studies towards assessing praises of domestic animals. To be more precise, about six books have been identified containing some gleanings on the praises of domestic animals. This scarcity of documented sources for these praises together with the fact that praises of domestic animals are still mainly part of oral tradition constitute the main reason prompting this study.

Chapter Two analyses hopefully in depth the social aspect of praises of domestic animals. We deduce from the numerous facts emerging from the inter-relationship between owner and animal that the main reason for the existence of the praises in question, is to forge links that bind poet and animal together. Aspects discussed in Chapter Two are, among others, the purpose of praising which examines the effect of praises on both the animals themselves and the community at large. The chapter also looks at the various poets in this field, the occasions during which domestic animals are praised, and the kind of audience anticipated when praising these animals.

Though almost all the poets in this regard are wholly non-literate, the praises they compose are nevertheless rich in literary constructions. They decorate the praises with all sorts

of poetic expressions. One may even imagine that the praises of domestic animals were composed by modern learned poet who composed them by transcription and had all the skills to adopt the most impressive literary forms.

Chapter Four sums up the role of praises of domestic animals on society as well as the literary richness that the praises possess. On the other hand this chapter Four is also to be taken as the summary and distillation of the previous ones.

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CHAPTER ONE

INTRODUCTION

1.1. Definition:

I regard praises (*izibongo*) as a poetic account of a particular person's personality. Damane and Sanders say that "In other respects too the *lithoko* (praises) are poetic rather than prosaic." (Lithoko: Sotho Praise Poems: 1974 p.56)

When it comes to content, praises usually include a person's behaviour and physical appearance, his best talents and, lastly, his fame in history. We can say, in short, that the praise poem is a combination of ode, eulogy and epic. About praises of kings, Msimang says:

As an ode it apostrophises the king, referring to his personality and physique, pointing out both his good and bad qualities. As an eulogy, it lauds the king for his diplomatic and military achievements. As an epic it alludes to his history.

(1989: 51)

Animal praises also portray an animal's behaviour and physique pointing out both good and bad qualities. As an eulogy, animal praises laud the animal for courage and skills in fighting (bull), in speed (hunting dog), in catching mice (cat) and in other activities. As an epic, the animal praises allude to the history of the achievements of an animal, for example, the praises of a ram narrate a fight which it won.

Praise poems are composed for different things, for example, there are those that are directed to people, objects, animals (wild and domestic). Opland gives an account of Monica Wilson's interview with Geza, a Mpondo tribesman recording his direct words. He says, "Those who are

praised are men and boys, bulls, oxen, cows, horses, dogs, cocks, and certain birds." (Opland: 1983:35). I have a feeling that although Geza excludes objects, we must include them. Rycroft and Ngcobo mention in their definition of praises that praises may denote:

...a personal praise name or a set of these, applying to an individual (or sometimes to an animal or an inanimate object).

(1988: 11)

Praises fall into the category of oral poetry. Opland says again:

... I am describing here a phenomenon that I call oral poetry ... the verb defining the action of uttering poetry in both Xhosa and Zulu is *ukubonga*, and I am describing that activity.

(1983: 33)

We learn from this extract that oral poetry depends mainly on spoken performance. Praises have to be 'uttered'. Thus, we have to categorize them under oral poetry.

Furthermore, if we look closely at any praises, we also notice that they themselves are divided into two classes. There are those that are known as traditional praises, and those that are modern. The main difference is that traditional praises were composed and recited orally long ago, whereas modern ones have been composed in writing.

Fieldwork for this study has been conducted among the illiterate, who have no other means to articulate what they know about praises of animals apart from actually reciting them. Apart from personal discussions, I have based my research on the already documented modern praises of animals from sources like UNYAZI by Zulu, Mbhele and Hlongwane (an anthology which has both theory on analysis of poetry and a collection of different kinds of poems by various Zulu poets composed for Senior Secondary Studies).

Another aspect of the fieldwork was the consultation with educated people who have a talent for both composing and documenting and I benefitted much from their keenness to analyse animal praises academically. A discussion with such interviewees contributes a lot to the poetic part of the study. I say this because academics are better informed in poetics than the veterans with whom I have been conducting interviews. These academics have contributed much in the shaping of Chapter Three, which deals with the literary part of the praises at issue.

1.2. Main Subject of the Study:

This study concentrates on an Analysis of Domestic Animal Praises. It looks closely at the praises as a thread that binds a domestic animal and his owner together. This is the social aspect. It is the object of this study to find out how rich the praises of domestic animals are in terms of poetic elements. This will be presented under the Poetic Aspect of the praises (to be comprised of both 'The Poetic Form' and 'Poetic Diction'). All praises collected - whether from interviewees or documented sources - appear in Appendix I. Those obtained from interviewees are indicated at the bottom with the label '(from interviewee)', and those that are obtainable from documented material will have the name of the source also at the bottom of each account. One interview that has been tape-recorded is transcribed and appears under Appendix II.

1.2.1. Scope of Study:

The following is the approach that this study will take:

The whole study is divided into six sections: namely, 1. Introduction, 2. The Social Aspect of the Praises, 3. The Poetic Features in the Praises, 4. Conclusion, 5. Appendix I & II.

1.2.2. Chapter 2:

Chapter 2 will be devoted to the role which domestic animal praises play in society. The same chapter will be divided into six sub-sections. These are: 1. The Poet, 2. Time and Place of Praising, 3. Manner of Praising, 4. Purpose

of Praising, 5. Audience, 6. Context of Praising. I shall categorize poets as: owners of *imizizi*, members of the family, herdboys and herdmen, and the modern poets as reciters of domestic animal praises. Each category of poets will be followed by a discussion.

1.2.3. Chapter 3:

In Chapter 3 I shall analyze the poetic structure of the praises of domestic animals. The external structure refers to the arrangement of stanzas, lines and words, and the relationships that exist among the three of these (stanzas, lines and words). This relationship gives rise to repetition, alliteration, rhyme, etc. The internal structure will determine imagery and other figures of speech. The poetic analysis of these praises will follow the theories of Damane and Sanders' in their book entitled: Lithoko, Sotho Praise Poems. Their Chapter IV deals with: "An Analysis of the Praise-Poems". Reference will be made to other sources. We shall note in this regard that praises of domestic animals have the same features as those of people and objects.

1.3. Nature of sources:

I am using two kinds of sources for reference in this work. The first source is written material. This written material is from of six books. Each of them contains praises of a few domestic animals, for example, cattle, horses, dogs, and cocks. From fieldwork I have twenty-five interviews. From these interviews I have collected praises of fifteen domestic animals. In addition, I have interviews with academics and other people who appreciate praises in general.

The following is a list of the six books that contain praises of animals including domestic ones. The earliest publication that contains animal praises, in which there are praises of cattle and horses, is Rubusana's "ZEMK'INKOMO MAGWALANDINI" - 1906. One can find praises of a dog in "IBANDLA LASENTABENI" (Msimang: 1988) and in "XHOSA ORAL POETRY" by J. Opland (1983). Praises of a bull are obtainable in three studies: J. Opland's "XHOSA ORAL POETRY" (1983), in

"UNYAZI" by Zulu, Mbhele and Hlongwane, and in Makhambeni's "IHLUZO 3" (1989). The two last mentioned are volumes of different kinds of modern poems collected and edited by the writers with an account of traditional literature in each. Praises of an ox, a cow and a cock, are also found in J. Opland's "XHOSA ORAL POETRY" (1983: 35-36). Opland says (page 41) that most of praises "... about ... cattle and horses can be found in Rubusana (1906/1911: 365-78)". Those six studies do not go beyond the praises of cattle, horses, dogs and cocks. More will be said about books used under the section: 'Review of Literature' in paragraph '1.6.', in this chapter.

Further, it can be noted that by the time we lose the older generation which is the totally unlearned generation, we shall no longer have people who are keeping animal praises in memory. If the praises of both domestic and wild animals are not collected and documented urgently, they will disappear.

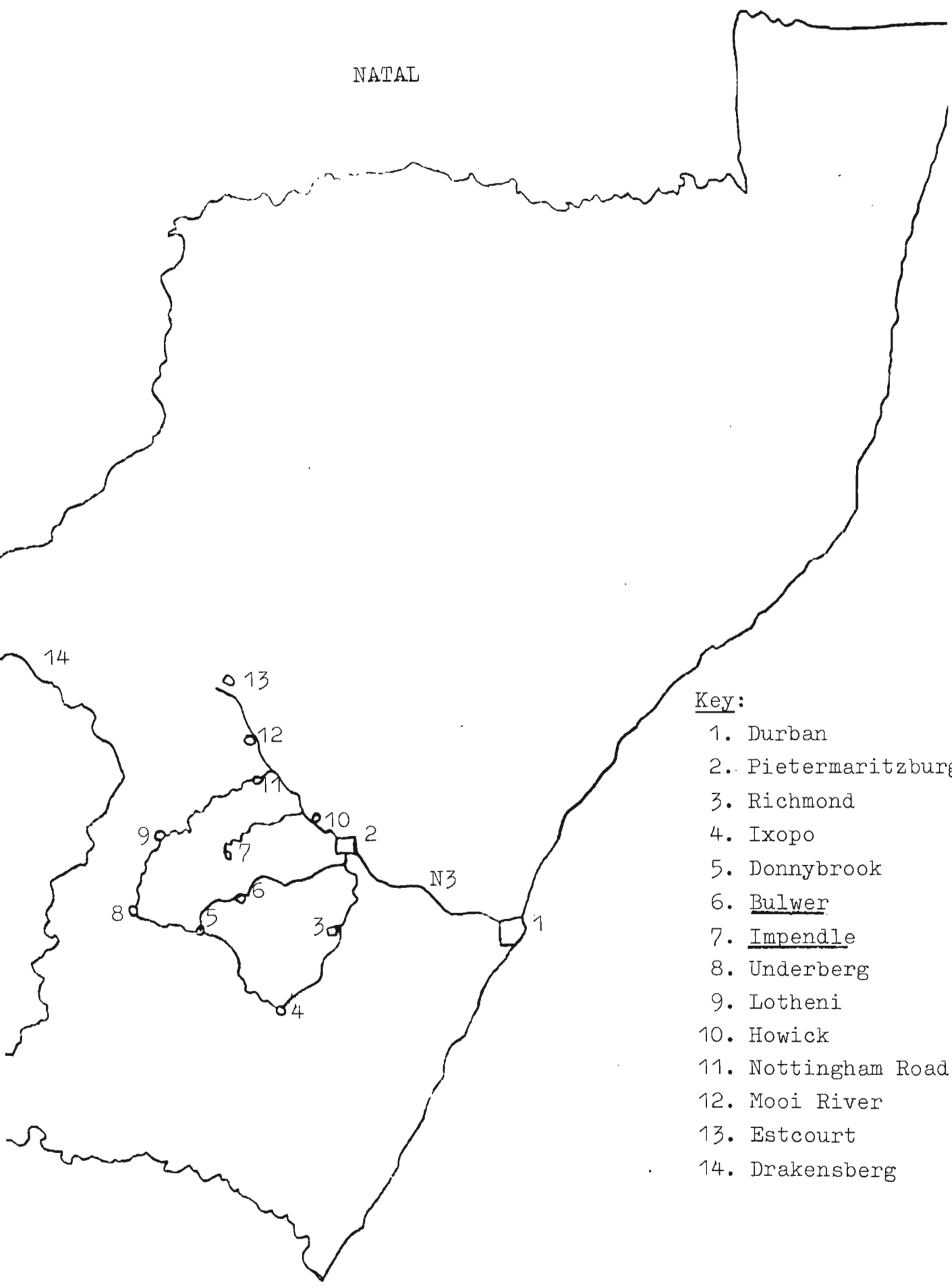
Ruth Finnegan puts it clearly in the Preface of her "ORAL LITERATURE IN AFRICA" that:

It was true that there was plenty of work on *written* African literature (which has received a lot of publicity in recent years)... But on the oral side or on the actual literary products of such minds much less was said.

(1970: vii)

People who form subjects of my interviews belong to the Southern Sotho and Zulu peoples. Interviews have been conducted in the areas of Bulwer and Impendle, in Southern Natal, situated west of Pietermaritzburg and adjacent to each other. Impendle is situated north of Bulwer. The neighbouring small towns are Donnybrook, south of Bulwer and Howick, east of Impendle. On the northern side are the Drakensberg Mountains. A map at page 6 is provided to make clear the location of these two areas. In the districts of these two areas (Impendle and Bulwer) are large settlements occupied by Southern Sothos and Zulus. Some of the citizens of these districts have private farms. One small area in the district of Impendle is Lotheni which is full of private farms owned by both Southern Sotho and Zulu people. Thirteen out of twenty-five interviews were conducted in the area of Lotheni.

NATAL



Key:

- 1. Durban
- 2. Pietermaritzburg
- 3. Richmond
- 4. Ixopo
- 5. Donnybrook
- 6. Bulwer
- 7. Impendle
- 8. Underberg
- 9. Lotheni
- 10. Howick
- 11. Nottingham Road
- 12. Mooi River
- 13. Estcourt
- 14. Drakensberg

Out of the twenty-five interviews, five were conducted at Bulwer and twenty at Impendle. Some of the interviewees are young and literate; others are non-literate and old. Two old men who have a considerable knowledge of animal praises are, Mr Bhekumuzi Xaba of Lotheni, at Impendle. He is Zulu and works for a young African farmer. He is responsible for looking after all the domestic animals of this farmer. The second old man is the headman (*induna*) of the Southern Sotho people of Lotheni. One of the young men, David Molefe, is a modern poet. In his unpublished poetry, he has an account of the praises of a cat which he has composed himself. All the interviewees indicate that they get the motivation to praise domestic animals from the fact that people in these two areas (Bulwer and Impendle) have such love for their domestic animals. They receive service too from most of the animals. For instance, they still use oxen to plough their mealie-fields. All the men, young and old, participate in this ploughing process and take turns to become drivers. Being a driver of the span of oxen is one instance where one requires skills in praising. It is considered vital to praise oxen regularly in order to encourage them to pull hard during ploughing. Another incentive is that in these afore-mentioned two areas (Bulwer and Impendle) young and old men each have their own personal praises. They use their personal praises to praise themselves in the coming-of-age ceremonies. The custom of keeping personal praises helps one develop a habit of praising. If we glance at what Finnegan says about self praises we come across the words:

Self praises, created and performed by the person himself, are not uncommon. Among the Sotho all individuals (or all men) are expected to have some skill in the composition and performance of self-praises, and the composition of formalized praise poetry among the Ankole is expected to be within the capacity of every nobleman...

(1970: 116)

1.4. Aim and Objective

This study is aimed at analysing the nature and content of praises of domestic animals. Observations have been made on the different kinds of people who take an interest in composing or copying praises of domestic animals from other composers.

The natural talent of praising is necessary in order that the individual be able to praise domestic animals. Finnegan, in Oral Literature In Africa quotes C.S. Papu's second edition translation of T.B. Soga's Intlalo KaXhosa: "To praise is a natural thing with the Bantus." (p. 18).

Two young boys of ten years form part of my interviews. They can offer two lines of the praises of a cock. I shall include these boys in the main discussion as praise-poets. Most of the poets are members of any family and not official *izimbongi* as in the case of a king's *imbongi*. They only praise domestic animals when they feel like praising them or on request.

It is interesting to note that the interviewees have their favourites among the domestic animals that they rear. Interviews show that out of a herd of cattle, a bull is given praises as it is regarded as the leader of the whole herd. The cow that gives more milk than the others also earns praises. It is easy to ask an interviewee to recite the praises of a cock because it is always around in the yard, as is the case with the duck, cat and pig. It is different for a dog because one of the themes of the praises is its hunting ability and usually the owner does not praise his dog except during hunts. A researcher in this case has to set out hunting together with the hunter if he wants to witness the performance of the praises at its best.

1.5. Animal praises which form the Subject of this Study:

Praises of all the following domestic animals have been collected from poets: the cow, the horse, the dog, the cock, the cat, the duck, the mule, the sheep, the bull, the ox, the pig, the kid and the turkey. Many of the members of the community rear most of the above-mentioned animals. One citizen says:

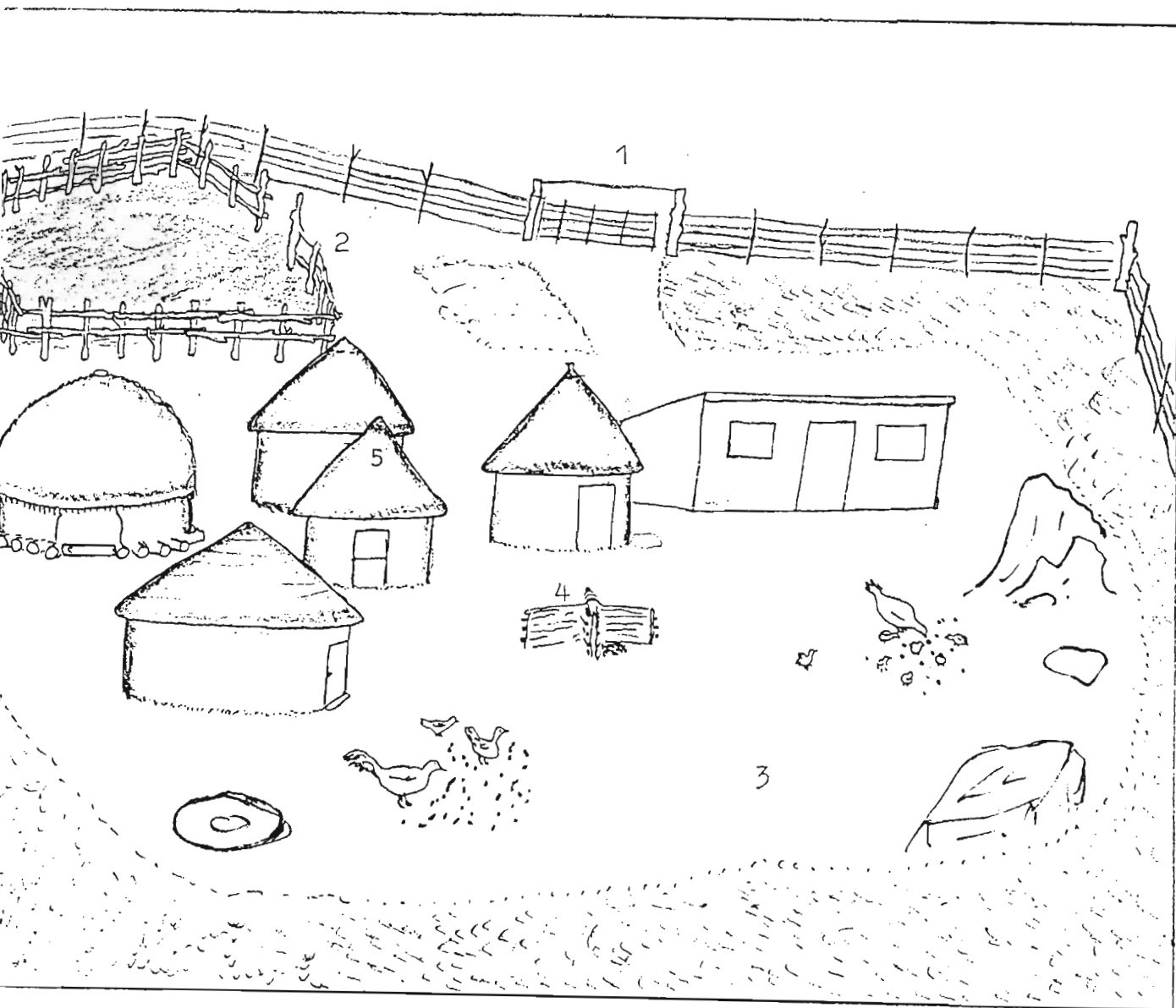
"Umuzi wesiZulu ubukeka ungumuzi ogwele kuphela uma kuzophithizela izinkukhu nezinja kanye nokunye ebaleni. Nxa sekuthule nje kuthe nya, asikho isigqi. Futhi ubukhona balezi zilwane ekhaya abusho ukuthi sezizoyekelelwa kanjalo nje. Siyazinika izibongo ukuze zizizwe zisekhaya nazo.

(The Zulu *umuzi* is regarded as intact only if there are fowls, dogs and other domestic animals roaming the yard. If it is all just quiet, there is no reputation.

Furthermore, the mere presence of these animals in the kraal does not mean that they will be regarded as being just there. We give them praises so that they will also feel at home.)

(See diagram below of *umuzi* in the modern times)

UMUZI



Umuzi

1. back gate
2. kraal
3. yard
4. fire place
5. hut

Black people are not used to keeping geese. The only person who can share the praises of a goose with me is an old man who has worked for a White farmer for many years. He ends up giving geese funny nicknames which arise from the praises that he has composed out of their noise, aggression, manner in which they eat, their voices, the way they swim, etc.

1.7. Review of Literature:

No books discuss praises of domestic animals in depth. We do not have a single written work that is wholly based on these praises. About seventy percent of written works on praises deals with praises of human beings. The following are the books that deal with praises in general:

H.E. Jankie with his Lithoko Tsa Makoloane (1939) which deals with praise poems of Basotho boys.

D.P. Kunene's Heroic Poetry of the Basotho (1971). He does give a short account of praises of both domestic and wild animals but mainly he deals with praises of the Basotho Heroes.

G. Lerothodi's Lithoko tsa Morena e Moholo Seeiso Griffith (1956) deals with praises of Griffith whom he refers to as the Big Chief. He also published another volume of the praises of King Moshoeshoe II, called Lithoko tsa Motlotlehi Moshoeshoe II (1964) - Praises of the Honourable Moshoeshoe II.

G.P. Lestrade published a volume entitled The Critic (1935), where he deals with 'Bantu praise-Poems'. There is another volume by Lestrade that contains praises of Tswana Chiefs, entitled Praise Poems of Tswana Chiefs (1965).

Nyembezi gives an account of the praises of Zulu Kings in his work Izibongo Zamakhosi - Praises of Kings - 1958.

Swanepoel made a short contribution too in 1983 when he composed Sotho 'Dithoko tsa Marena': "Perspectives on Composition and Genre" (Praise-

Poems of the Sotho Kings). Damane and Sanders have made analysis of praises of most of the prominent figures in the history of the Basotho, like Jonathan, Moshoeshoe, Griffith and others.

A very small percentage of the volumes containing praise poems deals with praises of wild animals examples being:

Mapetla's Liphofolo, Linonyana, Litaola, Le Lithoko tsa Tsona (1924) which is a collection of praises of wild buck, birds and divining bones.

D.P. Kunene's "Heroic Poetry of the Basotho" also touches a little on the praises of certain wild birds and other wild animals, for example, the lion and the leopard. (p. 126)

Finnegan gives an interesting short reference to the praises of a crocodile, and also supplies single phrase extracts from the praises of other wild animals, like lions. (Oral Poetry in Africa - 1970).

Insofar as praises of domestic animals are concerned, only six volumes refer briefly to them. Rubusana has an account of praises of cattle and horses in his Zemkil'Inkomo Magwalandini (1906), but these praises make up a small portion of the contents of the book. Rubusana is only interested in praises of cattle and horses in his collection of praises of domestic animals as Opland reveals when he says:

"The fullest collection of Xhosa *izibongo* recited by individuals about their cattle and horses can be found in Rubusana - 1906/1911: 365-78.

(1983: 41)

The above-mentioned books will be used in this study in conjunction with material collected during fieldwork. Reference will be made to the books with praises of people and things for the sake of comparisons, as all praises seem to have the same features.

1.8. Working Procedure

It has been explained that most of the interviewees are veterans who have known praises of some domestic animals for a long time - people who can be questioned and supply satisfactory and fascinating answers.

Perhaps it is worth mentioning that different people have to be approached differently. As mentioned, a hunter is not able to simply chant praises of his hunting dogs without actually setting out to hunt. The chase provides the motivation for praising. The following are other instances which require a kind of motivation before the praising process takes place. One individual owner of a horse finds it hard to praise his horse having not taken a sip of spirits. And, we have to go into the fields to watch a span of oxen in the act of ploughing in order for the driver of the oxen to be able to chant the oxens' praises. This will be discussed under the section 'Conditions of praising', in the Chapter entitled "Social Aspect".

I followed a simple procedure in conducting the research. I consulted any citizen in the two areas that I have mentioned. I collected as many praises of domestic animals as possible. Most of the collected material is preserved in tapes for the benefit of anyone who finds this study fascinating enough to follow up.

Besides merely collecting and keeping the material, I sat down with my subjects to discuss all that they had been able to give me. I prepared questions to be posed to them for the sake of clarifications on certain aspects of the praises. I will give a few examples of some of the questions, but will reserve the answers for use in the main discussion. The questions were about:

- reasons for the creation of domestic animal praises.
- the response that is expected from the animal that is being praised.
- what happens to the praises if the animal dies.
- whether praises lengthen or shorten as time passes.
- the question of change in praises if at all.
- the idea of reaction on the side of the animal that is being praised and how, if it does.

- the question of audience.
- what might happen if the animal has to be sold.
- the circumstances in which the animal gets its praises.
- what happens if the animal that is being praised does not succeed in fulfilling the task.

Results of the conversations about the praises will be used as supporting reference because there is little published material in the context of domestic animal praises and that published material does not supply sufficient material. In that way we have less published and more verbally provided matter to use in order to substantiate my discussion.

CHAPTER TWO

SOCIAL ASPECTS

2.1. Introductory Perspective:

The social aspect of the praises has been arranged to discuss the following: First, the chapter will discuss the poet. It will then discuss suitable time for praising, in which section we are to look at both time and place of praising because there is a feeling that these two aspects go hand in hand. We have to look at the attitude which poets adopt when praising their domestic animals. The purpose of praising domestic animals is another aspect to be discussed in this section. Reasons that influence poets to praise domestic animals will be surveyed. Lastly, this section will look at the kind of audience that is anticipated during the chanting of praises. The presentation will concentrate mainly on the praises supplied orally by poets.

2.1.1. The poet

There are four categories of poets:

- 1) The owner is one of the poets. Owners of domestic animals are usually male heads of families.
- 2) Another poet is usually the herdsman. There are very few of these herdsmen these days. The reason is that there are paddocks surrounded by a fence nowadays and there is no need for the owner of domestic animals to employ a herdsman. There are also very few herdboys. Young boys attend school and there is no chance that they herd domestic animals. Sometimes, schoolboys herd cattle after school everyday but that is rare these days. Boys whose parents are povertystricken still work as herdboys.

- 3) A member of the family who has a talent of praising can be regarded as a poet.
- 4) Any other poet forms the last category of poets. This may be a stranger from another place who comes to visit a certain family. This research has discovered that there are people who are talented in compiling praises of animals at any time when they are requested to do so. All they require to compose these praises, is to see the animal.

2.1.2. The Owner

More than seventy percent of the poets are owners of domestic animals. Usually the owner of the house is the owner of all the domestic animals that are being kept in that *umuzi*. The owner of the house is the head of the family and this is usually a man - the father of *umuzi*. Usually the father allows the other members of the family to own smaller domestic animals like poultry.

For instance, the cock may belong to the eldest son. It should be noted that citizens of Bulwer and Impendle who enjoy compiling and memorizing animal praises range from middle-age to old. Their highest educational qualification is standard one. Most of them have been taught by their children how to write their names only. They themselves say that they grew up when their fathers used to rear big herds of cattle. They were once herdboys.

When they are asked whether their wives can compose praises for domestic animals, they say that women do not spend a long time with domestic animals. Domestic work is enough to keep women busy. All they do is feed poultry, dogs and pigs. But women do have their own praises which they chant during the coming-of age ceremonies (*imemulo*). Domestic animals are praised by men.

2.1.3. The herdsman/herdboy

An interview with one of the herdsman of the Lotheni area in the district of Impendle, by the name of Xaba, reveals facts about the herdsman. He is being interviewed by the researcher (Molefe).

Molefe: You have told me that you are working here as a herdsman, but why are you still working because you are an old man now?

Xaba: I have been working as a herdboy since young. Unlike you, I did not attend school in my life. I first looked after my father's herd. Then I went to work for Mr Mclean, also as a herdboy. After that I went to work in the mines in Johannesburg. As a retired man, I have decided to help Mr Duma by looking after his cattle. In fact I am taking the responsibility to look after most of his domestic animals. I look after his goats as well, and I feed his dogs everyday when I am on duty.

Molefe: Do you enjoy your job?

Xaba: I enjoy it very much. I like domestic animals as much as I like myself.

Molefe: How do you show that you like them?

Xaba: You definitely know that I can show other people that I am somebody in the community by chanting my praises. I do that during gatherings. I also do the same thing to my animals. I praise them. Of course, I won't praise each and every animal, but I praise the cow and the bull and the dog.

Molefe: Mr Xaba, you have mentioned a point that is of much interest to me. You have said that you praise the domestic animals. Who do you think can be the best poet to praise these animals?

Xaba: I think that the person who will best praise these animals is the herdsman. The herdsman, among all other reasons, stays with domestic animals. He likes them. He treats them as people. People have their own praises. If the herdsman associates domestic animals with people, he must give them praises.

Molefe: What if the herdsman is not talented in compiling praises?

Xaba: According to me, such a herdsman is not a proper herdsman. You

cannot tell me that a wife is still a proper wife if she can only feed your children and fail to give them names. All young men in this area must have their own praises. I, as a herdsman, must have my own praises because I was once a young man. I was once required to praise myself. If I can praise myself, I must be able to give my animals praises.

Molefe: Taking the present generation into consideration with all the social changes and economic disturbances, how would you rate the degree of animal praising?

Xaba: It is very low. People who are supposed to be looking after cattle these days are busy going to school. They are told that going to school is the only way to remedy the economic disturbances that you have talked about. Others are busy going to church-sermons. That is part of today's life. Young boys have a very slim chance to look after cattle. In that way they do not have time to enjoy praising oxen and bulls and all that. They do not stay at home. They are always even far from cocks and dogs since they spend almost the whole day at school. They tell me that at school they have many kinds of poetry, including praises. I only know of praises myself as a kind of poetry. So, when they finish school, they go to find jobs. They are just out of traditional life.

Molefe: Who, then, according to you, is the next best poet to praise domestic animals after the herdsman?

Xaba: It is the owner. Usually owners of these domestic animals are people of my age who belong to the old Zulu. You know that if a father is a poet, it is likely that one of the children inherits the talent. So, any member of the family can be in the position to praise animals. This excludes women of course. Women generally do not have the talent to praise anything beyond themselves. I can't account for that because you are a young man, you know that young women do chant their own praises. I cannot say anything about academics in terms of praising domestic animals because I know nothing about poetry. I do not know how they praise domestic animals, if they do.

Molefe: Well, academics can be included in the list of those people who can compose praises. Such people are known by academics as

poets. Poets do compose praises for anything. They also compose praises for animals. But Mr Xaba, would you say in your opinion that the degree of praising domestic animals is getting lower and lower?

Xaba: Yes. This habit is dying, I mean the habit of praising domestic animals, of course. But you academics could save it by documenting the praises. I have been hoping that all those pencils and papers and the machine that you have there with you is to carry out my suggestion. If you documented the praises, only oral praising will die, but the praises themselves will remain in existence. If you delay this documentation, my generation will be extinct and you will not have good sources for your documentation.

2.1.4. Members of Family and Other Poets

This category of poets includes anyone who can praise domestic animals. Usually, it is the male members of the family, whoever among them is talented in compiling praises. Normally, when the herdsman or the owner of the house goes on praising the bull, for instance, other male members of the family learn to chant the same praises. If the herdsman or the owner of the animals has praises of the other domestic animals at home, other members of the family learn to chant those praises as well. The chanting of the praises of the bull, for an example, makes the animal popular in the whole area, and any other poets in the same area memorize its praises.

Mr Xaba, the aforementioned interviewee has something to say about the other poets: (these are his translated words):

Any other person of my age or younger is able to compose praises for domestic animals. My generation has people who can make up praises of anything at the drop of a hat, so long as it is visible. Can you not remember that it is said that Shaka asked one of his poets to praise the sun

from sunrise to sunset? He did that, but then he lost his voice at about eleven o'clock and fell unconscious. We still do have people with such talent even today. Long ago in the past a man from Bulwer came to buy an old he-goat here. When I showed him the he-goat, he was impressed and I heard him say:

"Awu suka madoda,
UMafukuzel' onjengebutho laBesuthu!"

(Oh my! He walks like a Basuthu warrior who is carrying a heavy burden)

These interviewee's words indicate that anyone, men particularly, who has a talent, can praise domestic animals.

2.1.5. The Modern Poet

In the early 90's we have books of poetry that contain both general poetry and praises. Among the praises are people's praises and animal praises. Among animal praises are praises of domestic animals. In all the books that happen to have praises of domestic animals there are praises of only two domestic animals. The two animals are cattle and dogs. An example is Ihluzo 3 by Makhambeni [1989: 99], it contains praises of a bull. Unyazi 3 by Mbhele, Hlongwane and Zulu [1989: 8] also contains praises of a bull. Modern poets only collect a few of the animal praises just for variety in their volumes. For the reason of being a shallow source of praises in question, modern poets are regarded as less important in this study.

2.1.6. Table of Poets and Animals that they Praise

The following table roughly shows who praises which animal. The owner of animals, the modern poet and the male family members can praise all kinds of domestic animals, so long as they are talented

in praising. This distribution of poets is not cut and dried. Praisers are flexible. For instance, a hunter can be capable of praising all the animals that are meant to be praised by a herdboys. The following table shows praisers and animals they regularly praise.

				Owner	
Driver	Hunter	Herdboy	Punter	Modern Poet	Male Family Members
oxen	dogs	cattle	horses	horses	donkeys
		sheep		dogs	mules
		goats		cattle	pigs
				goats	ducks
				cats	turkeys
				cocks	geese

2.2. Social Setting in Praising

This sub-section is going to look at both the time factors that influence the poet to chant the praises and the places at which the animals should be during the time of praising. If we use a young Zulu warrior and his praises as an example, in terms of time and place of praising, we have to remember that the Zulu warrior chants his praises during war when he succeeds in stabbing and killing a big number of enemy members. The warzone constitutes the place at which the warrior praises himself. The poet who appreciates wildlife can be another example. He praises a secretary bird, for an example,

when he sees it striding across the valley.

The analysis below contains a number of examples of praises, which are translated. Obscurities in the praises will not be explained in this section but only in the next chapter which deals with the literary aspect of the praises of domestic animals.

2.2.1. The Bull

The herdsman praises the bull when it begins to pursue a cow during mating. It is usually in the paddock or in a kraal near an *umuzi*. Owners of cattle appreciate the mating season because it means an increase in the number of their cattle. It is necessary to encourage the bull to continue courting by chanting its praises. In the praises of the bull there is no part that pertains to the mating season. For that reason, any part of the praises can be used to praise the bull during mating, if not all of them. (Refer to appendix I - Praises of a Bull).

The bull is again praised during bull-fights in the veld or anywhere, wherever two bulls start a fight. Usually herdboys chant the praises in this case. Praises are chanted to encourage the bull to fight gallantly. Herdboys dig a big clod from the termite heap and hit the forehead of the bull with the clod. When termites bite on the forehead of the bull, the rage in the bull is enhanced. When the bull madly attacks its opponent, herdboys begin to recite the praises.

The bull is also praised when cattle are in the dipping tank. One interviewee says:

"The biggest bull has the tendency to make the longest jump into the tank. Either the herdsboy or the owner becomes impressed by this jump. When the bull is already jumping, he starts praising it."

He might say:

"Wanwebeka,
 UJamludi obomvu onjengentolwane!
 Uklevuklevu wezihlabathi;
 Umali wendima kanti uyazalela;
 UNomalevulevu kaNomalekethe."

(There he stretches,
 Jamludi who is red like the *ntolwane* shrub,
 Breaker of sands;
 Measurer of a plot to be eradicated in the
 mealiefield who measures it all by himself;
 Nomalevulevu son of Nomalekethe.)

2.2.2. The Ox

The ox is praised during ploughing in the mealie-fields. Each ox in a yoke has its own praises, especially if they pull hard. It is important to choose an eloquent person to carry the whip during ploughing. He has to sing the ploughing songs aloud and chant the praises of each ox in order to encourage the oxen to exert more power in pulling the cultivator. If he, as a driver, is active in praising, less whipping of the oxen takes place. The yoke enjoys the work in that way. Sometimes the driver chants praises and directs them to the whole yoke. We can regard those praises as belonging to the whole yoke. These praises are very long. This is because different oxen drivers in the area share the praises of oxen. One example is:

"Iyaphi laphaya,
 Velfudi, Bhentroggi, Khalisamadoda!
 Jibh' omasondosondo!
 Nkalankala ziyawugudl' uMngeni,
 Yinde lenyoni kayiboni kwaZulu!
 Ndlala kaMadlantule,
 Siswana sophuthu,
 Mbokodo kaMagayisa!
 Kukud' eKholenso!

Bergville!
Iyaphi emazolweni?

(Where is it going there,
Witvoet, Bentrog, Khalisamadoda!
Jeep with super wheels!
Crabs that are migrating along the uMngeni River,
This bird is tall but cannot see Zululand,
Madlantule's drought,
Tiny stomach who only eats stiff-pap,

Magayisa's grinding stone!
Colenso is far!
Bergville!
Why is it going into the dew?)

2.2.3. The Cow

Times devoted to praising a cow are when it is being milked by the milker in the kraal. The milker praises the cow in the morning. It is also praised by the herdboys or by the milker when he is in the veld and while he is driving it home. A cow that gives much milk is given praises. One cow has the following praises:

"Unsengwakazi ebhatomu,
Ijezi lomndeni wonkana,
Umasumpana klwa-klwa-klwa,
Hhayi tso-tso,
Gcwi...gcwi....gcwi.....gcwi!"

(The black and white milk cow,
The jersey cow of the whole household,
Near pail-handle I heard klwa-klwa-klwa,
Not tso-tso,
Gcwi...gcwi....gcwi.....gcwi!"

2.2.4. The Horse

One owner of a horse says that he praises his horse when he calls it near him in the veld. He says:

Woza...

Siliva!

Sikhun' khwezela kudl' onyoko

Nkom' akweth' ezece!

(Come,

Silver!

Firewood please increase fire

And make your mothers eat,

You who is a Creamish-brown beast of ours!)

The owner praises his horse when he wants it to gallop fast with him riding on its back. He says:

"Nyakaza Siliva,

Mbokod' esind' abagayi,

KwezikaLina..."

(Move Silver,

Heaviest grinding stone

Among all of Lina's grinding stones...)

One owner refers to an incident that happened in the past when his horse kept him company during the night as he was waiting desperately for his deceitful girl-friend to take him into her room. This is the stanza which he recited at that time:

"Wangihlalisa,
Sihlahla somnyezane,
Lugodo olulala amankankane,
Gxivagxiva nxa etshelwa."

(Thanks for your company,
Willow tree,
You log under which hadedahs sleep,
You who when instructed move like a bulldozer.)

Another owner of a horse is a guard at the Natal Parks Board. He patrols the mountains and the veld to prevent the illegal hunting of wild animals. He says that when he spots a poacher, he rides fast on his horse in pursuit of him. This is the time when he has to praise the horse. He says:

"Mphuthume!
Gcogco-ngci engqumsheni,
Bafana kwenzenjani?"

(Capture him!
Gcogco-ngci in the narrow deep pool,
Boys, what has happened?)

Punters say that they praise horses during horse-racing. One punter says that if he bets on a horse and it wins the race, he composes praises in that moment. He says:

"If I bet on a horse and it loses the race, I curse it. But if in another race on another day it wins, I jump about and chant praises that come into my mind at that time."

2.2.5. The mule

An old man at Lotheni once had no mule. He used to travel on foot. One day, hatred was created between the old man and another

citizen when the latter refused to offer the old man a lift in his car. Soon, the old man bought a mule and at the present time, uses the mule to pull a wagon. He gave his mule praises when on another day he went past his enemy's broken down car. The following are the praises:

Ugqonqonqo omasondomane,
 Ingijim' edlule kwathul' umoya,
 Kwantiphaz' amagos' amakhulu.

(The genuine one who has four wheels,
 The runner who outran us easily,
 The big guys fell shy.)

2.2.6. The Donkey

Most of the citizens in Bulwer and Impendle emphasize that donkeys are not interesting and very few people rear them. Nevertheless, there are people who praise the donkey. It is praised when fighting another donkey. The stanza that is always in use when donkeys are being praised explains the incomprehensible and clumsy strategy that the donkeys will adopt when fighting:

"Umajik' eduze
 Obek' ingqqotha
 Wabekw' akabuyisela,
 Ngoba kugiy' ogadle kuqala."

(The maker of short turns
 Who challenged the opponent,
 When challenged he didn't answer,
 Because the first to hit becomes the winner.)

Poets praise the donkey during mating when the male runs after the female and they both run very fast. During this chase, the poet recites the following praises:

"Gqagqa mfazi kaShelembe
Izesheli kazipheli kwaMbongolo,
Wema, ibhung' usuliqomile."

(Keep distant Mrs Shelembe
Suitors are ever present in donkey society,
Stop, and you have fallen in love.)

When the male catches up with the female, she gives her suitor very swift, strong and savage blows on the chest. The poet always chants the following stanza:

"Ugabe ngesifuba sensimbi
Wakhahlelwa ngamanqin' amabili
Kwanga kuthelw' amanz' edadeni.

(He boasts about his iron chest
He was kicked by both hind legs
It was like water off a duck's back.)¹

Another part of the praises of a donkey is meant to reveal that it is believed able to tell the time. One of the farmers at Bulwer says that his donkey only neighs at fourteen hours. The last three lines in the following extract allude to the belief. The farmer praises the donkey at this time and says:

¹ Footnote: This Zulu idiom is equivalent to the phrase 'It made no difference'.

"UGqqakaza-petu,
 Impolompolo engadle ngamasondo
 Ushewula bedudlana,
 Zasho ngelesibili
 Zathi 'O...o', wathi 'O...o',
 Zathi 'Ohho', wathi 'Ohho...'"

(The rough-grinder who opens mouth,
 The train with super wheels,
 He who bit an opponent during a fight,
 They said it at two
 They said 'Oh...h', he said 'Oh...oh',
 They said 'ohho', he said 'Ohho...')

2.2.7. The Goat

(i) The He-goat

In any herd of goats there is a he-goat who is the leader. He is the husband of any she-goat in the herd. Herdboys praise him when he starts chasing his 'wives' around. The herdboys first hear him bleating "Be...e, be-be-be!" and they say:

"Bhetshetshe!
 Ubuz' ekubona ukudla komnumzane
 Wathi 'Okwabani lo kudla?'

Ikhond' elimajazi
 Ngamayephuyephu
 Ulang' igcuma nocadolo,
 Ngathi ngiyambheka
 Wayikazela,
 Ngathi ngiyambuza
 Wanginximfela.
 Engan' ugcagece nensada yabafazi."

(Bheshetshe!

He asked about his food already in front of him
And said 'Whose food is this?'

The he-baboon whose overcoats

Are tattered,

Black-jack and thorny flowers are hanging on him,

I tried to watch him

He moved like one wearing too much clothing,

I tried to confront him

He spit at me.

It is because he has married countless wives.)

When two he-goats fight, herdboys may give them the following praises:

"Mcel' inselele

Uzoyiphendula ngesiphongo

Ngob' umpondo ziphik' icala

Uyofik' akhulek' athi

'Be-be-be-be-be!"

(Challenge him

He will answer it by hitting you with his forehead

He won't use horns since they are shaped like a hand-
signal of pleading not guilty.

When arriving he will say:

'Be-be-be-be-be!")

(ii) The Kid

Xaba has the praises of a goat-kid. Firstly, he praises the kid when it jumps around near its mother. He explains the kid as the most active young animal. Certain breeds of goats have earring-like

structures that develop in a pair on the front part of the neck. Xaba also appreciates watching these structures wobbling from side to side as the kid jumps around. He gives the kid these praises:

"Iqhin' elaphuma embizeni,
 Unhlokwana maphushuphushu
 Aziphumpana,
 Umasongo aseNdiya
 Aleng' emqaleni."

(He is the bush-buck who escaped the clay pot,
 He is small-headed without horns
 He is smooth-headed too,
 He is known as Indian rings
 Hanging down his neck.)

Xaba gives the same kid the following praises when it kneels under the mother to drink milk:

"USinqana umatshikizela,
 Ofuz' itsheketshe libambile,
 Unyawo ngumanamathela,
 Isiphungumangatha
 Esingene phansi kwethanga
 LikaMbuzikazi saliguqa,
 Uqingqo samdubula
 Kwaqong' ubududula
 Sabon' ungithelaphi epheqeza."

(Small buttocks waving about,
 He imitates an ant carrying his kill,
 His foot sticks,
 The sticky one,

Who got under the thigh
 Of Mrs Goat and became a calf,
 He pressed the push-up
 And raised her buttocks
 We saw the number-plate flapping.)

Xaba also gives the kid the following praises when he sees it hopping around with confidence on a dangerous precipice:

"Usikhumba senj' encane,
 Umathand' ukucaca,
 Wath' uyahlabelela
 Walingis' impunzi.
 Ubhampa mabhampana
 Ibhola labantwana."

(He is the skin of a puppy,
 He likes walking on steep places,
 He tried to sing
 And emulated a duiker.
 He is bounce Mr Bouncer
 The children's ball.)

2.2.8. The sheep

Sheep are popular with Southern Sotho people. They rear sheep to slaughter in honour of their ancestors. In my estimation, forty percent of the people of Bulwer and Impendle put together, are Southern Sotho-speaking. Praises of sheep can be obtained from these Sotho People. One of the interviewees sings praises that suggest that the ram is praised when it challenges a bull to a fight:

"Mbuze kuJamludi,
 Uyasazi isiphongo sikaNtondolo,
 Bangqimzana kwaguq' uJamludi
 Wathi 'Ngiyayivuma'."

(Enquire about him from Jamludi,
 He knows Mr Ram's forehead,
 They fought until Jamludi knelt
 And said 'I submit'.)

Another man from the same clan says that it is a custom that the head of the family recites praises of the sheep that is due to be slaughtered for an ancestral ceremony beforehand. He recites only one relevant stanza.

Asked about the importance of sheep in ancestral ceremonies in the Zulu societies of the same areas (Bulwer and Impendle), a diviner (*isangoma*) says:

"Angiyifaki iminqwambo yesikhumba semvu. Amadlozi akithi kwaZulu awayithandi imvu. Ahlatshelwa imbuzi. Ngaleyo ndlela kasiyithandisisi imvu. Kasifani nabeSuthu baseNingizimu laba esesahlangana nabo lapha, sakhisana. Thina asinazo ngisho izibongo zayo. Akukho lutho kithina olwenziwa ngeMvu. Kodwa inyama yayo siyayidla ngoba yisilwane esidliwayo."

(I do not wear pieces of sheep skin around my chest. My Zulu ancestors do not like sheep. We slaughter a goat for them, which shows that we do not appreciate sheep. We are unlike the Southern Sotho People, I mean these that have joined us in this area. We do not even have praises of this animal. We do not use it at all. But we do eat mutton because it is the kind of meat that is eaten by every Tom, Dick and Harry.)

2.2.9. The Pig

Xaba says that he has praises for the pig as well. He regards the pig as the one domestic animal that has no manners. When he is watching it eating, he always wishes he could talk to it and explain how uncouthly it munches. He makes the following mocking praises to be chanted when the pig is busy eating:

"Wadlazonke,
Wanxafuza zonke,
Wahlafuna zonke,
Wamimilita zonke,
Sambon' efutheka...

(He ate everything,
Munched everything,
masticated everything,
Swallowed everything,
We saw him getting swollen...)

Xaba chants the following extract when he notices the pig coming from what he explains as 'swimming in the mud':

"USonkanis' obhukud' odakeni
Ngob' enqen' ukulandel' omadada.
Unwab' olumabalabala
Ngoba luguqul' amabala
Kabili ngosuku."

(The obstinate who swims in the mud
Because he is too lazy to follow the ducks.
The colourful chameleon
Because he changed colours
Twice a day.)

Xaba also says that he praises the pig when he hears it squealing as neighbours slaughter it. He always hears its high voice as it grunts in protest and he says:

"NguDlamini
Owacel' ihleza lilal' amazolo,
Sibefubefu esidl' idoshaba,
Sacwenga mhla zizimb' izinto
Kabasihawukela."

(He is Mr Dlamini
Who asked for a mealie-cob when he died,
Heavy breathing creature who has a deep male voice,
He squealed when things were hot
And they had no sympathy.)

2.2.10. The Dog

The dog may be praised usually during hunting in the veld, especially when it is running after a wild buck. The following extract may be chanted while the dog is following a scent and even when it has spotted a buck. The following is an example of the praises that can be chanted during the occasion:

"USpider omnyama,
UJ.C. akamgqizi qakala,
Impunz' umagoqana akayigqizi qakala.
.....
Unqamulela sinqamu,
Inxala ngubolek' empunzini."

(Black Spider,
 He who doesn't mind running after J.C.,
 He doesn't mind running after
 The leg-twister grey duiker,

 Take a short cut, taker of short cuts,
 Rhebok's name is Bolek' empunzini)

Another hunter praises his big strong dog called Thayikeni when it is fighting gallantly with a male baboon. He says:

"Waphulukundlela uThayikeni wansondo,
 Yath' iyamhesha, wacambalala,
 Yath' iyamgawula wacwila,
 Yath' iyamukha wahlehla,
 Waphonsa kwayekezel' iziyephu,
 Mdlale dlula bedlala,
 Silwane sikaMhlola!"

(That's a narrow escape you famous Thayikeni,
 It tried to hurl on him, he crouched flat,
 It tried to chop him down, he ducked down,
 It tried to pick him up, he retreated,
 He made a biting lunge we saw hairs sweeping aside,
 Play it you who passed by when they were playing,
 You who is known as a beast belonging to Mhlola!)

The hunter narrates that a baboon has very fascinating and dangerous tactics when fighting with a dog. The fight is more exciting if the dog is experienced in fighting baboons, hence the lines 4 and 5 - the baboon challenges the dog. The dog answers by challenging the baboon in turn.

Another dog owner who is a household head praises his vicious dog when he thinks that it is fighting a witch in his yard at midnight. His response is to take a knobkerrie and jump out of his bedroom to help the dog. When he leaves the room he says:

"Mthathe Jomb' entshebani!
 Mpandlana juluka
 Ziy' emsahweni!"

(Take him Jomb' entshebani!
 Bald one that sweats
 When they walk on a hillside trail.)

When the dog hears these praises, he becomes more aggressive towards the witch.

2.2.11. The Cock

Xaba praises the cock all the time when the hawk tries to pounce onto the chickens in the yard. He always mocks it and says:

"Ungqeqhe oquqhe
 Kuqhamuk' uklebe,
 Kanti uhlahl' indlela
 Ey' ekuphepheni."

(He is the cleverest who trotted
 When the hawk appeared,
 By way of establishing
 A path to safety.)

We say that he mocks the cock by portraying it as '...the cleverest...' animal because if he was really clever he would devise ways to fight the hawk instead of trotting away.

The same cock is praised when it crows in the morning and during the day. The following lines can be chanted:

"Iseqamazolo esikhwice
 Umagqokw' ezelwe,
 Savul' amaphikokazi
 Sazamula ngoekeke
 Kwathothongana amatshwele."

(One who skipped dew,
 And rolled up his Bermuda shorts,
 He opened his biggest wings,
 Yawned by crowing
 So that chickens staggered.)

The same lines may be chanted when the cock begins to chase the hen in the yard during the period of mating.

2.2.12. The Duck

The duck is praised when it is simply waddling around in the yard. Its movement always impresses the poet. For the poet, the duck is always a big tired-looking bird. He says:

"Ubhadabhada mvangeli,
 Bengisemvuselelweni,
 Ha-ha-ha!"

(Disorderly moving evangelist
 I have been in the revival,
 Ha-ha-ha!)

2.2.13. The Cat

The cat is usually praised when it is running after mice. The basic aim of keeping a cat in the house is to counter the presence of mice in the house. The mouse is also good at eluding the cat when chased by it. When the cat sits looking thwarted at the mouth of the hole where the mouse has disappeared, the poet utters the following praises:

"Kungethi khwasha,
Ngoba iso yifolosi,
Isandla wunyazi.

Wathula sithuli sakomangobe,
Awuxabene nosokhaya womgodi,
Umthanda ngob' uthanda
Ubujejane bakhe."

(Nothing will make a slight move,
Because the eye is so sharp,
The hand is lightning.

You are quiet you silent one of the cat nation,
You aren't on bad terms with the owner of the hole,
You like him because you like
The meaty part of his being.)

2.2.14. The Goose

Geese are aggressive to strangers. When someone they do not know approaches the house, they all stretch their long necks and come honking towards him. A worker of a white farmer praises them in the following terms when they assault an intruder:

"Bengithi umzal' uzal' indodana,
 Imbila yaweswela ngokuyalezela,
 Bona zwana baleswela ngobuvila
 Kababathelel' osagila somshayeli,
 Ngaboqeqesho kwezokuhlab' umkhosi,
 Bahleka inhlinini ngothotho.
 Zimamb' eziza sezihqazela..."

(I thought that a son of my cousin's is a son to me a
 well,
 The rock-rabbit lacked a tail because he failed to achiev
 one for himself,
 They lacked voice because of being lazy
 But disregarded the knobkerries of the oxen driver,
 They are trained to warn about oncoming danger,
 They grin show well-arranged teeth,
 They are the mambas who remain poised...)

2.3. Manner of Praising

This section is concerned with the way in which poets present the praises. Analysis is on the position which the poet takes before he recites the praises of an animal. I shall be looking at the body movements, level of pitch, and the manipulation of words. Other aspects worthy of discussion will be analysis of the stanza and the manner in which the poet starts and ends his lines.

2.3.1. Position

It is important for the poet to find a vantage point when he praises an animal. This is necessary for audibility basically to the animal itself and to the other figures that make up the audience. It is a point to be emphasised that the first creature to hear the praises is the animal itself. The position of the poet is not to be confused with the place of praising. If we take the chanting of a chief's praises as our example, we have a place of praising, which is a social gathering

in the chief's arena (*enkundleni*). The chief's poet always makes a point of assuming a position near the crowd before he praises the chief.

Other views

Rycroft and Ngcobo, [1988: 14] quote Gardiner who recounts the following words relating to the position which praisers of King Dingana took when Gardiner and others were accompanying Dingana to eSiklebheni:

During the whole of this journey we were accompanied by the two *imbongas* (supposed to be *imbongis*) or professed praisers of the King, bearing shields, and keeping within audible distance on one side or other of the path...

Xaba will always stand outside the kraal but near the wall when he praises a bull. He nevertheless is careful that the bull hears him praising. The normal response is that when hearing the praises, the bull becomes excited and starts confronting the confines of the kraal. At the same time it sprays kraal-manure with its front hoofs and wafts it towards the tail. Xaba interprets the bull's response as a sign of appreciation that it is being praised. If there is another bull nearby, a fight between the two ensues.

When praising a yoke of oxen in the mealie-field, the driver always walks with a long whip on the left hand side, a little distance from them. As he walks, he sings traditional songs to the oxen. He praises them and always swings the whip around to crack it. This is the way of goading the oxen all the time during ploughing.

The owner of the horse praises it while riding. He can also dismount and praise the horse. For example, in the veld, he stands at a reasonable distance and starts calling the horse to come nearer. He utters its name and follows by praising it.

Xaba has hunting dogs which he praises during the chase. He cannot praise them while running because the veld has burrs which can impede the sight of the dogs giving chase. His strategy is that he looks for high ground and stands up there to chant praises at the top of his voice.

2.3.2. Body Movement

Praising animals requires many gestures, some deliberate and others spontaneous.

When Xaba praises a bull, he presses his chin against the chest and tilts a little either towards the left or right. He eases his chin when the voice rises and sometimes presses his chin hard on the chest when the tone falls. He comments that pressing his chin chestwards is a way of yielding a deep voice while maintaining confidence. When praising a bull, he bends forward and stamps the ground with a foot, which is a way of holding thumbs that his bull will win the fight.

A common gesture in the praising of hunting dogs is the raising of a fist or both fists in the manner of uttering political slogans. The intention is to wish the dog good luck. In fact, he always accompanies this gesture with a shout: "*Yawubamb' unogwaja, yawubamba! Yawubamba!*" (There it's catching the rabbit, it's catching it! It's catching it!) and may do this while running after the animals, or he may be standing still somewhere. In the latter case, he looks for a hard object like a rock and hits it repeatedly with a clenched hand. If there is no rock, he kneels and strikes the ground with his fist like a wrestling match referee. If the dog finally succeeds in catching its victim, he cavorts around in Zulu-dance performance style (*Ukugiya*).

The owner of a strong he-goat has a habit of placing his hands on the hips when praising it during a fight with another he-goat. When his hands are well placed on the hips, he moves his hips rhythmically from side to side.

Xaba adds that when he himself praises a bull when it is sleeping in the kraal, he chants praises and moves slowly around the kraal.

An owner of a pig raises one shoulder and lowers the other when praising it and follows by rocking one of the shoulders.

One day two boys instigated a fight between two cocks and one said:

"Izomthath' inkom' akwabo!
Uzomthath' uDlula siyageza!"

(This beast of mine will attack him!

He will attack him, he who is called "Please pass we are bathing!")

He uttered these praise words while rubbing his hands together and spitting saliva time and again on the palms of his hands. When asked why he was doing this, he said:

"Ubaba wangigcaba ngesihlungu wathi njalo nje uma ngizoshayana nomfana mangohlikihla izandla ndawonye ngizikhwife ngamathe kanje, khona ngiyonqoba. Mina-ke ngicabanga ukuthi uma ngenzela iqhude lakithi lokhu ngoba lona alinazo izandla, lizonqoba-ke."

(My father injected me with permanganate of potash and instructed that all the time when I am about to have a fight with another boy, I should rub my hands together and spit into them like this so that I will win. I personally think now that if I do the same thing on behalf of my cock because it does not have hands, it should win the fight.)

When the fight was on, the second boy pushed his lower lip into the mouth and pressed his front upper teeth on the lower lip as if attempting to bite it which is another way to hold thumbs that his cock wins the fight. His praises were:

"Yagalel' inkom' akwethu!
Yadl' inkunzi malanga!"

(There he strikes, the beast of ours!
There he wins, the bull of the days!)

2.3.3. Level of Pitch

Pitch variations can be well understood if comparisons are made between animal praises and praises of people. What is important at this stage is that poets, when praising animals use a pitch lower than that used by those poets who are responsible for praising people.

Other Views:

The praises of Cetshwayo, as recited by one of the citizens of Ncwadi near Bulwer, by the name of Mduduzi Ngcobo, have the following analysis on pitch: (Numbers below each syllable are used to determine rising and downdrifting of pitch - the higher the digit, the higher the pitch, and vice versa. We should note that this is my own formulation of number effect and it goes against Vilakazi's use of numbers (Doke and Vilakazi p. x-xi) In Doke and Vilakazi the lower the digit the higher the tone. [Praises used here have been obtained from Makhambeni 1986:89].)

"U:Zulu ladum' oba:la,

4 2 2 4 2 4 4 2

La:pho kungemunga kungemtho:lo,

3 3 4 2 2 2 4 3 3 2

U:Hlamvana bhula umli:lo;

4 2 3 2 3 3 3 3 2

U:baswe uMantshonga benoggelema:na.

4 4 3 2 3 3 2 4 2 2 3 2 2

I:nzima lemnyama, engabubende bazingonya:ma,

4 2 2 2 3 3 4 2 2 2 2 2 2 2 2

I:bighutshwa uMseleni benoNongala:za..."

2 2 3 2 2 4 4 3 3 2 3 2 3 2

Observation:

All lines except two (second and last lines) start with a high pitch. The last syllable in each line drops in all cases.

The following extract is from the praises of a donkey. The intonation sequence of the extract is to be used in comparison with the intonation sequence of the above lines (the praises of Cetshwayo):

Ngijikijela zinhlamvana bagimbele,

1 1 1 1 1 1 1 2 1 1 2 1 1

Kuphaphatheke liqhwagana batatazele;

1 1 3 2 2 1 1 3 3 2 2 2 1 2

Ngangithi kwezezulu izinyembezi

2 2 1 2 2 1 1 1 1 2 1 1

Bagob' amadlangala ngoba bepholile,

2 1 1 1 3 1 1 2 2 2 2 3 2

Kanti baqaph' uxoxo

2 2 2 2 3 1 1

Ngelika mangobe ekwesamagundane.

2 2 2 3 1 2 2 2 1 1 2 1 1

Observation:

The following analysis on pitch is my own break down as it stands.

The conspicuous difference in pitch is shown by the difference of numbers used. The highest pitch in the praises of a donkey is measured at '3' while in the praises of Cetshwayo, the highest pitch is measured at level '4'. The lowest pitch in the praises of a donkey and in the praises of Cetshwayo is measured at '1' and '2' respectively. It implies then that praises of people require a higher pitch than the praises of domestic animals. Both extracts reveal an almost identical style in the combination of high and low intonation structures. The beginning and ending of lines is flexible in the praises of domestic animals in terms of pitch (the pattern is a mixture of low, medium and high pitch).

There are a few cases where there is no intonation difference in the praises of both animals and people. One is in the praises of a yoke of oxen where the driver raises his voice louder. The reason for this high pitch is a mixture of singing and poetic praising. Musical praising is there to entertain the striving oxen. Another is in the praises of a dog by the hunter. When he praises his dog while it is chasing a buck, he has to raise his voice as high as possible because the dog in this case is in the act of running and is, perhaps, at a distance.

2.3.4. Use of Words

If the poet is asked to recite the same praises more than once, he does not always use the same words in the same sequence as previously. Sometimes he changes the word order, changes grammatical structure, rearranges syntactical positions of words, includes new words, adds concords, etc. like in the following lines: (The following versions are recited by the same poet on two different occasions)

Version 1:	<i>"Bengithi umzal' uzal' indodana,</i>	1
Version 2:	Umzala bengith' uzal' indodana,	
Version 1:	<i>Imbila yaweswela ngokuyalezela,</i>	2
Version 2:	Umsil' imbila yaweswela ngokuyalezela,	
Version 1:	<i>Bona zwana baleswela ngobuvila</i>	3
Version 2:	Bona izwi baleswela ngobuvila	
Version 1:	<i>Kababathelel' osagila somshayeli,</i>	4
Version 2:	Kababathele lang' osagila somshayeli,	
Version 1:	<i>Ngaboqeqesho kwezokuhlab' umkhosi,</i>	5
Version 2:	Ngabomqeqesho kwezokuhlab' umkhosi,	
Version 1:	<i>Bahleka inhlinini ngothotho.</i>	6
Version 2:	Inhlinini bayihleka ngothotho."	

The poet is free to interfere with the syntax of any line in the praises so long as he maintains the idea expressed.

1. He changes the syntax of sentences by shifting words with the aim of placing them wherever he likes in the sentence. The word '*umzala*' does not occur in the same position in both versions of sentence number one.

2. He omits words sometimes, like in sentence number two, version one, where he omits the word "umsila" (the tail), yet in version two he mentions the word. In fact, the expression is usually completed with this word.
3. The poet may sometimes use diminutives of certain words as in the third pair of lines. He can also change the structure of a word (see line three). Initially, the poet uses "zwana" (little voice), but when he recites that stanza again, he uses "izwi" (voice).
4. In the fourth line the poet adds an extra negative suffix 'ang' (a).
5. In the fifth line the poet uses a prefix which is an object concord 'm'.

When asked why they do not adhere to the same layout of words in the praises, poets say that there is no cut and dried version of praises of domestic animals. They emphasize the importance of the idea rather than the wording. This is invariably common in the oral tradition.

2.3.5. Arrangement of Lines

It is quite hard to determine a line in the praises of domestic animals because praisers treat it as unimportant. But we can work out roughly the beginning and ending of lines according to pauses made by the praiser. From the pauses we can proceed to make approximations of potential lines. Rycroft and Ngcobo say about lines in praises:

"Since most published *izibongo* texts are set out in short lines, in the semblance of Western printed verse, it is easy to be misled into assuming that such lines represent metrical units, as in English verse. but they are not metrical at all, in the sense of conforming to recurrent syllabic, accentual, quantitative or tonematic regularity. The established convention of setting out the text in a series of short lines, which has been adopted

by most past collectors of *izibongo*, appears to be based on syntactic criteria. It is generally argued that the line endings represent points where, from the sense of the words, pauses might potentially occur, even if they often do not. But, as rightly pointed out by S.D. Ngeongwane: 'That these pauses are arbitrary is proved by the fact that another reciter may take two of these "lines" in one breath and thereby alter the whole pattern of versification.' We have nevertheless followed this established system of line division in our present transcription because it tallies with how Stuart himself transcribed all the *izibongo* texts he collected.

[1988: 32-33]

I am also using lines in the same manner as Rycroft and Ngcobo, and Stuart.

We learn also that the poet enjoys the right to mix phrases when he is chanting the praises for the second time or more. Zulu, Mbhele and Hlongwane in Unyazi [1989: 8] have praises of a bull whose name is Jamludi. Makhambeni in Ihluzo 3 [1989: 99] has a similar version of the praises of Jamludi. We may look at the version by the former poets (Zulu, Mbhele and Hlongwane):

UNomalevu kaNomalekethe!
 Unkobe zaphekwa emthini zanyanta,
 Zakhwezelwa yimpaka nesikhova.
 Ubhukuda kwesinezingwenya
 Utolotolo isiziba esizwiwa
 Ngobhoko olubuthuntu;
 Uklevu uNomaklevuza,
 Uklevuklevu wezihlabathi
 Umahlaba phansi abuye nodaka;
 Umphandela nkunzana
 Kuchanas' imithantazana.
 UJamludi obomv' onjengentolwane,
 Inkunz' ekhony' izibaya ngezibaya;
 Umakhonya kunyakaz' iziziba,
 Ugxamalaza kuphum' ijongosi,
 Inkunz' emidwayidwa kade ziyidwengula!

(Nomalevu of Nomalekethe!

Grains of mealies that were cooked in the tree and
stayed moist,

The wizard's animal together with the owl made more
fire under the same grains,

He who swam in the crocodile infested pool

Tolotolo, the deep pool that is surveyed

With a blunt stick;

Klevu of Nomaklevuza,

Klevuklevu of the sands

He who stabbed the ground and brought back the mud,

Heifers are wandering freely,

Jamludi who is red like the *ntolwane* shrub

Bull that bellows from kraal to kraal;

He who presided so that deep pools shook,

He who spread legs and let a young horse go through,

The bull that is full of bruises ever since they bruised it!

The praises of the same bull by Makhambeni, use some of the lines
from the above-mentioned version but many of the lines are omitted
while others are added and this is also a common practice in an oral
tradition:

UJamludi obomvu onjengentolwane!

Uklevuklevu wezihlabathi;

Umali wendima kanti uyazalela;

UNomalevulevu kaNomalekethe.

Umpondo zicije zinjengenalithi,

Umahlabazihlangana onjengemfologo.

Usihhonahhona sephalishi.

Awudli nengane ngob' uzoyiphangela.

Ushishiliza kwelimaholo,

Limshaye limbhedule.
 Ubhukuda kwesinezingwenya,
 Ingwenya imkhiyazelele.
 Iphume idl' amagwebu!

(Jamludi who is red like a *ntolwane shrub*,
 Breaker of sands;
 Measurer of a plot to be eradicated in the mealie-field
 who measures it all by himself;
 Nomalevulevu son of Nomalekethe.)

You whose horns are as sharp as a needle,
 You stabbed when you met others like a fork,
 You who are like a thick porridge.
 You don't eat together with a child because you will
 snatch from it.

You slide on rough surfaces,
 It hit you and caused an open wound,
 He swims in the deep pool full of crocodiles,
 Each of them fears him,
 It only emerges to eat foam.)

Observation:

- These are two versions of the praises of one bull, Jamludi.
- They differ in length. In Unyazi, the praises have additional phrases, hence they are longer than those in Ihluzo 3.
- Both versions share certain lines, for example "*UJamlud' obomvu onjengentolwane*" (Jamludi who is red like a...) to mention but one.
- Lines that appear in both versions are not in the same position, for instance the line: "*UJamlud' obomvu onjengentolwane*" constitutes the first line in Ihluzo 3, and the twelfth line in Unyazi.
- Some lines have slight changes, for an example, the line "*UNomalevulevu kaNomalekethe*" is addressed as to the third person in Ihluzo 3, and in the second person in Unyazi - "*Nomalevulevu kaNomalekethe*"

Comments:

I am convinced that the poet enjoys a license to:

1. add new lines, words and phrases in the same praises if uttered in different times.
2. exchange and mix the existing phrases in a manner he wants.
3. leave out some phrases, lines or words whenever he chooses to.
4. address the animal being praised in either first, second or third person.

2.3.6. Question of Stanzas

Attempting to identify division of stanza's in the praises of domestic animals is cumbersome. The fast pace that is adopted when praises are being recited is the cause of this difficulty in determining stanzas in animal praises. Fast pace makes it difficult for the listener to register the length of pauses in order to determine new lines and stanzas. The easiest way for the researcher to organize stanzas in documenting oral poetry is to write one long stanza and Zulu, Mbhele and Hlongwane employ this style. The version of "Izibongo zenkunzi uJamludi" that we have just used is the best example.

2.4. Purpose of Praising

The purpose of praising refers to the functions which praises are meant to perform for the society. Praising is not only meant to show love and closeness of people to their animals; there is more to be explored in this issue. In order to develop a sound argument, we have to ask ourselves the question, 'Why do domestic animals have to be praised?'

This section is to analyse, under three categories, the purpose of praising domestic animals:

Category 1:

Role played by praises on poets themselves.

We are concerned here with the effect directly reflected by praises on poets. This involves praising animals with the aim of keeping memory of certain experiences, narrating some events and boasting.

Category 2:

Role played by praises on animals.

This involves messages directed to animals that are being praised. For instance, praises contain elements of encouragement (usually directed to hunting dogs, fighting bulls and cocks). Certain praises express gratitude for certain good deeds by animals. Milk cows qualify in this case. In most cases animals are praised with the intention to show love of the poet towards them. In other praises there are critical accounts based on certain unpalatable habits of animals. These accounts indicate little love towards the animals concerned and are mainly directed to animals like the pig which habitually breaks out of the sty to cause damage in gardens. Other aspects to be discussed in this section are mockery, revelation of animal skills in animal's performances, interpretation of animal noises, disclosing of animal habits, explaining build and colour of animals, making comparisons between animals, naming of animals, development of praises from names, a note on animals and surnames, and more about animal noises.

Category 3:

Role played by praises on the audience. (Audience refers to the society)

Praises affect the society by reflecting a note of discipline, entertainment, exposure of people's beliefs, and preservation of customs.

2.4.1. Role of Praises on Poets

(i) Keeping Facts in Memory

A Headman of the Batlokoa Tribe at an area called eNhlambamasoka, at Lotheni, in Impendle, gives a stanza that narrates his disappointing past experience in the praises of his horse. The stanza, as he says, reminds him of his old girl-friend who failed to let him enter her room during one night (refer to par. 2.2.4. above for an example of the relevant stanza in the praises of a horse).

(ii) Narration of Events

Praises of a duck narrate an event that occurred when its owner went to buy a cock from a local farmer. The poet says that his aim was to buy a fowl to be slaughtered for his son who was due to go to town to look for a job. Yet today that cock is still alive, and one stanza in the praises of the duck always has the effect of reminding the poet of the day when he went to buy a cock:

"Isigumfemfe esakhand' imoto

Singenamathuluzi.

Ha-ha-ha!

U 'Yith' omakhenikha!

Ha... yith' omakhenikha"

(A fat, short, round-headed and round-nosed one
 Who repaired a car without tools,
 Ha-ha-ha!
 He said: 'We are the mechanics,
 Ha, we are the mechanics!')

The poet says that he arrived at the farmer's *umuzi* soon after the hawk had assaulted the fowls. A flock of poultry was still hiding under the farmer's scrap-car. They soon emerged. The cock stood on the roof of the car. The hen tried slowly to help her dozen chickens exit the car as they were inside it. The duck was right underneath the car, busy panting hard. The duck suddenly went: '*Kikilikigi!*' The farmer interpreted the noise as saying "*Ithengwe yimi!*" (I bought this car!) The panting of the duck underneath, was explained as saying, "*Yith' omakhenikha, yith' omakhenikha!*" (We are the mechanics, we are the mechanics!). The cock was bought from the farmer but was never slaughtered because of this story.

The praises of the mule recorded on par. 2.2.5. above are another example of praises used to make sure his sister was never nasty to the poet.

One young man is reminded of the time when the family cat contrived to thwart a sister's boyfriend. The sister had arranged that she and the boyfriend would use the brother's room that night. She hid delicious beef stew under the brother's bed. When the boyfriend came and had to be served with food, the cat had already eaten it. The brother unfortunately discovered them when he returned and Zulu custom does not allow a girl to spend night with a boyfriend in her brother's room. Afterwards, whenever the sister was cheeky to her brother, the brother simply recited the following stanza:

"Ukati liyangisolisa,
 Inyama yami kade ilapha,

Kayisekho,
Sengilithola limapaklakla"

(I am suspicious of this cat,
The meat that has been here
Is nowhere to be found,
Now this cat has a huge stomach.)

Everytime the brother uttered these praises, the sister stopped being nasty to him.

(iii) Boasting

Some stanzas in praises of animals are chanted when the poet wants to boast to other people about his animal. He boasts if his animal is exceptionally good in certain contexts. For example, the owner of a horse boasts to the people of his age-group that his horse is so popular that it makes young ladies fancy the owner of the horse:

"UGida-zime izintombi zaseLotheni,
Ngoba zibon' uJet-Pilot."

(He who causes the Lotheni girls to interrupt their dance
Because they saw Jet-Pilot.)

2.4.2. Role of Praises on Animals

2.4.2.1. Encouragement

Most poets praise animals to give them encouragement in fights, running and other activities. The bull is encouraged to fight vigorously by herdboys. They say:

"Gadla,
 Godl' elimthuqasi,
 Hlaba zephukele,

Bhejan' odudul' iziphunzi
 Kwancinciz' izibonkolo
 Sewungqind' engqameni."

(Attack him,
 You sand-coloured left-handed bull,
 You who stabs and breaks weapons,
 You are a rhinoceros that pushed logs
 So hard that brown ants grumbled
 And you were only blocked by a ram.)

'The first line explains that one feature that helps the bull fight vigorously is the shape of its horns. Its left horn is slightly bent ("igodla" - left-handed - line 1). When it stabs another bull, it hooks the flesh and brings back a piece. Line 2 explains that the bull fights so gallantly that if the opponent is stronger, the bull surrenders only when its horns are dislodged. Line 3 explains that the bull, when angry and ready to fight, can hit logs and break them like a rhino would. Line 5 suggests that the ram which is strongest in fighting can only block the bull but will not force it to retreat. The whole stanza is meant to clarify the prowess of the bull in fighting.

A yoke of oxen is praised to keep it strong when pulling a cultivator. The driver calls all the oxen by their names. When he finishes, he starts praising the oxen (Refer to the praises of oxen on par. 2.2.2. above).

The hunting dog is praised for encouragement to run faster during the chase. Firstly the hunter praises his dog while it is following a scent to encourage it to continue until it finds the animal. He also encourages his dog to run faster by reciting the praises more loudly. (Refer to par. 2.2.10. above for the example of the praises of a dog).

The horse is encouraged to gallop faster during races Natal Parks Board guards praise their horses to encourage them to run and catch poacher. (Refer to the praises of a horse on par. 2.2.4.).

2.4.2.2. Gratitude

The cow is praised to compliment the amount of milk that it gives. Praises recorded on par. 2.2.3. above can be used as an example.

The dog is praised as follows in honour of its catch:

"UJomba-Thayikeni,
Unkukhu zentaba kwasa zisebaleni,
Sashaya esentwala..."

(Jomba-Thayikeni,
We found in the morning wild fowls in the yard,
And ate to our satisfaction...)

The dog called Thayikeni has a rare talent of going out to hunt at night. The owner says that it normally happens that they find guinea-fowls lying in the yard very early in the morning. Thayikeni catches them at night and brings them home. Before the owner enjoys the meat, he praises his dog in appreciation of bringing these guinea-fowls home.

Xaba praises geese to thank them for terrifying strangers for they have a tendency to cackle loudly when they see intruders. That gives Xaba a chance to check who has approached the house before he lets visitors in. He praises the geese when intruders have finally fled by saying:

"Ngaboqeqesho kwezokuhlab' umkhosi,
Bahleka inhlhini ngothotho.

Zimamb' eziza sezihqazela..."

(They are trained to warn about oncoming danger,
They grin and show well-arranged teeth.

They are the mambas who come creeping...)

The cock is thanked for waking people up in the morning by crowing:

"Iseqamazolo esikhwice
Umagqokw' ezelwe,
Savul' amaphikokazi
Sazamula ngoqeqe
Kwathothongana amatshwele."

(One who skipped in the dew,
And rolled up his Bermuda shorts,
He opened his biggest wings,
Yawned by crowing
So that chickens staggered.)

2.4.2.3. Praising to Show Love

All domestic animals are praised because their owners love them. Eighty percent of the interviews conducted disclose that the cow is the most loved animal among domestic animals because it is the only animal that supplies both meat and milk to the families. All others supply meat. Praises we have been using all along in this work mention the importance of the cow's milk.

Rycroft and Ngcobo support the view of the importance of domestic animals by making a mention of a cow as the most loved domestic animal:

"Among the Zulu, even the king's cows had to be praised for their milk; and here again, it was an active communal performance, not just a vote of thanks. According to Lunguza it seems that the warriors of Dingana's regiments were required to sing and dance in praise of the cows as they were returning from grazing for the morning milking."

[1988: 22]

A person from Bulwer reveals the love he has for his cow by chanting the following praises:

"Wakhothwa ngabalele,
Wabe sewukhotha mvemve,
Uyindlunkulu yabasezweni
Lamahlung' aluhlaza.
Udla nabadl' amabele
Kwaluhlaza."

(You were licked by those asleep,
And you licked the calf,
You are the queen of those in the country
Of green pastures.
You eat corn together with others
In the green pastures.)

The goat comes second in being loved by members of the family. In the praises of a sheep there is a stanza that tells of the importance of a goat to the ancestors:

"Kungabe unaso isibindi
 Unesehlul' isijula besijikijela,
 Umbuzi wathi banamabhadi,
 Bamsebenza kunjalo,
 Mina ngagquma
 Kwancinciz' emqadini."

(You would be having courage
 If you could stand the spear being thrown into you,
 Mr Goat said they had all the hard-luck,
 They continued to slaughter him,
 I grumbled
 Until the roof-base went nc-nc-nc.)

The fourth line suggests that the bleating of the goat is a way of telling ancestors that he is being slaughtered to plead to them for good luck. Ancestors are believed to appreciate and understand this message. If Zulus slaughter a sheep, ancestors get angry because they do not like a quiet animal, as suggested by lines five and six. The 'nc-nc-nc' noise that is suggested by line six refers to the dissatisfaction of ancestors if a Zulu person slaughters a sheep.

2.4.2.4. Animal Skills

Domestic animals are skillful in certain performances. A bull that can fight skillfully has praises that portray his skill. Praises of a bull which have been recorded on par. 2.4.2.1. above stand as an example in this case).

An N.P.B. patrol guard says that he praises his horse for its high speed when chasing poachers. (Praises of a certain horse that have been recorded on par. 2.2.4. above can be used as an example).

He recites the first line when he is about to capture the hunters - to tell them that as his horse is speedy, they cannot escape any more. He says:

"Indod' emadevu nansi seyifikile..."

(The mustached man is already here...)

The same man once caught a fleet young hunter who ran until he plunged into a narrow deep pool called '*ingqumusha*'. His horse plunged in there too. He heard the 'gco-gco-gco' noise by water drops from the saddle, and he said:

"Ugcogco-ngci engqumsheni,
Ubafana kwenzenjani?"

"Gcogco-ngci in the narrow deep pool,
Boys, what has happened?)"

This is the translation of the last two lines. The man first emulated the noise of the water as it dropped from the saddle. Then he asked the young hunter why he put them (the patrol guard and the hunter himself) into such trouble by breaking the law, hence the last line.

The donkey is praised for the unusual resistance that it can offer when being kicked on the chest by a female donkey during mating. Instead of retreating when it is being kicked like that, the male simply raises its head and gives the mare a fair chance to kick his chest until she is tired. (The praises recorded in par. 2.2.6. above are our example).

The ram is praised for its tremendous strength during a fight. The ram not only fights other rams, but can fight a bull as well. It does not worry about the difference that exists between its size and that of the bull. (The praises in par. 2.2.8. above stand as an example).

The dog is praised for its speed and skill in catching buck. A hunter says the lines recorded in par. 2.2.10. above by way of praising his dog for its high speed.

Taking a look at the praises (in par. 2.2.10. p. 34-35), the second line refers to the rabbit's outstanding running ability. Young school children think that the rabbit holds a junior certificate ["J.C."] in athletics. But the dog referred to in these praises is capable of running faster. The third and sixth lines say that the dog can run quicker than both the duiker and the rhebok.

The kid is good at walking among steep precipices. It not only walks, but leaps around as well, hence the following praises:

"Umathand' ukucaca,

.....

Ubhampa mabhampana

Ibholo labantwana."

(He likes walking on steep places...)

.....

He is bounce Mr Bouncer

The children's ball.)

2.4.2.5. Boldness

We need to look at the degree of courage in certain domestic animals as suggested by praises.

The poet appreciates the courage of a sheep as it does not make a noise when it is being slaughtered. (Refer to the praises of a sheep recorded in par. 2.2.8. above)

A strong controversy once arose when two poets (Xaba and Mankanana) were put together to discuss the question of the role

played by a goat and a sheep in the ancestral context. The Zulu poet said that the goat was not to be misinterpreted as being a coward because of the noise it makes when it is being slaughtered. The Sotho poet said that the sheep was appreciated by the Sotho ancestors when slaughtered for them because it is brave enough not to make a noise.

A recorded discussion between Xaba, the Zulu poet and Mankanana, the Sotho poet, gives an account of the boldness of the sheep. The discussion appears in "Appendix III".

The strong point in Mankanana's argument is the very last point. The sheep is able to bleat, but it does not do so when it is being slaughtered. It not only exercises silence when being slaughtered for an ancestral ceremony, normally, the sheep does not bleat at all when anything kills it thus showing how bold it is.

Another Bold Animal

The dog, by the name of Thayikeni, is praised by the owner for the boldness that it once showed on a day when it was attacked by a snake. The owner says:

"UBhoka mfazi kunzima,
Khumuka kuxhakathis' uMabululwana."

(Try to protest woman, things are hot,
Break away from the grabbing puff-adder.)

Thayikeni was attacked by a puff-adder but managed to set himself free. He showed boldness when he resisted the biting snake as he (the dog) retaliated by biting back so hard that the snake finally let go of him.

2.4.2.6. Interpretation of Animal Noises

Sometimes ideas and phrases in the praises of animals derive from the interpretation of certain animal noises. The poet listens to the noise of an animal and likens it to the phonological structure of certain words. Xaba mentions that the sheep is interpreted as saying, "*Bab' abantu!*" when it bleats. But praises of sheep do not include this interpretation. Mankanana says that the goat is thought to be saying, "*Banamabhadi!*" (They have all the hard-luck...) as it bleats, "Be-be-be!" when people kill it. Mankanana clarifies this idea:

"Sibheka ukuthi kwenzekani imbuzi ize ikhale njena, bese sigigiyela ukuthi ithini-ke. Ngoba isuke ihlatshwa, sithi-ke itshela abayihlabayo ukuthi noma bangaze bayihlabane kodwa amabhadi abalandele. Lokhu sikusho ngoba singaBesuthu, imbuzi isuke ihlatshwa ngamaZulu."

(We consider the context under which the goat is slaughtered and work out why it is squealing, and then we allude to what it is supposed to be saying if it were able to talk. Because it usually bleats when being slaughtered, we say that it is telling those who are slaughtering it that they can continue but the bad luck is nevertheless on them. This interpretation comes from The Basotho who consider slaughtering a goat as unimportant.)

A goat has a lot to say. Another poet says that the word '*Bhetshetshe*' that appears in the first stanza of the praises of a he-goat is taken from the very 'Be-be-be-be-be!' noise that the he-goat makes. Besides, this '*Bhetshetshe*' finally becoming the name of the he-goat, it is the interpretation of its noise. The he-goat is also said to be saying, "*Okwabani lo kudla?*" when bleating: 'Be-be-be-be-be!', hence the lines:

"Bhetshetshe!
 Ubuz' ekubona ukudla komnumzane
 Wathi 'Okwabani lo kudla?'"

(Bhetshetshe!
 He asked about the food already in front of him
 And said 'Whose food is this?')

In the praises of a dog there are these lines:

"Simzwe kwamabili
 Ethi 'Nangu, nangu umthakathi!'"

(We heard him at midnight
 Saying 'Here, here is the witch!')

Poets say that when a dog barks, it is interpreted as saying the words in the above lines. The actual barking has the 'Awu-awu' sound. This 'Awu-awu' becomes a '*Nangu-nangu*'. The word '*umthakathi*' (the wizard) is just additional.

When the pig is begging for food, it says, 'Ni...i!' aloud and repeatedly. This is the noise that is suggested by the last stanza in the praises of a pig. As the pig makes this noise, the poets say that it is saying, "*Ngilambile!*" (I am hungry). We can examine the stanza though it does not include the word 'ngilambile':

"Ininini elathi 'nini...i',
 Unina wathi 'nini!'"

(The ninini who said 'nini...i',
 His mother said 'nini!')

The first word of the first stanza in praises of one particular pig is 'Dlamini...'. The poet who composed these praises says that the Zulu clan name 'Dlamini' is an interpretation of each 'ni...i' noise. Thus, the pig is given the title of Mr Dlamini as it is thought to be either saying: "Dlamini!", or "*Ngilambile!*"

The male turkey has a trait of making a vocal noise which people interpret as saying:

"Akulungi-akulungi,
Akulungi konke,
UNKulunkulu uthi masisonte,
Abantu bathi sibhizi...i!"

(Nothing right-nothing right,
Nothing goes right,
God says we must attend church,
People say we are busy...y!)

2.4.2.7. Revealing Behavior of the Animal

The sheep is described by the following lines as a shy, quiet, merciful animal,

"Ngingumajazana,
Uhloni lasuka ekatini
Langen' elawini lami lagozobala,
UNomusa osibhalala
Sidlal' abakwaQili
Abazithakazelo zezwakala selidumile."

(I am a mini-overcoat,
 Shyness migrated from the cat
 To settle in my room,
 I am the lenient one
 Whose leniency was abused by those
 Whose clan-names were discovered too late.)

The word '*Uhlon*' (shyness - line 2) suggests that the sheep is shy. Poets say that the sheep is regarded as shy because it simply looks shy. The name '*uNomusa*' (line 4) literally means 'the merciful one'. The name is used here to reveal the merciful nature of the sheep as it is harmless.

The second stanza in the praises of a kid explain its active behavior. This is taken from its common fast movement when it is drinking milk from its mother's udder and when it is jumping around. Stanzas two and three in the praises of a kid which are recorded in par. 2.2.7. above contain these facts.

The donkey is lazy. It is explained as a stubborn animal that can resist even the most severe punishment. It shows laziness when it is carrying a burden. If it does not want to walk on anymore, it simply stops. The owner can whip and whip, but it will not walk:

"Uvila-voco
 Ohlul' isimbambamba..."

(The laziest
 Who resists heavy sjamboking...)

The pig is regarded by poets as the most ill-mannered animal who eats anything whether bad or good. Poets describe the manner it munches as barbaric. Praises of a pig in par. 2.2.9. above reveal this.

The phrase '*wamimilita zonke*' (line 4) is used when referring to swallowing by a monster (usually used in folk-tales). If the same action by a pig is likened with swallowing by a monster, that means there are no manners in the way the pig eats. The term '*wanxafuza*' is given to the manner in which one munches something and concurrently allows saliva to either cling around the lips, or to allow it to ooze out of the mouth. This characterizes the manner in which the pig munches.

The mule contains its anger internally at all times. The owner of a mule says that he always goes to collect firewood in the forests. He uses his mule to pull a cart. It happens that the mule makes a mistake and misses the path. If the owner shouts at it for this mistake, it pretends not to be angry about being shouted at. When they drive back home, it deliberately misses the path and forces its way through the roughest parts of the forest. For this behavior, the owner gives the mule the following praises:

"Maphehlelelana aqumbela ngaphakathi
Kwahlephuk' iziphunzi zezingodo zayizolo."

(Badly built one who bottled up his anger Until
yesterday's short logs broke.)

2.4.2.8. Appearance

One of the aims of praising domestic animals is to tell listeners more about the build and the colour of the animal. The build can involve the shape of the entire body or parts of it.

The bull is described as having a huge body by the following lines:

"Ubhejan' odudul' iziphunzi,
Kwancinciz' izibonkolo..."

(Rhinoceros that pushed logs
Until brown ants grumbled...)

The poet uses ants (line 2), as the smallest creatures, to underline the impression of the bull's size.

The headman of the Batlokoa at eNhlambamasoka (Mankanana) has a horse whose name is Jet-Pilot. He says that he calls his horse Jet-Pilot because its body looks like that of a jet aeroplane, and he himself resembles a pilot when riding it. (Praises of the same horse - Jet-Pilot - are recorded in par. 2.4.1.).

The mule is referred to as a bat: "*Ilulwane yilulwane emalulwaneni...*" (The bat is recognised among other bats...), because the mule has the shape of both the horse and the donkey. The poet uses the image of a bat's profile to portray that of a mule because the bat combines features of both bird and mouse. The poet continues to describe the shape of the mule's buttocks. He says that they are flat, more flat than those of a baboon. We find this idea in the lines:

"Maphishililana ngento yokuhlala,
Ungcon' uNgode..."

(You with funny flat buttocks,
A Baboon is better off...)

The poet describes the body of a donkey as resembling a train. He says: "*Impolompolo engadle ngamasondo...*" (The train without wheels...)

The poet explains the nose of a mule as having the shape of the axe handle: "*Mphini wekhala owafuz' ekhaya kogogo*" (Wooden nose who took after grandparents).

The horns of a he-goat suggest the gesture by a convict pleading not guilty. If a convict pleads not guilty in front of a magistrate, he spreads one arm to one side, and both arms end up pointing backwards. The horns of a he-goat also point at the back. Hence it cannot use them but the face in order to attack:

"Uzoyiphendula ngesiphongo
Ngob' umpondo ziphik' icala..."

(He answers it by hitting you with his forehead
He won't use horns since they signal a plea of not
guilty...)

A pig's fatness is likened to the shape of the body of the maiden of Swaziland: "*Isitutubheka sentombi yaseSwazini...*" (The fat virgin of Swaziland). In this case the poet is unconcerned about the sex of the pig. The praises of a pig including the ones that we are using here can be awarded to any pig, whether male or female. This means that we can use 'he' or 'she' of any pig that is being praised.

The nose of a pig is described as round by the following lines:

"Kwabalisi' imigongolo,
Esefudule ngondilinga mpumulwana..."

(... logs complained
When he pushed hard with his rounded nose...)

The poet cannot tell what colour the donkey is, because everyone is unsure. Some people say that the donkey is brownish, others say that it is either darkish-grey or brownish-grey.

According to Ntuli:

Kubi ukuma kwayo, kubi umbala wayo. Okuthiwa insundu kayiqede bunsundu. Eziningi kakhulu yilezi eziluthuthuvana olungempunga olungempofu. Ngamazwi asobala amafuphi, zonke izimbongolo ziyimibala emibili vo, engaqondakali.

[1986: 106]

(Its structure is clumsy, its colour is ugly. The one that is thought to be brown is not fully brown. A very big number of them are ash-coloured and neither greyish nor creamish. In clear short words, all donkeys have only two colours, and those two colours are quite indistinguishable.)

Donkey praises reveal the confusion over the colour of a donkey:

"Umbal' udid' abafokazi,
Ukhalis' izakhamuzi
Ngempic' abadala yendidamqondo."

(His colour confuses the men,
It made citizens complain
Because of being undetermined.)

In the praises of the horse called Jet-Pilot, a portion definitely identifies the animal's colour: "*Inkom' akweth' ezece...*" (The creamish-brown beast of ours).

The kid has unusual decorations below the chin which, as mentioned, look like 'Indian rings'. People of Impendle speak of Indians as a nation that likes many kinds of rings. They use these rings to decorate their bodies. Indians put rings even through their nostrils. According to Impendle people, this habit of putting rings on nostrils is unusual so they use the term 'Indian rings' to refer to the twin structures that develop in the necks of certain breeds of goats. From that idea, one of the people gives the following praises to the kid:

"Masongo aseNdiya
Aleng' emqaleni."

(He is known as Indian rings
Hanging down his neck.)

2.4.2.9. Comparing animals

The poet may want to make comparisons between two domestic animals. Such comparisons are aimed at revealing which animal is better between the two and in what.

(i) Pig and Hen:

Two lines in the praises of a pig compare the amount of little ones that each of the pig and the hen can produce:

"Unkukhu ziyazalela
Kodwa yen' uyahulula."

(She is the fowls who lay eggs
While she gives birth to thousand piglets.)

The owner of a pig accounts that it should, in this extract, be understood as being capable of producing more young ones than the hen. But the argument is that, in real fact, the hen can lay eggs and hatch as many chickens as the pig can produce piglets. The hidden idea in the quoted lines is that the pig has the confidence in that her piglets are safe from all kinds of unnatural deaths. Chickens are subject to attack by the hawk.

(ii) Pig and duck:

Animals are compared in terms of cleanliness. The duck is cleaner because it likes water and often swims in it. The pig is the opposite because it swims in mud. A few lines in the praises of a pig narrate the uncleanliness of the pig and simultaneously compares the pig to the duck:

"USonkanis' obhukud' odakeni
 Ngob' enqen' ukulandel' omadada,
 Unwab' olumabalabala
 Ngoba luguqul' amabala
 Kabili ngosuku...."

(The obstinate who swims in the mud
 Because he is too lazy to follow the ducks,
 The colourful chameleon
 Because he changed colours
 Twice a day...)

(iii) Bull and Ram:

Sometimes praises compare the power of fighting between two animals. We learn from the praises of a sheep that a bull can be defeated by a ram. (Refer to the praises of a ram in par. 2.2.8. above).

2.4.2.10. Naming

Poets mention that names of domestic animals either derive from praises, or the actual names themselves give rise to praises.

(a) Names Deriving from Praises:

The owner of a horse never gives the beast a name unless it is fully broken in riding. He will never give it the name before he composes praises that disclose that it has been broken in. The name Jet-Pilot derives from the praises that the owner gave to the horse when he (the owner) had finished breaking it in. (Refer to the praises of Jet-Pilot in par. 2.2.4. above.)

The owner of a donkey gave his donkey the name uGqakaza after it showed remarkable strength in fighting rivals during mating. He first gave it praises which start off with the word "Gqakaza", and so the word ended up becoming its name:

"UGqqakaza-petu,
Impolompolo engadle ngamasondo
Ushewula bedudlana..."

(The rough-grinder who opens his mouth,
The train without wheels,
He who bit opponent during a fight...)

(b) Praises that Develop from Names:

Popular animals like cattle, are given names soon after birth. The name Jamludi, for example, is given to a calf and it grows up knowing it. When Jamludi is given praises the name is included now and again. We have a phrase: "UJamludi obomvu onjengentolwane!" (Jamludi who is red like a *ntolwane* shrub) in the praises of this bull. Certainly, the name came first, then its praises.

The dog is another animal that is given a name when it is still a young puppy. When the poet composes praises for this dog at a later stage he uses its name within the praises.

My general observation concludes that, if the animal is given the name before it is given praises, the praises develop around the name, and vice versa.

2.4.2.11. Praising to Honour and to Dishonour

This section will discuss reflections on noises. There will also be a discussion on the animals whose meat people eat and those whose meat people don't eat, and lastly, both positive and negative attitudes of people towards domestic animals will be examined.

(a) Reflections on Noises

Certain animals are praised simply to reflect the noise they make. The cow is praised for lowing. Kunene has the following praises in honour of the sound of the cow:

"Tshemedi ha olla o lekisa mang?
Ba tla reng motseng ha ba utlwa ba moreneng?
Ba tla re: ' Kgomo ha ella motsaneng ho a ronana'."

(Butcher Bird, who in your crying are you emulating?
What will they of the royal village say when they hear you?

They will say: 'It is not fitting for a cow to low within the homes of commoners.'

(Kunene 1971: p. 142)

The bull is praised for bellowing. The following is an extract from Rycroft and Ngcobo who quote Lunguza, one of Dingana's warriors, who commented about the importance of the bellowing of a bull:

... Whenever a beast bellowed and kept it up, small groups of men would rush out into the kraal, listen to the beast, and dance about. They would become very excited and shout, "Bellow, beast of the Zulu, you who will never leave this place. For where would you go to?" ...

[1988: 23-24]

In the praises of the donkey, two lines imitate the noise that the donkey makes:

"Zathi 'O...o', wathi 'O...'
Zathi 'Ohho', wathi 'Ohho...'"

(They said 'oh...h', he said 'Ohho...'
They said 'ohho', he said 'Ohho...')

Two lines in the praises of a pig refer to the kind of noise it makes:

"Ininini elathi 'nini...i',
Unina wathi 'nini!'"

(The ninini who said 'nini...i',
His mother said 'nini!')

(b) Meat

Positive Attitude

The sheep is honoured for its mutton. One stanza in the praises of a sheep suggests that it does not protest when people slaughter it for its mutton:

"Umakot' owachatha ngemvalamlomo
Wehlula sebebenga
Behangul' ubuhlwahlwahlwa,
Omangingedlulwa ngowamakati."

(The bride who put into her body rectally a silencing
herb,

She resisted the lure of their meat-cutting
And even the noise of their roasting,
Those who will never miss meat.)

Negative Attitude:

Praises reveal despising of donkey meat in the praises of a donkey, hence the line: "*Unyama ngamagam' abakhwekazi...*" (His meat is the mothers-in-laws' names...). Its meat is referred to as 'the names of the mothers-in-law', because the groom in the Zulu societies is not allowed to articulate the name of a mother-in-law. Marrying this idea to the message in the quoted line, we conclude that the meat of a donkey is not to be eaten.

2.4.3. Role of Praises in the Society

I shall deal here with the manner in which poets use praises of animals to communicate with the society. We shall look at how messages are delivered through praises to certain members of the community. The section is divided into four parts: how members of the community discipline one another through praises, how poets entertain other people through praises, how poets expose peoples' beliefs through praises and, lastly, how Zulu and Sotho customs are preserved in the praises of domestic animals.

2.4.3.1. Disciplinary Messages

Praises of oxen have a lot of disciplinary words that are directed to people. The driver says:

"Iyaphi ngale Thakathani,
Iyaphi uNquluzomjendevu!

(Where are you going, Thakathani,
Where are you going, Nquluzomjendevu!)

Firstly, these are praises recited by a driver during cultivation of lands. Secondly, the words 'Thakathani' and 'Nquluzomjendevu' are names of two oxen in the yoke. Thirdly there is a disciplinary message in these lines. The name Thakathani says, 'Go on with your witch-craft, but be convinced that it is making no difference to us'. The owner of the yoke is directing these words to those people whom he suspects are busy bewitching him. The owner of the yoke might also be saying (by the same 'Thakathani') to the same wizard, 'Stop bewitching me because I know what you are up to'. The name of an ox in the second line is 'Nquluzomjendevu' (hips of the unmarried middle-aged lady) The poet is telling the neighbours that their daughters are supposed to have got married a long time ago.

In par. '2.4.1. (ii)' above, under the section entitled, "Narration of Events", we narrated the story of a young man whose sister used his room to entertain a boyfriend. While the praises he composed for the cat from that event remind him of the incident, he uses the same praises to discipline his sister each time she becomes opposed to him. Reciting them in the hearing of the sister makes her feel embarrassed and she refrains from being nasty to her brother.

2.4.3.2. Entertainment

After thorough analysis one realizes that there are entertaining portions in the praises of domestic animals. The poet is making a joke out of the way a pig dies when being slaughtered. He says that slaughterers have to insert a piece of a mealie-cob into the pig's anus before it dies. This is done to prevent defecation as a result of terror:

"NguDlamini
Owacel' ihleza lilal' amazolo..."

(He is Mr Dlamini
Who asked for a mealie-cob when he died...)

The poet makes fun of the female donkey when he reminds it that it should keep running for the whole of its life, because for a female in donkey society, pursuing suitors are always there. Once the female donkey stops, the suitor wins. The poet puts this statement in a comic way. He says:

"Ugqagqa mfazi kaShelembe
Izesheli kazipheli kwaMbongolo,
Wema, ibhung' usuliqomile."

(Keep distant Mrs Shelembe
Suitors are ever present in Donkey society,
Stop, and you have fallen in love.)

2.4.3.3. Exposing People's Beliefs

People believe that the only way to drive ghosts away, if they haunt an *umuzi*, is by hanging bones of a dead horse on the gate posts. Ghosts stop haunting an *umuzi* because they fear a horse. Praises of Jet-Pilot, the horse, expose this belief:

"Ingqwababa sayigaxa emigoqwaneni
Kwaqhuzuka imingewi yavuma phansi..."

(We hanged the collar-bone on the kraal-logs
The ghosts were obstructed and they stumbled...)

Praises of a sheep reveal that a cat is the most shy of the domestic animals. We learn in the following two lines that sheep must have inherited shyness from the cats. Impendle people believe that a supernatural power carried shyness from a cat into the sheep that is being praised. That is why we find the following lines in the praises of this sheep:

"Uhloni lasuka ekatini
Langen' elawini lami lagozobala..."

(Shyness migrated from a cat
To settle in my room...)

There is a belief among the Zulus and Sothos that if a person tastes dog saliva, he grows thinner and thinner. There are lines in the praises of a dog that say:

"Wakhotha, wakhotha sothamlilo,
Uyoba lugodo."

(If you, human being, licked where he licked,
You will become a log.)

There is another belief that when a human being rides a dog, he becomes sick and vomits blood. There are lines that outline this belief in the praises of a dog:

Ngusozithumbanjen' ongenjomane,
waba yinjomane
Umgibel' uhlanz' igazi..."

(He is a place of dogs who may never become a horse,
Once he becomes one
He who rides him vomits blood...)

There is a belief about a pig that it does not raise eyes to look directly at the sun, for if he does so, he dies. We cannot be sure that this belief can ever come true. But there are lines that support this belief in the praises of a pig:

"Umagan' afihlw' elawini
Ngob' ekhophozelel' imisebe yokaLanga..."

(One who marries and gets hidden in the room,
Because he fears the rays of the son of Sun...)

When asked to give proof, the interviewee says:

"Ngeke ngisinikeze isiqiniseko salokhu ngoba akekho umuntu osake wayibamba ingulube wayilalisa wayibhekisa phezulu wayiphoqelela ukuthi ibheke ilanga. Lezi zinto zefana nenkolelo yokuthi uma umuntu okhulelwe elunguze emnyango wabuya wabuyela emuva akayubeletha kahle. Akwaziwa lokho ukuthi kufezeka kangakanani."

(I will not be able to give the proof of this because no person has ever forced the pig to lie on its back and face the sun in the sky. These things are like the belief that if a pregnant woman shows her head outside the door and pulls it back again, the child she is bearing will show its head out and go back into the womb again. It is not known what truth there is in this belief.

It is also believed that pork is an all-disease healing potion. One who eats pork regularly is always safe from any kind of infection:

"Inyang' engadume ngazikhwama,
Kodw' epheth' uzifozonke."

(The witch-doctor who is not famous for herb bags,
But who is keeping an all-disease remedy.)

On the other hand, people believe that if a pig bites someone, that person must never drink sour milk because the wound will go septic. The poet says of this belief:

"Izinyo lakhe lazawul' uNomakhimbili,
Yena namasi kaNozinsengwakazi
Baba yikati negundane."

(His tooth razored Nomakhimbili,
She and maas of Nozinsengwakazi
Are cat and mouse.)

People also believe that if a person eats the cooked pig brains, he suffers from continuous dizziness and finds himself turning round and round until he is completely insane:

"Phuz' ubuchopho bakhe
Uzophenduka njengeqhude
Lingenwa yinzululwane."

(Drink his brain
You will spin round like a cock
Who has the dizziness.)

In the praises of a duck there are lines that expose the belief that if a person eats the legs, feet and the head of the duck, he suffers from respiration problems. Eating legs makes a person walk like a duck because of developing bracket-like legs:

"Gwiny' ikhanda ledada
Ushebe ngamanqina
Kuzokugwinya kushebe
Ngekusasa lakho."

(Swallow the head of the duck
Follow by swallowing the feet,
The two will swallow you in return
And follow by swallowing your future.)

It is believed that when one sees a cat jumping out of the house during thunder and lightning, lightning will strike the house. This is

emphasized by the following portion in the praises of a cat:

"Inyakanyaka yesangoma
 Esishay' amathambo sodwana,
 Sabon' imfihlo yombani,
 Samba sembulula!"

(A complicated diviner
 Who sprayed bones in privacy
 And predicted the secret of the lightning,
 You then ran away!)

If the cock crows in the room, it is believed that it is reporting the coming of a stranger. The part in the praises which allude to the occupants looking at one another in the eyes should be interpreted as automatically asking silently the question; 'Who is coming to visit us?'. The lines in those praises are:

"UGalaz' owavela ngongele
 Esithumbanjeni,
 Wakhonya sabhekan' emehlweni."

(Big pot who showed his antenna
 Where the dog sleeps,
 He bellowed so that we looked
 At each other in the eyes.)

2.4.3.4. Preservation of Customs

Some praises play a significant role in preserving both Southern Sotho and Zulu customs. In the praises of a sheep in par. 2.4.2.2. above, the whole stanza reminds the Zulu People of the custom of slaughtering a goat for the ancestors. Southern Sotho people are also reminded, in the same stanza, of the custom of slaughtering a sheep for the same purpose.

In the praises of a cow we have a stanza that speaks of ancestors'

appreciation of beast slaughtering. (Refer to par. 2.4.2.3. above).

2.4.4. Role of Praises to both Society and Animals Together

Domestic animal praises portray the interaction between animals and people. This is to say that some portions of the praises of domestic animals reveal the habitual attitude of animals to people, and of people to animals.

This section discusses firstly, habitual attitude in animals and people, and secondly, the sharing of surnames between animals and people.

2.4.4.1. Habitual Attitudes

Praises of domestic animals also display the habitual tendencies of both people and animals to one another. The poet exposes these tendencies to give the audience a chance to determine whether they are fair to animals or not.

(a) Animals versus People:

The dairyman informs the society through praises that a cow has a habit of whipping him with its tail while he is milking it. This is a hint to remind him that he must spare milk for the calf. Our interest here is on the response of an animal against a person. All cows will whip milkers with their tails all the time they are milked, hence the following praises:

"UMaShabalala engithe ngiguda
Wayengithinta ngefosi entanyeni."

(MaShabalala who, when I was busy milking her
Kept touching my neck with her thin whip.)

(b) People versus animals:

Praises of a pig reveal the habit of people using a hammer when slaughtering the pig. They hit it hard on the forehead. This is an unusual way of slaughtering an animal and we are concerned in it with the aggression of people on animals, hence the following praises:

"NguSoklabalas' owela
Ngezibuko lesand' ukuya
Kwelamadlelo aluhlaza..."

(He is the noise-maker who crosses
By a hammer through ford to get to
The world of green pastures...)

2.4.4.2. Sharing of Surnames Between Animals and People

An interview with Xaba discloses that certain domestic animals share some of the surnames with people. Xaba says:

"Ngikhathazeka ngoba angisazikhumbuli izinganekwane okuvela kuzo izibongo zezilwane zasekhaya. Kodwa uma siqala nje ezilwaneni zasendle, inyoni ethiwa yisomi, yethiwa igama lesomi ngoba yayingeyakwaMsomi. Unogwaja siyezwa ngawogogo bethu nawomkhulu ukuthi ngowakwaZondi. Abantu bakwaZondi abawudli unogwaja ngoba lokho kuyokwefana nokuthi badla umuntu wakubo. Imfene ngeyakwaMncwabe.

(I am worried because I cannot remember the folk-tales that relate to the surnames of domestic animals. If we start off with the wild animals, the bird called '*isomi*' was given the name '*isomi*' because it belonged to the people of the Msomi clan. We hear from our elders that the rabbit belongs to the Zondi clan. People of the Zondi clan do not eat rabbit flesh because that would be like eating the carcass of their relative. The baboon belongs to the Mncwabe clan.)

Most of the ideas given by Xaba here are confined to the area of Lotheni. For instance, the baboon is widely known as belonging to

the Mfene clan, but the people of Lotheni assign it to the Mncwabe clan. Unfortunately, Lotheni people cannot support this, hence Xaba's first sentence in this quote.

Xaba goes on to tell us that the pig belongs to the Dlamini clan. He supports this statement by referring to a fairy tale told by his great grandfather:

Nxa sibuya siza ezilwaneni zethu lezi zasekhaya, ngiyakhumbula ukhulu wami engitshela ukuthi ingulube ngeyakwaDlamini. Yona-ke ngeyakwaDlamini nje ize iyakwazi nokukusho lokho. Ukhulu-ke wathi kimi kudala, uMnumzane osibongo sakhe kwakunguDlamini wayefuye ingulube. UDlamini lona wayengazi ukuthi ingulube idla njalo nje, futhi idla yonke into. Ngakho yayizacile le ngulube yakhe. Wayeyiphakela njalo kabili ngelanga. Yayingazi ukuthi izomtshela kanjani uDlamini ukuthi ayeneliswa ukuphiwa ukudla kabili ngosuku.

If we come back to our domestic animals, I remember my great-grand-father telling me that the pig belongs to the Dlamini clan. It does not only belong to the Dlamini clan, it also can inform people of its surname. My great-grand-father said to me that a long time ago, a certain man by the surname of Dlamini, had a pig. Mr Dlamini did not know that the pig had to eat very often, and it ate everything. In that way his pig was thin. He used to give it food only twice a day. The pig itself did not know how it would go about telling him (Mr Dlamini) that being fed only twice a day was inadequate.

The same poet, Xaba, goes on to tell us about what actually made it become a member of the Dlamini clan. He says:

Kwathi ngelinye ilanga ekuseni yezwa abantu bememeza bethi: "Dlamini!! Size ngesihlobo esihle!", kanti ngabakhongi. Kuthe sebehambile, abakhongi, yasho nayo yathi, "Dlami...ni!" Baphuma bazoyibheka. Kabangasola lutho olubi. Nxa sebesendlini, yaphinda yathi, "Dlamini!" Babuya, abangathola lutho olubi. Yaphinda sebesendlini. Babuya nokudla-ke manje. Yalala-ke emva kokudla. Babona ukuthi ibifuna ukudla.

Kepha baxakeka nxa isho njalo nje ukuthi 'Dlamini' lokhu, ngoba babeyipha ukudla kuze kuphele. Bathi besuka babeyipha noma yini. Yadla yakhuluphala. Yaphenduka ilungu lomndeni wakwaDlamini."

(One morning, the pig heard people shouting: "Dlamini!! We are here to establish good a relationship!". They were agents of a groom. When they had left, the pig shouted and said: "Dlami...ni!" They came out to see what was wrong with the pig. They did not sense anything wrong. When they were back in the house, the pig shouted again and said: "Dlami...ni!" They came back, but could not discover anything wrong with the pig. It grunted once more when they were in the house. This time they brought food along with them. The pig ate and slept after eating. It was only then that they realized it was hungry. They were puzzled when it shouted 'Dlamini' repeatedly again, because they fed it until the food was finished. This made them decide to give it plenty to eat. It ate and became fatter and fatter. It became a member of the Dlamini family.

If we refer to the praises of a pig we notice that the first line in the first stanza is: 'He is Mr Dlamini...'. And we learn in paragraph '2.4.2.6.' above, under the section "**Interpretation of Animal Noises**", that the noise made by a pig is interpreted as saying: 'Dlamini'.

Xaba goes on to mention that the donkey belongs to the Shelembe clan, but he cannot remember the origin of this clan name. The only support we have is from the lines in the praises of a donkey that appear thus:

"Ugqagqa mfazi kaShelembe
Izesheli kazipheli kwaMbongolo..."

(Keep distant Mrs Shelembe
Suitors are ever present in donkey society...)

Xaba also says that the cat belongs to the Ndlovu clan. In the praises of a cat there are lines that mention Boyabenyathi, which is one of the Ndlovu *izithakazelo*:

"Ligcokama lakoBenyathi
Eligez' ubuso nanxa
Seliya ngomutsha wendoda."

(The cleanest of the Benyathi's
Who washes his face
Even in the afternoon.)

2.5. Audience

There are two kinds of audience in the praising of domestic animals. The first one is the animal itself. It has to hear when it is being praised. The second is anyone who happens to be around. This final section of the chapter intends to look at the aforementioned two kinds of audience.

2.5.1. The Animal as a Kind of Audience

Whenever the poet is praising one of the domestic animals, the first kind of an audience he has is the animal itself. Just as the poet praises the chief or the king in his hearing, the animal that is being praised must hear its praises.

Animals differ in their responses. There are those that respond clearly to their praises, while others remain passive. The active ones respond by doing what the poet is expecting of them when praising them. The hunting dog, for instance, always begins to follow its owner when he whistles and concurrently chants its praises with the aim of inviting the dog to set out into the veld. No other animal responds as actively and clearly as a dog. Xaba himself confirms this statement. According to him, the bull is the next most responsive. When one praises the bull while it is lying down relaxing in the kraal, it stands up and begins to scoop the kraal-manure with its front hoofs. The horse comes third. If the owner wants it to raise its hoof when he wants to check for any faults, he praises it first, then grabs the hoof. The horse raises it if it feels so inclined. If it is apathetic, it does not. Other animals do not show such clear responses.

2.5.2. People as Part of the Audience

The people closest to the domestic animals are herdsmen, followed by owners. Members of any family are a third group to constitute the audience. Any other people who happen to be around when a domestic animal is being praised become the last group.

2.5.3. How Animal Praises Influence the Society

People, as audience, are expected to listen to the praises and register the messages contained in them. The poet means to discipline the society about an unacceptable practice against animals which they have to curb. Mankanana says about the effect of animal praises in the society:

Izinto ezihlekisayo uma zikhona ezibongweni, abantu bayazithakaselela. Uma abantu bezwa ngokusetshenziswa kwehleza ukuvala ingemuva lengulube nxa ihlatshwa, bayahleka. Thina-ke sikushayela ihlombe ukubona nina bafana abafundileyo nikhuthala ukuthola ukuthi yini equkethwe yizibongo zezilwane ngoba nizothola kuzo ukubaluleka kwamasiko ethu. Ngiyazi ukuthi seniyawakhohlwa, engani senihlala nasemalokishini ninjalo nje phela. Kwesinye isikhathi kodwa abazinaki abantu izingxenywe eziqonde ukubavezela ububi bezinye izinto abazenza ezilwaneni. Izibongo zengulube ziyakuveza ukuthi abantu banomkhuba omubi wokubulala ingulube ngesando, kodwa abakayeki namanje abantu balapha eLotheni ukushaya ingulube ngasando nxa beyihlaba.

(The humorous parts in the praises of animals entertain the society. If the audience hears about the use of a piece of mealie-cob which people use to block the pig's anus when they are busy slaughtering it, they laugh. We old men appreciate it when we see you young educated people becoming enthusiastic to find out what is contained in the praises of domestic animals because you will be enlightened

about our customs. I know that you are gradually forgetting them, because you stay in remote locations. Sometimes, people do not heed parts that expose their unpalatable actions against their animals. Praises of a pig reveal that people have an atrocious habit of hitting a pig with a hammer, but people of Lotheni have never refrained from doing that to this day.)

2.6. Summing up

The whole of the foregoing discussion yields these observations: revelation of considerable love shown by the poet to his animal, and a close relationship and interaction between animals and society. This relationship sometimes does not occur between the pig and its owner for the reasons discussed. The last part of this chapter (Purpose of Praising) presents the whole picture of the manner in which animal praises originate. Factors that influence the praising of the animal are the same ones that influence poets to compose praises. For example, if the poet praises the animal in order to describe its colour and build, these very features (colour and build) inspired the poet to compose the praises.

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CHAPTER THREE

POETIC FEATURES

3.1. Introductory Perspective

As indicated in the heading, this chapter deals with domestic animal praises as poetry. Firstly, the term 'poetic features' is defined, then various features to be discussed in this chapter are analysed. There are two fundamental aspects to be dealt with in this chapter, and they are Form and Diction. Poetic Features are defined in par. 3.1.1., form in par. 3.1.2. and diction in 3.4.2. below.

3.1.1. Poetic Features Defined

The poetic features of the praises of domestic animals are those qualities that distinguish praises as poetry rather than prose. In the poetic construction of domestic animal praises we speak of features like rhyme, repetition, alliteration, linking and rhythm; and figures of speech. The other literary features to be analysed and discussed are the choice, coinage of special words and the manner in which the poet uses these words. Let us look at what critics say about the literary aspect in praises generally.

According to Cope:

Praise poems possess the qualities that distinguish poetry from prose in all literatures. Poetry has a greater richness and a greater concentration; it is more evocative, more emotive, and more memorable. These qualities are achieved by the use of imagery reinforced by repetition in various guises: meter (repeated rhythms), rhyme (repeated final syllables), alliteration (repeated consonant sounds), assonance (repeated vowel sounds), parallelism (repeated statements of identical construction, with different words expressing the same idea...)

(Cope 1968: p. 38)

3.1.2. Form Defined

'Form' in poetry refers to all elements that are contained in a particular poem. Such elements include imagery, stanzaic patterns, stylistic repetition and others.

Ntuli introduces 'form' in poetry thus:

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

(1978: p. 222)

The main issue insofar as 'form' is concerned is the art of arranging the above-mentioned elements. Brooks and Warren define form thus:

In brief, the form of a poem is the organization of the material (rhythm, imagery, idea, etc.) for the creation of the total effect.

(Brooks and Warren 1960: p. 554)

3.1.2. Features to be Analysed

This chapter is divided into two sections, the first section being the External Structure of the praises and the second, the Figures of Speech. The 'External Structure' is comprised of concepts such as stanzaic patterns, all kinds of repetition, etc. Figures of speech include features like imagery, hyperbole, exaggeration, etc. Each of the components: the External Structure of the praises, and the Figures of Speech will be discussed with special reference to the praises at issue.

3.1.3. Features that do not Apply

Rhyme:

It is worth understanding, in the first place, what is meant by rhyme

before we prove its inapplicability to Zulu praises. Brooks and Warren remark:

But assonance, consonance, and alliteration may also be considered as forms of rhyme because they involve degrees of identity of sound combinations.

(Brooks and Warren 1960: p. 565)

Most critics emphasize that rhyme does not apply in Zulu praises, whether they are of people or animals. My argument in Ntuli's assumption in this regard is that he does not specify which rhyme is absent.

He says:

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.

(1978: p. 240).

Ntuli also cites R. Kunene who specifies that it is not all kinds of rhyme that are absent in Zulu traditional poems, but end rhyme. I adamantly agree with Kunene. He says:

End rhyme is unsuitable for Zulu poetry mainly because changes occur chiefly in the prefix rather than in the suffix... some poets unaware of this fact have made the most fantastic verbal constructions. They have twisted words, coined them without consideration to their poetic effect merely because they wanted to produce a rhyme scheme.

(1978: p. 240).

Comments:

It is true that the traditional poets are oblivious to end-rhyme, hence it is absent from their praises. Traditional poets compose praises orally. There is no likelihood that they can devote their time to arranging similar sounds with the aim of building them into end-rhyme. For this reason, we arrive at the conclusion that praises follow the structure of

blank verse. But I want to re-emphasize, at this point, that not all kinds of rhyme are absent from Zulu praises. Only end-rhyme is foreign to Zulu poets. Initial as well as internal rhymes are common. Yet one might say that in the praises of domestic animals rhyming features occur as a co-incident. Poets do not consciously create rhyming structures because they do not know them. They never studied them.

In the praises of a certain pig the poet arranges similar third person subject concord sounds in succession to effect initial rhyme thus:

Wadla zonke,
Wanxafuza zonke,
Wahlafuna zonke,
Wamimilita zonke

(He ate everything,
 Munched everything,
 Masticated everything,
 Swallowed everything)

In the praises of a certain dog the poet arranges similar sounds within the line in the following manner:

Waphulukundlel' uThayikeni wansondo,
 Yath' iyamhesha wacambalala,
 Yath' iyamgawula wacwila,
 Yath' iyamukha wahlehla,
 Waphonsa kwayekezel' iziyephu,
 Mdlale dlula bedlala,
 Silwane sikaMhlola!

(That's a narrow escape, you famous Thayikeni,
 It tried to hurl on him, he crouched flat,
 It tried to chop him down, he ducked down,
 It tried to pick him up, he retreated,
 He gave a biting lunge we saw hairs sweeping aside,
 Play it you who passed by when they were playing,
 You who is known as a beast belonging to Mhlola.)

This is quite an impressive internal rhyme because of its being two-fold. The poet, in the initial internal rhyme, arranges the combination of the subject concord + tense-marker + object concord in three successive lines. The above rhyme is then followed by another internal rhyme composed of a subject concord only.

Stanzaic Patterns:

A stanza is a group of ideas or phrases (lines) that revolve around a certain subject in the praises. Shaw defines a stanza as:

The arrangement of lines of verse in a pattern. A stanza has a fixed number of verses (lines), a prevailing kind of meter, and consistent rhyme scheme. Such a group of lines forms a division of a poem or constitutes a selection in its entirety.

(Shaw 1972: p. 356)

Comments:

The inappropriateness of a stanza in the praises was discussed in chapter two (par. 2.3.5.). But we may reiterate: if praises are observed in their original form, there is no stanzaic division. The poet articulates the praises until the end without pauses to determine the beginning and ending of stanzas. Modern scholars always force creation of stanzas in their transcription of praises. They work stanzas up by determining an idea which they work out from a cluster of lines or phrases. (See Rycroft and Ngcobo, p. 32+33) The easiest way that a transcriber can adopt is to write one long stanza (See Hlongwane, Zulu and Mbhele p. 8, *Izibongo zenkunzi uJamludi*) The same thing applies to the praises of other domestic animals.

Lines:

Lines are determined by pauses as the poet chants the praises of domestic animals. If two different poets chant the same version, one of the poets may take two and the other, three lines in one breath. In that way the structure of lines in praises of domestic animals does not remain the same in all versions. Damane and Sanders say that:

Lines, like stanzas, are units of meaning. Although there is no strict meter to which they must conform, most of them are of roughly the same length and contain either three or four stressed syllables.

(Damane and Sanders 1974: p. 52)

Refrain:

Refrain is a kind of repetition whereby a line re-appears once in a stanza throughout the poem. Shaw offers this definition:

A phrase or verse (line) recurring at intervals in a poem or song, usually at the end of a stanza.

(Shaw 1972: p. 318+319)

Poets do not use this style in the praises of domestic animals.

3.2. Repetition

To define "repetition", we may look at what Lawton and Heese (1976:p. 46) have to say:

Repetition is particularly useful to the writer of blank and free verse, because it creates pleasing echoes akin to rhyme, without the restrictions of regular end-rhyme.

Praises of domestic animals make a good example of repetition of constructions. Analysis in this section reveals the occurrences of all kinds of repetition as suggested in par. 3.1.1. above. (See Cope p. 38). Yet there is one kind that never occurs in the praises of domestic animals and it is the repetition of lines which is known as "refrain". The external or structural features in Zulu Oral Poetry (izibongo) consist entirely of various forms of repetition and I have divided these as follows: Repetition of phonemes (alliteration and assonance), repetition of ideas (parallelism) and repetition of words (linking).

3.2.1. Repetition of Consonants and Vowels

Repetition of consonants and vowels is known as assonance and alliteration respectively. Alliteration is explained by Shipley as: "The recurrence of an initial sound." (1979: p. 10). Praises of domestic animals are rich in both alliteration and assonance.

3.2.1.1. Assonance

Assonance is the repetition of vowel sounds within the lines. Fowler and Fowler (1938 p. 66) define assonance as *et al*:

... rhyming of one word with another in the accented vowel and those that follow, but not in the consonants...

Brooks and Warren also offer a definition of assonance. They say:

Assonance may be defined as identity of vowel sounds, as in the words *scream* and *beach*...

(1950: p. 565)

Assonance should be regarded as an interesting kind of repetition in the praises of domestic animals because of Zulu being one of languages with strong vowel-determined syllables. Syllable arrangement process makes repetition of vowel sounds clear in the hearing of the listener, and it adds much to the meter.

In the ironical portion of the praises of a certain mule we find the vowel /o/ being repeated:

"Owako**ngomane** wamthola enguthondo,
Owako**bongolo** wamthola ewupholokondlo..."

(You found the horse shorter than you,
You found the donkey taller than you...)

In the praises of a goose there is double assonance. This is to say that repetition of vowels is reflected by two different vowels in the same lines. In this case, two lines combine the repetition of the vowel sound /i/ and /a/:

"Ngijikijela zinhlamvana bagimbele,
Kuphaphatheke liqhwagana batatazele..."

Ngijikijela zinhlamvana bagimbele,
Kuphaphatheke liqhwagana batatazele..."

(I feed them with small grains, they swallow them all,
If a locust appears flying, they run after it...)

3.2.1.2. Alliteration

Alliteration is another kind of repetition whereby a consonant is repeated several times in one line.

Cohen (1973 p. 173), defines this kind of repetition as follows:

A technique which is generally considered the repetition of initial sounds of words, usually consonants, in order to enhance the verbal music of poetry...

The most impressive kind of alliteration in the Zulu Language is that in which the repeated sound is the well-known click. Clicking tends to sound evocative to the listener.

In the praises of a cock, we notice this kind of alliteration as reflected by the repetition of the sound /q/ in two lines:

Ungqeqhe owaqhuqha
Kuqhamuk' uklebe,

(The cleverest who fled
When the hawk appeared,)

Sometimes there may be a combination of two streams of alliteration. Such a kind of alliteration produces commendable artistic talent on the part of the poet in the sense that the impressive flow of the praising is decorated by a double repetition. This is rare in most of the poems.

There is, for instance, a repetition of the sound /b/ and /l/ in the praises of a pig:

Unwab' olumabalabala
Ngoba luguqul' amabala
kabili ngosuku.

Unwab' olumabalabala
 Ngoba luguqul' amabala
 Kabili ngosuku.

(A colourful chameleon
 Because it changed colours
 Twice a day.)

Other poets, when composing praises of domestic animals, employ alliteration and assonance in the same lines. We may regard this combination of repetitions as the repetition of syllables in that the consonant and the vowel, being repeated, form a syllable in each case. Stress and meter as well as rhythm are well expressed in this combination of vowel-consonant repetition. This is rare construction in most of the poetic styles.

We have this combination of the repetition of both vowel sound /a/ and speech sound /b/ in the same lines. The result is assonance + alliteration:

Unwab' olumabalabala
 Ngoba luguqul' amabala
 Kabili ngosuku.

(A colourful chameleon
 Because it changed colours
 Twice a day.)

With the repetition of /u/ as well as /a/, there is 'double assonance' just as there is 'double alliteration' with /b/ and /l/.

3.2.2. Parallelism

3.2.2.1. Parallelism Defined:

Parallelism is also a kind of repetition. Here, the same idea is used twice in a line or in successive lines. The appearance of the same idea in the second line will not impair the parallel construction even if it is negative, indirectly expressed, or expressed in the form of a synonym.

Ntuli:

In parallelism we expect each unit in the first member of a verse to be balanced by another unit in the second member. If this correspondence is found between all the units, we have perfect parallelism. Parallelism is incomplete when some units in the second member have no counterparts in the first, and vice versa.

(1978: p. 224)

According to Shipley:

... (2) A species of repetition, *q.v.* It may be of sound, or structure, or of meaning; usually the several segments are of approximately the same weight or length.

(Shipley 1979: p. 230)

Shaw offers the following definition:

Arrangement of the parts of a composition so that elements (parts) of equal importance are balanced in similar constructions. Such structural order applies to words, phrases, clauses, sentences, paragraphs, and complete units of compositions.

(Shaw 1972: p. 275)

In the praises of a sheep we find parallelism in the form of synonyms. Two pairs of constructions make this parallelism. The following is the example:

1. "Wabe uyabuza
2. Ngathula ngathi du,

3. Wabe uyanyenyeza
4. Ngadudula umlomo wangangamagquma..."

(You inquired
 And I kept quiet,
 You whispered
 My mouth began to swell until the size of mountains...)

Analysis:

Line no.	Interpretation.
1.	Second person inquires of the speaker in normal speech.
2.	Speaker remains quiet.
3.	Second person inquires in a whisper.
4.	Speaker responds by gesture but keeps quiet.

In line no. 1. there is an inquiry (first idea).

In line no. 2. there is a **negative response** (second idea)

In line no. 3. there is a **polite inquiry** (first idea)

In line no. 4. there is a **negative gesture response** (second idea)

inquiry

negative response parallel construction two inquiries

polite inquiry parallel construction two responses

negative gesture response

Syntactical parallelism:

In this kind of repetition, only syntactical slots are repeated in lines, phrases, or in sentences. It is not essential that the repeated slots contain similar words or ideas.

Kunene (1971 p. 92) says:

One of the situations where parallelism is most effective is where syntax is repeated, but with new words placed in the

slots. This way actors, actions, qualifying and modifying expressions, etc., can be either compared or contrasted, always with the most pleasing effect.

The following is part of a stanza that is rich in syntactical parallelism from the praises of a pig:

Wadla zonke,
Wanaxafuza zonke,
Wahlafuna zonke,
Wamimilita zonke,

(He ate everything,
Munched everything,
Masticated everything,
Swallowed everything...)

Analysis:

Subject Pronoun	Verb		Qualificative	
	s.c.	v. stem	Pron.Mor	quantitative
(yena)	w(a)	dla	(zi)o	nke
(yena)	w(a)	nxafuza	(zi)o	nke
(yena)	w(a)	hlafuna	(zi)o	nke
(yena)	w(a)	mimilita	(zi)o	nke

Observation:

The pronoun that represents the subject of the phrase is eliminated in the praises, hence it is bracketed in the above table of analysis. The subject concord under the 'verb' is a repetition of the same two morphemes [w(a)] throughout the quoted lines. The variation is in the verb stem where different verbs are being used. The Pronominal Morphemes [Pron. Mor.] which stand as '(zi)o' make an intact repetition of the same morpheme as is the case in the column of the

subject concord. The stem of the qualificative (quantitative) is repeated as it is. The whole construction makes up a pattern of a syntactical parallelism.

3.2.3. Linking

Linking Defined:

Linking is a poetic style in which a poet links two lines or phrases by repeating the same word or part of the word in both phrases or lines. If the two lines share the same initial opening word or its part, that is known as 'initial linking'. If the two repeated words or their parts appear at the end of the line in both cases, that is known as 'final linking'. If the linking words or their parts appear within the lines, that is 'internal linking'. The linking word or its part may also appear at the beginning of one line and either at the end of another or in the middle of that second line, that is termed 'oblique linking'. 'Cross linking' occurs when the repeated words or parts initiate two lines and complete the same two lines. The part of a word may be one of roots, stems, prefixes or suffixes, etc.

Ntuli refers to both initial and final linking constructions as vertical linking and he defines both the initial and final varieties thus:

We propose to use this expression to describe the type of linking where a word in the first line corresponds almost vertically with the one in the second line. This usually happens when similar words (or stems, or roots) appear at the beginning of successive lines (initial linking) or at the end (final linking)

(1978: p. 228)

I am indebted to Kunene for the definition of cross linking structured repetition as well as that of oblique linking. Kunene defines cross linking in the praise poems of the Basotho as follows:

...there are quite a few cases of crossed-line repetitions, i.e. where right-to-left and left-to-right are superimposed one on the other, resulting in cross-parallelistic structures.

(Kunene 1971: 71)

About oblique linking Kunene offers the following definition:

In oblique-line repetitions the line-position of a repeated phrase is shifted, and this shifting may result in a phrase that was mid-line-position in a following line; or an end-line-position in a preceding line becoming a mid-line-position in a following line.

(Kunene 1971: 71)

In the praises of domestic animals all kinds of parallelism by linking employ the repetition of the whole word, or perhaps just its stem or root as Ntuli explains on this very same page above. Poets in this regard may employ linking by repeating the word in three or more consecutive lines. We shall also note that composers of domestic animal praises have the tendency to combine two or more of the different kinds of linking in one stanza.

In the analysis below I shall follow Ntuli's terminology and approach.

3.2.3.1. Initial Linking

The praises of a certain mule have the following initial linking:

"Awubonanga ntombi zakhona,
Awubonanga mabhung' akhona..."

(One never saw your ladies,
One never saw your young men...)

3.2.3.2. Final Linking

The praises of a dog have the following final linking:

"Ngusozithumbanjen' ongenjomane,
Waba yinjomane
Umgibel' uhlanz' igazi..."

(He is a place of dogs who may never become a horse,
Once he becomes one
He who rides him vomits blood...)

3.2.3.3. Internal Linking

We find internal linking in the ironical portion of the praises of a mule:

"Owakonjomane wamthola enguthondo,
Owakombongolo wamthola ewupholokondlo..."

(You found the horse shorter than you,
You found the donkey taller than you...)¹

3.2.3.4. Cross Linking

We find alternate line cross linking which exchanges the first-to-last and the second to second last words in a line in the praises of a cow:

"Lamahlung' aluhlaza,
Udla nabadla' amabele
Kwaluhlaz' amahlungu."

(In the country of green pastures.
You eat corn together with others
In the country of green pastures.)

3.2.3.5. Oblique Linking

This kind of linking occurs in the praises of a bull (quoted from Makhambeni 1989: p. 99):

"Ubhukuda kwesinezingwenya,
Ingwenya imkhiyazelele..."

¹ Footnote: Sense in these two lines is confused deliberately by the poet to emphasise the confused state of affairs which the mule always finds itself in.

(He swims in the deep pool full of crocodiles,
Each of the crocodiles fears him...)

3.2.3.6. Mixture of Different Kinds of Linking

It sometimes happens that two or three different kinds of linking occur in as few as two or three lines. The following quotation contains initial, internal and final linking:

Owakonjomane wamthola ewuthondo,
Owakombongolo wamthola ewupholokondlo

(You found the horse shorter than you,
You found the donkey taller than you...)

From all the elements of their external structure, we must agree that praises of domestic animals are rich in this component of poetics. Absence of wholly repeated lines (refrain) does not affect the external structure. Praises of domestic animals are richer in poetics in that there are even combinations of different repetitions in a single line. One example is the combination of alliteration and assonance in one line in the praises of a pig in par. 3.2.1.2. This concludes the component "External Structure" in the praises in question.

3.3. Figures of Speech

This section, the second and the final element of the literary component, aims to look at poetic features that fall under figures of speech, like, euphemism, irony, hyperbole, humour, paradox, elimination, and comparisons. A rough survey based on the use of the above-mentioned poetic features reveals that praises of domestic animals are rich in figures of speech. Discussion with interviewees about their intentions in using figures of speech discloses that the application of these tactics are a co-incident. This assumption emerges from the fact that poets cannot account for this technique when interviewed about it. They use figures of speech without being aware of the literary definition or category.

3.3.1. Imagery

For the definition of imagery, I am indebted to Fogle who says:

Poetic imagery is to be defined broadly as analogy or comparison, having a special force and identity from the peculiarly aesthetic and concentrative form of poetry. It is to be judged according to its creative power, the connotative richness of its content, and the harmonious unity and fusion of its elements.

(1962: p. 22-23)

Imagery itself is made up of four components about which Heese and Lawton say:

...we employ the word 'image' as a general term and the words 'simile', 'personification', 'metaphor' and 'symbol' as specific terms indicative of different kinds of images.

(1975: p. 62)

With Heese and Lawton's four types of image in mind we can determine the content and effect of imagery as employed by the poets in question in the praises of domestic animals. I shall define, identify and assess their use of these types.

3.3.1.1. Simile

The poet here compares two different objects which share certain characteristics.

Ntuli (1978: p. 178) defines simile in the following manner:

It is chiefly through comparison that poets try to make meaningful communication of difficult concepts to their audience... In a simile this comparison is explicitly announced by the word 'as' or 'like', which in Zulu is the prefix 'njenga-' or similar formatives.

In the praises of a pig the poet likens the dizzy pirouettes of a human being with the same phenomenon in a cock. There is a belief that if a

human eats pig brains, he becomes insane. The symptoms of this disease are that the infected person becomes disoriented and finally spins around like a cock. The cock, however, always pirouettes when it is courting, with no hint that it is insane at all! We recognize the simile in such praises by the prefix 'njenge...' or 'okwe...' or 'kuhle kwe...'. The stanza that alludes to this habit of the cock reads:

"Phuz' ubuchopho bakhe
Uzophenduka njengeqhude
Lingenwa yinzululwane."

(If you drank his brain
You will spin around like a cock
And end up becoming disoriented.)

3.3.1.2. Metaphor:

Metaphor is one of the figures of speech in which two different things are compared, but without the use of words or morphemes of comparison. Metaphor is considered a more commendable kind of comparison in that it gives the audience a profounder challenge in working out the poet's intention in this kind of imagery. Ntuli cites Untermeyer in this regard and says:

A metaphor is usually more effective than a simile because it makes an instant comparison and an imaginative fusion of two objects without the use of explanatory prepositions.

(1978: p. 189)

In the praises of domestic animals, poets use classifiable metaphors. The following is an attempt to categorize the kinds of metaphorical techniques used by the poets under discussion. This classification is not to be regarded as specific. I employ here a simple method of taking the animal that is being praised as one element of the equation and the metaphorical construction as another element. The two elements thus constitute a category.

i) *Domestic Animal against Wild Animal:*

In the praises of a bull, the bull's hefty body is metaphorically compared to that of a rhinoceros. The poet chooses a wild animal to allude to the unusual power that the bull's body can generate:

"Ubhejan' odudul' iziphunzi..."

(Rhinoceros that pushed logs...)

ii) *Animal against Natural Object:*

The horse, Jet-Pilot, is likened to an old log on which hadedahs always sleep. The log derives from nature since it grows naturally as a tree-trunk before it falls down to become merely a log:

"Ugod' olulal' amankankane."

(The log under which hadedahs sleep.)

iii) *Animal against Artificial Object:*

The horse is likened to a grindstone. The grindstone is not to be confused with an ordinary stone which is a natural object. The grindstone is to be conceived as an artifact because it loses its natural shape after being worked upon by human beings for their purpose. The poet uses the grindstone as a metaphor thus:

Mbokod' esind' abagayi..."

(Heavy grindstone...)

iv) *Imaginative Metaphor:*

The poet, in the praises of a cock, makes up a metaphor from the image that is created by its tallness. The poet first thinks that the cock is able to skip in the dew without drenching itself because it is tall. From this skill in skipping in the dew, the poet creates a noun by combining *ukweqa* and *amazolo* (skipping and dew) uses it as a metaphor - *iseqamazolo*. 'Iseqamazolo' is not a common word in Zulu, nevertheless, it is possible to work out what it means. If a person wants to skip in the dew, he rolls his trousers above the knees to avoid getting drenched. If the trousers is rolled up like that, it looks like Bermuda shorts. The feathers above the cock's knees look like Bermuda shorts. This imaginative metaphor arises as the poet compares the cock to the person who is ready to skip in the dew and he (the poet) calls the cock:

"Iseqamazolo esikhwice..."

(One who skipped in the dew...)

3.3.1.3. Personification

Personification in simple terms is still a kind of metaphor. The difference is that in this poetic device something that is not human is nevertheless regarded as human. The poet does this in various ways. Sometimes he can make an object talk or engage in activities that are specifically operated by people. At other times the poet gives his entity human feelings and thoughts. He may also attribute human parts of body etc. to it.

Heese and Lawton offer the following definition of personification:

Personification is a kind of image too. It is that kind where the 'something concrete' relates to human beings, while the 'something else' is not human...

(1975 p. 63)

In the praises of a bull, the poet makes ants take actions that are usually associated with people. When a person disapproves of something, he says 'Nc-nc-nc!' the poet says that when his bull attacks its enemy, ants make a 'nc-nc-nc' noise:

"Ubhejan' odudul' iziphunzi
K wancinciz' izibonkolo..."

(Rhinoceros that pushed logs
Until brown ants grumbled...)

In the praises of a pig, the poet says:

"Sezwa kuswebez' oNomaklabishi
Behlebel' izidindi,
Bebuz' ukuba zawumbaphi."

(We heard cabbage whispering,
Confiding with grass,
Asking where they obtained the portion.)

All these lines refer to human actions being performed by objects. In the first line cabbage whispers (...*kuswebez*...) to grass. In the second line, cabbage confides (*Behlebel'*...) in the grass. The idea of digging, in the third line, suggests that grass has hands by which it holds a shovel to dig herbs that are to be made into a medicine.

The poet, in the praises of a mule, says that it has an uncle who is a donkey. This is personification because normally it is people who use the title of an uncle. The poet says:

"Ndlebe zaphumelela komalume..."

(Ears of the uncles were successful...)

The poet also personifies a mule by giving it the title of a millionaire:

"Nkinse! efa kaliyudliwa ngabomndeni..."

(Millionaire whose legacy is not going to be inherited by the family...)

The words above portray the mule as a person who has a lot of money. The mule is regarded by the poet as having a family - perhaps a wife and children. These are characteristics of human beings, impossible for a mule which is neuter.

The poet uses four personifying words in two lines in the praises of a donkey. He says:

"Ugqagqa mfazi kaShelembe
Izesheli kazipheli kwaMbongolo..."

(Keep distant Mrs. Shelembe
Suitors are ever present in donkey society...)

The first line has the two words *mfazi kaShelembe* (Mrs. Shelembe's). "Mrs." is used in connection with people. Shelembe is the surname of a Zulu person. In the second line there are also two words that are normally used in association with human beings. Those words are 'suitors' and 'donkey society' (*Izesheli...kwaMbongolo...*). The word *kwaMbongolo* has an idea of a nation, in this case, 'a donkey nation'. Only people make a nation.

The main reason for a poet to use personification in the praises of domestic animals is to give animals the status of human beings.

Another personification in the praises of a he-goat is composed from the idea of making an object appear able to speak. The poet says that horns of a he-goat suggest denying legal charges. This image is taken from the sign of spreading hands aside when one is lazy to say verbally that he intends to deny the charges. If one looks at the horns of a goat, they are spread aside. The poet responds to this position of horns by saying:

"Uzoyiphendula ngesiphongo
Ngob' umpondo ziphik' icala..."

(He answers by hitting you with his forehead
He won't use horns since they are shaped like a hand-signal
of pleading not guilty.)

3.3.1.4. Symbol

To define symbol in the context of the praises of domestic animals, we have to use Shipley's account. Shipley says:

...(3) something that stands for something else ("not by exact resemblance, but by vague suggestion, or by some accidental or conventional relation." (OED). A sign has only one meaning; a symbol 'is characterized not by its uniformity but by its versatility' (Ernst Cassirer, *An Essay on Man*, 1944). Symbols provide us with an alternative mode (to sense perception) of apprehending the universe. Thus the symbol of Christianity is the Cross...

(Shipley 1970: p. 321)

A simpler definition of symbolism is to be found in Ntuli where he cites Chiari thus:

...a form of indirect, metaphorical speech meant to carry or to suggest a hidden reality.

(1978: p. 207)

The difference between metaphor and symbolism: metaphor is a comparison without specific comparative words such as 'like'; where the reader is invited to make a mental link such as 'fierceness' or 'courage' in the metaphor "Shaka is the lion of Zululand". Symbolism, on the other hand, is not a comparison between two things, but rather a figure of speech where one thing stands for another, as in "the pen is mightier than the sword," where "pen" represents literature and/or the power of writing, while "sword" stands for battle and/or brute strength.

In the praises of a mule, the poet uses a bat as a symbol of a confused situation in which the mule is involved in its life. The first stanza opens thus:

"**Ilulwane** yilulwane emalulwaneni
Ngokuba lulana."

(The bat is recognised among bats
By its general weakness.)

The word 'bat' creates the idea of undefined identity for it is neither bird nor mouse. The mule on the other hand is neither donkey nor horse. The idea of this confused identity is developed even further by another line in the praises of a mule where the poet says that it looks perpetually confused. Its confusion is expressed by the poet as 'dawn at sunset'. (See 'Praises of a mule' Appendix I).

The use of the word '*isiphungumangatha*' (chrysalis) in the praises of a kid portrays something that is still not matured but which is already active. A chrysalis is the last stage in the metamorphosis of a butterfly and is already active. If picked up, it moves its abdomen from side to side. In this way the use of larva in the praises of a kid suggests the qualities of being young and active.

3.3.2. Euphemism

NB

Euphemism refers to the words or phrases that the poet chooses to use in place of others for the following reasons: It may be that the poet avoids a word because it is shocking or vulgar or arrogant, or too sexual for the public. In this case the poet would employ a more acceptable, polite or mild one.

Fowler and Fowler give a definition of euphemism thus:

Substitution of mild or vague expression for harsh or blunt one...

(1938: p. 389)

Abrams explains euphemism as follows:

...(from Greek "to speak well") is the use - in place of the blunt term for something disagreeable, terrifying, or offensive - of a term that is vaguer, more roundabout, or less colloquial.

(1984: p.56)

Abrams continues to identify areas where euphemistic expression is basically used. He speaks of the use of a phrase like "to pass away", meaning 'to die', etc.

In the praises of a sheep there are lines that contain euphemistic words:

"Mbuze kuJamludi,
Uyasazi isiphongo sikaNtondolo,
Bangqimzana kwaguq' uJamludi
Wathi 'Ngiyayivuma'."

(Enquire about him from Jamludi,
He knows Mr Ram's forehead,
They fought until Jamludi knelt
And said 'I surrender'.)

The poet uses the word '*kwaguqa*' (knelt) in place of '*kwehlulwa*' (was defeated), because the former sounds more polite than the latter. The name Jamludi is always given to a huge bull or ox. Poets invariably use polite words when referring to a big beast like Jamludi. The above-mentioned part of the praises of a sheep are narrating the story of a fight between the ram and Jamludi. It would sound degrading for the ox to be referred to as defeated by a ram.

In the praises of a mule the poet avoids the use of the word '*izinge*' (buttocks), and he uses '*into yokuhlala*' (something used for sitting). The former does not sound polite in Zulu discourse. The following is the extract from the praises of a mule:

"Maphishililana ngento yokuhlala..."

(You with funny flat buttocks...)

In praises of a he-goat, there is a line that contains the following words:

"Ubuz' ekubona ukudla komnumzane
Wathi 'Okwabani lo kudla?'"

(He asked about the food already in front of him
And said 'Whose food is this?')

When the he-goat follows a she-goat with the purpose of courting, it always pushes its nose under the tail of the she-goat. When it bleats 'be-be-be', goat-herders interpret that sound as saying: "Whose food is this?" It would be too much for the poet to use the actual name of the female organ of the she-goat, which, in reality is what the he-goat is asking about.

When interviewed about the use of euphemistic terms in the praises, the poet named Mankanana of Lotheni, comments that he uses the word '*qhuqha*' (always translated as 'flee' instead of 'trot' or 'walk away') to refer to the action of running away to hide, which is a cock's decision when the hawk appears. The poet says that it is not polite to say that the cock runs away ahead of all the fowls when the hawk attacks. Normally, as the leader of the fowls, the cock is supposed to stay behind and protect the owls. The poet says:

"Ungqeqhe owaqhuqha
Kuqhamuk' uklebe..."

(The cleverest who fled
When the hawk appeared...)

3.3.3. Irony

Irony is the style that poets adopt to express an idea by using a word that bears a reverse meaning. In other words this is a way of highlighting something by referring to it in a reverse way.)

According to Shaw, irony is:

A figure of speech in which the literal (denotative) meaning of a word or statement is the opposite of that intended. In literature, irony is a technique of indicating an intention or attitude opposed to what is actually stated...

(Shaw 1972: p. 208)

In the praises of a goose, there is a phrase that goes:

"Bahleka inhlinini ngothotho."

(They grin and show well-arranged teeth.)

The poet is highlighting the well-known fact that the goose does not have teeth by telling us that the goose has well-arranged teeth. The poet is also ironical in saying that the goose laughs. This kind of bird is explained by Xaba as a short-tempered animal who would rarely laugh even if it became a person.

The following stanza comes from the praises of a cock. The two phrases contained in the stanza are ironical:

"Ungqeqhe owaqhuqha
Kuqhamuk' uklebe,
Kant' uhlahl' indlela
Ey' ekuphepheni."

(The cleverest who fled
When the hawk appeared

With the aim of establishing
A path to safety.)

The first ironical term is '*ungqeqhe*' (the cleverest). The cock is stupid in that it fails to carry out its duty as leader of the fowls. It is its responsibility to see to it that all its followers (fowls) are in the safest situation all the time. Instead the cock is inconsiderate. It fails to devise plans to fight against the common enemy, the hawk. The second ironical phrase is '*Kant' uhlahl' indlel' eya ekuphepheni.*' (With the aim of establishing a path to safety). The cock runs away out of self-preservation and not to find a safe place for all the fowls.

3.3.4. Hyperbole

This is the technique that is used by poets to exaggerate their portrayal of an entity. They use hyperbole to emphasize a fact and to portray whatever characteristic or behaviour they want to put across.

Macdonald and Kirkpatrick explain hyperbole as:

... a figure of speech that produces a vivid impression by extravagant and obvious exaggeration.

(1975: p. 350)

The poet says that a bull is a rhinoceros. This is an exaggeration because the rhinoceros is much bigger than the bull. This exaggeration is meant to portray the huge body size of the bull. We find this exaggeration in the following extract: (praises of a bull)

"Ubhejan' odudul' iziphunzi
Kwancinciz' izibonkolo..."

(Rhinoceros that pushed logs
Until brown ants grumbled...)

The poet also exaggerates the crowing of the cock when he says that the cock bellows (*liyakhonya*) in the following extract:

"UGalaza owavela ngongele
 Esithumbanjeni,
 Wakhonya sabhekan' emehlweni."

(Big pot who showed his antenna
 Where the dog sleeps,
 He bellowed so that we looked
 At each other in the eyes.)

The poet exaggerates the compactness of the chest of a donkey as he says that it is made of iron: (Praises of a donkey)

"Ugabe ngesifuba sensimbi
 Wakhahlelwa ngamanqin' amabili
 Kwanga kuthelw' amanz' edadeni."

(He boasts about his iron chest
 He was kicked by both hind legs
 It was like water off a duck's back.)²

In the folk-tales, a monster is described as being able to swallow big things, like herds of cattle, a big group of people, etc. The elephant by the name of Sondonzima swallows many people and their herds of cattle in the folk-tale entitled "UNananabosele" (Canonici: p. 85). The poet uses the word *ukumimilita* (swallowing big things) in order to emphasize the idea of the pig's gluttony. (See praises of a pig in par. 3.2.2.1. above.)

3.3.5. Humour

Praises of domestic animals are full of humorous statements. The poet uses this concept of humour in the praises to entertain the community and to encourage other people to memorize praises of his animal.

2 Footnote: This Zulu idiom is equivalent to the phrase: 'It made no difference'.

Praises of a duck have humorous constructions. For instance, the following extract is meant to make the audience laugh:

"Ubhadabhada mvangeli
Bengisemvuselelweni,
Ha-ha-ha!

Isigumfemfe esakhand' imoto
Singenamathuluzi,
Ha-ha-ha!
U "Yith' omakhenikha!
Ha... yith' omakhenikha!"

Gwiny' ikhanda ledada
Ushebe ngamanqina
Kuzokugwinya kushebe
Ngekusasa lakho."

(Disorderly moving evangelist
I have been in the revival,
Ha-ha-ha!

A fat, short, round-headed and round nosed one
Who repaired a car without tools,
Ha-ha-ha!
He said: "We are the mechanics,
Ha, we are the mechanics!"

Swallow the head of the duck
Follow by swallowing the feet,
The two will swallow you in return
And follow by swallowing your future.)

Praises of a Friesland cow also have humorous constructions:

"Unsengwakaz' ebhatomu,
Ijezi lomndeni wonkana,

Umasumpana klwa-klwa-klwa,
Hhayi tso-tso,
Gcwi...gcwi....gcwi.....gcwi!

UMaShabalala engithe ngimguda
Wayengithinta ngefos' entanyeni."

(The black and white milk cow,
The jersey cow of the whole household,

Near pail-handle I heard klwa-klwa-klwa,
Not tso-tso,
Gcwi...gcwi....gcwi.....gcwi!

MaShabalala, who when I was busy milking
Kept touching my neck with her thin whip.)

It is a fact to be borne in mind that there may be much humour in the praises of domestic animals, but not everybody finds the same things funny. One may find the quoted praises humorous while they are not for another person. It also depends on the performer how humorous certain parts are. For example, in the above extract the humour lies in the skillful juxtaposition of onomatopoeia.

3.3.6. Paradox

In the attempt to define paradox, one may look at the explanation given by Brooks and Warren who state:

A statement which seems on the surface contradictory, but which involves an element of truth. Since there is an element

of contrast between the form of the statement and its real implications, paradox is closely related to irony.

(1950: p. 558)

From Brooks and Warren's definition one can assert that in this figure of speech, the poet emphasizes a point by contradicting himself, almost the same way as in irony. A praise-poet employs this technique in praises of a mule in a part that goes thus:

"Kusa kusihlwa,
Owakonjomane wamthola enguthondo,
Owakombongolo wamthola ewupholokondlo..."

(It dawns at sunset,
You found the horse shorter than you,
You found the donkey taller than you...)

By the words 'It dawns at sunset', the poet wants to emphasize that the mule is as confused as someone who cannot differentiate between dawn and sunset. It does not know whether it falls under horses or donkeys because it has features of both. The poet says that the mule confuses the relative sizes of donkeys and horses too. It feels that the donkey is taller than itself and the horse shorter, hence the second and the third lines respectively. In fact, the poet wants to express the reverse of these statements - the donkey is shorter than the mule and the horse taller. But the mule, who is always confused, sees things the other way round.

3.4. Style



In attempt to define style we are going to rely on Msimang's elements of style:

The basic element of style is language; a rich vocabulary which will allow the writer to choose the word that best communicates his ideas. Words form sentences and sentences form paragraphs. Again words can be used in a figurative sense. Accordingly, figures of speech are universal

elements of style. These include humour, irony, satire, sarcasm, hyperbole and imagery.

(Msimang 1986: p. 178)

Poets, when composing and chanting praises, have different devices which they use to decorate their work. The language they use is usually full of idioms, sayings accompanied by figurative features. They also play with words in the way described by critics as punning. They skip the last vowels of words in order to maintain meter. They use many unfamiliar regional terms. They coin compound words in order to be able to express their observations. They choose certain words that suit their context. They use diminutives to emphasize certain points. They change ordinary words into human names. They also coin new words that have never existed in the language. Another distinct style in praises of domestic animals is the use of the mixture of the first, the second and third persons (with the third person predominant). Obviously, many of the above are features of normal speech - it is the skilful and cumulative manipulation of these features which create poetic effect.

3.4.1. Language

In this section I am going to look at the presence of idioms, sayings, figurative constructions and narrative structures in praises of domestic animals.

3.4.1.1. Idioms

Poets use well-known idioms in praises of domestic animals in order to compress their message. In praises of a pig there is this idiom: "*Baba yikati negundane*" (They became cat and mouse). It is used in the context of enmity. It is believed that if a pig bites a person, the victim must never eat sour milk because the wound will become septic. We can ascertain the meaning of this idiom in the following extract:

"Izinyo lakhe lazawul' uNomakhimbili,
Yena namasi kaNozinsengwakazi
Baba yikati negundane."

(His tooth razored Nomakhimbili,
She and maas of Nozinsengwakazi
Are cat and mouse.)

The poet who praises a goose uses the proverb "*Imbila yaweswela ngokuyalezela*" (The rock-rabbit lacked it because of sending other animals on his behalf), to clarify that the goose lacked voice because perhaps it relied on other animals to get him one when they were supplied to animals by the Creator. A close look at the application of this idiom regarding a voice shows that the poet likens the lack of a voice in the goose with the lack of tail in the rock-rabbit. The similarity occurs in these two entities as they are parts of the body of an animal. The difference resides in the fact that the voice relies on audibility, the tail on visibility.

In praises of a mule, the poet wants to emphasize the loneliness of the mule by using the idiom, "*Injobo kazang' ayithungel' ebandla*" which figuratively means that the mule does not confide in anybody even when it has problems. Sometimes the poet uses poetic license to change and adapt an idiom and make it suit the situation portrayed by the stanza. Changing the wording in the idiom goes against one of the characteristics of idioms which stipulates that idioms are used as they are in sentences without interfering with their structure. Normally, there is a Zulu idiom that figuratively means 'a narrow escape' "*Iqhina laphum' embizeni*" (if translated as - the steinbok came out of a clay container). In the praises of a goat-kid, the poet changes the wording in the proverb by including both the copulative morpheme 'y' in 'iqhina' and the subject concord 'e' to make the proverb read "*Yiqhin' elaphum' embizeni*". He calls the kid *iqhina* (steinbok). Then he proceeds to use the rest of the wording in the idiom. He says: "*Yiqhin' elaphum' embizeni*". The poet wants to tell us that the kid is so good at running potentially fatal risks. One of such risks is jumping about on a precipice without plunging to its death. We find this idea in one of the

phrases in the same praises: "*Umathand' ukucaca*" (One who is fond of strolling around on the cliff).

In praises of a mule, there is a line "*Ndlebe zaphumelela komalume*" (Ears of your uncles had all the success) which comes from the idiom, *Akumphunyelelwa kanyekanye kungemadlebe embongolo* (people must not all expect success at the same time). The poet deliberately chooses to change the wording with the aim of decorating his language.

3.4.1.2. Figurative Features

Some constructions in the praises of domestic animals are not easy to understand because they are obscure. Most of them can only be explained by the composers of the praises.

A figurative stanza is the following one:

"NguSoklabalas' owela
Ngezibuko lesand' ukuya
Kwelamadlelo aluhlaza,
Indumandumane ewahloniphayo
Amanz' ezinqola zomlilo."

(He is the noise-maker who crosses
By a hammer ford to get to
The world of green pastures,
The roaring noise maker who avoids
Water of the wagons of fire.)

The first three lines mean that when the pig is being slaughtered by people, a hammer is used. The country of green pastures is believed to be the world of the ancestors. The last two lines refer to the pig as an animal that roars like a vehicle (alluding to its grunting) hence the word "*indumandumane*" (the roaring object). The part that reveals that the pig is a 'roaring object that blushes when it has to use the water of

the wagons of fire' means that the pig roars like a vehicle, but does not use gasoline.

The praises of a goose open up with a line that goes:

"Bengith' umzal' uzal' indodana..."

(I thought that a son of my cousin's is a son to me as well..."

When asked to comment about the literal meaning of this line, the poet says that when he sees a goose, he thinks of a duck. He always feels that the goose must be a crossbreed of a duck and another bird. What he is saying in this line, is that the goose is a relative of the duck.

The following stanza has a hidden meaning. It comes from the praises of a sheep:

"Kungabe unaso isibindi
Unesehlul' isijula besijikijela,
Umbuzi wathi banamabhadi,
Bamsebenza kunjalo,
Mina ngagquma
Kwancinciz' emqadini."

(You would be having courage
If you could stand the spear being thrown into you,
Mr Goat said they had all the hard-luck,
They continued to slaughter him,
I grumbled
Until the roof-base went nc-nc-nc.)

The poet means, in the first two lines, that the sheep is bold. If one stabs it with an spear, it does not make a squealing protesting noise. The third line reveals that the goat bleats aloud when it is being slaughtered for ancestral purposes. In the last two lines, the sheep is saying that when it is being slaughtered, it simply grumbles. The

grumbling angers the ancestors in the Zulu societies where a goat is required for its noise. Zulus believe that the noise is a way of inviting the ancestors into the ceremony (refer to appendix II).

Another stanza in the same praises has a part that reads:

"UNomusa osibhalala
Sidlal' abakwaQili
Abazithakazelo zezwakala selidumile."

(I am the lenient one
Whose leniency was abused by those
Whose clan-names were discovered too late.)

This whole part of the stanza derives from the saying, '*Impisi egqoke isikhumba semvu*' (the hyena that is wearing a sheep skin), which refers to a deceitful person. The poet says that this part of the praises of a sheep is there to preserve the origin of the saying. The first two lines refer to the sheep as a merciful creature whose personality is used by hooligans to hide their true notorious personality. The last line says that usually people discover too late that the hooligans have been pretending to be lenient people.

3.4.2. Poetic Diction

Brooks and Warren (1960: p. 552) explain poetic diction as:

Diction is simply the choice of words in poetry or in any other form of discourse. Critics sometimes refer to poetic diction as if certain words were especially poetic without regard to context. But the choice of words in any given poem must be determined by the needs of that specific case in terms of the whole context.

This section aims to discuss words that are rarely used in standard Zulu. This is to say that poets may coin new ones by making use of semantically known morphemes of certain Zulu words. Sometimes such coinings by individual poets in the areas of my research are influenced by the fact that Bulwer and Impendle are situated in the

part of Natal where the Zulu Language is influenced by three factors: (i) The nearness to Matatiele which brings the influence of Xhosa and Southern Sotho. (ii) There is what we can term 'Lotheni Dialect' which encompasses 'Lotheni Regional Terms', but is not totally unknown in other areas of Natal. (iii) There is also Standard Zulu since the areas (Bulwer and Impendle) are part of Natal as a Province. The fact that poets draw on these standard sources to coin new words greatly helps in their comprehension by a foreigner (anyone who is not indigenous to Lotheni). Single words, in this section, are going to be chosen and discussed according to the way the poet uses them. We will analyse vowel elision in certain words, use of non-standard but understandable words, compound words, onomatopoeia and others.

3.4.2.1. Vowel Elision

The vowel elision characteristic of normal Zulu speech is used with heightened effect by oral poets. Vowel elision refers to the striking out of the last vowel of the word, if it is followed by a word that begins with a vowel. The cause of this elision in Zulu praises is firstly, the fact that a syllable in Zulu is marked with a vowel at the end. This means that every word in Zulu ends with a vowel and not a single one ends with a consonant. The practice of ending each word with a vowel results in the striking out of the last vowel of the word, if it is followed by another that begins with a vowel. The rapid pace adopted by praisers in the chanting of praises is the second factor that influences vowel elision. If all words in a stanza begin with a vowel, all preceding ones lose their final vowels. In transcribing praises of domestic animals, we do not show vowel elision in the last words of the lines. In actual fact, the praiser carries out the vowel elision process in the final words of each line as well, so long as those in the following lines begin with vowels. For example:

"Yiqhin' elaphum' embizen'
 Unhlokwan' amaphushuphush'
 Aziphumpan'
 Umasong' aseNdiy'
 Aleng' emqaleni.

(He is the bush-buck who escaped the clay-pot,
 He is small-headed without horns,
 He is smooth-headed too
 He is known as Indian rings
 Which hang down his neck.)

3.4.2.2. Rarely used Words

Poets in the areas of Bulwer and Impendle tend to use words that cannot be accepted as standard Zulu words because they are only used in these two areas and not all over the country. We can find examples in words like *gimbela* and *idoshaba* (in praises of a pig), *khiyazela* (in praises of a bull). Poets enjoy "poetic license" in the choice and use of words and phrases and use regional terms together with coined words. When asked how they find these unfamiliar words, the interviewees say that, besides those regarded by listeners as regional terms, they just make up hitherto non-existent words.

(i) Coined Words:

In praises of a duck there is a word '*isigumfemfe*' which, according to the poets' explanation, means that the duck is 'A fat, short, round-headed and round nosed creature...'. The duck is a big short bird and is both round-headed and round-nosed.

In praises of a bull, there is a word '*esengqinde*' (having been stopped by...). The word is derived from the known ideophone '*ngqi*' which means 'fullstop'. The poet simply places the nameless morpheme 'nd' and the verb suffix 'a' at the end of the ideophone and the word ultimately becomes a verb. '*Esengqinde*' is the past participle of the verb '*ngqinda*'.

In praises of a cock, there is a coined word, '*iseqamazolo*' (one who skips in the dew). This word does not exist in Zulu, but the components making it a compound word '*iseqa*' and '*amazolo*' are

common. So it is semantically understood. The poet simply observes the tall legs of a cock and imagines how good the cock must be in jumping over wet grass in the morning. In the belief that the cock must be adept in this respect, he gives it the name '*iseqamazolo*' (a noun).

Another unfamiliar word in praises of a cock is '*umagqokw'ezelwe*' which stands for "Bermuda-shorts". In fact it must be translated as 'that which was worn since birth.' The poet says that he coins this word from the feathers on the thighs of the cock which look like Bermuda shorts. He gives the cock the name '*umagqokw'ezelwe*' because these particular Bermuda shorts are not man-made, but the cock's natural attire.

In praises of a pig there is a word, '*ininini*' (the 'ninini'). The poet coins this word from the pig's grunting which sounds like "ni...i - ni...i" and so prompted by this noise, he calls the pig a '*ininini*'.

There is a coined relative in the praises of a kid which is '*maphushuphushu*'. The poet says that if one strokes the kid's head with a hand, one feels a '*phushuphushu*' sort of noise (soft noise) which is caused by the absence of horns.

In the same praises of the kid, there is another coined word, '*ungithelaphi*' (where do I pay for the license).³ which is the name given to the she-goat's tail. The poet coins this word because there is no equivalent of the English phrase 'number plate' in Zulu. The she-goat is the kid's mother and when the kid pushes the mother's udder up, the mother's tail flaps up and down. The poet decides to term the tail 'number-plate' because it would be in the position of a number plate, if the goat was a car.

(ii) Regional Terms:

The poet uses a regional term '*intsheshe*' (asexual) in the praises of a mule, '*uthondo*' (short one), also in praises of a mule, '*isitutubheka*' (one who has big fat buttocks), in praises of a pig, '*isihhonahhona*'

³ Footnote: This is a Zulu coined word which is equivalent to the English 'car registration plate'.

(thick one), in praises of a bull. These words are regional terms in that they are only known and used in the areas of Bulwer and Impendle, not in other areas. An interviewee in Pietermaritzburg says:

Nxa ngibhekise kumuntu oyindoda-mfazi ngithi ngunqingili.
Into emfushane ngithi yisinqamu. Into ekhuluphele ngithi
yisidudla. Okuqondwe yisihhonahhona ngithi okujjile.

(Interviewee)

(If I refer to a person who is female-male, I say '*unqingili*'. A short thing is '*isinqamu*'. A fat thing is '*isidudla*'. What is meant by the word '*isihhonahhona*' is '*okujjile*' (the thick).

In praises of a horse there is a word that refers to a deep pool '*ingqumusha*' while the common Zulu word for a deep pool is *isiziba*. The former is not commonly used in most areas, indicating that it is a regional term.

In praises of a mule there is another regional term, '*ugqongongo*' which refers to a hero, or somebody who dominates. In the case of the mule, the poet wants to tell his audience that the mule is a powerful traction animal.

3.4.2.3. Compound Words

Poets appreciate the use of compound words in the praises of domestic animals and use them to compress their message.

The poet uses the word '*uGida-zime*' (dance-and-stop) in the praises of a horse which summarizes the phrase 'Girls dance and stop'. It is a verb + verb combination. The long alternative of the idea contained in this phrase which the poet has avoided is '*Untombi zagida zabuye zema*' (Girls danced and soon decided to stop) which is too long for praises.

The poet uses another verb + verb combination in praises of a bull, '*Umahlabazihlangana*' (one who stabs when they meet) because the

long form would be '*Wena owahlaba ngenkathi uhlangana nenye inkunzi*'.

In praises of a pig, the poet combines a qualificative and a noun. He calls the pig's snout '*undilinga-mpumulwana*' (rounded nose). The word *undilinga...* (round) derives from the fact that the pig's snout is round and '*mpumulwana*' (small nose) is a synonym for the common Zulu word '*ikhala*' (nose).

We find, in praises of a donkey, the word '*uGqakaza-petu*' (the rough-grinder-opening) made up of a verb and an ideophone. There is no straightforward meaning to this compound word which is simply the name of a donkey. The '*gqakaza*' part refers to the manner in which someone grinding mealies on a grindstone does it carelessly and roughly and the result is badly ground maize meal. The ideophone '*petu*' refers to the way something soft opens, for instance, a mouth. The whole word may suggest the action of careless grinding and opening and closing the mouth time and again. When asked about motivation and intention of this action, the poet says:

Amanye amagama ezibongweni zezilwane zasekhaya akhiwa ngaphandle kwenhloso, kepha ngoba ezwakala emnandi, futhi enokuhlekisa. Igama elithi inkunzi-malanga ungibona nje angazi ukuthi lisho ukuthini, ngize ngicabangele ukuthi liqonde ukuthi inkunzi yami ihlala iyinkunzi, ikhonya malanga wonke. Kodwa akekho umuntu owake wangichazela ngokugcwele ngalokhu.

(Xaba - interviewee)

(Some words in praises of domestic animals are made up without any strong reason, but because they sound impressive and humorous. The word '*inkunzi-malanga*' [bull-daily] does not have a precise meaning for me. I just think it means that my bull stays dominant among cattle daily. But no-one has ever explained this fully to me.)

We presume, from Xaba's passing remark that some words can be made up for the sake of their humorous and impressive nature and the compound word '*uGqakaza-petu*' is not to be taken as having any precise motivation. Composers of domestic animal praises are to be commended for their creative talent in word-coinage.

3.4.2.4. Choice of Words

When one takes a close look at the words used in praises of domestic animals, one notices that it is not a matter of using just any word that fulfills the poet's aims. Rather each word is chosen for the special role that it has to play and many factors influence poets his selection of certain words for particular purposes. We are going to look at a few of the interesting choices, but will not discuss euphemistic words to avoid tedious repetition.

The poet uses the noun '*ugxivagxiva*' in praises of a horse. The noun derives from an ideophone '*gxiva*' which cannot be translated. The noun suggests slow movement by something that is heavy. The horse is heavy, so when it walks slowly its hoofs make a '*gxiva-gxiva*' sound. The line from which this word has been taken reads: "*Ugxivagxiva nxa etshelwa...*" (one who when instructed moves like a bulldozer).

In praises of his dog the poet refers to it as a woman (*umfazi*) and he says:

"Bhoka mfazi kunzima,
Khumuka kuxhakathis' umabululwana"

(Try to protest woman, things are hot,
Break away from the grabbing puff-adder)

The poet says that he prefers to use the word '*umfazi*' in the situation where his dog has to retreat instead of fighting on and adds that usually a woman is not a good fighter but is rather a coward. Even young boys engaged in a fair-fight when they are away in the veld herding cattle, refer to a boy who is a coward as a 'woman'.

The poet chooses to use the verb '*zamula*' (yawn) in praises of a cock where he says:

"Sazamula ngegekege..."

(He yawned by crowing...)

In the first place, the poet avoids the word '*sakikiliga*' (it crows), which is a term used in Zulu as an equivalent of crowing. Analysis in terms of relationship between the two words '*ukukiliga*' and '*ukuzamula*' discloses a slight difference; crowing involves a loud voice while yawning is a mere wide opening of the mouth accompanied by a sigh. But the poet is not pursuing the meaning of yawning that we know ordinarily. He says that the same word is used for the roaring noise made by a lion. People say, after hearing the lion roaring, '*Yazamul' ingonyama!*' (There the lion roars). The poet is, in the case of the cock, using the idea of roaring to exaggerate the idea of crowing. In another stanza, the poet uses the word '*ukukhonya*' (bellowing) in place of crowing. The poet says that the bellowing of a bull carries long distances, so many people can hear it. In that way, the cock must 'bellow' when it crows with the aim of informing its masters about the approach of strangers (this belief was discussed in chapter two).

When asked about the reason for using '*ukuphuza ubuchopho*' (drinking brain) which is a phrase in praises of the pig, instead of '*ukudla ubuchopho*' (eating brain), the poet replies:

Uma ulalelisisa kahle emazwini aphantsa ukuphuzwa
kubuchopho bengulube, kukhona imisindo ethi 'phi-phi-phi'.
Kumnandi nje ukusebenzisa amagama anezinhlamvu
ezefanayo. Kunjengokuthi nje 'UCele ucambalele esiceshini,
ucabanga icebo lokucupha ocilo.' Igama 'phuza' linawo
umqondo wokusa into emlonyeni, ngakho alehlukile kakhulu
esenzweni sokudla.

(Xaba - Interviewee)

(If you listen carefully to the words in the sentence that contains the idea of drinking pig's brains, there are sounds that go 'p-p-p'. It is just interesting to use words with identical letters. It is like saying, 'Cele is lying on the mat, pondering about a plan to trap *'ocilo*.'⁴ The word 'drink' carries the idea of taking something into the mouth, in that way it is not different from the actual idea of eating.

The use of the word '*ubududula*' for buttocks, in praises of a kid, suggests femininity. If girl's buttocks are big and protruding, Zulus refer to them as '*ubududula bentombazane*' (the size of the girl's buttocks). The poet is actually talking about the buttocks of a she-goat which cannot be equated with those of a fat girl, but the word is apt in terms of gender. Besides that, the word '*ubududula*' has a verb '*dudula*' (push) in it and the idea of pushing alludes to 'protruding buttocks', or buttocks that are slightly pushed backwards.

An interview with the poet who composed praises of a mule reveals that the poet uses the word '*Ekhaya!*' (home!) as a full sentence because of the following reasons:

Njalo uma kade ngiwubophele ngaphuma nawo umnyuzi wami, kuyaye kuthi uma sengiyiqedile into ekade ngiyenza, sengihamba, ngimane ngiwubongele. Kubalulekile ukuthi

⁴ Footnote: The Zulu version of this sentence has a repetition of the click-sound /c/ in each word. The English translation of the same sentence loses this repetition.

ngilifake igama elithi '*Ekhaya!*' ukuze uzwe ukuthi sesiqedile ukutheza, sesiyahamba. Uma ngiwubongela nje sisendleleni sisaya lapho ngiphume ngiya khona, angilifaki leli gama ngoba ungaphenduka uphindele emuva.

(Usually if my mule is in yoke and we both are away from home, finished with our task [like collecting fire-wood], and are about to find our way back, I simply chant its praises. It is important to include the word 'home' so as to let the mule hear and understand that we are finished with collecting fire-wood and are now homeward-bound. If I recite such praises while we are on our way to the destination (to the forest) I never include this word because it may turn and go back home.)

In the same praises there is the word '*umasondomane*' (four-wheeled). The reason wheels are used for legs, is that the mule's four legs correspond to the four wheels of a car, and the fact that hoofs are naturally round makes the use of the word 'wheels' more fitting.

Adaptation of Terms

In praises of a sheep one term is made into an uncommon feature in the following manner:

"Uhloni lasuk' ekatini
Langen' elawini lami lagozobala..."

(Shyness migrated from a cat
To settle in my room...)

The equivalent of the word 'shyness' in Zulu is '*amahloni*'. It exists only in the plural, and has no singular. The poet decides to use an unusual singular from the fact that the 'shyness' is moving from a smaller animal (the cat) to a bigger animal (the sheep). He is using poetic license to turn words into special forms which suit his needs.

3.4.2.5. Phrases

Some phrases in praises of domestic animals have especially interesting features and I base this section on the analysis of phrases that are used for special purposes. For instance, there are phrases that reflect the poet's high literary artistry.

In praises of a horse there is a phrase that goes:

"Sikhuni⁵ khwezela kudl' onyoko..."

(Firewood, intensify fire and make your mothers eat...)

This phrase is two-fold: The first part is asking firewood to intensify fire. The second one means that the success of the first part will result in food for the mothers. When the poet is asked to explain the relevance of this phrase in praises of the horse, he says:

"Ezinye izinto ezibongweni zezilwane zifakwa ngoba zake zezwakala komunye umuntu ezibongela yena kumbe ebongela isilwane. Mina lawa mazwi ngawezwa umkhulu ebongela injomane yakhe. Ngawathanda kangangoba ngafisa ukuwafaka ezibongweni zehhashi lami. Ngangingazi ukuthi kuyofika wena mfana ungibuze kabanzi ngalawa mazwi."

(Other things in praises of domestic animals are included because they were stolen from someone who once recited either his praises of praises of an animal. Myself, I got these words from my grandfather who was reciting praises of his horse. I liked the words so much that I wanted to include them in praises of my own horse. I did not know that one day I would come across you, my boy, and that now you would want to know more about them.)

⁵ This word is used here as 'isikhuni' (regional term) instead of the original 'ukhuni'.

In praises of a dog one phrase reads: "*Nqamulela Sinqamu*", and it is saying 'Take a short cut you short one'. When asked if the dog is short, the poet denies it. He says that neither is the word '*sinqamu*' the name of the dog. The poet is saying to the dog, 'Shorten yourself in order to be able to take a short-cut', because a long creature is believed incapable of taking a sharp corner easily and successfully when chasing a wild animal at high speed. For instance, a zebra can make more short-cuts than a giraffe because it is shorter.

The phrase in praises of a mule that reads: '*Unoma yingalaphi itshali labeSuthu...*' (You are both sides like the Basotho blanket...), illustrates the fact that a mule fits among both donkeys and horses. The poet quotes the Basotho blanket because while one side does not resemble the other, both sides are equally attractive.

3.4.2.6. Diminutives

The use of a diminutive in praises of domestic animals has numerous meanings other than the familiar one. It might signify the opposite of its literal meaning or it might invoke other deep meanings, depending on the context and the poet's intention.

The diminutive '*umasumpana*' (small pail-handles) in praises of a cow, means that the pail itself is smaller than the milk that the cow yields. We sense the impressive quantity of milk from the way that the dairyman commends the cow. The content of the following lines (from praises of a cow) supports our assumption:

"Unsengwakaz' ebhatomu,
Ijezi lomndeni wonkana,

Umasumpana klwa-klwa-klwa,
Hhayi tso-tso,
Gcwi...gcwi....gcwi.....gcwi!

(The black and white milk cow,
The jersey cow of the whole household,

Near pail-handle I heard klwa-klwa-klwa,
 Not tso-tso,
 Gcwi...gcwi....gcwi.....gcwi!)

The second line tells us that the milk cow supplies milk to the whole family, meaning that it yields a lot. Employing the diminutive in the third line signifies that the dairyman foresees that the pail will prove too small for the task.

The diminutive that alludes to the size of the nose of a pig, '*undilinga-mpumulwana*' ('round-nosed' - praises of a pig) has to be understood literally. The poet wants to emphasize that though the nose is small, nevertheless it can be used by the pig to break down the walls of the sty. The rest of the stanza underlines the small nose and yet the strength that it has:

"Kwabalisi' imigongolo
 Efudule ngondilinga-mpumulwana
 Kwala' udonga"

(Logs complained
 When he pushed hard with his rounded nose,
 The walls fell down...)

Many diminutive words are used in praises of a kid. Firstly, numerous diminutives create an atmosphere of immaturity, which is justified in relation to a kid which actually is young, inexperienced and physically small. Its activities are limited by its immaturity and inexperience as praises of the kid elaborate:

Yiqhina elaphuma embizeni,
 Unhlokwana maphushuphushu
 Aziphumpana,
 Umasongo aseNdiya
 Aleng' emqaleni.

USinqana umatshikizela,
 Ofuz' itsheketshe libambile,
 Unyawo ngumanamathela,
 Isiphungumangatha
 Esingene phansi kwethanga
 LikaMbuzikazi saliguqa,
 Uqingqo samdubula
 Kwqong' ubududula
 Sabon' ungithelaphi epheqeza.

Usikhumba senj' encane,
 Umathand' ukucaca,
 Wath' uyahlabelela
 Walingis' impunzi.
 Ubhampa mabhampana
 Ibhola labantwana.

(He is the bush-buck who escaped the clay pot,
 He is small-headed without horns
 He is smooth-headed too,
 He is known as Indian rings
 Hanging down his neck.

Small buttocks waving about,
 He imitates an ant carrying his kill,
 His foot sticks,
 The larva
 Who got under the thigh
 Of Mrs. Goat and became a calf,
 He pressed the push-up
 And raised her buttocks
 We saw the number-plate flapping.

He is the skin of a puppy,
 He likes walking in steep places,
 He tried to sing
 And emulated duiker buck.
 He is bounce Mr Bouncer
 The children's ball.)

Of the physical build of the kid the poet uses a diminutive '*Unhlokwana*' (meaning 'small-headed'), and '*usinqana*' (meaning that its buttocks are small). The poet also refers to the absence of horns on the kid's head and says, '*maphushuphushu aziphumpana*'. The poet uses the word '*mabhampana*' (Mr Bouncer). He means that the kid bounces, but its bouncing is lower than that which a mature goat can perform. The use of the diminutive '*labantwana*' which develops from *abantu*, is meant to compare the activities and playfulness of a kid to that of young children. Thus we learn that praisers of domestic animals are concerned with the feeling and atmosphere in praises.

As geese are greedy, they eat and finish the grain quickly. When grasshoppers fly around, geese catch and swallow them all regardless of number. The poet decides to refer to grains as '*izinhlamvana*' (small grains) and grasshoppers '*amaqh wagana*' (small grasshoppers). Such diminutives suggest that geese are so gluttonous that they eat and finish any of the above-mentioned items with ease. These examples of diminutives have been quoted from the following stanza (praises of geese):

"Ngijikijela zinhlamvana bagimbele,
 Kuphaphatheke liqh wagana batatazele..."

(I feed them with small grains, they swallow them all,
 If a locust appears flying, they run after it...)

Reference to a small overcoat '*umajazana*' in praises of a sheep is to suggest that the sheep has long hairs that resemble one who is wearing more than one small overcoats (refer to praises of a he-goat stanza 3 - Appendix I).

2.4.2.7. Use of Human Concepts

a) Human Concepts in General:

This sub-section examines the concepts that relate to human beings which poets use in praises of domestic animals. These concepts are not to be confused with personification, which has already been discussed in previous sub-sections. This section is aimed at revealing other objectives in using human concepts by poets in praises of domestic animals. The concepts in question are:

- i) Human names and titles like Mr and Mrs.
- ii) Subject concords of noun class one.

b) Human Names:

The poet gives a cow a title of 'MaShabalala' (refer to praises of a cow in Appendix I) which is to say 'Daughter of Mr Shabalala'. When asked to comment about the use of the Shabalala surname, Xaba replied:

Lesi-ke akusona isibongo esinikwa inkomazi njengoba kwenzeka embongolweni nesibongo sakwaShelembe. Lapha umuntu osengayo umane akhethe noma yisiphi isibongo ayiphe inkomazi. Lokhu ukwenza ngoba efuna ukukhombisa umphakathi ukuthi inkomazi iyalingana ngezinga nomama wekhaya.

(This is not a surname given to a cow in the same manner as in the case of a donkey with its Shelembe surname. Here, the dairyman chooses at random any surname and gives it to the cow. He does this because he wants to inform the community that the cow has the same position in the dairyman's family as the mother of the dairyman's family.)

c) Human Titles:

Poets habitually employ a style of using human names for domestic animals. They use these names in different styles mainly to show respect to their animals. This respect is raised to equality with the respect that people show to one another. The following line reveals that the poet gives a pig the human title of a virgin girl:

"Isitutubheka sentombi yaseSwazini..."

(Big-buttocks who is a maiden of Swaziland...)

Our focus should be placed on the word '*intombi*' (girl). This term refers not only to any girl in Zulu society, but specifically to a virgin. A virgin is much prized because virginity alone means that the lady has self-respect. If the same term ('*intombi*') is used to apostrophize a pig, we are assured that the pig is, according to the poet, as respectful as a human being. Moreover, the poet uses an adjective '*isitubheka*' (with big fat buttocks). This adjective is used to describe a human being (female) who has big fat buttocks. In the case of praises of a pig, the poet is not only explaining the pig's fatness. He does not end there with human concepts, he likens the pig with a maiden of Swaziland. In Southern Natal, young girls from Swaziland are regarded as the most beautiful in the whole of Southern Africa. They are particularly admired for having fine, well-shaped buttocks. If the poet decides to liken the shape of the body of a pig with that of the Swazi girl it implies much respect for the pig.

3.4.2.8. Adoptives

Since this research has been conducted in the years 1989 and 1990, when Western life has influenced most of the Zulu speaking areas, we find many adopted words being used in praises of domestic animals. Some come from Afrikaans, others from English. The practice of adopting foreign words is caused by the absence of their equivalents in the Zulu Language. The poet would simply adapt the adopted words so that they suit Zulu pronunciation.

i) Adoptives from English:

The name of a certain horse is 'uSiliva'. It comes from the word 'silver'. The vowel 'i' between the letter 'l' and the letter 'v' develops as a result of the construction being an impermissible cluster in Zulu. The last vowel 'a' results from the phonological construction which portrays the English pronunciation of the word 'silver'. To the Zulu speaker it sounds like 'siliva', though Macdonald and Kirkpatrick (1977: p. 269) transcribe the same word phonologically as 'sil'ver'.

(Refer to praises of the horse by the name of Silver - Appendix I)

Another name for a dog is 'uSpayida' (Spider). The phonological construction is not different from the construction that has been discussed above except that there is an unusual consonant cluster /sp/ 'uSpayida'.

A horse is called 'Jet-Pilot'. The Southern Sotho speaker pronounces this name as 'uJet-Phayilethe'. To him the diphthong 'i' sounds like the Zulu pronunciation 'ayi', and the syllable '...lot...' sounds like the Zulu '...lethe...'. The last vowel in the '...lethe...' is there because Sotho is an open syllable language as Zulu. (Refer to praises of the horse by the name of Jet-Pilot - Appendix I)

The name of another dog is 'uThayikeni' derived from the English word, 'Tiger'. The influence of a diphthong 'i' reflects an 'ayi...' in the adoptive. And the syllable '...ger' divides into two syllables in Zulu, '...keni'. (Refer to praises of the dog by the name of Thayikeni - Appendix I)

The abbreviation 'J.C.' occurs in praises of a dog and it is given to a rabbit. It has been discovered that the old men learn such terms as 'J.C.' from their children who are attending school. The owner of a dog named Spider says that after telling his children a story of the rabbit who runs faster than the fleetest of his dogs, the children award the rabbit the Junior Certificate qualification. The children say that this

rabbit has passed his examination in the subject of Athletics, that is why it is faster than their father's dogs. The following extract shows an allusion to this adoptive:

"USpayida omnyama,
UJ.C. akamqizi qakala..."

(Black Spider,
Who does not mind running after J.C....)

The owner of a duck uses the word '*omakhenikha*' in its praises. He says that the Zulu word for the mechanics, *abakhandi bezimoto*, is too long to be used as it is in praises so the poet prefers to adopt the English word 'mechanics' and make it into '*omakhenikha*'.

ii) Adoptives from Afrikaans:

Certain words are adopted from Afrikaans. The name of the ox 'uJamludi' is thought by some to come from the Afrikaans 'Jan Rooi' or Dutch 'Jan Roodt' and Zulu changes this word into 'Jamludi'. The 'n' for 'Jan' becomes an 'm'. The 'r' for 'Rooi' becomes 'l'. The 'ooi' becomes 'u'. Zulus contend that 'Jan Rooi' is to be translated as 'John Red' by giving this name to a red ox.

Other suggestions, the latest ones, imply that 'Jamludi' comes from the Afrikaans name 'Jan Bloed'. 'Bloed' means red. 'Jan' in the Zulu adaptation becomes 'Jam-'. This would account for the n>m i.e. before the bilabial /b/ n>m. 'Bloe-' becomes 'lu'. The last 'd' of 'Bloed' becomes 'di'. The first line in praises of a bull by the name of Jamludi in Makhambeni's version goes:

"UJamlud' obomvu onjengentolwane..."

(Jamludi who is red like a ntolwane shrub...)

3.4.2.9. Onomatopoeia

Onomatopoeia is to be defined in short as attempts made in words to present the sounds of certain things. When reading such words one quickly recalls the things from which the sound derived. Furthermore, some words arise as a result of the noise that they allude to and normally both consonants and vowels are involved in the practice. Critics like Brooks and Warren have the following to say about onomatopoeia:

Certain words have been developed, as a matter of fact, in imitation of the sounds which they designate. Words like *hiss* and *bang* are called onomatopoeic words.

(1960: p. 565)

Cohen explains onomatopoeia in the following manner:

Onomatopoeia is the use of a word or words which capture or imitate the sound they stand for... is more meaningful if a group of lines or even an entire poem establishes a sound and effect commensurate to what the poet is describing in his poem.

(1973: p. 192)

The poet adopts this repetition (onomatopoeia) in praises of domestic animals. We find a line that relates to the noise made by a pig when it pants. In writing, one may present the panting noise as 'ffffff--ffffff--ffffff'. The actual word that the poet coins for each panting pulse is '*befu*'. Then the poet repeats the '*befu*' stem and says:

"Sibefubefu esidl' idoshaba..."

(Heavy breathing creature who has a deep male voice...)

In praises of a sheep there is this line:

"Behangul' ubuhlwahlwahlwa..."

(And even the noise of their roasting...)

The poet listens to the noise made by a piece of meat that is being roasted before he composes this line. The poet explains the noise as going, 'hlwa-hlwa-hlwa-hlwa'. From this noise he makes a noun and comes out with the above-mentioned phrase.

3.4.2.10. Pun

By definition, pun is the way in which the poet plays on words. He may play one word by using it twice or thrice in a line or in a phrase. While the word is repeated a couple of times in one phrase, the meaning is not the same though the same word is being used.

According to Shaw:

Pun is:

A play on words; the humorous use of a word emphasizing different meanings or applications...

(Shaw 1972: p. 308)

The poet plays the word '*ingijima*' (watch or athlete) in praises of a mule. At a first hearing one thinks that the word '*ingijima*' refers to the watch and the word is used as a metaphor. In fact the poet is alluding to the high speed which the mule adopts when running. The owner of the mule was boasting to the owner of the broken down car at the time of the utterance and he meant that his mule ran like an athlete past the driver who had a break down:

"Ingiyim' edlule kwathul' umoya,
Kwantiphaz' amagos' amakhulu."

(The runner who outran us easily
The big guys fell shy.)

3.4.3. Genealogical Features

Genealogy refers to members of the previous generation of the person who is being praised. The king's poet tends to include in praises of the king his father and forefathers.

In this section we discuss the two kinds of genealogy in the context of domestic animals. The first one is the case in which the poet bases his genealogical aspect on the parents of the animal being praised. The second aspect is the case in which the poet refers to the owner of the animal as its parent in view of the care offered by the owner.

i) The Parent of the Animal:

In praises of a bull the poet tells of the bull who is a father of Jamludi:

"UNomalevulevu kaNomalekethe..."

(Nomalevulevu the son of Nomalekethe...)

In this case, Jamludi is nicknamed Nomalevulevu. Jamludi's father or mother is Nomalekethe. The use of a possessive agreement 'ka' (belonging to) ensures that Jamludi's parent is Nomalekethe. Mentioning the parent of Jamludi is to hint to the audience that Nomalekethe was also as good as Jamludi in certain activities in his day. Thus, Jamludi must have inherited good features from the father-bull.

ii) The Owner as a Parent:

The owner of an animal also acts as its parent in the sense that he cares for it as a mother-animal cares for her little one. For example, besides the fact that a horse is free to graze in the paddock or in the veld, the owner sees to it that during winter when grass withers, he provides extra feed for it and thus he acts like a parent of the horse. In praises of a horse the poet compose phrases that refer to the name of the owner as in the genealogical account. Praises of Siliva include the

following lines:

"Mbokod' esind' abagayi
KwezikaLina..."

(Heaviest grindstone
Among all of Lina's grindstones...)

The poet uses the construction 'among those that belong to Lina'. We notice in the above extract that line 2 contains the possessive agreement 'ka', which means, in this case that Siliva is one of Lina's horses and Lina is the poet's father. But the horse by the name of Siliva actually belongs to the poet. The poet explains that he inherited his horse from his father, Lina. In praises of people we say, '*Usibanibani ezalwa ngusibanibani*' (So-and-so being born of so-and-so). In the case of the horse, it should suffice to say, 'among the horses of Lina...'. And Lina should be regarded as an indirect parent of the horse in this case.

3.5. Summing Up

It should be clear by this stage that praises of domestic animals are rich in poetic features and that there is no difference in the poetic content of praises of domestic animals and that in praises of human beings. All poetic features that occur in praises of human beings also occur in praises of domestic animals. The similarity that prevails between human praises and domestic praises is strengthened by Cope's generalizing statement that "Praise-poems possess the qualities that distinguish poetry from prose in all literatures." (Cope 1968: p. 38). A factor that contributes to the absence of certain poetic features is the fact that the large number of poets gives rise to the development of many versions of praises of the same animal. This concept (the inapplicability of certain poetic features) has been discussed in both Chapter Two and Three.

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CHAPTER FOUR

CONCLUSION

4.1. Introductory Perspective

This concluding chapter has two sections. The first sums up what we finally arrive at in the analysis of the role that is played by praises of domestic animals in society. The second is meant to give a final assessment of the poetic content of praises of domestic animals. It is important to make an approximation of the standard of poetic quality in these praises. At least ninety percent of the material that has been used in this work is praises that were collected from the non-literate poets of Bulwer and Impendle.

4.2. Summing Up the Social Aspect

4.2.1. Introductory Perspective

It is hoped that analysis of the social aspect of praises of domestic animals has unveiled the value of praising domestic animals. In this chapter we highlight final observations from the discussion of the social aspect of domestic praises. We look at praising domestic animals as a tradition among the people of Impendle and Bulwer. We also look at the relationship between domestic animals and people. We analyse the manner in which domestic animal praises originate. We scrutinize the similarities that exist between praises of people and domestic animal praises. We also mention reasons for the absence of Sotho versions in our study. Lastly, we analyse the mutual love that exists between animal and human being - animal-person love.

i) Praising Domestic Animals as a Tradition:

We can conclude that praising domestic animals particularly in the two aforementioned areas is a tradition. It is a tradition in the sense that people of Impendle and Bulwer all have a feeling that praising animals is, to them, a custom or a common practice. They praise animals for both the pleasure and the fun of it apart from other reasons (as mentioned in Chapter Two under 'Reasons for Praising'). The interviewee, Mr Xaba, also says that this practice is a tradition and not a commercial business because anyone who is capable of doing so can praise domestic animals, and at anytime when he feels like doing it. This is different from the king's poet who is an employee and has to praise the king as required.

ii) Relationship between Domestic Animals and People:

It is also hoped that the section on the social aspect has revealed the closeness of Zulu persons mainly to their domestic animals. The fact that praises are composed for human beings *inter alia* to honour their personalities, proves the close relationship that exists between people and domestic animals. The use of u- and o- which are noun classes prefixes for classes 1a and 2a (Meinhof) shows the existing relationship between human beings and domestic animals. If praisers were to regard their domestic animals merely as beasts, they would use the noun-class prefixes i-li- and ama- of classes six and seven (basically used when reference to animals is made, like *i-(li)-kalikuni* > *ama-kalikuni* 'turkey/s' etc.), as well as iN- and iziN- of noun classes nine and ten (Meinhof) for animals like *inkomo* > *izinkomo* 'beast/s' etc. The interview in Appendix II is also expected to shed more light on this conclusion.

(The mule does not have to be included in this analysis because the words *umnyuzi* (mule) and *iminyuzi* (mules) use the concords in noun classes 3 and 4 which are rare in the case of domestic animals.)

iii) Similarities Between Animals' and People's Praises:

In Chapter One a general description of praises was given. This description considers all praises together and then classifies them in three divisions: odes, eulogies and epics. Developing from this breakdown, we can specifically group domestic animal praises according to the three above-mentioned categories. Firstly, praises of domestic animals that I am dealing with here can be regarded as odes in the sense that sometimes they portray an animal's behaviour. For example, we can base the portrayal of behaviour in praises of sheep which describe it as a shy merciful animal. The following example is fully discussed in Chapter Two:

"Uhloni lasuk' ekatini
Langen' elawini lami lagoonobala,
UNomus' osibhalala
Sidal' abakwaQili..."

(Shyness migrated from the cat
To settle in my room,
I am the lenient one
Whose leniency was abused by those
Whose clan-names were discovered too late...)

Praises also show characteristics of eulogies, as they point out the animal's skills and fulfilment of its talents. praises of a hunting dog give an account of its skills in the chase: (also discussed fully in Chapter Two)

"USpayida omnyama,
UJ.C. akamgqizi qakala,
Impunz' umagoqan' akayigqizi qakala..."

(Black Spider,
Who does not mind running after J.C.'
He does not mind running after a grey duiker the leg-twister.

As an epic, domestic animal praises narrate some historical facts about the life of an animal. praises of a ram remind the poet about the results of a fight that broke out between the ram and a bull and we learn from these praises that the bull was defeated:

"Mbuze kuJamludi,
Uyasazi isiphongo sikaNtondolo,
Bangqimzana kwaguq' uJamludi
Wathi: 'Ngiyayivuma'."

(Enquire about him from Jamludi,
He knows ram's forehead,
They fought until Jamludi knelt
To say: 'I submit')

From the idea of the combination of an ode, epic and eulogy, which forms the basic characteristic of praises of human beings, we are entitled to regard domestic animal praises as similar in construction to those of human beings.

v) Love existing between Poet and Animal:

A thorough look at the whole discussion of the social aspect of this study exposes the presence of much love between a domestic animal and human being. Most of the points mentioned in praises about a particular animal are good. The bull is praised for its gallant fighting, among other admirable things that it does. The horse is praised for its service to the owner, specifically riding. The dog is praised for guarding the house and for running fast, if it is a hunting dog. In the nature of things it is seldom that an animal's bad behaviour is mentioned in praises. Only in praises of a certain pig is condemned for breaking a sty to raid the garden. Also in the same praises, mention is made of the pig's barbaric manner of masticating. These must be pardonable sins and really the poet loves his animal as much as the animal loves him. We are compelled to assume that even the killing of domestic animals by their owners is to be understood as not being antagonistic because the animals normally slaughtered are those whose

meat is edible. Others, like the donkey, horse and dog are never killed by human beings.

4.3. Conclusion on the Poetic Content

i) Literary Aspects:

We conclude that praises of domestic animals are rich in poetic expression and I hope that the literary aspects pointed out in Chapter Three support this conclusion. Most of the literary aspects in poetry that are discussed by Makhambeni in "Ihluzo" 3 (1989) can be found in praises of domestic animals.

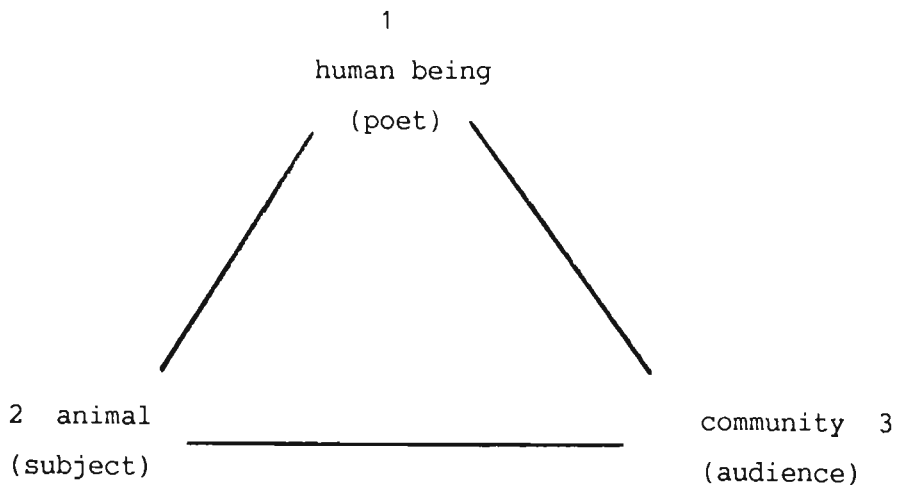
The fact that people who compile domestic animal praises are non-literate confirms that the poetic content of praises of domestic animals comes from a natural talent. Educated poets who happen to compile praises of domestic animals (like one of the interviewees by the name of David - who appears in Chapter One) use poetic expression in praises according to their knowledge of literary examples and literary rules as they studied them but there is sometimes no originality in their works.

ii) Originality:

One of the purposes of making this analysis of praises of domestic animals has been to present an analysis of the material (praises of domestic animals) that has not been tackled by any other scholars. The principal intention has been to create a study that is totally original. For this reason, very few praises of domestic animals that appear in published works have been used (see Chapter One under 'Review of Literature'). Also very few praises compiled by modern educated poets have been used (*Izibongo Zekati* 'praises of a cat' by David Molefe).

4.4. Overall Conclusion

The whole of this study can be presented diagrammatically as forming a triangle. The most important figure in the triangle is the poet who undertakes to look after a domestic animal. He shows much love for his animal by telling other members of the community more about animals through the medium of praises. The animal, in that way, becomes the second important figure in the triangle. The presence of the animal and the service that it renders to its master inspires praises. The third important element is the community. Without the community there is no-one to listen to the account (in the form of praises) of either good or bad things about the animal. The animal alone is not sufficient to form the audience. Our triangle can thus be structured in an anti-clockwise pyramid as follows:



Finally, I hope that this study will make a contribution for those who are interested in this field.

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APPENDIX I

This is a collection of all the praises of domestic animals that were found during the research made towards this study. All domestic animals each had its own praises. Some animals had more than one version. All versions of praises ever found appears in the first column. Those praises that come from published sources are clearly acknowledged at the bottom by the inclusion of the name of the author, e.g. 'from Makhambeni/ Zulu, Mbhele and Hlongwane/ Kunene'. Those praises that do not have acknowledgements at the bottom come from field sources. Each account of praises is accompanied by an English translation in the opposite column. Paragraphs are not expected to correspond concisely since lines in each version are not equal. The English version in every case is longer.

IZIBONGO ZEZILWANE ZASEKHAYAPRAISES OF DOMESTIC ANIMALS1. Izibongo zenkunziPraises of Jamludi, the bull

UJamludi obomvu onjengentolwane!
 Uklevuklevu wezihlabathi;
 Umali wendima kanti uyazalela;
 UNomalevulevu kaNomalekethe.

Umpondo zicije zinjengenalithi,
 Umahlabazihlangana onjengemfologo.
 Usihhonahhona sephalishi.
 Awudli nengane ngob' uzoyiphangela.

Ushishiliza kwelimaholo,
 Limshaye limbhedule.
 Ubhukuda kwesinezingwenya,
 Ingwenya imkhiyazelele.
 Iphume idl' amagwebu!

Jamludi who is red like the ntolwane shrub,
 Breaker of sands;
 Measurer of a plot to be eradicated in the
 mealiefield, who measures it all by himself;
 Nomalevulevu son of Nomalekethe.

You whose horns are as sharp as a needle,
 You stabbed like a fork when you met others,
 You who is like a thick porridge.
 You don't eat together with children because you
 are glutton.

You slide on rough surfaces,
 It hit you and caused an open wound,
 He swims in the deep pool full of crocodiles,
 Each of them fears him,
 It only emerges to eat foam.

Makhambeni: (1989: p. 99)

Izibongo zenkunziPraises of a bull

UNomalevu kaNomalekethe!
 Unkobe zaphek' emthini zanyanta,
 Zakhwezelwa yimpaka nesikhova.
 Ubhukuda kwesinezingwenya
 Utolotolo isiziba esizwiwa
 Ngobhoko o lubuthuntu;
 Uklevu uNomaklevuza,
 Uklevuklevu wezihlabathi

Nomalevu of Nomalekethe,
 Grains of mealies that were cooked in the tree
 and stayed moist,
 The wizard's animal together with the owl made
 more fire under the same grains,
 He who swam in the crocodile infested pool,
 Tolotolo, the deep pool that is surveyed
 With a blunt stick;

Umahlaba phans' abuye nodaka;
 Umphandela nkunzana
 Kuchanas' imithantazana.
 UJamludi obomvu njengentolwane,
 Inkunz' ekhony' izibaya ngezibaya:
 Umakhonya kunyakaz' iziziba,
 Ugxamalaza kuphum' ijongosi,
 Inkunz' emdwayidwa kade ziyidwengula!

Zulu, Mbhele and Hlongwane: (1989: p. 8)

Klevu of Nomaklevuza,
 Klevuklevu of the sands,
 He who stabbed the ground and brought back the
 mud,
 He digs out soil to challenge smaller bulls,
 Heifers are wondering around freely,
 Jamludi who is red like a 'ntolwane' shrub,
 Bull that bellows from kraal to kraal;
 He who presided so that deep pools shook,
 He who spread legs aside and let a young horse
 go through.

2. Izibongo zenkunzi uStinkoli:

Ingodl' elimthugasi.
 Uhlaba zephukele;
 Ubhejan' odudul' iziphunzi
 Kwancinciz' izibonkolo
 Esengqind' engqameni.

Praises of Stinkoli, the bull

You sand-coloured left-handed bull,
 You who stabs and breaks weapons,
 You are a rhinoceros that pushed logs
 So hard that brown ants grumbled
 And you were only blocked by a ram.

3. Izibongo zehhashi uSiliva

Siliva
 Sikhuni khwezela kudl' onyoko,
 Nkom' akweth' ezece!

Mbokod' esind' abagayi,
 KwezikaLina...

"Ingqwababa sayigaxa emigoqwaneni
 Kwaqhuzuka imingcwi yavuma phansi..."

Praises of Silver, the horse

Silver!
 Firewood please increase fire
 And make your mothers eat,
 You who is a Creamish-brown beast of ours!

Heaviest grindstone
 Among all of Lina's grindstones...

We hanged the collar-bone on the kraal-logs
 The ghosts were obstructed and they stumbled...

4. Izibongo zehhashi uJet-Pilot:

UGida-zime izintombi zaseLotheni,
 Ngoba zibon' uJet-Pilot

Usihlahla somnyezane,
 Ugod' olulala amankankane,
 Ugxivagxiva nxa etshelewa.

Indod' emadevu nansi seyifikile,
 Ugogco-ngci engqumsheni,
 Ubafana kwenzenjani?

Praises of Jet-Pilot, the horse

He who causes the Lotheni girls to interrupt
 their dance
 Because they saw Jet-Pilot.

He is the willow tree,
 The log under which hadedahs sleep,
 One who moves like a bulldozer if
 Instructed.

The mustached man is already here,
 Gogco-ngci in the narrow deep pools,
 Boys, what has happened?

5. Izibongo zengulube

NguDlamini
 Owacel' ihleza lilal' amazolo,
 Sibefubefu esidl' idoshaba,
 Sacwenga mhla zizimb' izinto
 Kabasihawukela.

Wadlazonke,
 Wanxafuza zonke,
 Wahlafuna zonke,
 Wamimilita zonke,
 Sambon' efutheka,
 Kwabalis' imigongolo
 Efudule ngondilinga-mpumulwana
 Kwalal' udonga,
 Wathi qekelele,
 Sezwa kuswebez' oNomaklabishi
 Behlebel' izidindi,
 Bebuz' ukuba zawumbaphi.

NguSoklabalas' owela
 Ngezibuko lesand' ukuya
 Kwelamadlelo aluhlaza,
 Indumandumane ewahloniphayo
 Amanz' ezingola zomlilo.

USonkanis' obhukud' odakeni
 Ngob' enqen' ukulandel' omadada.
 Unwab' olumabalabala
 Ngoba luguqul' amabala
 Kabili ngosuku.

Isitutubheka sentombi yaseSwazini
 Umagan' afihlw' elawini
 Ngob' ekhophozelel' imisebe yokaLanga,
 Inyang' engadume ngazikhwama,
 Kodw' epheth' uzifozonke.

Unkukhu ziyazalela
 Kodwa yen' uyahulula.
 Izinyo lakhe lazawul' uNomakhimbili,
 Yena namasi kaNozinsengwakazi
 Baba yikati negundane.

Phuz' ubuchopho bakhe
 Uzophenduka njengeqhude
 Lingenwa yinzululwane.

Ininini elathi 'nini...i',
 Unina wathi 'nini!'

Praises of a pig

She is Mrs Dlamini
 Who asked for a mealie-cob when she died
 Heavy breathing creature who has a deep male
 voice,
 She squealed when things were hot
 And they had no sympathy.

She ate everything,
 Munched everything,
 Masticated everything,
 Swallowed everything,
 We saw him getting pumped
 Until logs complained
 When he pushed hard with his rounded nose,
 The walls fell down,
 He stood afar,
 We heard cabbage whispering,
 Confiding with grass,
 Asking where they obtained the herbs.

She is the noise-maker who crosses
 By a hammer ford to get to
 The world of green pastures,
 The roaring noise maker who avoids
 Water of the wagons of fire.

The obstinate who swims in the mud
 Because she is too lazy to follow the ducks.
 The colourful chameleon
 Because she changed colours
 Twice a day.

The fat big-buttocks who is a maiden of
 Swaziland
 One who marries and gets hidden in the room,
 Because she fears the rays of the son of Sun,
 The witch-doctor who is not famous for herb-
 bags,
 But who is keeping an all-disease remedy.

She is the fowls who lay eggs
 While she gives birth to thousand piglets.
 Her tooth razored Nomakhimbili,
 She and maas of Nozinsengwakazi
 Are cat and mouse.

If you drank his brain
 You will spin around like a cock
 And end up becoming disoriented.

The ninini who said 'nini...i',
 His mother said 'nini!'

6. Izibongo zezinyane lembuzi

Yiqhina elaphuma embizeni,
 Unhlokwana maphushuphushu
 Aziphumpana,
 Umasongo aseNdiya
 Aleng' emqaleni.

USinqana umatshikizela,
 Ofuz' itsheketshe libambile,
 Unyawo ngumanamathela,
 Isiphungumangatha
 Esingene phansi kwethanga
 LikaMbuzikazi saliguqa,
 Uqingqo samdubula
 Kwaqong' ubududula
 Sabon' ungithelelaphi epheqeza.

Usikhumba senj' encane,
 Umathand' ukucaca,
 Wath' uyahlabelela
 Walingis' impunzi.
 Ubhampa mabhampana
 Ibhola labantwana.

7. Izibongo zehansi

Bengithi umzal' uzal' indodana,
 Imbila yaweswela ngokuyalezela,
 Bona zwana baleswela ngobuvila
 Kababathelele' osagila somshayeli,
 Ngaboqeqesho kwezokuhlab' umkhosi,
 Bahleka inhlinini ngothotho.

Zimamb' eziza sezihaqazela,
 Ngamagwigw' ampiko
 Zamil' inomfi,
 Izingcweti ezidlal' uyima ngigibele
 Ngedadamu,
 Zanyonkela kondlebezikhany' ilanga.

Ngijikijela zinhlamvana bagimbele,
 Kuphaphatheke liqhagana batatazele,
 Ngangithi kwezezulu izinyembezi
 Bagob' amadlangala ngoba bepholile,
 Kanti baqaph' uxoxo
 Ngelika mangobe ekwesamagundane.

Praises of a goat kid

He is the bush-buck who escaped the clay pot,
 He is small-headed without horns
 He is smooth-headed too,
 He is known as Indian rings
 Which hang down his neck.

Small buttocks waving about,
 He imitates an ant carrying his kill,
 His foot sticks,
 The larva
 Who got under the thigh
 Of Mrs Goat and became a calf,
 He pressed and pushed up
 And raised her buttocks
 We saw the number-plate flapping about.

He is the skin of a puppy,
 He likes walking on steep places,
 He tried to sing
 And emulated duiker buck.
 He is bounce Mr Bouncer
 The children's ball.

Praises of a goose

I thought that a son of my cousin's is a son to
 me as well,
 The rock-rabbit lacked a tail because he failed
 to fetch one for himself,
 They lacked voice because of being lazy
 But did not influence knobkerries of the driver,
 They are trained to warn about oncoming danger,
 They grin and show well-arranged teeth.

They are the mambas who come creeping,
 The birds whose wings
 Have grown a sticking substance,
 The experts in playing stop-for-me-to-ride
 By swimming,
 They copied the Europeans.

I feed them with small grains, they swallow them
 all,
 If a locust appears flying, they run after it...
 I thought that in the tears of heaven
 They settled down to refresh,
 Whereas they were awaiting frog
 In the style of cat in the vicinity of mice.

8. Izibongo zemvu

Wabe uyabuza
 Ngathula ngathi du,
 Wabe uyanyenyeza
 Ngadudula umlomo wangangamagquma,
 Wabe uyangithinta
 Ngandwaza.

Kungabe unaso isibindi
 Unesehlul' isijula besijikijela,
 Umbuzi wathi banamabhadi,
 Bamsebenza kunjalo,
 Mina ngagquma
 Kwancinciz' emqadini.

Ngingumajazana
 Uhloni lasuka ekatini
 Langen' elawini lami lagozobala,
 UNomusa osibhalala
 Sidlal' abakwaQili
 Abazithakazelo zezwakala selidumile.

Umakot' owachatha ngemvalamlomo
 Wehlula sebebenga
 Behangul' ubuhlwahlwahlwa,
 Omangingedlulwa ngowamakati.

Mbuze kuJamludi,
 Uyasazi isiphongo sikaNtondolo,
 Bangqimzana kwaguq' uJamludi
 Wathi 'Ngiyayivuma'.

9. Izibongo zomnyuzi

Ilulwalane yilulwane emalulwaneni
 Ngokuba lulana.
 Ekhaya!
 Maphishililana ngento yokuhlala,
 Ungcon' uNgode,
 Ndlebe zaphumelela komalume,
 Maphehlelelana aqumbela ngaphakathi
 Kwahlephuk' iziphunzi zezingodo zayizolo.

Praises of a sheep

You inquired
 And I kept quiet,
 You whispered
 My mouth began to swell until the size of
 mountains,
 You tried to touch me
 I became daft.

You would be having courage
 If you could stand the assegai being thrown into
 you,
 Mr Goat said they had all the hard-luck,
 They continued to slaughter him,
 I grumbled
 Until the roof-base went nc-nc-nc.

I am a mini-overcoat,
 Shyness migrated from the cat
 To settle in my room,
 I am the lenient one
 Whose leniency was abused by those
 Whose clan-names were discovered too late.

The bride who pushed a silencing herb rectally
 into her body ,
 She resisted the lure of their meat-cutting
 And even the noise of their roasting,
 Those who will never miss meat.

Enquire about him from Jamludi,
 He knows Mr Ram's forehead,
 They fought until Jamludi knelt
 To say 'I submit'.

Praises of a mule

The bat is recognised among bats
 By its general weakness.
 Home!
 You with funny flat buttocks,
 A baboon is better off,
 Your uncles' ears got all the success,
 Badly built one who bottled up his anger Until
 yesterday's short logs broke.
 Wooden nose who took after grandparents

Mphini wekhala owafuz ekhaya kogogo
 Nkinse! efa kaliyudliwa ngabomndeni,
 Unoma yingalaphi itshali labeSuthu,
 Incwadi efundwa noma ichathiwe,
 Indid' umadidizelisa,
 Awubonanga ntombi zakhona,
 Awubonanga mabhung' akhona,
 Yintsheshe.

Kusa kusihlwa,
 Owakonjomane wamthola enguthondo,
 Owakombongolo wamthola ewupholokondlo
 Yinkunz' emidwayidwa ngob' idweba,
 Injobo kazang' ayithunge! ebandla,
 Mphen' inkosi azibuse!

Ugqonqonqo omasondomane,
 Ingijim' edlule kwathul' umoya,
 Kwantiphaz' amagos' amakhulu.

10. Izibongo zembongolo

UGqakaza-petu,
 Impolompolo engadle ngamasondo
 Ushewula bedudlana,
 Zasho ngelesibili
 Zathi 'O...o', wathi 'O...'
 Zathi 'Ohho', wathi 'Ohho...'

Ugabe ngesifuba sensimbi
 Wakhahlelwa ngamanqin' amabili
 Kwanga kuthelw' amanz' edadeni.

Ugqagqa mfazi kaShelembe
 Izesheleli kazipheli kwaMbongolo,
 Wema, ibhung' usuliqomile.

Umajik' eduze
 Obek' ingqoqtha
 Wabekw' akabuyisela,
 Ngoba kugiy' ogadle kuqala.

Umhlane kawuhlalwa zimfundamakhwelo,
 Ngob' uyahlaba.

Uvila-voco
 Ohlu! isimbambamba,
 Unyama ngamagam' abakhwekazi,
 Umbal' udid' abafokazi,
 Ukhalis' izakhamuzi
 Ngempic' abadala yendidamqondo.

Millionaire whose legacy won't be inherited by
 family,
 You are both sides like the Basotho blanket,
 You are the letter that can be read even when
 placed up-side-down,
 The confusion that confuses,
 One never saw your ladies,
 One never saw your young men,
 Only the bisexual.

It dawns at sunset,
 You found the horse shorter than you,
 You found the donkey taller than you,
 You are a bruised bull because you hurt others,
 You never negotiated with others,
 Please, give him his chief and independence.

The genuine one who has four wheels,
 The runner who outran us easily,
 The big guys fell shy.

Praises of a donkey

The rough-grinder who opens mouth,
 The train without wheels,
 He who bit opponent during a fight,
 They said it at two o'clock,
 They said 'oh...h', he said 'Ohho...'
 They said 'ohho', he said 'Ohho...'

He boasts about his iron chest
 He was kicked by both hind legs
 It was like water off a duck's back.

Keep distant Mrs Shelembe
 Suitors are ever present in donkey society,
 Stop, and you have fallen in love.

The maker of short turns
 Who challenged the opponent,
 When challenged he didn't answer,
 Because the first to hit is the winner.

His back does not take the amateur riders
 Because it pricks.

The laziest
 Who resists heavy sjamboking,
 His meat is the mother-in-laws' names,
 His colour confuses the men,
 It made citizens complain
 Because of being undetermined.

11. Izibongo zempongo

Bheshshetshe!
 Ubuz' ekubona ukudla komnumzane
 Wathi 'Okwabani lo kudla?'

Ikhond' elimajazi
 Ngamayephuyephu
 Uleng' igcuma nocadolo,
 Ngathi ngiyambheka
 Wayikazela,
 Ngathi ngiyambuza
 Wanginximfela.
 Engan' ugcagce nensada yabafazi.

Mcel' inselele
 Uzoyiphendula ngesiphongo
 Ngob' umpondo ziphik' icala
 Uyofik' akhulek' athi
 'Be-be-be-be-be!

12. Izibongo zezinkabi

Iyaphi laphaya,
 Velfudi, Bhentroggi, Khalisamadoda!
 Iyaphi ngale Thakathani,
 Iyaphi uNquluzomjendevu,
 Jibh' omasondosondo!
 Nkalankala ziyawugudl' uMngeni,
 Yinde lenyoni kayiboni kwaZulu!
 Ndlala kaMadlantule,
 Siswana sophuthu,
 Mbokodo kaMagayisa!
 Kukud' eKholenso!
 Bergville!
 Iyaphi amazolweni?

Praises of a he-goat

Bheshshetshe!
 He asked about the food already in front of him
 And said 'Whose food is this?'

The he-baboon with tattered overcoats
 Black-jack and thorny flowers are hanging on
 him,
 I tried to watch him
 He moved like one wearing too much clothing,
 I tried to confront him
 He spit at me.
 It is because he is married to countless wives.

Challenge him
 He answers by hitting you with his forehead
 He won't use horns since they are shaped like a
 hand-signal of pleading not guilty,
 When arriving he will say
 'Be-be-be-be-be!

Praises of a span of oxen

Where is it going there,
 Witvoet, Bentrog, Khalisamadoda!
 Where are you going, Thakathani,
 Where are you going, Nquluzomjendevu!
 Jeep with super wheels!
 Crabs that are migrating along UMngeni river,
 This bird is tall but cannot see Zululand,
 Madlantule's hunger,
 Tiny stomach who only eats stiff-pap,
 Magayisa's grindstone!
 Colenso is far!
 Bergville!
 Why is it going into the dew?

13. Izibongo zenja:

Simzwe kwamabili
Ethi `Nangu, nangu umthakathi!

Wakhotha, wakhotha sothamlilo,
Uyoba lugodo.

Ngusozithumbanjen' ongenjomane,
Waba yinjomane
Umgibel' uhlanz' igazi...

USpayida omnyama,
UJ.C. akamgqizi qakala,
Impunz' umagoqana akayigqizi qakala

UJomba Thayikeni,
Unkukhu zentaba kwasa zisebaleni,
Sashaya esentwala,
Unqamulela Sinqamu
Inxala nguBolek' empunzini.

Bhoka mfazi kunzima,
Khumuka kuxhakathis' uMabululwana.

Waphulukundlel' uThayikeni wansondo,
Yath' iyamhesha wacambalala,
Yath' iyamgawula wacwila,
Yath' iyamukha wahlehla,
Waphonsa kwayekezel' iziyephu,
Mdlale dlula bedlala,
Silwane sikaMhlola!

Mthathe Jomb' entshebeni,
Mpandlana juluka
Ziy' emsahweni,

Gqayinyang' ozikhali
Kazikhwez' ethala.

Praises of a dog

We heard him at midnight
Saying `Here, here is the wizard!'

If you, human being, licked where he licked,
You will become a log.

He is a place of dogs who may never become a
horse,
Once he becomes one
He who rides him vomits blood...

Black spider,
Who does not mind running after J.C.,
Who does not mind running after
The leg-twister gray duiker buck.

Jump over Thayikeni,
We found in the morning wild fowls in the yard,
And ate to our satisfaction,
Take a short cut taker of short cuts,
Rhebok's name is Bolek' empunzini.

Try to protest woman, things are hot,
Break away from the grabbing puff-adder

That's a narrow escape, you famous Thayikeni,
It tried to hurl on him, he crouched flat,
It tried to chop him down, he ducked down,
It tried to pick him up, he retreated,
He gave a biting lunge we saw hairs sweeping
aside,
Play it you who passed by when they were
playing,
You who is known as a beast belonging to Mhlola.

Take him Jomb' entshebeni,
Bald one that sweats
When they walk on a hillside trail.

Night-watchman whose weapons
Are never kept away.

14. Izibongo zekati:

Ukati liyangisolisa,
Inyama yami kade ilapha,
Kayisekho,
Sengilithola limapaklakla.

Kungethi khwasha,
Ngoba iso yifolosi,
Isandla wunyazi,

Wathula sithuli sakomangobe,
Awuxabene nosokhaya womgodi,
Umthanda ngob' uthanda
Ubujejane bakhe.

Inyakanyaka yesangoma
Eshishay' amathambo sodwana,
Sabon' imfihlo yombani,
Samba sembulula!

Ligcokama lakoBenyathi
Eligez' ubuso nanxa
Seliya ngomutsha wendoda.

15. Praises of a cow

Tshwinyana ka phatla, Tshemedi,
Kgomo e hanang ha le sekama
Ere ha ella e etse haholo,
Sello sa yona sa phohomele se phohomele,
Se y'o kena hae kgotla di sa le hole.

Tshemedi, ha o lla hakalo, o lekisa mang?
Ba tla re'ng motseng ha ba utlwa ba moreneng?
Ba tla re: 'Kgomo ha ella motsaneng ho a
ronana'.

Kgom'a ntate e nkgopotsa tsa kgale,
e nkgopotsa tsa mohla di yang le dira:
Kgomo ha tsejwa moo di leng teng
Ka sello sa hao, Themedi!
Yalla, sa ya utlwahala Matebeleng.

Kunene (1971: p. 142+143)

Praises of a cat

I am suspicious of this cat,
The meat that has been here
Is nowhere to be found,
Now this cat has a huge stomach.

Nothing will make a slight move,
Because the eye is so sharp,
The hand is lightning.

I like your silence you silent one of the cat
nation,
You aren't on bad terms with the owner of the
hole,
You like him because you like
The meaty part of his being.

A complicated diviner
Who sprayed bones in privacy
And predicted the secret of the lightning,
He then ran away!

The cleanest of the Benyathi's
Who washes his face
Even in the afternoon.

Translation of the praises of a cow

White of forehead, this Butcher Bird,
Bovine which, daily at the westward slanting of
the sun,
Lows with a loud voice,
Her loud lowing growing in loudness,
Reaching the council place while the herd is yet
far off.

Butcher Bird, whom in your crying, are you
emulating?
What will they of the royal village say, when
they hear you?
they will say: 'It is not fitting for a cow to
low within the homes of commoners'.

This bovine of my father's reminds me of things
long past,
She reminds me of the day the cattle were
captured by the enemy:
The whereabouts of the cattle were made known
Through your lowing, Butcher Bird!
She lowed, and her lowing was heard in Zululand.

16. Izibongo zenkomazi:

Unsengwakaz' ebhatomu,
Ijezi lomndeni wonkana,

Umasumpana klwa-klwa-klwa,
Hhayi tso-tso,
Gcwi...gcwi....gcwi.....gcwi!

UMaShabalala engithe ngimguda
Wayengithinta ngefos' entanyeni.

Wakhothwa ngabalele
Wabe sewukhotha mvemve,
Uyindlunkulu yabasezweni
Lamahlung' aluhlaza,
Udla nabadla' amabele
Kwaluhlaza.

17. Izibongo zeqhude:

Iseqamazolo esikhwice
Umagqokw'ezelwe,
Savu! amaphikokazi
Sazamula ngoekeke
Kwathothongan' amatshwele.

UGalaza owavela ngongele
Esithumbanjeni,
Wakhonya sabhekan' emehlweni.

Ungqeqhe owaqhuqha
Kuqhamuk' uklebe,
Kant' uhlahl' indlela
Ey' ekuphepheni.

Praises of a cow

The black and white milk cow,
The jersey cow of the whole household,

Near pail-handle I heard klwa-klwa-klwa,
Not tso-tso,
Gcwi...gcwi....gcwi.....gcwi!

MaShabalala, who when I was busy milking
Kept touching my neck with her thin whip.

You were licked by those asleep,
And you licked the calf
You are the queen of those in the country
Of green pastures.
You eat corn together with others
In the green pastures.

Praises of a cock

One who skipped dew,
And rolled up his bermuda shorts,
He opened biggest wings,
Yawned by crowing
So that chickens staggered.

Big pot who showed his antenna
Where the dog sleeps,
He bellowed so that we looked
At each other in the eyes.

The cleverest who fled
When the hawk appeared
By way of establishing
A path to safety.

18. Izibongo zedada:

Ubhadabhada mvangeli
 Bengisemvuselelweni,
 Ha-ha-ha!

Isigumfemfe esakhand' imoto
 Singenamathuluzi,
 Ha-ha-ha!
 U "Yith' omakhenikha!
 Ha... yith' omakhenikha!

Gwiny' ikhanda ledada
 Ushebe ngamanqina
 Kuzokugwinya kushebe
 Ngekusasa lakho.

19. Izibongo zekalikuni

Isigubhu sabalozhi
 Esasho sikhukhumala sathi:
 "Akulungi-akulungi,
 Akulungi konke,
 UNkulunkulu uthi masisonte,
 Abantu bathi sibhizi...i!

Praises of a duck

Disorderly moving evangelist
 I have been in the revival,
 Ha-ha-ha!

A fat, short, round-headed and round-nosed one
 Who repaired a car without tools,
 Ha-ha-ha!
 He said: "We are the mechanics,
 Ha, we are the mechanics!

Swallow the head of the duck
 Follow by swallowing the feet,
 The two will swallow you in return
 And follow by swallowing your future.

Praises of a turkey

The calabash of the whistling ancestors
 Who said while swelling:
 "Nothing right-nothing right,
 Nothing goes right,
 God says we must attend church,
 People say, we are busy...y!

APPENDIX II

This is one of the twenty-four interviews that I held with Impendle and Bulwer veteran poets who devise praises of many things, including those of domestic animals. The interviewee is Mr Bhekumuzi Xaba of Lotheni and he is about seventy seven years of age. All interviews were held in Zulu and were recorded on tape. In this transcript I will offer a translation in English after each utterance:

Molefe: Xaba, usunginike izibongo zezilwane eziningi kakhulu zasekhaya, uzithathaphi?

(Xaba, you have supplied me with many praises of domestic animals, where do you get them?)

Xaba: Ngiyazakha mfana wami. Ngakhula ngiyigagu mina lapha eLotheni. Impendle yonke iyangazi. Nginezami izibongo kwamina.

"Ngiwumakot' owadl' amaqanda emzini

Bamshaya ngoswaz' oluncane..."

Angiboni ukuthi ngingehlulwa yini ukunika izilwane zasekhaya izibongo ngibe ngizithanda.

(I make them up, my boy. I grew up as an eloquent man here at Lotheni. The whole of Impendle knows me for that. I have my own personal praises myself.

'I am a bride who ate eggs in the
in-laws' house

And they gave her a minor punishment...'

I do not think that I can be unable to compose praises for domesticated animals if I love them.)

Molefe: O, wuthando lwaso isilwane olukuqhubayo ukuthi wenze izibongo zaso.

(Oh, it is the love of the domestic animal that influences you to compile praises of it, isn't it?)

Xaba: Yebo. Wuthando lwaso isilwane. Uyabona mfana kaMolefe, ngilapha kwaDuma njengoba ungibona nje, ngiyelusa. Ngelusela umfana lona uyintanga yakho, kodwa ngiyaye ngimtshela ukuthi lezi zilwane engizelusa lapha kwakhe akuzona ezakhe, ngezami.

(Yes. It is the love of the animal. You see, you son of Mr Molefe, as you notice that I am here in Mr Duma's house, I am a herder. I look after Mr Duma's domestic animals, but imagine, he is only your age, but I always tell him that the animals that I am herding are not his at all, they are mine.)

Molefe: Awu! Ngezakho kanjani baba uXaba?

(Oh! Now, they are yours in what way?)

Xaba: Ngezami. Ungasho kanjani ukuthi ngezakho izilwane wena ube ungahlali nazo? Engani inkunzi leya enelunda oyibonayo, ngifike lapha esanda kuyithenga, engazi nokuthi uzoyiqamba liphi igama, ngayiqamba mina. Isilwane sasekhaya sifana nelunga lomndeni mfana wami.

(They are mine. How can one claim that animals belong to him whereas one does not stay with them? When I came here, he had just bought that bull there, but he did not know what name to give to it. The domestic animal is to be taken as a member of the family, my boy.)

Molefe: Kungasizathu sini ughubeka nokusebenza kanti usungumuntu omdala?

(Why are you still working because you are an old man now?)

Xaba: Ngilokhu ngasebenza njengomalusi kusukela ngisemncane. Angefananga nawe, angizange ngiye esikoleni empilweni yami nje yonke. Ngaqala ngokwalusa izinkomo zikababa. Ngase ngiyosebenzela uMnumzane Makilini, ngimalusela naye. Emva kwalokho ngaya eGoli ngayosebenza emgodini. Njengoba sengathatha umhlalaphansi nje, ngikhethe ukuzosiza uDuma lapha ngokumbhekela izinkomo zakhe. Empeleni-ke kodwa ngimqaphelela zonke izilwane anazo lapha ekhaya. Ngelusa nezimbuzi imbala, ngiphakela izinja nsuku zonke uma nje ngisemsebenzini.

(I have been working as a herdboys since young. Unlike you, I did not attend school in my life. I first looked after my father's herd. Then I went to work for Mr Mclean, also as a herdboys. After that I went to work in the mines in Johannesburg. As a retired man, I have decided to help Mr Duma by looking after his cattle. In fact I am taking the responsibility to look after most of his domestic animals. I look after his goats as well, and I feed his dogs everyday when I am on duty.)

Molefe: Uyawuthanda lo msebenzi owenzayo?

(Do you enjoy your job?)

Xaba: Ngiwuthokozela kakhulu kabi. Phela lezi zilwane lezi zasekhaya ngizithanda njengoba ngizithanda mina.

(I enjoy it very much. I like domestic animals as much as I like myself.)

Molefe: Ukhombisa ngani-ke ukuthi uyazithanda izilwane zasekhaya baba uXaba.

(How then Mr Xaba, do you show that you love the domesticated animals?)

Xaba: Ngiyaziphakela, ngihlala nazo. Ngixoxa nazo, ziyangizwa. Le nja yalapha ekhaya uThayikeni, uma ngithi mayivimbe izimbuzi zingayi ngale ngaphesheya kwaNkabini, iyazivimba. Ayizilumi.

(I feed them, I stay with them. I talk to them, they understand me. This dog, Thayikeni, if I send it to stop goats from stepping into Mr Nkabini's premises, it does that without hurting them.)

Molefe: Yikho sewaze wayipha izibongo nje?

(Is that why you have finally composed praises for it?)

Xaba: Ehhe!

"WuJomba Thayikeni lowaya,
Ngumpandlana juluka
Ziy' emsahweni."

(Yes! I know it as

'Jump Thayikeni
He is a bald one that sweats
When everyone walks on a hillside trail.)

Molefe: Ake usho-ke, lukusuka nini uggozi lokubongela inkunzi leyana yenkomo? Bengifisa ukuthi ungibongelele yona manje?

(Now, please, tell me, when do you have the enthusiasm to chant praises of that bull? I have also been thinking that you should recite its praises for me, if you won't mind.)

Xaba: Mina ngenhlanhla ngingayibongela noma nini uma ungcicela. Kodwa isikhathi esihle yilapho ihlangene nenye, zilwa. Uma ike yalizwa izwi lami, nakanjani isinqobile. Ngiyakutshela mfana wami, nakanjani isinqobile. Wena mfana yini ungibuze ngezinto zethu esizithandayo thina esizalwe izinto zingakaxhugi?

(Luckily, I can praise it at anytime when you ask me to. But the best time is when it is engaged in a fight with another bull. Once it hears my voice, certainly it wins. I can assure you my boy, surely, it wins. Anyway, why are you interested in asking me about our own traditional values my boy, don't you know we have certain things that we value much we old people who were born before our tradition changed?)

Molefe: Cha, baba, phela kuhle ukuthi izinto zenu zakudala sizazi nathi esibancane, sizifunde, sizibhale nasemaphepheni, zaziwe yizwe lonke.

(No, father, in fact it is as good for us, though we are still young, to learn and understand our tradition, then study and document your values so as to expose them to the World.)

Xaba: Yikho uphethe le mishini yenu exakile nje.

(So, that is why you are carrying all this complicated machinery.)

Molefe: Awuboni-ke baba ukuthi sikahle thina ngoba siyakwazi ukugcina izinto sizigcinele izizukulwane ezizayo. Abantwana babantwana bakho bayolizwa nje izwi lakho libongela izilwane.

(Perhaps you should commend us for being able to store facts and keep them for the coming generations. Children of your children will hear how you praised animals.)

Xaba: Nibahle impela-ke ngalokho. Niphoxwa ukuthi aniwona amagagu. Anikwazi ukubongela.

(I honour you for that. There is only one shortcoming in you, you are not eloquent. You are unable to praise.)

Molefe: Ake usho baba, ngokwakho ukwazi, kungabe zonke izilwane zasekhaya zinazo izibongo? Ngalokhu ngiqonde ukuthi lesa

naleso silwane sinazo izibongo zaso kusukela enkunzini kuya phansi enkukhwini?

(Well, do you want to tell me, in your own reasoning, if all kinds of domesticated animals have each its own praises? By this question I mean to ask if each animal from a bull to a fowl does have praises?)

Xaba: Ngineqiniso ndodana lokuthi uma ungayihamba yonke Impendle lena, ungazithola. Uma nje utholane namakhehla angangami, uyozithola.

(I am certain, my boy, that if you travelled around in the whole area of Impendle, you can find them. If only you can meet all the old men of my age, you will find praises.)

Molefe: Manje baba ake ungitshela, uzakha kanjani izibongo zesilwane.

(Now, Mr Xaba, please, would you explain to me how you compose praises of animals?)

Xaba: Mhn! Ungibuza umbuzo onempendulo ende. Empeleni ndodana ngisebenzisa noma yini esithintayo isilwane lesa. Leyo nto kumele ingithinte nokho nami ngaphakathi. Akukhathaleki ukuthi lokho kuhle noma kubi yini.

(Mhn! You are asking a question that will have a long answer. In fact, my son, I use anything that has to do with that animal. But that particular fact must touch me as well. It does not matter whether that fact is bad or good.)

Molefe: Yiziphi izibonelo zezinto ezimbalwa ozisebenzisayo nxa wakha izibongo zesilwane?

(What can be the few examples of facts that you always use when compiling praises?)

Xaba: Ngiqala ngokusibuka ukuthi sinjani ekwakhekeni isilwane leso. Bese ngibheka umbala waso. Emva kwalokho ngibheka ukuthi yini esaziwa ngokuyenza enhle noma embi. Ngiphinde ngibheke ukubambisana phakathi kwesilwane leso kanye nomniniso.

(I first look at the build of that animal. Then I look at its colour. After that I look at what the animal is famous or notorious for. Again I look at the relationship between the animal and the owner.)

Molefe: Kubantu bebonke nje, yibaphi abathandayo ukubongela izilwane zasekhaya?

(Among all the people in the community, which people appreciate praising these animals most?)

Xaba: Abaninimuzi. UDuma lona kumele kube nguye empeleni onezibongo zezilwane lezi zakhe. Abantu abavame kakhulu futhi ukubongela izilwane ngabelusi. Mina-ke ngikuhlanganise kokubili lokhu esengikushilo ngoba ngingumalusi kanti ngingumnimuzi futhi ngakolunye uhlangothi. Abanye bomndeni bavamisile ukuthi bagcine sebezazi zizibongo zezilwane zakulowo muzi. Nani zifundiswa mina ngiyanifaka lapho ngoba njengoba usucoshele izibongo eziningi kangaka nje kimi uzozazi ekugcineni.

(It is the owners of *imizi*. This Mr Duma is in fact supposed to be composing praises for all of his domestic animals. People who commonly compile praises for domestic animals are herdsmen. I fit in both of the categories already mentioned myself because I am both the herdsman and the owner of the house. Other members of the family may end up learning to memorise praises of some of the animals that belong to the family. You too, as academics, should be included here because, as you have collected so many praises of domestic animals, you might end up praising the animals yourself.)

Molefe: Kwenzekani-ke uma umalusi kutholakala ukuthi akanaso isiphiwo sokwakha izibongo? Ngithanda ukwazi lokhu ngoba kubukeka sengathi umalusi nguyena osondelene kakhulu nezilwane zasekhaya kunabo bonke laba bantu osubabalile.

(What happens if the herdsman is not talented in composing praises? I want to know about that because it seems that the herdsman is the closest person to the domestic animals from all the people you have mentioned.)

Xaba: Ngokwami-ke, lowo malusi akuyena umalusi wangempela. Nawe ngeke wangitshela ukuthi umama womuzi ngumama ophelele uma azi ukuthi umsebenzi wakhe ngukuziphakela nje kuphela izingane, ehluleke ukuzinika amagama. Bonke abafana abasebasha lapha nje endaweni yakithi kufanele babe nazo izibongo zabo. Mina, njengomalusi, kufanele ngibe nazo izibongo zami ngoba ngake ngaba yinsizwa. Ngalokho kwake kwadingeka ukuthi ngizibongele mina qobo lwami. Uma ngakwazi ukuzibongela mina kufanele ngikwazi futhi ukunika izilwane zami izibongo.

(According to me, such a herdsman is not a proper one. You cannot tell me that a wife would still be a proper one if she can only feed your children and fail to give them names. All young men in this area must have their own personal praises. I, as a herdsman, must have my own praises because I was once a young man. I was once required to praise myself. If I can praise myself, I must be able to give my animals praises.)

Molefe: Uma-ke sibheka manje isizukulwane sanamuhla esibhekene nokuguquka kwempilo yomphakathi kanye nesimo somnotho esixegayo, ulibona lingakanani izinga lokubongelwa kwezilwane?

(Taking the present generation into consideration with all the social changes and economic disturbances, how would you rate the degree of animal praising?)

Xaba: Liphansi kabi. Abantu abasha okuyibona okufanele beluse izinkomo baphansi phezulu bayafunda. Ukuthi bahlala betshelwa ukuthi ukuya esikoleni lokhu ukuphela kwekhambi lokwelapha lesi simo sezimali okhuluma ngaso. Abanye bamatasatasa baya ezinkonzweni. Khona-ke nalokho kuseyingxenye yempilo yanamuhla. Abafana kusuka lapho ukuthi babe namathuba amfimfayo okwelusa izinkomo. Ngaleyo ndlela abanaso isikhathi sokuzwa ubumnandi bokubongela izinkabi kanye nezinkunzi nokunye. Abahlali ekhaya. Lokho kubenza bagqagqane ngisho namaghide nezinja imbala ngoba phela kubona usuku lonke luchithwa esikoleni. Abayaye bangitshela khona-ke nje ukuthi esikoleni banezinhlolo eziningi zezinkondlo, bafake phakathi nezibongo. Ngiyazi-ke khona ukuthi izibongo ziwuhlobo lwezinkondlo. Manjena-ke cabanga-ke phela ngoba uma besuka esikoleni bayanyamalala bayofuna umsebenzi. Lokho kuchaza ukuphuma ngempela empilweni yamasiko lena yethu.

(It is very low. People who are supposed to be looking after cattle these days are busy going to school. They are told that going to school is the only way to remedy the economic disturbances that you have talked about. Others are busy attending church-sermons. That is part of today's life. Young boys have a very slim chance to look after cattle. In that way they do not have time to enjoy praising oxen and bulls and all that. They do not stay at home. They are always even far from cocks and dogs since they spend almost the whole day at school. They tell me that at school they have many kinds of poetry, including praises. I only know of praises myself as a kind of poetry. So, when they finish school, they go to find jobs. They are just out of traditional life.)

Molefe: Ngakho-ke Baba uXaba, ngenxa yakho konke lokhu osukushilo, ngokwakho ubona ukuthi izinga lokubongelwa kwezilwane zasekhaya kumele ukuba liya ngokwehla?

(But Mr Xaba, from all this, would you say in your opinion that the degree of praising domestic animals is getting lower and lower?)

Xaba: Kakhulu. Lo mkhuba nje uyafa, ngiqonde wona lo wokubongela izilwane zasekhaya. Kodwa phela nina bafana abafundile nikhona ningazama ukukulungisa lokhu ngokuthi nivele nizibhale phansi emaphepheni. Kuze kube manjena nje benginethemba lokuthi zonke lezi zinsiba zokubhala namaphepha kanye nemishini lokhu okuphethe okokwenza le nto engiyishoyo. Ngizokutshela-ke mfana wami, uma nikwazile ukukubhala phansi lokhu engikushoyo, yinye into ezokufa, ukubongela uqobo lwakho, kodwa izibongo zona ziyohlala zikhona. Uma nisindwe zinyawo-ke nakukho lokhu engikushoyo, isizukulwane sami sizophela, bese neswela lapho nizozithola khona.

(Yes. This habit is dying, I mean that of praising domestic animals, of course. But you academics could save it by documenting praises. I have been hoping that all those pencils and papers and the machine you are having with you are to carry out my suggestion. If you documented praises, only oral praising will die, but praises themselves will remain in existence. If you delay this documentation, my generation will be extinct and you will not have good sources for your documentation.)

Molefe: Empeleni bonke abantu kufanele bakwazi ukubongela ngokwakho?

(In fact, all people should be able to praise according to you?)

Xaba Noma yimuphi omunye umuntu olingana nami kanye nosebusha-ke mhlawumbe kufanele akwazi ukwakha izibongo zesilwane sasekhaya. Isizukulwane sami nje imvamisa sinabantu abakwazi ukwakha izibongo zanoma yini nje noma yingasiphi futhi isikhathi, uma nje leyo nto kuyinto ebonakalayo. Awusakhumbuli ukuthi kuthiwa uShaka wake wacela enye yezibongi zakhe ukuthi

ibongele ilanga kusukela liphuma lize liyoshona? Yakwenza lokho kodwa lalahleka izwi seliya ngenhlazane wayesequleka. Sisenabo abantu abanekhono elinjalo nanamuhla. Ngelinye nje ilanga kungekudala kakhulu indoda eyayiphuma eBhulwa yafika lapha izothenga impongo. Ngenkathi ngisayikhombisa nje, ngayizwa seyithi:

"Awu suka madoda,
UMafukuzel' onjengebutho laBesuthu!"

(Any other person of my age and younger can be able to compose praises for domestic animals. My generation has people who can make up praises of anything at any time, so long as that thing is visible. Can you not remember that it is said that Shaka asked one of his *izimbongi* to praise the sun from sunrise to sunset? He did that, but at about eleven o'clock he lost his voice and went unconscious. We still have people who are talented like that even today. Sometime in the past a man from Bulwer came to buy an old he-goat here. When I showed him the he-goat, he was impressed and I heard him say:

Oh my!
He walks like a Basuthu warrior
Who is carrying a heavy burden!)

Molefe: Manje uma isilwane esinjengeqhude kanje sifa kade sesinezibongo ezaziwayo, kwenzekani ngezibongo zaso?

(Now, if an animal dies, like a cock who has been having interesting praises, what happens to the remaining praises?)

Xaba: Zedluliselwa kwesinye isilwane esefanayo. Uma inkunzi kade ithandwa inezibongo esezaziwa ngabantu abaningi, lezo zibongo zinikwa inkunzi elandelayo. Yikho lokho wena mfana wami okwenza ukuthi zithi ukuguquka uma sezedluliselwe kwenye inkunzi. Phela inkunzi yesibili ngeke yefane ncimishi naleyo efile.

(They pass on to another animal of the same kind. If the bull has been loved so much and its praises have been known by most of the people, its praises will be given to another bull. That is the main cause of change in praises when they are given to another bull. You should remember that the second bull will not have exact features of the dead one.)

Molefe: Niyenza njani-ke inkunzi esifile, niyayidla inyama ayayo?

(What then do you do to the flesh of the dear bull, do you eat it?)

Xaba: Yebo, yinyama phela. Nomsebenzi wamadlozi siyawenza ngayo.

(Yes, it is still regarded as meat. We can even slaughter the famous bull for an ancestral ceremony.)

Molefe: Ngenkathi usibongela isilwane-ke, ulindela ukusibona senzani?

(When you recite praises of the animal to that particular animal, what do you always expect it to do?)

Xaba: Lalela-ke, ngizokulinganisela ngesisodwa nje isilwane. Uyayibonainja, uma ngiyibongela manje ngoba ngifuna siphume nayo siyozingela uzozwa ngomlozi kimi. Emva kwalokho izophakama isinswininiza, yeqe amangqabangqeshe iphumele ngale. Lapho-ke iloleke iqedile. Kwavuka nje okuyisixhumo, kusebhodweni.

(Listen carefully then, I will make an example from one animal. You know a dog, if I can praise it now with the aim of going out to hunt, it will recognise my whistling. After hearing that, it will rise and make a hunting noise, then jump around actively. That shows that I have whet its hunting zest. If a young buck jumps out at that time, I know that it is dead.)

Molefe: Uthini ngesilwane esinjengengulube? Sikhombisa kanjani sona ukuthi siyakuzwa ukuthi uyasibongela?

(What is your feeling about the pig in this regard? How does it show that it can understand you are praising it?)

Xaba: Wo, nawe uyayazi ingulube. Into eyaziyo ukudla kanye nokubhukuda odakeni. Noma ibongelwa iyandwaza nje. Empeleni ibongelelwa khona ukundwaza lokho.

(Wow, you know what the pig is like. All it knows is to eat and swim in the mud. Even when it is being praised, it simply stares at you. In fact the pig is praised for passivity.)

Molefe: Izibongo zesilwane-ke kungabe ziyeluleka kumbe ziyafinyela ngokuhamba kwesikhathi?

(Do praises of an animal normally lengthen or shorten as time passes?)

Xaba: Imvamisa ziyeluleka. Khumbula ukuthi isilwane naso siyaguquka empilweni yaso ngokuhamba kwesikhathi. Uma imbongolo yami eyayinamadlebe amahle amade alinganayo yephukelwa ngeyodwa indlebe, kumele kube khona engizokusho ngokulahleka kwendlebe. Lokho sekuyazandisa njalo izibongo zayo. Ziyeluleka futhi uma ngizedlulisela kwenye imbongolo ngoba nayo yenza okwayo.

(Normally, they lengthen. You will remember that the animal also changes slightly during the course of its life. If my donkey who had long good looking ears with the same length, loses one ear, I should add something in praises about the loss of one ear. They also lengthen if I pass them to another donkey because this donkey will do its own funny things.)

Molefe: Yini ebangela ukuthi isilwane nesilwane singabi nezibongo zaso ezingefani nezesinye, ezingeke zedlulele kwesinye futhi uma sifa?

(What hinders the possibility of giving each animal its own unique praises which do not have to pass to another one when it dies?)

Xaba; Zifa njalo izilwane Molefe, ngeke sikumele ukuqamba izibongo zesilwane ngasinye thina-ke esikwaziyo ukuziqamba.

(You know Molefe that animals die all the time. We cannot stand composing new praises for each animal all the time.)

Molefe: Sesikhulumile ngokweluleka kwezibongo, uthini ngokuguquka kwazo? Kungabe ziyaguquka izibongo zesilwane sisaphila?

(We have talked about the lengthening of praises, what more would you say about the manner in which praises change? Do they change while the animal is still alive.)

Xaba: Ezinye zihlala isikhathi eside zingaguquki. Mhlawumbe size sife nje impela isilwane. Kwenye inkathi umnini-silwane ubuye akhohlwe ukuthi wayelandelanisa ini nani kanjani, umuzwe esesebenzisa amanye amazwi athi kawefane nalawo asewakhohliwe. Ziyaguquka futhi izibongo uma zedlulela kwesinye isilwane ngoba kukhona okunye okusalayo okukhuluma ngesilwane eziqhamuka kuso, bese kujotshelwa lokho kwesilwane esisha.

(Most of praises stay for a long time without changing. Sometimes the animal stays with the same praises until it dies. Sometimes owner forgets about what followed what, how, in the wording of praises of his animal, and he simply uses synonyms of the original words. Another thing that forces praises to change is that when they are given to another animal they leave out what was specifically meant to apostrophise the dead animal. New facts that describe the new animal are added.)

Molefe: Xaba, uyazi nawe ukuthi uma kubongelwa inkosi, kusuke kulalele ibandla kanye nayo inkosi uqobo. Lapha ezilwaneni-ke ubani olindeleke ukuthi alalele ngaphandle kwaso isilwane lesa?

(Mr Xaba, you know that if the chief is being praised, the audience is formed by the subjects of the chief including the chief himself. In the case of praising animals, who is expected to form part of the audience besides the animal itself?)

Xaba: Noma ngubani ozwayo uthathwa njengolalele. Kuya nokuthi yisiphi isilwane esibongelwayo. Eziningi ziba sekhaya, bese zibongelwa kuzwa amalungu omndeni. Inkunzi iyaba sediphini bese izibongo zayo zilalelwa yizakhamizi zaleyo ndawo. Inja ezingelayo ibongelwa kukhona abanye abazingelayo.

(Anyone who is able to hear the praiser. It always depends on the kind of animal being praised. Most of them are always found around at home and when they are being praised, the members of family are around. A bull can be in the dipping tank and its praises will be heard by the local members of the community who are around. The hunting dog is always praised in the presence of the other hunters.)

Molefe: Kuyavuma njena ukuthi usithengise isilwane nxa sesinezibongo ezinde ezithandekayo, naso sesizakhele ugazi kuwe?

(Is it normally easy for you to sell an animal that has long praises, which has also made its name to you?)

Xaba: Cha, uma ngibuyela eqinisweni nje, akuve kulukhuni ukuthengisa isilwane nxa sesize saba nezibongo ezithandekayo. Inkomazi eyinsengwakazi nje isuke ithandekise bese iba nezibongo ezinde, ayithengiswa ngoba akulula ukuphinda kutholakale enye enjengayo.

(No, if I can tell you the truth, it is really not easy to sell the animal that has finally had long interesting praises. The cow that gives much milk always becomes more popular and gains long praises in the end, and it is not at all easy to sell it nor is it easy to find another one.)

Molefe: Kwenzekani uma isilwane esibongelwayo singavumi ukukhombisa ukuzizwa izibongo, singafuni ukwenza lokho esibongelelwa khona?

(What happens if the animal that is being praised does not want to listen to its praises, and does not want to respond accordingly?)

Xaba: Isilwane yisilwane-ke mfana wami. Kodwa-ke nathi asiveli sisibongele nje kungesona isikhathi esifanele.

(An animal is an animal, my boy. We also do not simply praise it when it is not good time to praise.)

Molefe: Manje bab' uXaba bengiyaye ngizwe kuthiwa izilwane zasekhaya nazo zinezibongo zabantu. Kuliqiniso kangakanani lokho?

(Now, Mr Xaba, rumours say that domestic animals share surnames with human beings. How true is that?)

Xaba: Ngikhathazeka ngoba angisazikhumbuli izinganekwane okuvela kuzo izibongo zezilwane zasekhaya. Kodwa uma siqala nje ezilwaneni zasendle, inyoni ethiwa yisomi, yethiwa igama lesomi ngoba yayingeyakwaMsomi. Unogwaja siyezwa ngawogogo bethu nawomkhulu ukuthi ngowakwaZondi. Abantu bakwaZondi abawudli unogwaja ngoba lokho kuyokwefana nokuthi badla umuntu wakubo. Imfene ngeyakwaMncwabe.

Nxa sibuya siza ezilwaneni zethu lezi zasekhaya, ngiyakhumbula ukhulu wami engitshela ukuthi ingulube ngeyakwaDlamini. Yona-ke ngeyakwaDlamini nje ize iyakwazi nokukusho lokho. Ukhulu-ke

wathi kimi kudala, uMnumzane osibongo sakhe kwakunguDlamini wayefuye ingulube. Udlamini lona wayengazi ukuthi ingulube idla njalo nje, futhi idla yonke into. Ngakho yayizacile le ngulube yakhe. Wayeyiphakela njalo kabili ngelanga. Yayingazi ukuthi izomtshela kanjani uDlamini ukuthi ayeneliswa ukuphiwa ukudla kabili ngosuku. Kwathi ngelinye ilanga ekuseni yezwa abantu bememeza bethi: "Dlamini!! Size ngesihlobo esihle!", kanti ngabakhongi. Kuthe sebehambile, abakhongi, yasho nayo yathi, "Dlami...ni!" Baphuma bazoyibheka. Kabangasola lutho olubi. Nxa sebesendlini, yaphinda yathi, "Dlamini!" Babuya, abangathola lutho olubi. Yaphinda sebesendlini. Babuya nokudla-ke manje. Yalala-ke emva kokudla. Babona ukuthi ibifuna ukudla.

Kepha baxakeka nxa isho njalo nje ukuthi 'Dlamini' lokhu, ngoba babeyipha ukudla kuze kuphele. Bathi besuka babeyipha noma yini. Yadla yakhuluphala. Yaphenduka ilungu lomndeni wakwaDlamini.

(I am worried because I cannot remember the folk-tales that relate to the surnames of domestic animals. If we start off with the wild animals, the bird called '*isomi*' was given the name '*isomi*' because it belonged to the people of the Msomi clan. We hear from our elders that the rabbit belongs to the Zondi clan. People of the Zondi clan do not eat rabbit flesh because that would be like eating the carcass of their relative. The baboon belongs to the Mncwabe clan.

If we come back to our domestic animals, I remember my great grand-father telling me that the pig belongs to the Dlamini clan. It does not only belong to the Dlamini clan, it also can utter that. My great grand-father said to me that a long time ago, a certain man by the surname of Dlamini, had a pig. Mr Dlamini did not know that the pig had to eat very often, and that it would eat anything edible. In that way his pig became thinner and thinner. He used to give it food only twice a day. The pig itself did not know how it would go about telling him

(Mr Dlamini) that being fed only twice a day was inadequate. One morning, the pig heard people shouting: "Dlamini!! We are here to establish good relationship!". They were the bridegroom negotiators. When they had left, the pig shouted and said: "Dlami...ni!" They came out to see what was wrong with the pig. They did not sense anything wrong. When they were back in the house, the pig shouted again and said: "Dlami...ni!" They came back, but would not suspect anything wrong with the pig. It shouted once more when they were in the house. This time they brought food along with them. The pig ate and slept. It was only then that they realized it was hungry.

They were puzzled when it shouted 'Dlamini' repeatedly again, because they fed it until there was no food left. This made them decide to give it anything to eat. It ate all that and grew fatter and fatter. It was finally taken as a member of the Dlamini family.)

Molefe: Ezibongweni osunginike zona ziningi izinto ezihlekisayo. Ungaphawula uthini ngalokhu baba uXaba?

(Among praises that you have given to me there are quite many humorous passages. What would you say about this?)

Xaba: Izinto ezihlekisayo uma zikhona ezibongweni, abantu bayazithakaselela. Uma abantu bezwa ngokusetshenziswa kwehleza ukuvala ingemuva lengulube nxa ihlatshwa, bayahleka. Thina-ke sikushayela ihlombe ukubona nina bafana abafundileyo nikhuthala ukuthola ukuthi yini equkethwe yizibongo zezilwane ngoba nizothola kuzo ukubaluleka kwamasiko ethu. Ngiyazi ukuthi seniyawakhohlwa, engani senihlala nasemalokishini ninjalo nje phela. Kwesinye isikhathi kodwa abazinaki abantu izingxenyane eziqonde ukubavezela ububi bezinye izinto abazenza ezilwaneni. Izibongo zengulube ziyakuveza ukuthi abantu banomkhuba omubi wokubulala ingulube ngesando, kodwa abakayeki

namanje abantu balapha eLotheni ukushaya ingulube ngesando nxa beyihlaba.

(The humorous parts in praises of animals entertain society. If the audience hears about the use of a piece of mealie-cob which people use to block the arse of the pig when they are slaughtering it, they laugh. We old men appreciate it when we see you young learned people become enthusiastic to find out what is contained in praises of domestic animals because you will come across our customs. I know that you are gradually forgetting them, it is because you stay in remote locations. Sometimes, people do not heed parts that expose their unpalatable actions against animals. Praises of a pig reveal that people have a bad habit of killing a pig with a hammer, but people of Lotheni do not refrain from doing it till this day.)

Molefe: Sengihlangane namagama amaningi engingawazi kanye nengingawejwayele ezibongweni zezilwane. Kwenzeka kanjani ukuthi nina enikwazi ukwakha izibongo zezilwane nisebenzise namagama esingawejwayele thina esingakwazi.

(I have come across many unfamiliar words in praises of domestic animals. How do you manage to use words that we, who cannot compose praises, cannot understand?)

Xaba: Amanye amagama ezibongweni zezilwane zasekhaya akhiwa ngaphandle kwenhloso, kepha ngoba ezwakala emnandi, futhi enokuhlekisa. Igama elithi inkunzi-malanga ungibona nje angazi ukuthi lisho ukuthini, ngize ngicabangele ukuthi liqonde ukuthi inkunzi yami ehlala iyinkunzi, ikhonya malanga wonke. Kodwa akekho umuntu owake wangichazela ngokugcwele ngalokhu.

(Some words in praises of domestic animals are made up without any strong reason, but because they sound impressive and humorous. The word '*inkunzi-malanga*' (bull-daily) does not have a clear meaning according to me, I just think it means my bull

stays a predominant daily. But no-one has ever explained this fully to me.)

Molefe: Kuzwakala sengathi uyakwazi ukukhetha amagama ngenxa yobumnandi bawo uwasebenzise ezibongweni zezilwane baba uXaba, kunjalo?

(It seems as if you are able to choose words to be used in praises of domestic animals because of their good sounds, is that so?)

Xaba: Uma ulalelisisa kahle emazwini aphatha ukuphuzwa kobuchopho bengulube, kukhona imisindo ethi 'phi-phi-phi'. Kumnandi nje ukusebenzisa amagama anezinhlamvu ezefanayo. Kunjengokuthi nje 'UCele ucambalele esiceshini, ucabanga icebo lokucupha ocilo.'

(If you listen carefully to the words in the sentence that contains the idea of drinking pig's brains, there are sounds that go 'p-p-p'. It is normally interesting to use words with identical sounds. It is like saying, Cele is lying on the mat, pondering about a plan to trap ocilo.'

APPENDIX III

This is another interview, and it involves Mankanana (Sotho), Xaba (Zulu) and myself. It is a debate between the two of them. I view it as useful in the creation of a picture of the importance of both the goat and the sheep to the ancestors. I have used only the English version of the debate. I have transcribed only those parts of the main interview that I deem important to this study. The debate proceeds thus:

Molefe: Mankanana, you say that the sheep is being bold as it does not make a noise when being slaughtered, can you elaborate on that?

Mankanana: Yes, it is bold. Which other animal does not make a noise when being killed? Which other creature except marine animals? That alone, supports the idea that the sheep is bold.

Molefe: Xaba, it is your practice to slaughter a goat for your ancestors, and it makes such a noise. Would you say that the goat makes a big noise because it fears death?

Xaba: No, definitely not. Our Zulu ancestors appreciate the animal that tells them that something is being slaughtered on their behalf, rather than a quiet one which keeps the slaughtering occasion passive.

Molefe: What do you make of a sheep as it is so quiet? Do you think it is bold?

Xaba: No. The sheep is only dumb.

Mankanana: It is not dumb. It is bold. Remember Xaba that the sheep can bleat. That shows that it has a voice. If it has a voice, it can use it to make a noise when it is being slaughtered. If it is not prepared to use that voice it shows that it is bold.

Xaba: Well, my ancestors would not realize that I am slaughtering something for them if I slaughtered a sheep.

Mankanana: Why then do we interpret the noise by a goat as saying:

"Banamabhadi!" (They have a hard-luck...) as it goes "Be-be!" when you slaughter it? Is it not because the goat

protests against your undertaking? If it is protesting, do you think that it is a good idea to offer an unwilling creature to the honourable people like ancestors?

Xaba: We also interpret the bleating of the sheep as: "*Bab' abantu!*" (People are so bad!). How can you slaughter for ancestors an animal that is bold enough to tell everyone, including you, that there is not a single good human being in the world?

Mankanana: In my case, it utters those messages when it is grazing in the veld, but when I choose to slaughter it, it realizes that I am committing a serious undertaking and so it utilizes all its boldness to exercise silence.

Molefe: Maybe we have to honour the belief of the individual and his culture, rather than to try to prove the truth of either of you here.

Both interviews (in Appendices I and II) are expected to highlight most of the concepts in the main discussion. It is also hoped that minor questions that were not answered in the main discussion have been answered in the interview. Furthermore, the interviews I conducted involve twenty-four different people. Among all those are both the non-literate and academics. I have transcribed here two interviews of the non-literate (Xaba and Mankanana) and none involving academics.

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