

**A LITERARY ANALYSIS OF IDEOPHONES AS A STYLISTIC  
TECHNIQUE IN D.B.Z. NTULI'S POETRY.**

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BY

EMMANUEL MSAWENKOSI MSOMI IN PARTIAL FULFILMENT  
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SUPERVISOR: PROF. N. ZULU

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## DECLARATION

I, Emmanuel Msawenkosi Msomi, declare that this short dissertation entitled 'A Literary Analysis of Ideophones as a Stylistic technique in the poetry of D.B.Z. Ntuli' is a result of my own tireless effort, and it is submitted in accordance with the regulations of the University of KwaZulu-Natal. It has not by any means, been previously submitted for any degree and all the sources and relevant literature have been duly acknowledged.

**Candidate's signature:** ..... **Date:** .....

**Supervisor's signature:** ..... **Date:** .....

## ABSTRACT

This Study on '**A Literary analysis of Ideophones as a Stylistic Technique in the poetry of D.B.Z. Ntuli**' investigated the incidence, classification, frequency, and the functions of ideophones in the poetry of D.B.Z. Ntuli. An attention was devoted on the critical analysis on his poetry with specific reference to the use of ideophones as a stylistic feature in his poetry.

The researcher's attention has been attracted by the high frequency in which ideophones are used by different Nguni poetry writers to achieve effects. It has also become abundantly clear to the researcher that ideophones are useful ingredients capable of producing impressive linguistic effects in literary works. To this end, Ngcongwane (1988:141), in *The use of the Ideophone in the novels of Sibusiso Nyembezi*, has the following comment to make:

Zulu is reputed to use ideophones more frequently than any other African language in the whole of southern Africa. There are some languages in central Africa that eclipse it in the use of ideophones.

Ntuli has used the ideophones in different parts of the verse lines. Sometimes they appear as independent verses. This study has attempted to suggest how this arrangement of ideophones has impacted on the delivery of meaning in Ntuli's poetry.

Ideophones have also been classified into meaningful categories and how each type of ideophone describes the intended actions to the readers. Finally, the functions of ideophones have been highlighted, focussing on how Ntuli has manipulated them to add colour and taste to his literary works.

## CHAPTER ONE: GENERAL INTRODUCTION

### 1. INTRODUCTION

In this chapter, the researcher will focus on the introduction of the study by looking at the aim of study, review of literature, research objectives and questions, scope of study, theoretical framework and the method of approach.

#### 1.1. Aim of Study

The aim of this study is to make a critical analysis of the poetry of D.B.Z. Ntuli with specific reference to his use of ideophones as a stylistic feature in his poetry. The study of this nature has essentially been prompted by the fact that there hasn't been much of research in terms of probing how ideophones are used as stylistic apparatuses which communicate in an extraordinary way (Kock 1981:32). The researcher's attention has been attracted by the high frequency in which ideophones are used by different Nguni poetry writers to achieve effects. It has also become abundantly clear to the researcher that ideophones are useful ingredients capable of producing impressive linguistic effects in literary works. To this end, Ngcongwane (1988:141), in *The use of the Ideophone in the novels of Sibusiso Nyembezi*, has the following comment to make:

'Zulu is reputed to use ideophones more frequently than any other African language in the whole of southern Africa. There are some languages in central Africa that eclipse it in the use of ideophones'

Many scholars have treated ideophones randomly when making analyses in their studies. As Ngcongwane states in the above citation, it would be relevant in this study to examine ideophones more closely and independently of other forms of imagery. Kock (1981:45) also confirms Ngcongwane's opinion by stating:

'The ideophone has up to date not yet been investigated thoroughly as a stylistic device. It has received sporadic attention only'.

From the above citation, then, it is an objective of this study to examine the significance of ideophones more closely with specific reference to the poetry of D.B.Z. Ntuli. Three local universities have awarded him honorary doctorates in appreciation of his literary and academic contribution. While Ntuli is a poet and a playwright, it is in the genre of

short stories that his creative output has generated more research interest. Makhambeni and Sibiya (2007) show in their study that out of four PhD studies that were based on Ntuli's literary works, only one thesis was on poetry while five Masters Dissertations were all on his short stories and one-act plays. One out of ten Honours articles focused on his poetry. Journal articles and book chapters reveal that less attention was devoted to his poetry.

Ntuli has published two poetry collections: *Amangwevu* (1969) and *Imvunge Yemvelo* (1972) and co-authored *Amehlo KaZulu* (1973) with his older brother, C.S.Z. Ntuli. The three collections comprise of 95 poems by D.B.Z.Ntuli, but that is not matched by the number of publications and research conducted on his body of poetry. So, his significant contribution to published poems poses a need for more research focusing on his poetry. This is the glaring gap that this research seeks to fill.

One of the unique features in Ntuli's poetry is his frequent use of the ideophone as a stylistic element. Ngcongwane (1988), defines the ideophone as a word, often onomatopoeic, which describes a predicate in respect of manner, colour, sound or action. He further asserts that the ideophone helps the writer not only to tell, but also to show or to dramatize facts and details. While ideophones abound in isiZulu poems as a natural linguistic phenomenon that is either used unconsciously and a tad coincidentally, Ntuli seems to use them deliberately as a literary device for stylistic effect. Freeman, as quoted by Mngadi (1993), defines style as a deviation from the norm, recurrence or convergence of textual patterns and as a particular exploitation of a grammar of possibilities. This definition of style fits Ntuli's handling of ideophones as a prominent poetic feature in his poetry, as compared to his fellow poets.

In his *Imvunge Yemvelo* (1972) a word count of ideophones reveals ideophones as an expression of choice that he uses mainly for brevity or word economy, for deliberate adornment, and for elevation of word meanings. In a poem entitled, *Ukhozi*, for instance, Ntuli uses ideophones with remarkably high frequency to illustrate how death, in the form of a figurative hawk, pounces on unsuspecting victims, rips them apart and gulps them greedily:

'Shwi! Hlwi! Dwi!  
"Tshiyo, tshiyo, tshiyo!"  
"Klwe! Klwe! Gokogo!".....

Qala qala, qhofu qhofu  
Dosu dosu mimiliti’.

(Imvunge Yemvelo:24)

In this instance, Ntuli uses ideophones for both dramatic effect and word economy. Remarkably, the poem ends with the ideophone “Sithe” to denote the immediacy with which death vanishes after wreaking havoc. Ntuli uses the same stylistic technique in “Inhlekelele yaseCoalbrook”, a lament on the fatal mine disaster:

Haxa! Phoqo! Bhidli!

(Imvunge Yemvelo:24)

Three words suffice to paint a grim picture of how death befell the ill-fated miners. Again, Ntuli uses an ideophone at the end of the poem to illustrate the futile wait for the re-emergence of the miners who were trapped in the bowels of the earth:

Balindelwa, balindelwa;  
Cwe.

(Imvunge Yemvelo:24)

In his article entitled, *Time and Scope in D.B.Z. Ntuli’s Poetry*, van Rooyen (1988:225) points out that Ntuli, with his use of ideophones, has made the historical event of the Coalbrook disaster seem immediate because one perceives it as if it is happening now. He says that this perception is enhanced when Ntuli exploits the expressiveness of the ideophones with their intense dramatic effect.

In pursuing this study, the researcher contends that the study will enhance the appreciation of Ntuli’s poetry beyond the obvious structural and thematic manifestations that have always been the general preoccupation of analyses of the elements of poetry.

## 1.2. Review of Literature

Research on ideophones in general including those found in isiZulu, abounds. Franck (2014) admits that while ideophones are not common in western languages like English, they feature prominently in African languages, resulting in the relative abundance of research on the occurrence thereof in languages such as isiZulu.

Doke (1956)'s *Handbook of Zulu Grammar* devotes a chapter on the structural features of the ideophone. Faviz (1963) article, *Some Aspects of the Ideophone in Zulu* also focuses on the structure of ideophones and their uniqueness in relation to Western languages. Von Staden (1977, 1988) in *Some Remarks on Ideophone in Zulu* and *The Correspondence between verbs and ideophones in Zulu* comments on syntactic elements and the relationship that permeates verbs and ideophones, respectively, and how they are evident in natural conversations. Msimang and Paulos (2001) examine ideophones in the article, *The Ideophone in Zulu: A Re-examination of Conceptual and Descriptive Notions* and argue that ideophones feature prominently in the morphological construction of isiZulu nouns and verbal derivatives. There is also abundant research on ideophones in other languages, such as Dingemase (2011) thesis entitled, *The Meaning and Use of Ideophones in Siwu* which explores semantic elements in ideophones, and Franck's (2014) article entitled, *Ideophones in Manyika Shona: A Descriptive Analysis of Ideophones and Their Function in Manyika (Bantu)* which provides a critical appraisal of the functional qualities of ideophones. Closer home, Andrasan (2017) examines ideophones in an article entitled, *The Exotic Nature of Ideophones from Khoekhoe to Xhosa* and alludes to evidence of ideophones in the languages that are threatened by extinction. Kock (1981), in his, *A Preliminary Investigation of the Southern Sotho Ideophone as Stylistic Device*, explores role of ideophones as a stylistic device. He pays particular attention to the Sotho poetry (*Marata*), offering a complete investigation on the behaviour of ideophones and the correlation they give with regards to the theme and style of the writer. The above-mentioned research has helped shed light on the nature of ideophones as linguistic entities in order to appreciate how Ntuli uses them to achieve stylistic aesthetics in his poetry. Ideophones permeate almost all literary texts but there isn't much research on how authors use them. In most cases ideophones are mentioned in passing when researchers comment on diction and structural elements in their literary works. This is evident in research on poets such as B.W. Vilakazi, C.T. Msimang,

O.E.H.M. Nxumalo, L.B.Z. Buthelezi and A.M. Maphumulo, by researchers such as Ntuli (1978), Mngadi (1993), Nkumane (1996), and Ndlovu (2018), who mention ideophones in passing as part of a broader examination of poetic features in respective texts. Hence a dearth of stand-alone research on ideophones across genres and texts written either by individual authors or collectively. With the exception of Ngcongwane in Nkabinde (1988)'s article titled, *The use of ideophones in Sibusiso Nyembezi's novels* and Masubelele (2018)'s, *Are ideophones translatable? The case of translating ideophones in D.B.Z. Ntuli's Uthingo Lwenkosazana*, researchers seem to have shied away from focusing on ideophones as a stylistic feature of literary language.

Ntuli's literary works have generated admirable research, but absence of a comprehensive analysis of how he uses ideophones is conspicuous. With the exception of *Imagery from the poetry of D.B.Z. Ntuli* by Dladla (1990), *Izinkondlo Zika-D.B.Z. Ntuli* by Hadebe (no date), *Meaning in the Poetry of D.B.Z. Ntuli* by Mlondo (1994), *Weather Symbolism in D.B.Z. Ntuli's Literature* by Mncube (2006), research on Ntuli's poetry doesn't amount to much, comparatively. Researchers on Ntuli's poetry mentioned here hardly dwell on the ideophone as a stylistic aspect of Ntuli's poetry. The bulk of research in the form of dissertations and thesis by scholars such as Strachan (1988), Mayekiso (1994), Margraaff (1996), Biyela (1997), Ntuli (1997), Mabuza (2000), Maphumulo (2001), Sibiya (2001), Tlou (2001) and Mncube (2006) focus on Ntuli's short stories and one-act plays. Some scholars such as Mabuza (2000) in *Choice of words in the short stories of DBZ Ntuli, with reference to synonyms* and Margraaff (1997) in *Verb stems as stylistica in Ntuli's Ucingo* are the closest to the analysis of Ntuli's choice words in his creative endeavours.

Negligible research on Ntuli's poetry in general and his use of ideophones has helped to identify a research vacuum that this research will endeavour to fill. The rest of research on him may seem a tad irrelevant, but it does enhance insight on Ntuli's artistic abilities, particularly regarding word choice, imagery, and symbolism; aspects to which this study will allude in relation to ideophones as Ntuli's stylistic technique.

### **1.3. Research Objectives.**

The objectives of this research are to:

- Examine the frequency of ideophones as used by Ntuli in his poetry.
- Analyse the types of ideophones that permeate Ntuli's poetry.
- Evaluate the literary and aesthetic function of ideophones that Ntuli uses in his poetry.

### **1.4. Research Questions to be Asked.**

The research questions to be asked in this research are:

- How frequently does Ntuli use ideophones in his poetry?
- What types of ideophones does Ntuli use in his poems?
- What is the literary and aesthetic function of ideophones that Ntuli uses?

### **1.5. Scope of Study.**

This study will focus on the poems published in the three poetry anthologies of D.B.Z. Ntuli, from 1969 to 1973. These anthologies are: *Amangwevu* (1969), *Imvunge Yemvelo* (1972) and *Amehlo KaZulu* (1973) which he co-authored with his older brother, CSZ Ntuli.

This study is a coursework dissertation covering six chapters. Chapter one is a general introduction, dealing with the aim of study, which is to analyse Ntuli's style (the application of ideophones in his poetry). This is followed by the review of literature. This section focusses on the previous literature that is relevant to our current study. Here the main scholars and various thinkers around the field of ideophones have been highlighted and their contribution to current controversy around the use of ideophones. Also in this section, the research gap and limitations has been indicated. The researcher also indicated how the study seeks to make a meaningful contribution to the academic debate.

This chapter will also be devoted to the theoretical framework, which is a stylistic theory.

Different views on stylistic theory will be highlighted and the views that will be a point of departure for this study will be adopted, and the reasons for their choice will be

motivated. The method of approach, which is qualitative textual method follows from this section. Chapter Two will introduce the ideophones as stylistic tools in the poetry of D.B.Z. Ntuli, and further look at the incidence of ideophones in his poetry. Chapter Three will focus on the frequency of ideophones. Chapter Four will be devoted to the classification of ideophones and the handling different types of ideophones by Ntuli in his poetry. Chapter Five will handle the functions of ideophones, and Chapter Six, the last chapter, will deal with the research findings and suggest future study possibilities.

## **1.6. THEORETICAL FRAMEWORK**

### **1.6.1. A Stylistic Theory Defined.**

When defining the word 'style', it is common for many writers to use the 'language' as their point of departure. For a literary scholar to produce any form of writing, he has to know the language used in his literary text at all levels. This is why Mngadi (1993:51) asserts that:

'To say a literary scholar has to know the language used in a literary work at the grammatical, phonological and lexical levels, implies that there is a partnership between literature and linguistics. This partnership forms the underbelly of stylistic criticism'.

It could also be mentioned that no writer uses language the same way as the other writer. This holds true when one considers that no two personalities are similar in every respect. Naturally, when Ntuli uses language, he differs from any other writer. What makes him differ is, *inter alia*, his literary background.

Mngadi (1993:69) contends that:

'Style' is certainly a familiar word to most of us; but unfortunately to say simply that stylistics studies style doesn't matter greatly because of the multiplicity of definitions that the word 'style' has'.

Peck and Coyle (1992:137) have the following to say about style:

'A much more productive and precise way of talking about style is to concentrate on the language. This involves describing how a particular piece of writing functions and discussing what words are used and why'.

Similarly in this study, an attempt will be made to analyse which ideophones Ntuli uses in the construction of his poems and give some motivation as to why they have been

used, thus adopting a stylistic theory as a tool for literary analysis. Focus will be on how ideophones are stylistic characteristics of Ntuli's poems rather than a natural linguistic form of expression. It will be guided by the choice of ideophones Ntuli uses which imbues his poems with a particular element of style.

Brooks and Warren (1961:312) view style as a unitary whole assert, thus:

'It is not always easy for a reader to pick out the element which is most important, or even largely important in giving the style its special quality'.

Likewise, it will be very difficult for any analyst or reader to select the elements of language according to their importance. We shall, for this reason, be guided by various elements of ideophones Ntuli has used. This difficulty in choosing words is further supported by Brooks and Warren, who quote a modern author as having said:

'...is a branch of modern linguistics devoted to the detailed analysis of literary style or life of the linguistic choices made by speakers and writers in non-literary contexts'. (1961:315)

In this study, we shall follow the general definition, as revealed in the above views that style refers to various elements of language. Ntuli's language shows a variety of stylistic elements. We shall look closely at how Ntuli arranges his chosen ideophones on paper.

In our discussion, we shall also try to illustrate Ntuli's artistic technique in the creation of his poems. Of course, he follows his own technique and that is why Faulkner in Bloom and Bloom (1976: 201) reiterate that there is "no rule to it".

### **1.6.2. Views on Stylistic Theory**

In this section, we are going to look at six views on style which have been quoted from Mngadi (1993) in her unpublished dissertation entitled *Exploiting a grammar of Possibilities*.

Enkvist (1973) views on style:

- i) As departure from the norm.
- ii) An addition to a neutral pre-stylistic core of expression.
- iii) a relationship between linguistic units.

Freeman (1970) identifies three views on style:

- i) Style as a deviation from the norm.
- ii) Style as recurrence or convergence of textual patterns.
- iii) Style as a particular exploitation of a grammar of possibilities.

The two scholars above share basically the same views on style which almost match word for word. Explaining style as deviation from the norm, Freeman says:

‘a writer uses a form of language that is an aesthetically purposeful distortion of standard usage, standard as in everyday, casual, unspecialized, familiar language. Different genres employ this distortion to varying degrees’.

In poetics, poetic language, deliberately breaks the rules of grammar, so that a given passage ‘be noticed as language’ (Freeman: 1976:6)

In accordance with this view, Ntuli uses the ideophones in his poems uniquely as a form of foregrounding the meaning that he wants to convey to the reader. In his, *Iconsi*, for instance:

Co!  
Co!  
Co!

(Imvunge Yemvelo:19)

If we look at refrain in the above poem, we notice that repetition foregrounds what the poet intends to emphasize in the message to be communicated to the reader. Generally, according to Mngadi, the writer who keeps repeating himself tends to be boring. However, in poetry, the poet has an advantage of using poetic diction to send home messages by harping on the point until it is noticed (Freeman). In the above citation, there is development in the story told by the same monosyllabic ideophone in three different instances. This is what Freeman is referring to when he speaks of deviation from the norm. In support of this view, Lewis (1942:20) asks what is the point of having a poet if he tells the stories (writes poetry) just as you or I would have told them.

Stylistics as a theory looks mainly at how language is used in a literary text. This theory, according to Enkvist (1973) suggests that style is embedded in poetry. This means, in simpler terms, that every poet has their own particular style that enhances unique qualities of their compositions. This research will adopt this view in exploring ideophones that Ntuli employs as both a literary ingredient and a stylistic features in a distinct manner that distinguishes him from his counterpart poets. According to stylistics, style is

unavoidable when a poet composes a poem, hence the researcher's conviction that it is imperative to use this theory to determine how ideophones can be viewed as a stylistic feature in Ntuli's poetry. Mngadi's (1993:67) definition of style as a deviation from the norm also motivates the researcher's choice of this theory because Ntuli chooses ideophones and manipulates their use in a rather unique and artistic form. This study will then use this definition to determine the extent to which Ntuli uses ideophones in a unique manner that differs from the rest of poets and how ideophones elevate the standard of his poetry.

Style as recurrence or convergence of textural patterns relates to what Jakobson (1960) calls the principles of selection and combination and what Spencer and Gregory (1971) call the set of collocation. Jakobson argues that poetic language seeks in its chain, or

combinatory relationships, its syntactic elements, the same properties of close coherence that are to be found among individual members of a choice relationship or paradigm (Freeman 1970:10)

Enkvist (1973) argues that a writer's typical exploitation of particular kinds of transformations over others that are available, is said to constitute the writer's syntactic style. According to this view, a writer's style may be regarded as an individual and creative utilization of the resources of language, which is time, his dialect, his genre and his period within it offer him.

With regard to style, Mabuza (2000:11) asserts that:

'Each writer shows his individual style and is assessed accordingly. It is therefore true that style is the man'.

Both Enkvist and Mabuza share basically the same view on style. This study will look at this view when approaching Ntuli's work as we shall see in Chapter 2 of this work.

## 1.7. METHOD OF APPROACH

Methodology refers to the systematic and theoretical analysis of the methods applied to a field of study. The study will adopt a qualitative research method which is defined by Tesch (2013), as primarily exploratory research that is used to gain an understanding of underlying reasons, opinions and motivations. For the purpose of this research, the study will opt for a purposeful sampling. This method is relevant because the data will be collected from Ntuli's anthologies and analysed. Patton (1990) argues that purposeful research method is popular in qualitative studies where the researchers identify and select sources with required information. These are sources that are usually easily accessible to the researcher using limited resources. For this reason, the researcher's point of departure will be a focus on Ntuli's poems published in "*Amangwevu*" (1969), "*Imvunge Yemvelo*" (1972) and "*Amehlo KaZulu*" (1973).

### 1.7.1. Data Collection.

#### Step One:

The researcher has read 50 of DBZ Ntuli's poems published in *Amangwevu* (1969), 30 poems in *Imvunge Yemvelo* (1972) and 15 poems in *Amehlo KaZulu* (1973) with a total of 95 poems.

#### Step Two:

The researcher has identified and selected 60 poems that feature ideophones from the total number of poems collected.

#### Step Three:

The selected poems will then be classified according to comparable categories. The following are categories under which these poems will be classified:

- poems with ideophones that relate to sound
- poems with ideophones that relate to movement
- poems with ideophones that denote mood
- poems with ideophonic derivatives.

### **1.7.2. Data Analysis.**

#### Step Four:

The researcher has analysed and selected poems in line with research objectives and problems.

#### Step Five:

The researcher has identified research findings from data analysis.

### **1.8. Conclusion.**

In this chapter, we have discussed the aim of this study, indicating that not much research has been covered around D.B.Z. Ntuli's poetry. Mention has been made that the current researchers only deal with Ntuli's use of ideophones in their broader treatment of poetic techniques, and not giving a detailed account of this phenomenon. This study will handle various forms of ideophones and highlight the possible reasons and insights around their use, in a more detailed manner. From the frequency of examples of ideophones given in the aim of study, it is clear that some more in-depth attention to this phenomenon is necessary.

## CHAPTER TWO: IDEOPHONES AND SENTENCE STRUCTURE

### 2. INTRODUCTION

Ntuli uses ideophones interchangeable within the sentence. In this chapter, an attempt will be made to show how he manipulates ideophones perform certain functions within the sentence. Before examining the positioning of ideophones in the sentence, the researcher will look at various definitions of ideophones from different scholars.

#### 2.1. Ideophone Defined.

Kock (1981:32) defines an ideophone as a stylistic device which foregrounds par excellence. It places the process or action which it describes in the foreground. He further defines foregrounding as the use of one or more stylistic devices to place artistic emphasis on a certain article of stylistic occurrence so that it is highlighted in contrast to the rest of the text.

From the above citation, it is Ntuli's style to use ideophones for emphasis or to paint a clearer picture of what he wants to describe. In other words, his ideophones are not there just for ornamental purposes but they have a descriptive function to perform.

Doke (1965:255) has the following to say about ideophones:

'The ideophone is a word, often onomatopoeic, which describes a predicate in respect of manner, colour, sound, or action'.

On the other hand, Ngcongwane (1981:245) states that an ideophone:

'...is eie aan die Swart tale, en dit skep ook 'n eiesoortige seggingsty wat net in 'n Swart taal uitgedruk kan word. Ook as 'n woordeenheid kan 'n ideofoon nie maklik vertaal word nie'.

The above citations still emphasize the same descriptive function which Kock explains, but Doke specifies the function by stating that the ideophones help to describe the predicate in terms of the colour, sound or action.

On the use of the ideophone Von Staden (1974:26) writes:

'Ideofone bewerkstellig 'n lewendige styl en besondere effek en word veral spanningsvolle gedeeltes of tydens dramatiese vertellings of voordragte aangewend.'

Von Staden adds that ideophones bring about a special taste to piece of writing being described. He contends that ideophones help to effectively express situation and assist in bringing about tension in a story.

In this study, the ideophones used in D.B.Z. Ntuli will be viewed as stylistic apparatuses which communicate thoughts and actions in an extraordinary way (Kosch 1981:42). In looking at the extraordinary ways, we will start by looking at the incidence where ideophones occur.

## **2.2. Incidence of Ideophones in Ntuli's Poems.**

In this section, a close attention will be directed at how ideophones behave when they appear in different parts of the verse lines, ideophones as stand-alone short lines, and how they complement verbs and other ideophones. A brief look will also be devoted to how they impact on form by looking at different types of parallelism and linking, rhyme duplication, and the negative form.

### **2.2.1. The Use of Ideophones in The Verse Lines.**

It is the goal of this study to illustrate how Ntuli uses ideophones in his sentence construction. We must hasten to mention that his poetry shows a vast economy of words, which he manifests by the way sentences are constructed. Msimang (1986:178), quoting Blackman, maintains (1923:85) that:

'The strength of a sentence consists in such a disposition of its several words and members as may tend most powerfully to press the mind of the reader with the meaning which the author wishes to convey. It must be free from all redundant words'.

The above definition is pertinent to this study because Ntuli's use of ideophones in the sentence is what tends to reduce any possibility of redundancy. We are going to demonstrate this in different types of sentences.

### 2.2.1.1. Short Verse Lines.

It is interesting to note how Ntuli uses the technique of shortening his lines by using ideophones. Through this device he is able to achieve linkage, continuity of ideas and a vast economy of words (Mabuza:331). In his poem, *Kuyona Lengabadi*, this is well represented:

Ubukhefukhefu,  
Wudenda olujuzayo,

(Imvunge Yemvelo :40)

(Short breaths,  
Slimmy saliva emitted)

The full sentence is *ubukhefukhefu*, very concise yet the meaning conveyed links with the idea expressed in the following line, *wudenda olujuzayo*. The ideophonic noun, *ubukhefukhefu* is for short breaths from the chest. The idea fits in with the length of the sentence. There is a linkage in that this shortness of breath is a result of fatigue. This noun has been chosen skilfully because the poet wants to drive home the point that the people concerned are tired of fighting in war, they can hardly breathe, so this *ubukhefukhefu* is pertinent to describe this situation.

It is also worthy to note that in his, *Ukhozi*, Ntuli uses the short sentence technique where there is disparity when death (figuratively represented by the hawk) mercilessly snatches the baby chicken and disappears:

'Bengenakugxuma bambambe.  
Sithe,

(Amangwevu:24)

(They were unable to jump and catch him  
He vanishes in the air)

The ideophone *sithe*, which is the last word in the poem, has been used to indicate the sudden disappearance of the hawk. The baby chicken has vanished with the hawk. This ideophone is skillfully used to denote that there is nothing else to do. Ntuli succeeds in concluding the sad occurrence using a verse line with just a single word. He also uses this technique to indicate the immediacy with which the hawk disappears. This is sad because death comes so unexpectedly in our lives. In a very short period of time while

one is going about one's usual business, death strikes and takes that person away just like that, *sithe*. (in this case, it feels like someone has gone). In as much as the chickens watch hopelessly when a chick disappears, we are also left shocked when someone dies.

Similarly, Ntuli narrates another sad story in a manner that it grows to a climax, then he uses a very short verse line to mark the conclusion. He depicts this in ***Inhlekelele yaseCoalbrook***, (a lament on the fatal mine disaster):

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

(Amangwevu :81)

(When there were heavy rains, they were waited for;  
When the fire died away, they were waited for;  
They were waited for, waited for  
None came out.)

In the above example, the main idea is that they were waited for, they were waited for when there were heavy rains, they were waited for when the fire died away, and they were even waited for after the fire had died away. With this hopeless wait, Ntuli has created suspense to the reader, as *balindelwa* has been repeated four times. The reader has no choice but to wait, and wait, and wait.....

The choice of *cwe* as a concluding line denotes that death had swallowed them, and that no one of them came out. The shortness of the word befits the lack of hope as no one survived. *Cwe*, comes in as a one-word verse line to conclude the whole poem. It is suitably used not only for brevity but also to indicate that there is no need to wait anymore. This, then, coincides with the end of the poem.

Similarly, in his poem, ***Iconsi***, Ntuli uses a one-word ideophonic verse line to conclude the poem. Referring to the drop, he looks at it as it grows before it eventually drops.

'Awubheke livela, likhula,  
Awubheke lilengalenga.....  
Co!'

(Imvunge yemvelo:19)

(Look at it coming out, growing,  
Look at it hanging

Then drops!

Like it is noted in the previous example, the focus is on the repeated word, which is *Awubheke*, as Ntuli attracts your attention by letting you stare at the raindrop growing, and growing, to a point that it hangs. When then the reader is expecting the drop to fall, Ntuli accurately uses the ideophone Co to form a very concise and clear conclusion as to how the drop ends up.

In *Okwami Okwezandla*, this is also well represented:

'Saphuthuma  
Sakhilikithela.  
Labanika'

(Amehlo KaZulu:65-69)

(We rushed  
We stumbled.  
There was lightning)

The three lines above are all ideophonic derivatives, they have been used as independent, successive lines. They have been used to express the immediacy of the situation as the man that has been assaulted by thugs is about to die. Ntuli, therefore uses each ideophone to achieve climax by counting each desperate action the wife and son is performing to save the man.

Another interesting example is found in *Ngingulanga*:

'Uphikelele olwandle  
Gxumbu!'

(Imvunge Yemvelo:45-57)

(You head for the sea  
You jump into the sea!)

In the above example, the poet uses the ideophone, *gxumbu* to explain how the sun jumps into the sea. The message is very clear, yet it is conveyed through one word. In the above instances, one may conclude this section by safely stating that Ntuli does use ideophones as independent lines impressively.

### 2.2.1.2. Ideophones Appearing at the Beginning of the Verse Line.

The arrangement of words in Ntuli's poetry shows development and the meaning he intends to convey to the reader. In this case, he utilizes ideophones at the beginning of the line. A perfect example of this is found in his poem, **Ngilalele UMesiya**:

'Uklwebh' umoya ngothana uholo  
.....  
Nampo benqekuza amakhanda bewaphakamisa'. (Amehlo KaZulu:61)

(You scratch the air with a little stick  
.....  
There they are nodding and raising their heads.)

The ideophonic derivative used in the first verse line is derived from the ideophone *klwe*, which means 'to scratch'. In this instance it means the song conductor is scratching the air with a baton. This arrangement, putting the ideophone at the beginning of the verse line, shows how enthralled Ntuli is with the way the conductor is conducting the choir, while the choir is looking attentively and responding by *benqekuzisa amakhanda*. Now, he appeals to our visual sense, and invites us to look at this talented conductor with him. This technique of putting the ideophone at the beginning of the verse line tells us what is more important to the author, and what entralls him. There is linkage and development in the following line when he says *benqekuzisa amakhanda*, which is another deideophonic verb denoting the up and down movement of the heads. These heads actions are a response to *klwebha* at the beginning of the starting line. In this way, there is continuity in the lines for which Ntuli should be highly applauded.

The linkage is also manifested in the same poem:

'Bevumel' umsinga wengoma ubemukisa,  
Ubashwibashwiba ngoba le ngoma...  
.....  
Lobobunsegensege bunamahloni, buyanyenya,  
Bukhophokhophoze bese.....' (Amehlo kaZulu:61-64)

(they allow the current of the song to carry them away,  
It tosses them far away because this song...  
.....  
That screeching sound is shy, it sneaks,  
It blushes, then....)

In the example above, Ntuli uses the three ideophonic derivatives to tell the story from point to point. In other words, the ideophones are not just co-incidentally thrown into the lines. The first derivative is *ubashwibashwiba*, which comes from the ideophone, *shwiba* which means to toss something away. Ntuli is so enthralled with this Hendel song that he looks at the choir and recognizes that the melodious tune of the song is carrying the choir away. This is accompanied by the solid sound of the musical instruments, which the poet describe as *nsegensege sound*. Here Ntuli is enjoying orchestral music and he shares it with the reader as it appeals to him. Now he says, *ubunsegensege bunamahloni*, a personification which means the instruments are calm, to allow the choristers' voices to be more audible. By using this personification, the poet emphasizes the communication between the choir conductor, the musical instruments and the choristers. It is now as if the musical instruments are verbally talking to the conductor. This indicates the poet's appreciation and love for choral music. *Bukhophokhophoze* is a derivative for shyness, which describes the softness of the musical instruments which complements the quality of musical production. The duplication of the stem suggests a temporary calmness of the musical instruments to allow the voices greater prominence. Ntuli wants to show his appreciation for the music art, that there are deliberate turns accorded between instruments and voices. He shows his admiration towards the music and shares it with the reader by imaginatively taking him to the stage where everything is taking place. The aim of putting these ideophonic derivatives at the beginning of the verse lines is to put emphasis on what is important to him. This is Ntuli's art of writing which he uniquely manipulates with remarkable excellence.

### 2.2.1.3. Ideophones at the End of the Verse Line.

By using the ideophones at the end of the verse line, Ntuli achieves completeness of the action given by the verse line. This is well depicted in the poem, *Ukwenama Elokishini*:

'Ngikhwehlela ubugoklogoklo.  
Ubusuku bugubuzela lomuzi ngengubokazi'

(Amehlo KaZulu:33)

(I am coughing severely,  
The night covers the house)

In the example above, the verb, *ngikhwehlela* is expressed by a copulative construction, *ubugoklogoklo*. It expresses how this person coughs. The actual ideophone is 'goklo'

which refers to the sound that comes out from the chest as one coughs. Now the stem is duplicated to depict a continual action: the way it sounds imitates the ideophone because it happens in dry, painful and repeated patterns.

In his poem, *Ihlobo*, Ntuli demonstrates his love of nature in the summer season:

‘Ovele kwansinsithek’ oZimbali,  
Amakhanda kwawubugintshogintsho,  
Babingelela wena Noqhakaza’

(Amangwevu:46)

(When you came the flowers giggled,  
The heads nodded,  
They were greeting you the blossom queen.)

The copulative construction, *kwawubugintshogintsho* describes the noun *amakhanda*. When the season of summer starts, the flowers metaphorically welcome summer by nodding their heads. *Gintsho* is an ideophone expressing the nodding of one’s head. In this case it refers to the flowers welcoming the warm season. Ntuli graphically presents this picture by duplicating the ideophone, *gintsho*. When it is duplicated, it conveys the meaning that the heads are repeatedly nodding. The ideophones in the copulative construction describe the action that happens.

It is interesting how Ntuli impressively uses ideophones at the end of the verse line with copulative constructions. In his poem, *Ndodakazi yethu*, he articulately converts the ideophone at the end of the verse line into a possessive construction and it adds humor and taste:

‘Uyoxoxa izindaba zakwakitikiti.’

(Amehlo kaZulu:12)

(you will narrate the humorous stories)

In the above example, *zakwakitikiti* is derived from *kitikiti* which emulates the action when one tickles somebody. Ntuli wanted to express that he had high hopes that his daughter would grow and be able to narrate humorous stories one day. With this possessive construction, it is as though the stories belong to the place called *kwakitikiti*. This choice of construction is quite peculiar, but it helps to add quality and depict him as a real craftsman in the use of ideophones. This is a sad poem because the poet laments the death of his daughter, but the ideophone used in the possessive construction loosens the tension and sadness.

In his, ***Umnkenenezo***, he repeats the verb, '*unciphe*' then he concludes with the ideophone, *sithe!*

'Uphakama unciphe, unciphele phezulu...sithe!' (Amehlo KaZulu:30-31)  
(It rises, dissipates, and dissipates as it rises....gone!)

The example quoted above is slightly different from the previous ones, but it is similar in that the ideophone is summoned to describe the repeated verb. Again here the mosquito rises, and it gradually disappears from the poet's eyes. This appeals to our visual sense as we picture the action, then eventually the mosquito vanishes, which eventuality is perfectly represented by the use of the ideophone *sithe*. The word *sithe* invites us to be with Ntuli to feel the pain as the mosquito disappears with his blood.

### 2.2.2. Ideophones Complementing Verbs

It is one of Ntuli's techniques to use ideophones to give auxiliary verbs descriptions. The verbs that are supposed to be working with them only operate in the background. As quoted by Mabuza (2000:334) Hlongwane states:

'In this sentence the predicate is the ideophone that is usually accompanied by the kind of auxiliary predicate with the stem – *thi/ -the*.'

A perfect example is found in his poem, ***Lapho Esedlondlobele***:

'Othi tabu tabu, kuthi mbo.  
Ukuklewula kube ngumdlalo,' (Amangwevu: 21)  
(As one walks/runs away feebly he gets engulfed (by fire)  
To scream becomes a waste of time)

In the example above, there are two auxiliary verbs, the first one is *othi*, which is complemented by the ideophone, *tabu* (duplicated) and the second one is *kuthi*, complemented by the ideophone *mbo*. The first ideophone suggests the weakly run or walk and the *mbo* denotes being engulfed (by flames). The two ideophones then work

together to express that as one tries to escape, the fire engulfs him, and he sadly dies in flames. Ntuli further brings in synergy on the following by painting another picture that as one dies in flames, even screaming becomes a futile exercise.

In his, ***Kayihayeki Inkondlo***,

'Kushunqa isisikazi sikufihle,  
Kodwa sithi damu, sikunqunise,'

(Amehlo kaZulu: 28-29)

(The huge smoke covers you from sight,  
But then subsides, and uncovers you)

The verb auxiliary verb *sithi* is complemented by the ideophone '*damu*'. This ideophone means to calm down or subside. The ideophone *damu* actually covers the auxiliary verb and it is complemented by *sikunqumise*.

### **2.2.3. Ideophones Complementing Each Other.**

In some instances, Ntuli does use ideophones to describe each other in the verse lines. In this manner, the ideophone will be used to dramatize an action, then the last ideophone will be used to clarify how the first ideophone functions or what meaning is intended to be conveyed by using it. This is well represented by the use of, *cwe* in ***Ngesineke Esingangesibhakabhaka***:

'Ngabuya isishaye utshani.  
Ngathalaza, ngathalaza, cwe.'

(Amehlo kaZulu: 32)

(When I came back, it had vanished.  
I look around, there was nothing)

The ideophonic verb, *Ngathalaza* means looking around, derived from *thala* which means to look around. Ntuli wanted to express that he took his time to look around for the lovely flower that he had found. He went to get a vase and water to put it in. On his return he was shocked that the flower was missing. So, this, *ngathalaza ngathalaza*, means he repeatedly and desperately looked around. The result of that looking around was *cwe*, which indicates that there was no flower. The *cwe*, describes the ideophone *ngathalaza*. With ideophones being juxtaposed like this, Ntuli achieves a high level of expressing his intentions. His intentions are clear, he wants to say that he desperately

looked for the flower, but it was missing. The way this is expressed adds a special taste to his poetry.

In his, ***Ilanga Elishonayo***,

‘Umhlab’ usuhwaqabala futhi,  
Unyelela uya emafini,  
Wasithela, wasithela, tshobe’

(Amangwevu: 48)

(The earth becomes darker once again,  
It shifts to the sky,  
It vanishes, and vanishes, gone)

Like in our previous example, the complemented ideophonic verb is *Wasithela*. It indicates vanishing. The verb is from *sithe*. Ntuli is using this ideophone to indicate that when the sun sets, it is a process. It does not just vanish but there is time involved. This delay in time is perfectly expressed by repeating the ideophonic verb, *wasithela wasithela*, but interestingly Ntuli concludes by adding *tshobe* which dramatizes the action as to how the sun is completely gone, and it cannot be seen anymore. These ideophones work together cohesively to describe the setting of the sun in a special way.

In ***NginguLanga***,:

‘Lasho izwi kwaphambana imibani,  
Umhlaba wonke wagqigqizela,  
Konke kwashalaza,  
Kwathula  
Nya.....’

(Imvunge Yemvelo:45 -57)

(As the word came there was lightning,  
The entire earth shook,  
Everything shied away,  
It was quiet  
Dead silence....)

In this instance, the earth has been personified by using the two ideophonic verbs, *wagqishazela* and *kwashalaza*. The two verbs are from the ideophones, *gqi* (for a walk with heavy legs) and *shala* (an act of avoiding someone). With these verbs, the poet is expressing the sovereignty of the sun above all creation. As the sun is moving, all creation moves and shies away. Interestingly the poet concludes by using the final ideophone *nya*, which highlights the quietness after the mighty sun has moved on.

#### 2.2.4. Ideophones as Opening Lines

One of the Ntuli's striking techniques in using ideophones is to start the poem by using ideophones. Not only are they perfect in concluding stanzas but they add value in catching the reader's attention with the dramatic power they have. Ntuli manifests this by using an ideophone to start the poem in *,lzenze*.

'Nso!  
Nx! Yizenze!  
Awubheke kugxumagxuma  
Ngithi ngiyakudumela kugxume.  
Nakhu, nakhuya!  
Kuyaqhashaqhasha!'

(Imvunge yemvelo : 27)

(Sting!  
Agh! it's a flea!  
Look at it jumping up and down  
I try to catch it.  
There it is, there it is!  
It is jumping this way and that!)

The first word is an act described as *Nso!*, which is an ideophone expressing how a flea bites the poet with a stinging effect. Now, the poet clicks his tongue irritably saying, *Nx!* What follows is the explanation what that first *Nso* is for. So the explanation is, it's a flea, the way this explanation is offered, it's like somebody has asked what is happening. The poem then goes on with the drama caused by the flea. It is interestingly noted that this is a dramatic yet effortless technique to lure the reader's attention. Ntuli decides to use other ideophonic verbs to bring harmony in the whole stanza. Now, after *nso*, he uses *kugxumagxuma* (from *gxu*), *kugxume* and *kuyaqhashaqhasha* (from *qhasha*) to indicate that his use of *nso* was not a coincidence but he intentionally wanted to use ideophones to create a solid drama at the beginning of the poem.

Here is another good example which reflects this is in, ***Umnkenenezo*** The poem begins with:

'Ngikuzwile mnkenenezo,

(Amehlo kaZulu).

(I heard you buzzing sound)

The title of the above poem is, *Umnkenenezo* which is a deideophonic noun (derived from *nkenene*), meaning a whining sound made by a mosquito next to the poet's ear.

Ntuli chooses this title because he hopes this chosen ideophone will best describe how he hates the buzzing noise made by the mosquito when it attacks him at night. So, the emphasis falls on this sound, *Umnkenenezo* which is hated more than the mosquito itself. Even on the first line, he says, I heard you buzzing sound, then as you continue reading the poem, you find out that he is talking about the mosquito. Like in the previous example, Ntuli opens the poem with what the mosquito does and then goes on to say how his good night sleep is affected. Maybe a reader would not have been attracted to read the poem. Ntuli made it clear from the onset what he intended to write about, which is the irritating sound made by the mosquito. It is therefore relevant to assert that ideophones may also come in handy as opening lines.

### **2.2.5. Parallelism in Ideophones**

We must hasten to mention that Ntuli uses parallelism as a technique including ideophones in his poetry. In his study, *Themes, Diction and Form in the Poetry of C.S.Z Ntuli*, Zulu (1994:144), cites Yelland who defines parallelism as:

Balancing one statement against another in clauses or phrases of similar length and grammatical structure so as to make a pattern of sound and sense that has a pleasing, if sometimes artificial, effect. The ideas expressed in the statements are generally balanced by similarity or contrast.

Zulu (1994:146) has the following to state about parallelism:

We must point out that parallelism has three main functions in poetry. It brings about harmony of sound, helps to emphasize the intended meaning and establishes rhyme in the relevant verse lines.

Zulu goes on to classify parallelism into three types, i.e. Complete parallelism, Incomplete parallelism and Parallelism by contrast. We shall discuss each of these types and give practical examples.

#### **2.2.5.1. Complete Parallelism Including Ideophones**

Ntuli defines a complete or perfect parallelism as follows:

'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 in all the units, we have perfect parallelism'.  
(1988:98)

A perfect example of complete parallelism is illustrated in his, ***Inyoni Ebomvu***:

'Ngabon' izinyoni zihlez' egatsheni,  
Sezigwacagwaca, sezigxumagxuma'

(Amehlo kaZulu : 16)

(I saw birds sitting in the branch,  
Ducking and jumping)

*Sezigwaca* is an ideophonic verb, derived from *gwaca*, indicating ducking. *Sezigxuma* is from *gxu*, imitating a jumping action. The first word represents the first member, and the second word stands for the second member. This type of parallelism occurs within one line and Ntuli uses the aspectual formative *se-* to bring harmony between the two actions expressed by the ideophonic derivatives.

Another example of complete parallelism is evident in the following lines, quoted from ***Inceku*** :

'Yanyakaza inceku yeziluhlaza,  
Yanyakaza inkosi yami',

(Amangwevu: 28)

(The servant of the greens moves  
My king moves)

In the above example, complete parallelism occurs between two lines. The magic word is *yanyakaza* which is a verb derived from the ideophone *nyaka*. It is repeated in both lines to achieve perfect parallelism. The poet uses the nouns *inceku* and *inkosi* as subjects, then *yeziluhlaza* and *yami* are indirect possessives. The first ideophone then, is in the direct position as the one found in the second line. By using these ideophones Ntuli is emphasizing the beginning of trouble as the snake starts moving, and that is the effect that he appropriately conveys to the reader.

Another example is well manifested in ***Ngiziphumulele Ezihlahleni***:

'Tshiyo tshovo, tshiyo tshovo!  
Leyo nyoni ehaya ngayodwana',

(Amangwevu: 26-27)

(Birds twittering!  
That bird twittering by itself)

In the example above, Ntuli uses complete parallelism. The balance is clearly demarcated by the use of a caesura between the two sets of ideophones. The first set,

tshiyo tshovo directly emulates the second set. In this instance the poet just wanted to invite the reader to a scenario he finds himself in. The reader is imaginatively invited into a forest.

Another example of complete parallelism is found in the poem, *Inceku* and it is achieved through repetition of ideophones in two consecutive lines:

'Hlwathi hlwathi hlwathi!  
Khwasha khwasha khwasha!'

(Amangwevu :28 -31)

(the movement of the snake!  
The movement of the snake!)

The balance, in the above example, is between *Hlwathi* and *khwasha* in both lines. All three ideophones found in each line correspond directly. Ntuli here is dramatizing the movements of the snake and he uses complete parallelism to achieve emphasis.

In his *Maye Impi!*:

'Kuqubuk' izintuli ezibomvu,  
Qhaba, qhaba, co, co'.

(Amangwevu:50-52)

(Reddish dust rises,  
Drizzling, drizzling)

In the above example, parallelism is achieved through the use of the ideophone *qhaba qhaba* on one side and it is perfectly separated by the caesura, and *co, co* on the other side. Ntuli uses them to indicate the start of rainfall after a raging fire. The poet was looking at the approaching fire while he was indulging in his beverage. He is a bit concerned about his huts that they might be burnt. Now, Ntuli cannot believe when it starts raining because that could mean that his homestead might be saved. Out of desperation, he starts counting the drizzles, but he counts them in equal sequences achieving parallelism.

Another interesting illustration of parallelism including ideophones is found in the poem, *Ilanga*:

'OSikhova babhakuze bayophelela emakhobolweni,  
Omalulwane babhakuza bayokhosela emakhobolweni'

(Imvunge yemvelo:20-22 )

(Owls and them fly to their nests,  
Bats and them fly to hide in their nests)

Parallelism in the above sentences stretches over two lines. The ideophones that achieve balancing lines in both lines *babhakuze* and *babhakuza*. Although the rest of the words correspond to each other, the focus of this research will be confined to the ideophones.

### 2.2.5.2. Incomplete Parallelism Including Ideophones

Ntuli (1988:101) defines incomplete parallelism as follows:

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

This is well manifested in *Ngilalele UMesiya* :

'Hayi injabulo yomgegetheko owomile,  
Hayi injabulo kakitikiti wobumbulu,'

(Amehlo kaZulu: 61)

(Wow, the happiness of dry laughter  
Wow, the happiness of forced laughter)

Ntuli has succeeded in achieving an incomplete parallelism with ideophonic possessives, *yomgegetheko* and *kakitikiti*. The word, *yomgegetheko* is indirect possessive from the ideophone *gegege* and *kakitikiti* is an from the ideophone *kitikiti*. The incomplete parallelism is in two succeeding lines, the first representing the first member and the second representing the second member. The difference between the two members are words in the fourth position, *owomile* and *wobumbulu*. The two words belong to different word categories. With this technique, Ntuli wanted to emphasize his excitement for music performance. It is interesting that the two ideophones used are there to achieve emphasis. The point being driven home here is his love for music. He obviously did not want to repeat *yomgegetheko* per se, to avoid redundancy.

### 2.2.5.3. Parallelism by Contradiction

Again Ntuli (1988: 98) defines parallelism by contradiction as follows:

'A more interesting type of parallelism is where some units balance each other by contradiction. The contradiction may be in antonyms or in the general sense of the statements'.

Ntuli represents this in his poem, *Inhlakanipho*:

'Uyahefuzela, uyajuluka  
Usemi nomngani wakhe abasuka naye,

Ongahefuzeli, ongajuluki'.

(Amangwevu: 92)

(He is panting and sweating  
He is standing with his friend in whose company they started,  
Who is not panting, not sweating)

The initial member of this type of parallelism is represented by the first line and the verb that Ntuli uses to achieve it is *uyahefuzela* which means panting. It is originally from an ideophone, *hefu*. This ideophone refers to broken breathing. The third line is the second member which is in direct contrast with the first member because *ongakhefuzeli* means not panting. The contrast is further enhanced by the last word in each member, *uyajuluka* and *ongajuluki*.

### 2.2.6. Linking in Ideophones

Distinguishing linking from parallelism, Zulu (1994:153) has the following to state:

'.....whereas the main characteristic of parallelism is balancing, the distinguishing feature of linking is repetition. Linking is accomplished through repetition of whole words, or stems or roots of words'.

Ntuli uses ideophones to achieve linking. This is well represented in ***Ngiziphumulele Ezihlahlahleni***:

Gwqiqiqi wathetha ngacel' empunzini.  
Imbali ebomvu bengiyang' izolo,  
Gwqiqiqi, namuhla kusel' izidwedwe.  
Iziziba engibhukude kuso ngizihlanza,  
Gwqiqiqi, namuhla kukhona idwala'

(Amangwevu:26-27)

(Suddenly you scolded and I ran away.  
The red flower that I was kissing yesterday,  
Suddenly today only pieces of cloth are remaining.  
The ponds that I swam in cleaning myself,  
Suddeny, today there is a rock)

In the above example, the ideophone *gwqiqiqi* has been used three times and is located at the beginning of the lines. Ntuli uses this technique to achieve emphasis on how nature that he so adores is suddenly transformed negatively by development in the area. This is another form of linking.

Another example of perfect linking is found in ***Intokozo Yayizolo***:

'Kwaqhekezeka igebe, khalakatha;

.....  
.....

Funa ngilandele, khalakatha;  
Nawe ubuye futhi khalakatha'

(Imvunge Yemvelo :12)

(a huge gap is created, sound for falling in;

.....  
.....

I don't want to fall in, sound for falling in;  
And you also fall in)

The ideophone, *khalakatha* has been repeated at the end of the three lines and this constitutes end-linking. The repetition of this ideophone is not for ornamental purposes, but the poet is using it for emphasis. Ntuli's intention, by repeating this ideophone, is to convey to the reader his worry about the gap that has been created between him and his lover.

Again in ***Ngizwa uhleko***, Ntuli uses the same kind of linking at the end of the lines in the whole stanza:

'Ngesihle umoya wami uyagegetheka;  
Mamo, notshani bami buyagegetheka,  
Umhlaba wethu uyagegetheka,  
Izulu lethu ligegetheka,  
Konke kwenzelwe ukugegetheka  
Yikho ababili begegetheka'

(Imvunge Yemvelo : 46)

(In goodwill, my soul is giggling:  
Gosh, my grass is also giggling,  
Our world is giggling  
Our heaven is giggling,  
Everything is made to giggle,  
That is why the two are giggling),

The ideophonic verb, *gegetheka* means laughing uninhibitedly. It is derived from *gegege*, which means to laugh. It has been repeated six times consecutively and its repetition is not by co-incident, but it emphasizes the very theme that appears in the title of the poem *Ngizwa uhleko*. It is the very *uhleko* that the poet is conveying as the focal point to the reader. This technique of repeating the ideophonic verb at the end of the lines also achieves emphasis.

There are some other manifestations of linking in his poetry where ideophones are lined in a straight position. This is well depicted in ***Incekuku***:

'Ngisho ukuthi nyaka lemamba eyinqaba.  
Ngish' ukuthi nyaka thina sobabili.'

(Imvunge Yemvelo :28)

(The dreadful snake doesn't move.  
No one moves between the two of us.)

The ideophone *nyaka* is for movement. Ntuli has used it to arouse fear and tension as he and the snake are staring at each other so closely up in the tree. This ideophone appears in the same position within two lines. Ntuli uses it impressively with an indirect negative form, *ngisho ukuthi*. Now the function of this *nyaka*, which is mid linking is also to create suspense as the reader is curious to know how this lack of movement will end up. To intensify tension, the poet creates linking.

Another good example is found in the praises where the ideophones achieve an oblique linking in vivifying the message conveyed as to how Bhambatha has been a good influence in the poetry of Ntuli:

'Engihabule nganamadlingozi.  
Ngenyuke ngomjaho ngihambe ngihabula'.

(Imvunge Yemvelo: Bhambatha : 71)

(I inhaled and I got inspired.  
I improved so quickly while still inhaling)

The verb *-habula* is for inhaling. It is derived from *habu* which means inhale a bit. It is in the first position of the first line, and it is in the last position of the second line. This constitutes oblique linking. Ntuli intentionally uses this ideophone in this kind of linking to emphasize that he figuratively drew his inspiration from Bhambatha. The actual repetition suggests that the act of gaining interest and knowledge in poetry does not stop, but Ntuli keeps developing and gathering knowledge that has earned him much respect in poetry.

### 2.2.7. Alliteration in Ideophones

Abrams, as quoted by Zulu (1994:146) defines alliteration as:

'Alliteration is the repetition of speech sounds in a sentence of nearby words; the term is usually applied only to consonants, and especially when the recurrent sound occurs in a conspicuous position at the beginning of a word or of a stressed syllable within a word.'

As a poetic device, Zulu (1994) states that alliteration promotes the musicality of words in a poem, enhances its mood, and fosters coherence of sound and idea in it. Ntuli, does

rely on this technique in his poetry in general but the way he uses it with ideophones is a subject of this study. This is well illustrated in ***Kuyo Lengabadi***.

‘Ngububhaxubhaxu besibhaxu,’

(Imvunge yemvelo : 71)

(The sound of beating)

In line with Zulu’s view above, the ideophonic copulative *ngububhaxubhaxu* and *besibhaxu* creates the rhythm and sound coherence. The idea of emphasis is there but the focus is how it is aesthetically presented to the reader. It would not have sounded the way it does if the *bh* and *x* sounds were not repeated. So, this brings coherence in the sound which makes it a joy to read.

### 2.2.8. Ideophones and Duplication

Ideophones may bring that special taste when the stems are duplicated. The following example from ‘Injabulo’ may be considered:

‘Lencwasincwasi yesichwichwichwi!  
Amalephulephu amanikiniki;’

(Amehlo kaZulu:44)

(This smart person!

The torn pieces of cloth, torn apart)

This onomatopoeic ideophone, *yesichwichwichwi* refers to a highly educated person. The sound, *chwi*, is for the pen it writes on the paper. The person who uses that pen is *isichwichwichwi*. It has been used to alliterate with *incwasincwasi* which also means the same thing as *isichwichwichwi*. The actual word is *incwasimende* but Ntuli wanted to achieve alliteration and doubled the stem to coin a new word (*incwasincwasi*). In the following line, there is *amalephulephu* which is deideophonic noun, it is for a piece of cloth that been torn in pieces. Mbatha (2006:655) defines *lephu* as an ideophone for *ukhlukana kube zicucu*. This ideophone has been doubled to increase the clarity of description to the reader. The last word is *amanikiniki* which is for *okudabukile kwaba mantwenguntwengu* (Mbatha 2006:823). The basic ideophone is *niki* which means part of the broken piece of cloth. The two basic ideophones, *lephu* and *niki* have been joined together by *ama-*, a noun class prefix which achieves alliteration but also co-relates the ideas expressed by the ideophones, *lephu* and *niki*.

In his, ***UNomalanga***, Ntuli uses the same technique:

‘Zibhidlibhidlika’ ngizibuka’

(Amangwevu: 59-60)

(Slowly falling apart before my eyes)

The ideophone *bhidlika* is for falling of something that has been built. It is from the ideophone *bhidli*, which means that the houses are falling in front of the poet's eyes. Ntuli appeals to our sense of hearing as we can hear the houses falling apart with him. The repetition of the stem suggests that the action of falling apart is taking some time, it is a process that Ntuli witnesses over time.

### 2.2.9. Ideophones in Rhyme Schemes

In Abram's view (1993: 273):

'.....standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and all of the speech sounds following that vowel. End rhymes, by far the most frequent type, occur at the end of a verse-line. Internal rhymes occur within a verse-line'

Ntuli also uses initial rhyme in his poem, ***Lapho Esedlondlobele***:

Kubhidlike izinqanawe esingqokolo'  
Kungquzuke isililo.  
Kuntuntwe'

(The concretes fall apart  
The cries out of disparity.  
People moving around)

The *Ku-* in the beginning of the three consecutive verse lines demonstrates how Ntuli uses rhyme with ideophones. This *ku-* brings about cohesion in the three ideophones, *bhidli* (for falling apart), *ngquzu* (for a loud wailing) and *ntu* (for loitering around). The ideas expressed by these three ideophones are co-related by the use of *ku-* which also achieves initial rhyme. The above ideophones are effects of the dreadful thunderstorm and heavy rains.

### 2.2.10. Negative Form in Ideophones

Mabuza (2000:228) states that some ideophones expressing the negative form are in Ntuli's short stories and these are made negative by using *-thi* in the negative. Likewise,

in his poetry, Ntuli uses ideophones in the negative form of a verb to evoke tension and curiosity as the reader keeps asking questions what will happen next. Let us consider a few examples, starting with one which is found in **Inceku** :

'Ungibhekile ufeleba,  
Akathi cwayi'

(Amangwevu:28)

(The deadly one is looking at me,  
He does not wink)

In the above instance, *cwayi* is an ideophone meaning to wink. There is tension between the snake and the poet. Ntuli uses the technique of negating the ideophone (*cwayi*) by juxtaposing it to the auxiliary verb (*akathi*) in the negative form.

Similarly, Ntuli uses *nyaka* in the same poem:

'Ngisho ukuthi nyaka lemamba eyinqaba.  
Ngish' ukuthi nyaka thina sobabili'

(Amangwevu: 28)

(The queer mamba doesn't move  
Both of us don't move)

The ideophone that has a relevance above is *nyaka* which is the ideophone expressing lack of movement. There is still tension between the poet and the snake. So *Ngisho ukuthi* is a negative form used to indicate that there is no movement between the two parties which the poet successfully uses to create curiosity in the reader.

Another perfect example of this type of ideophones is well represented in **Wena Kufa**:

'Usez' emoyizela uMpilo  
Esidunjin' esingathi diki'

(Amangevu:82-91)

(Life is even smiling  
In the body that doesn't move)

Ntuli uses this technique again to create a negative form. He could have said, *esithule*, but to say it in his particular style, he chooses to use it with an auxiliary verb *esingathi*

*diki* like this. *Diki* is itself an ideophone indicating movement, so if he says *esingathi diki* it emphasizes that it is not moving.

In ***Ngingulanga***, Ntuli also uses this technique with auxiliary verbs:

Yonk' imilomo yendalo  
Ayaze yathi vu.

(Imvunge Yemvelo:45)

(All the mouths of creation  
Never said a word.)

In the examples above, *vu* is an ideophone describing utterance. It has been used with an auxiliary verbs *ayaze yathi*. Ntuli wanted to emphasize that the creation is scared of the sun. When it emerges, all creatures become silent because of their fear of the sun. Using this ideophone with negative form gives Ntuli's expression some element of style. Similarly, he uses *nyaka* with an auxiliary verb *akwathi*. To say *akwathi nyaka* also negates that there is just no movement in all creation when the sun emerges.

In ***Umhlobisi wesiganga*** Ntuli is so desperate to spend time with a butterfly. It keeps running away from him to the thorns to hide. He decides to smash it with an open hand, now he is happy that it is not moving:

Awusathi nyaka Luvemvane lwami,  
Ngenxa yembebe yesandla sami.

(Imvunge Yemvelo:25-26)

(Now you are not moving my butterfly,  
Because of the slap of my hand)

The ideophone *nyaka* expresses movement. It has been used with an auxiliary very *awusathi*. In this use, the picture of the butterfly is clearer, and it is easier for the reader to visualize it.

### **2.2.11. Conclusion**

From the discussion above, it is clear that Ntuli succeeds in using ideophones effectively in all situations and different contexts. We have indicated that Ntuli does successfully use ideophones at the beginning, sometimes in the middle and also at the end of the verse lines. It just depends on what Ntuli chooses to be a priority at the time of writing.

Sometimes he uses them to open the whole poem, for example, in *Izenze* where he introduces the whole poem by just a monosyllabic verse line, *nso*.

Ntuli also uses ideophones to achieve a climax where the story occurring in a poem reaches its highest point. One example where this is well manifested is in *Incekú* where Ntuli finds himself up in the tree branches facing a snake. He uses the ideophone, *ngathi nje nyaka sengifile*. This is the moment when neither he nor the snake could move. This marks the climax of the story being told.

Similarly, Ntuli successfully uses ideophones to conclude his verses or his poems. A good example depicting this is found at the end of *Inhlekelele yaseCoolbroak* when he says *balindelwa balindelwa, sithe*. This ideophone *sithe* has only two syllables but it suffices to conclude the whole poem. It dramatically sums up that all the miners that were waited for could not come out of the mine shaft because they all died. It is a sad situation but this *sithe* is good enough to conclude very briefly what happened, yet the picture is very clear.

## CHAPTER THREE: THE FREQUENCY OF IDEOPHONES IN D.B.Z. NTULI'S POETRY

### 3.1. INTRODUCTION

In this section, the researcher seeks to examine the frequency of the use of ideophones in D.B.Z. Ntuli's poetry. An attempt will be made to indicate how this affects the meaning conveyed to the readers. Ideophones in the poetry of Ntuli are copious. For the purpose of this research, we are going to investigate ideophones as they feature in each of the three anthologies, i.e. Amangwevu, Imvunge Yemvelo and Amehlo kaZulu respectively.

### 3.2. AMANGWEVU

#### 3.2.1. Ngesonto Ekuseni

In this poem, Ntuli has intentionally used ideophones in a copulative construction by using *Ngu-*.

'Bafake imijiva ebomvu neluhlaza,  
Ngubuyikayika.  
Basho ngeziphambano zesiliva nethusi,  
Ngubucwebecwebe.  
Laba-ke bona bazishayela ngohlweza,  
Ngubutikitiki.  
Laba bashiy' izihluthu nobhebhenene,  
Ngubuhlofuhlofu.  
Bafake izingubo zamimihla yonke,  
Ngubuchwichwichi.  
Bashaya indlamu bagide,  
Ngububefubefu.  
Bashaya ihlombe baklabalase,  
Ngubuhlakahlaka.  
Bahubela phansi banambuze,  
Ngubunamunami.  
Babhidilisha izilimi zezizwe,  
Ngubukwitikwiti.  
.....  
Baphethe iNcwadi bayadonsana,  
Ngubuklebhuklephu.  
.....  
.....  
Baphethe iziphambano bayaxhoxhana,  
Ngubuxhokoxhoko.  
.....  
.....

Izandla zalona zisekhukhwini lami,  
Ngubukhuthukhuthu’.

(Amangwevu :107-109)

(They are wearing red and blue robes,  
It is hanging.  
They hold silver and bronze crosses,  
It is glittering.  
These ones have loose monies,  
It is rattling.  
These ones have Afro hair and beard,  
It is untidy.  
They are wearing their daily clothes,  
It is all colourful.  
They do Zulu dance, trampling on the floor,  
It’s sighing.  
They clap hands and sing in high pitched voices,  
It is very high pitching.  
They sing softly like mumbling,  
It’s mumbling.  
They try to talk in foreign languages,  
It all senseless mix.  
They carry a Book and pulling each other,  
The book is tearing.  
.....  
.....  
They carry crosses and stub at each other  
It is stubbing  
This one has his hands in my pocket  
It’s pick-pocketing.)

In the example, above, we counted 13 ideophonic copulatives, all used in a similar technique: pre-placing of a copulative prefix, *Ngu-* before them and duplicating the stems. With the use of this construction and duplication of stems, Ntuli wants to emphasize his concern about the diverse religions that you will witness on a typical Sunday morning. His concern is that Christians claim to be worshipping one God, but they all have different ways of worship and principles. They are different from church to church. To illustrate this church controversy, the researcher will explain each ideophonic copulates in details.

From the quote above, some churches use songs to worship, those use high pitch tones with clapping, *Baklabalase*, *Ngubuhlakahlaka*. The ideophonic verbs precedes the ideophonic copulative and it denotes senseless singing. Some use traditional dance, *Bagide*, *Ngububefubefu*, which suggests that they sing with broken breath from intense dancing. He even mentions that some claim to be speaking in strange languages,

*Babhidilisha izilimi....Ngubukwitikwiti.* The total number of ideophones matches the huge number of different ways of worship which to Ntuli is a serious problem. We know this by looking at how the ideophones have been used to share his thinking about the diverse ways of worshipping one God.

### 3.2.2. Umunyu Wokwethaba

This sonnet is about the crucifixion of Jesus Christ through whom the sinners are believed to be getting salvation. The title bears the concept of bitterness (umunyu) and delight (ukwethaba). The crucifixion of Jesus represents a bitter experience while delight represents the everlasting happiness because the sinners enter the eternal life through salvation. In this poem, Ntuli has used a couple of ideophones to describe the painful experience that Jesus went through. Ideophones have been carefully chosen as descriptions of the day. The poet employs them because of their ability to dramatize the event to a point that the reader may experience what is being described as if he was part of the event. We have picked four lines where ideophonic verbs have been used consecutively:

'Kuguqubele kukhonya ukufa,  
Isiyethile iMbali, yabhunqana  
Isinomzimb' ohlwithwe kuhlupheka,  
Nemijulukoko ebomvu ebiphophoza'.

(Amangwevu:18)

(It is cloudy, death is boastful,  
The flower has wilted, it has shrunked,  
Its body has been riddled by suffering,  
The red sweat pours,)

The paragraph above consists of only four lines, with each line consisting of one ideophonic verb. In each line, they convey the central meaning. The first verbal ideophone *kuguqubele* is ukuphenduka kwesimo esijwayelekile noma esilindelekile (the sudden change of weather to become cloudy) (Mbatha 2006:411). This ideophonic verb brings about the bitter background which will eventually lead to satisfaction. It is also used symbolically to indicate the death of the King, not just an ordinary person. *Isiyethile imbali*, is from yethi which is an ideophone for wilting. Jesus is compared to a flower that has lost its freshness. This appeals to our sense of sight as we are invited to see the flower with the poet, in other words, we visually become part of the audience which witnessed Jesus being crucified. *Ohlwithwe ukuhlupheka*, expresses that Jesus has lost weight due to the travail. *Ohlwithwe* is from *hlwithi* which is an ideophone for seizing. In

this instance, Jesus's weight has been seized by suffering that he experienced during his crucifixion.

The ideophones used here evoke sorrow and bitterness. They make the reader visualise the experience of crucifixion which brings about grief and misery. The sestet, though, reflects feelings of happiness, delight and satisfaction. Let us consider the following lines:

'Ngisuke ngename ngigegetheke,

.....

.....

Ngigxume njengethole nxa lisuthi'.

(Amangwevu:18)

(I become delighted and burst out laughing,

.....

.....

And jump like a calf when replete,)

The above ideophones clearly convey the feelings of delight and satisfaction. Ntuli effectively employs the ideophonic verb, *ngigegetheke* which means to burst out laughing. This laughter is accompanied by *ngigxume* which is another ideophone (from *gxu*) for jumping. He compares his delight with the calf when replete. The calf does not jump when it is not well fed. In this instance Ntuli is depicted as a very religious person because even though he dislikes the experience that Jesus went through, he is happy and satisfied to receive salvation through that experience.

### 3.2.3. Lapho Esedlondlobele

In this poem, Ntuli expresses his bitterness because of the havoc that results after a fierce hailstorm. The hailstorm is usually accompanied by a lot of thundering and heavy downpours of rain that bring about devastation. The resulting devastation causes misery to human life. The frequent use of ideophones conveys these unpleasant conditions. Let us consider the following lines.

'Lapho esedlondlobele uMbhuhiso,

Ebhenguzisa isiphapho,

Sifohloze imithi, sidlebhul' izindlu,

Kugximfizeke ingxubevange yabantu,

Kusakazeke nobumayemeye

Kwasebezintandane;

(Amangwevu:21-22)

(When the devastating storm rages furiously,  
 The gale winds blowing furiously  
 Breaking down trees, houses forcefully torn off,  
 Crushing scores of people,  
 There are sudden screams all over  
 From people who have just become orphans)

The above verse consists of five ideophonic verbs. The first ideophonic verb identified is *ebhenguzisa* which is for furious blowing. The result of the blow is portrayed by the verbal ideophone *sifohloze* (from *fohlo*), the trees break down as a result of the furious winds. The reader hears the trees furiously breaking. Also in the same line another result is portrayed in *sidlebhu'* (from *dlebhu*), the houses are breaking down because of the furious winds. The reader can imaginatively hear the houses being forcefully blown off. Further, in line four, *kugximfizeke* (from *gximfi*) the effect of the blowing winds is felt when people are mercilessly crushed. In the fifth line, the ideophone *kusakazeke* (from *saka*) is hopeless screams from people being traumatized by the falling houses. Ntuli has used these ideophones above for a specific purpose, that is, to achieve cohesion by narrating the situation in a sequence. They are all useful in expressing the desperate situation as it unfolds before the poet's eyes. The reader is invited to see something that he would not want to experience.

Similarly, in the following verse, Ntuli uses ideophones in all lines:

'La engagculiswa ebhehthekisa umlilo ogxalayo;  
Udlendletheke  
 Kube ngubuhanguhangu  
 Ogoqanise, uqhumise, kube ngubuhlihlihi,  
Kungqongqe kusal' amalahle'

(Amangwevu:20-21)

(When not being satisfied, raging fire  
 Raging beyond control  
 And fiercely burning  
 Everything shrinks, bursts and burns,  
 And turns into burning coals)

The adjectival ideophone *ogxalayo* is for raging and it is derived from the ideophone *gxa*. This is the magic ideophone from which all other ideophones found in the stanza are connected. The fire rages and it burns the whole area immediately, this is expressed by the use of another ideophone *udlendletheke* (from *dlendle*). At this point everything is fiercely burning, this is expressed by the copulative ideophone, *ngubuhanguhangu*

(from *hangu*) which is accompanied by bursting and causing damage to property, this being expressed by the ideophonic copulative, *ngubuhlihlihi*. This ideophone is from *hli* and it emulates the burning sound. *Kungqongqe* is an ideophonic verb for burning fiercely, it expresses the huge amount of damage caused as a result of fire. Here, the poet uses all these ideophonic verbs to express the immediacy of the situation. He wanted to quickly arrive at the climax, and he achieves that.

With his skillful employment of ideophones, Ntuli further shares his experience with the reader in the following stanza:

Edlukuzisa umhlaba,  
Kubhidlike izinqanawe ezingqokolo'  
Kungquzuke isililo.  
Kuntuntwe;

(Amangwevu: 21-22)

(Fiercely shaking the earth,  
 Sturdy buildings falling,  
 Loud wailing bursting out,  
 And there is desolation)

*Edlukuzisa*, from *dluku*, means fiercely shaking. Like in the previous stanza the ideophonic verbs used here are describing the devastating effects of the hailstorm to human life. When the earth shakes, even the tall and well-built structures fall apart. Ntuli now introduces the initial rhyme which is not just for mere adornment but to suggest that the ideas conveyed by the three ideophonic verbs are inextricably connected. This common factor between these ideophones is emphasis on what the hailstorm does to human life. For example, *kubhidlike*, from *bhidli* expresses that the buildings fall apart. *Kungquzuke* is from *ngquzu* representing a wailing sound from people who witness the hailstorm. *Kuntuntwe* is from *ntu* for being desolate. These three ideophones have been skillfully joined together by this subject concord to express Ntuli's displeasure and horror as a result of the hailstorm.

Ntuli further communicates his ideas in the following lines:

'Kusenjalo agonyulukise umhlaba, uqhumbuke,  
Kubikizele okuxhwaxhwathayo,  
 Othi tabu tabu, kuthi mbo.  
Ukukwiwula kube ngumdlalo,'

(Amangwevu:21-22)

(Meanwhile the earth retches and perforates,  
 What simmers quivers

When one tries to walk, the earth falls on him.  
The wailing is just a joke,)

In the above citation, the earth regurgitates and becomes perforated. This is expressed by *agonyulukise* (from *gonyu*) and *uqhumbuke* (from *qhumbu*). When this happens, the earth takes a liquid form (*okuxhwathaxhwathayo*) and it quivers like a jelly. When one tries to run away (expressed in *tabu tabu*) the earth which is in a liquid form covers him and as he wails (*ukukliwula* from *kliwu*) it is more like a joke because he dies helplessly. In the whole poem, these ideophones in this stanza mark the highest point of what transpires when there is a hailstorm. Ntuli carefully chooses these ideophonic verbs to depict the destruction to mankind as a result of hailstorm.

In the following stanza, the poet introduces alliteration in his use of ideophones:

'Eletha ubuphaziphazi bonyazi,  
Kucibeke izinhlendl ezikhazimulayo,  
Kube ngubuklaklakla,  
Inkosi igqigqge igqigqile emhlabeni,'

(Amangwevu:21 -22)

(Bringing the lightning,  
Hurling shining spears  
Sending fearful sounds of thunder  
The Lord visits the earth now and then)

There is alliteration of *-ph-* and *-z-* sound in the first two derivatives. *Ubuphaziphazi* (from *phazi*) represents lightning, and *bonyazi* is also for lightning, from *nyazi*. The repetition of these sounds is for emphasis. Ntuli is very aware that the situation is tense in the poem at this point, so deliberately introduces lightning to arouse horror. The ideophone, *ezikhazimulayo* (from *khazi*) also appeals to our senses of sight as we see the fearful lightning with the poet. So, we are invited to join the poet in these series of events. There is also an alliteration of *kl* sound in *ngubukalklakla*. This represents fearful lightning. In the last line, the poet expresses his Christian belief that the Lord keeps coming to earth to save His people. He uses the ideophone *igqigqge igqigqile* which means the Lord keeps coming back to earth. The ideophone *gqigqge* is from *gqi* and it is for coming back. It has been repeated to express that the actions occurs repeatedly. The above examples, indicate to us that Ntuli does not just choose ideophones randomly. The following stanza also manifests a similar trend:

Kubhidlike uzamcolo ongaziwa, onesichotho,  
Kube ngubuxhaxhaxha,  
Kudlobe umhlaba namafu  
Kuqhashe (qhasha) umlilo, kuze imvula,  
Nonyazi nesiphepho,  
Kushiye kuqothe imbokode nesisekelo;'

(Amangwevu: 21 -22)

(Heavy downpours with hailstorm fall,  
It falls heavily  
It becomes overcast  
There is a fire spark, accompanied by rain,  
Lightning with gale winds  
It leaves no stone unturned)

In the above stanza, Ntuli has used ideophones to facilitate understanding of the meaning that he wants to convey to the readers. The first ideophone, *kubhidlike* is from *bhidli* and it portrays the falling of heavy downpours that is accompanied by hailstorm. As it is still raining, it is so heavy that Ntuli lets us hear it falling by successfully using *ngubuxhaxhaxha*. It is noted also that the poet achieves coherence of ideas by making use of the subject concord *ku-*. This constitutes initial and oblique rhyme in the ideophones : *kubhidlike*, *kuqhashe*, *kuqothe*. The poet has used these ideophones with verbs like *kube*, *kudlobe* and *kushiye* so as to express unity in what he wants to convey to the reader. The idea that he wants to bring home is his displeasure about what the heavenly phenomena can do to mankind. For example, the heavy downpours is accompanied by fire, heavy rains, gale winds, thunder and lightning. All these destructive phenomena are well depicted by Ntuli's appropriate employment of using ideophones frequently.

#### 3.2.4. Inhlekelele YaseCoalbrook

In Inhlekelele YaseCoalbrook, Ntuli wishes to convey to his readers the occurrence of the mine disaster. He appeals to the readers' sense of sight and hearing so that they also visualize what took place in that dark moment. (Mlondo 1994).

'Yahuba yahleka njengasemihleni  
Bashwib' amapiki namafosholo,'

(Amangwevu:81)

(It sang and smiled as usual  
They put the picks and shovels to work,)

The ideophonic verb *bashwiba* is for putting the picks and shovels to work, and it is derived from *shwi*. In this introductory stage of this sonnet, the poet uses it to create a scenario in the reader's eyes as to how it is habitual or standard for the miners to work with the picks and shovels. This is a daily occurrence as it is a way of life for them to do this. They didn't however anticipate what was just about to befall them. The ideophonic verbs in these two lines have been used as a telling technique because the poet uses them create a suspense, the readers are expecting something to happen as they have been told that it is just one of those usual days. Now, the poet uses this idea even further:

'Kuzothi hwalala kumiswe insika.'

(Amangwevu: 1)

(By dusk, they would have their supper)

The ideophone above expresses the time of the day, which is at dusk when the miners would be having their supper. It is relevant for the poet to use this ideophone because it highlights what was expected to happen in contradiction to what actually happened on that fatal day, that same night the miners were dead. This is exactly what the poet intends to convey to the readers. Now, at the right time when the audience has been waiting for something extraordinary, Ntuli uses the following ideophones:

'Haxa! Phoqo! Bhidli!'

(Amangwevu:68)

The employment of these three ideophones has actually brought the readers closer to the scene. In his *Time and Scope in Three Poems of D.B. Ntuli*, Van Rooyen (1988: 222) asserts that Ntuli has a gift of letting an event take place in front of one's eyes, giving an immediacy to it even though it actually took place in the distant past. Referring to the above line, Ntuli lets you hear the mine collapsing with his employment of *Haxa!* You can hear the mine shaft breaking in *phoqo!* The *bhidli!* portrays the mine falling and entombing scores of miners. This sonnet concludes with two ideophonic verbs, *kucim'* and *cwe*, which have been used with the repeated verb, *balindelwa*:

Kucim' umlilo balindelwa;

Balindelwa, balindelwa;

Cwe.

(Amangwevu:68)

(The fire went dead, they were awaited;  
Awaited, awaited;  
They didn't come out.

After the mine has collapsed, there was fire, but sadly the families of the miners continued to hopelessly wait for the miners to come out. Ntuli repeats the verb *balindelwa* three times between the ideophones. He intentionally wants to stress that after the fire has died there was no sign of the miners. The poem is effectively concluded with just a monosyllabic ideophone, *cwe*, which depicts the end of life and coincides with the end of the poem.

### 3.3. *IMVUNGE YEMVELO*

#### 3.3.1. Ngingulanga

Mlondo (1994:103) mentioned in his study that, '.... Ntuli has written poems dealing specifically with nature and natural phenomena. He has written on the love and appreciation of nature'.

The poem, Ngingulanga, is one such poem where Ntuli expresses his appreciation for the sun and its supremacy as a natural body. The title of the poem is personified, and it is self-explanatory in that, the sun boasts of its existence and how it is feared by all creatures on earth. In this poem, Ntuli has used 87 ideophones in total to describe the interaction between the sun and the universe, claiming that everybody, animals and mankind are subjected to him, as sun. There is no way to run away from him (sun). The sun claims that humans are his slaves. He portrays himself as the most powerful creature as even the sea cannot keep up with him. If he immerses himself in it, it immediately boils and throw him out. For the scope and purpose of this study, we are not going to explain the use of each and every ideophone featured in this poem, but we are going to explore those that seem pertinent to our research focus.

'Kwashunqa ubufugufugu bentuthu,  
Kwangubuphuquphuqu uthuli.  
Kwangubuxovuxovu udaka,  
Kwangquzuka amadwala eziqhoqhweni,  
'Umhlaba waggigqizela!

Nanso phela inxokozelo'

(*Imvunge Yemvelo:45-57*)

(A lot of smoke is emitted.  
There is a lot of dust  
It's a chaotic mix of mud,  
The rocks fall from rocky mountains  
The earth shakes!  
There is chaos)

The above verse paragraph consists of six lines and six ideophonic derivatives featured in every line. The first three derivatives are all copulative constructions with the use of *-bu-*. This *-bu-* is a derivational morpheme which inflects the used ideophones into copulatives. These constructions identify the havoc that is caused by the sunny weather. Ntuli is using ideophones to bring to our attention the severity of the natural bodies against each other. With the use of *-bu-*, there is cohesion in the three ideophones. The sun is so hot that the vegetation covering the earth becomes dry, with veld fires being rife in this season, there is a lot of smoke, skillfully portrayed by the use of *ubufuqufuqu* (copulative from *fuqu*). So when there is no longer vegetation, the earth is too exposed, resulting in a lot of dust rising. This is expressed with the use of *kwangubuphuquphuqu* (copulative from *phuqu*). When it rains, the same dust will become mud which accumulates and it is what Ntuli calls, *kwangubuxovuxovu* (copulative from *xovu*). The rest of the ideophonic copulatives describe the destructive effect of the sun to the earth. These are used as predicates and the last one is nominal. With the earth being so muddy, the rocks that are held firm by the soil, fall and as they do so (*kwanquzuka* from *nquzu*), the earth shakes (*wagqishazela* from *gqisha*) and everything is utter chaos (*inxokozelo* from *xoko*). All the ideophones featured in this verse are useful in describing how severe the sun is and how it impacts on the earth. Ntuli is using ideophones to show the supremacy of the sun in controlling the universe.

It is imperative to mention that not only are ideophones so frequent in this poem, but they perform a descriptive function.

### 3.3.2. Umhlobisi Weziganga

This is another poem where Ntuli depicts his love of nature. The title is metaphoric, and the poem refers to the butterfly. The colours of the butterfly are so brilliant and conspicuous that to the poet, it is like it decorates the plains and hills, hence *umhlobisi*

*weziganga*. The ideophonic derivatives used in this poem are skillfully manipulated to depict how the butterfly decorates the plains and hills. They put emphasis on the meaning that the poet is conveying. In the two verse lines below, we see this function and we are going to pick each one of the ideophonic derivatives and explore it.

'Ngihehwa ngamabhadubhadu akhangayo;  
Amandla akho okungishiya aputukile!

(Imvunge Yemvelo:25)

(I am being attracted by the colourful spots:  
Your strength to run away from me is dead!)

The first ideophone is copulative ideophone which is derived from an ideophone *bhadu*. This ideophone is for different colours that are spread on the butterfly's wings. The different colours are sparsely spread. This difference in colours and the arrangement of spots is suggested by doubling the stem, hence *amabhadubhadu*. In the next line, the ideophone *aputukile* is from *putu* which means exhausted. The butterfly's energy to fly is finished. The fact that the butterfly has no energy to fly, the poet has an opportunity to spoil his eyes by letting them enjoy the beauty of the butterfly.

'Uyisigqili samehlo ami vo....  
Sukuma!  
Ndiza ungixingele!  
Imbebe eqalekisiwe  
Ngengxenyana yomzuzwana,  
Ifihlize inqanawe yobuhle.  
Ngiyohlansa imbebe yesandla sami  
Ngizishutheke emgodini ngoba ngingelibheke  
Ihlane eliyintandane,'

(Imvunge Yemvelo:25)

(You are the slave of my eyes....  
Stand up!  
Fly and be boastful!  
The cursed slap  
In a very short time,  
It smashed the image of beauty.  
I am going to clean the slap of my hand  
And squeeze myself in a hole because I cannot face  
The lonely desert,)

He uses the ideophone, *vo* which expresses that now that the butterfly cannot fly, it is his sole privilege to have the butterfly close to him. Now he uses the ideophone *imbebe*, from *mbebe* which means to smash with the back of the hand. Apparently, the poet

smashed the butterfly with the back of his hand so as to prevent it from flying. Ntuli is not impressed with his decision to smash the butterfly because he says *imbebe eqalekisiwe* (cursed smash with open hand). The hand destroys the unsurpassed beauty of the butterfly, *ifihlize* is an ideophone from *fihli* which means to destroy. As it has been indicated, Ntuli is not impressed with his decision to smash the butterfly because he is now going to clean his hand and hide himself in a pit. The ideophone for hiding himself in the poem is *ngizishutheke* which is from *shuthe*, for pushing himself in the pit.

In the above explanation of how ideophones which in this poem, it is clear that although they have been used generously in the poem, there is no ideophone that could be taken out of the poem and still the meaning remains intact. They all work in synergy to drive the point home as to how the poet gets hold of the butterfly, and how he feels guilty after he has deprived the little forest of its decorator.

### 3.3.3. Ithunzi

In this poem, Ntuli conveys a negative attitude towards death. About the art of choosing words in poetry, Mlondo (1994:39) has the following to say:

‘We must always bear in mind that a good writer will seek to choose his words carefully. He will also phrase his sentences appropriately so that the readers will understand not only what is said or described. They will however, be made to appreciate the situation as though they were actually experiencing it themselves.’

Following from the above assertion, in *Ithunzi* the poet chooses the words and ideophones wisely to invite the readers to the situation. To achieve this, Ntuli uses ideophonic verbs like images. This is lucidly represented in the following lines:

‘Njengeshongololo elinsundu linyelela,  
Isitimela sagwincizela KwaMashu.’

(Imvunge Yemvelo:4)

(Like a brown millepede moving,  
The train meandered to KwaMashu.)

The ideophonic verb *linyelele* is from *nyelele*. It is used to refer to a slow and smooth movement. In this case this is the movement of a brown millipede which Ntuli uses in a simile. What is common between the two, is the movement, shape and colour. The poet uses the ideophone, *nyelelele* to advance these common attributes. So, the reader imagines the brown millipede innocently moving to its destination, just like the train *sagwincizela*. *Sagwincizela* is from an ideophone *gwinci* and it means a winding movement. In this case the two ideophones carry a similar semantic function and the poet intentionally uses them to emphasize that the train is moving like every other day carrying commuting passengers. The choice of a millipede is wise because of its lack of concern as it moves. It doesn't know of any danger that might befall it.

In the following lines, Ntuli uses ideophones with alliteration to achieve climax:

Phazi!  
Phansi!  
Phazi!  
Phezulu!

(Imvunge Yemvelo: 4)

The highest point of the poem here is when the accident occurs. As the train is moving there is a sudden flame which is expressed by *phazi*, the poet identifies the location of the flame by saying *phansi*, suggesting that the flames come from the bottom or from the junction as the train is in motion. While this is happening, another flame gets ignited from the top. The repeated ideophone used with *phansi* and *phezulu* achieves a rhyme pattern of *ph* and *z* sounds. Ntuli is showing the cohesion in ideas being transmitted, which is the immediacy of how the train suddenly gets engulfed in flames. He puts emphasis by using the ideophone *selubagxavule*, from *gxavu* (to seize fiercely). He is referring to the hawk that has figuratively seized all the train commuters. The hawk has been used as a symbol of death and the ideophones *selubagxavule* is highly befitting because of the brutality in which the innocent people die so unexpectedly.

Selubagxavule ngezinziphokazi abalo.  
Ilanga lasithwa ukhozikazi

(Imvunge Yemvelo: 4)

(It has fiercely grabbed its people with its big paws.  
The sun is blocked by the big hawk)

In the above example, *selubagxavule* is an ideophone from *gxavu* (to seize fiercely) which Ntuli has used metaphorically to express the brutality in which death has claimed the lives of the innocent train commuters. Death does not possess people, but Ntuli uses this ideophone with *abalo* as sarcasm which expresses his strong dislike for it. Now, in the next line, the poet uses *ilanga lasithwa ukhozikazi*. In this case the poet uses the ideophone *lasithwa* (from *sithe*) with *ukhozikazi*. Ntuli, here, is putting emphasis on death because *ukhozi* symbolizes death but the ideophone perfectly accommodates this symbol to convey how death comes unexpectedly to take away lives of innocent people:

'Ukumbongoza akuzwakalanga,  
Namanje asikacwebi isibhakabhaka.'

(Imvunge Yemvelo: 4)

(No wailing with grief was ever heard,  
Even up to now the sky is still not clear.)

The words cited above bring misery and distress as the poet says that there was no wailing sound, all train commuters died instantly. Now the magic word here is the ideophone, *asikacwebi*, which is an ideophone derived from *cwebe* but it has been used in a negative form. This ideophone, according to Mbatha (2006:176), means *ukukhanya okuxhophayo* (very clear). This ideophone has been used as an image as it describes the sky which has not cleared, but in a figurative or deeper sense it means the pain of this tragic accident has been forgotten, especially by the families of the train commuters. With the use of this ideophone, we as readers, are invited to share the depression and dejection that Ntuli is feeling.

### 3.3.4. Imvunge

In this poem, Ntuli is expressing his deep admiration for choral music. Apparently, it is this love for music that inspired him to write this poem. It is his main idea to instil it to his readers. As we are aware, music is the form of art that one performs or dramatize. For this reason, Ntuli uses ideophones that resonate well with music artistry. The ideophones that will be handled in this poem are only those that support the musicality of the poem. They are found in the following stanzas:

#### Stanza Four

'Bayayivuma imvunge yothabo,  
Ngeminwe ethambile igukula umphefumulo,  
Iwutobotozoze uze umamatheke,  
Kwehle izinyembezi ezimnandi:  
Iwushwezise emoyeni opholile  
Kwanga kuzoba unomphela;  
Kanti ngoma uzophela  
Konke kube njengayizolo.'

(Imvunge Yemvelo: 38-39)

(They sing the song of happiness,  
With soft fingers it lifts the soul,  
And gently touches it until it smiles,  
And tears of joy start falling:  
It sets the soul afloat  
It looks like it's going to be forever.  
Yet song you are not going to last  
And everything will look like yesterday.)

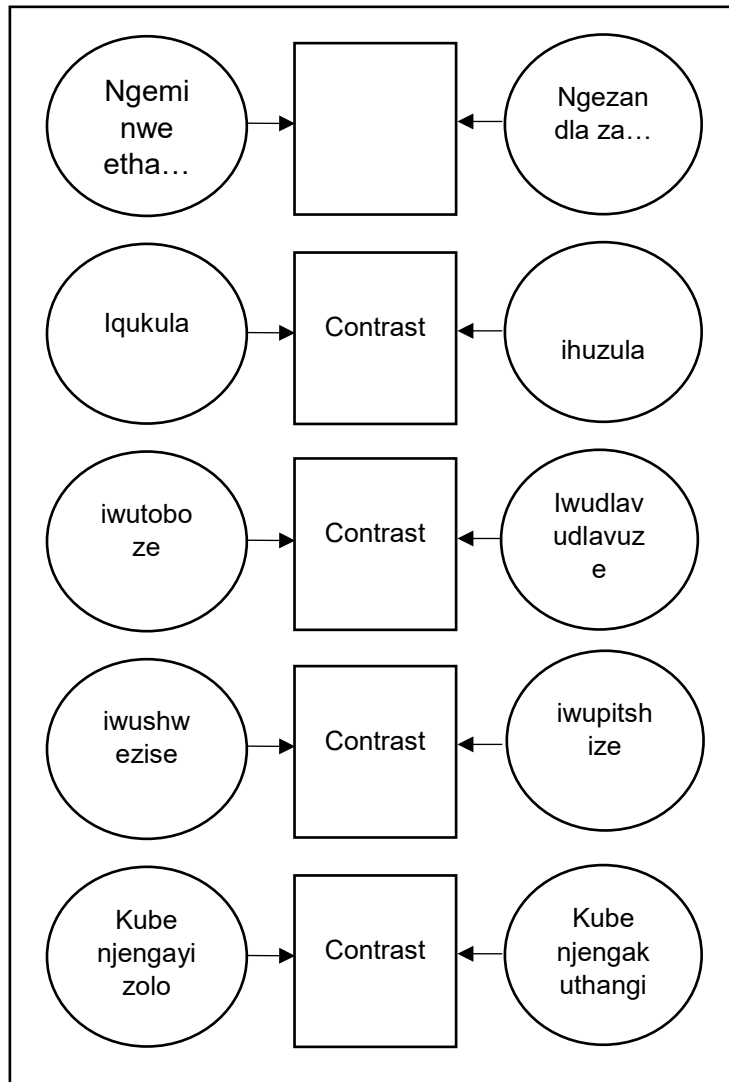
#### Stanza Five

'Bayayivuma ingoma yomunyu,  
Ngezandla zamatshe ihuzula umphefumulo,  
Iwudlavudlavuze uze unyinyiphale,  
Kwehle izinyembezi ezimnandi:  
Iwupitshizele phansi odakeni,  
Kwanga kuzoba unomphela;  
Kanti ngoma uzophela  
Konke kube njengakuthangi.'

(Imvunge Yemvelo: 38-39)

(They sing the song of sorrow,  
With stone hands it scrapes the soul,  
Grazing and grazing it till it frowns  
And the tears of joy start falling:  
Squelched it in the mud on the floor,  
Yet song you are not going to last  
And everything will like they were the day before yesterday.)

In the two stanzas cited above, there is a strong correlation between them and this is enhanced by the position of ideophones: To illustrate this, the following diagrammatic representation is of relevance.

**STANZA 4****STANZA 5**

The diagram above represents what Leech (1986:96) calls a semantic contrast. He states that:

‘The analysis of word meanings is often seen as a process of breaking down the sense of a word into its minimal distinctive features; that is, into components which contrasts with other components.’

To explain this, Leech provides an example by giving these words: man and woman, boy and girl. All these words belong to the semantic field of human race.

Palmer (1982:97), as cited by Mabuza, argues that:

‘A quite different kind of ‘opposite’ is found with pairs of words which exhibit the reversal of a relationship between terms.’

To explain this, Palmer gives such examples as: buy/sell, husband/wife. He further says a member of terms referring to spatial position also belong here: above/ below' in front of/ behind. As it is clearly represented in the illustration above, both stanza four and five are ornamented with ideophones which are effectively placed in similar positions. The leading lines are *ngeminwe ethambile*, in stanza four has been placed in direct contrast with *ngezandla zamatshe*. Although these are not ideophones, but their contrasting ideas are carried through the ideophones in the succeeding lines. They are contrasting because the soft fingers are contrasted with stone (hard) hands. In the same position in stanza four, the poet uses *uqukula*, an ideophone from *quku* which denotes lifting. This ideophone is contrasted with *ihuzula* which is an ideophone from *huzu* for scraping. The contrast is used because the two paragraphs represent the two different parts of the song. The part of the song that the poet describes in stanza four is when the song is about joyous moments which gently lifts his souls. He is now in a joyful mood. The part of the song that is being described in stanza five is one that brings misery and bitterness. Ntuli then, uses the ideophone, *ihuzula umphefumulo* because it brings sorrow. The contrast between these two ideophones conveys the meaning to the readers how music takes one through different moods in life. The poet goes on to use the ideophone, *iwutobotozoze* in stanza four, contrasting it with *iwudlavudlavuze* in stanza five. This is a direct appeal to the reader that music brings joy and relief even to a sorrowful soul. A soul that is in despair, is gently fondled and soothed by choral singing until it starts smiling, that is, until one forgets one's sorrows.

Against the above description in stanza five, Ntuli comes to a point where music brings misery and despair. The ideophone to establish this contrast is *iwudlavudlavuze*, which is from *dlavu*. *Dlavu* is an ideophone for grazing. The soul is grazed by the soul when the song touches the memories that bring grief to the poet. In stanza four, the song lifts the soul to a point that it floats in the air, *iwushwezise*. This is an ideophone from *shwe* which expresses that the souls is elevated. This ideophone is in contrast with *iwupitshize* which is from *pitshi* meaning to squelch it in the mud. Similarly, these two contrasted ideophones mean that in stanza four, the song gently lifts the souls while in stanza five the same song squelches the poet's souls in the mud, that is to say, the poet is very disheartened. In using these ideophones, Ntuli mentions in both stanzas that the choral music takes him through happy moments and sad ones. It takes him through different

moods but once the songs is over he goes to his usual life, the life like yesterday or the day before.

As it has been indicated, ideophones found in this poem are carefully positioned because Ntuli is not merely using them to increase the number but they help him tell the story in a manner that music talks to him. By so doing he instils the love of music to the readers. The main tools that he uses is the art of using ideophones.

### 3.4. AMEHLO KAZULU

#### 3.4.1. KuSibusiso Nyembezi

In *KuSibusiso Nyembezi*, (Amehlo kaZulu:45) we counted all the ideophones, they amount to 26, yet this is not a very long poem.

'Kwaqhamuk' isichwichwichi sikachwepheshe:

.....  
Uhabulis' uZulu osentekenteke  
Ukuba aze asukume, agqanqule,

.....  
Okungakhothwa kuwo kubuye ubuncwancwasi.

.....  
Memeza kwelomisile, uncome lemikhemezelo,

.....  
Qinisela, tibilala njalo, uz' ungededeli!  
Qinisela izonombela imithonseyana

Vele ngumuth' ophakeme oxaxwa ziphepho  
Laph' izishishibayana zisentokomalweni.  
Kugudluz' ukunxapha nxa sikubunganyela,

Oxhokoz' amanxeba kungagxazi gazi,'

From the above citation, Ntuli uses ideophonic derivatives as descriptions for Sibusiso Nyembezi. When they are used in general, they are very suited in giving clarity, in this case Ntuli uses them to describe the heroic works that Nyembezi has contributed to the nation. The more there are ideophones, the better the quality of delivery of praises. For example isichwichwichi sikachwepheshe expresses that Nyembezi is a pronounced specialist in the field of writing. To call him like this also helps with alliteration which gives his poetry taste.

### 3.4.2. Inyoka Enhle

Ntuli uses the same technique in his, *Inyoka Enhle*, but in this case he seems to be very keen to use them in explicit descriptions.

'Isingcifiza sekhandakho  
Nyalinyali!  
Nanko elokoza amehlwana akho  
Ngiyakuthanda nyoka emabhanqu'

(Amehlo KaZulu:09)

The ideophonic noun, *isingcifiza* is from *ngcifi*. It means to hit something in such a way that it becomes flat and wider, *isingcifiza*. That is how the head of the snake is. It is his intention that we visualize the snake. The more ideophonic derivatives he employs, the more vivid is the image of the snake in our minds. Now, he describes the tongue movements, *nyalinyali*, then the sharpness of the eyes with a glaring shine in them, *elokoza* which signals imminent danger. To say *emabhanqu* is another way to instill fear (to imagine the colours of the snake is fearful) in his audience. The point here is that, Ntuli's works is bound to have many ideophones because he likes to describe his intentions, the ideophones are the best tools for this. He uses them with a remarkable ability.

### 3.4.3. Okwami Okwezandla

In this elegiac poem, Ntuli narrates a tragic story where the woman who is apparently a housewife, is waiting for her husband to come back from work. Getting worried that he is not showing up, yet it is getting darker, and the thunderstorm accompanied by lightning is prevalent, she sends his son, Themba to fetch him from the bus stop. The husband, Langa has been mugged and brutally hurt by thugs. Themba helplessly tries to take him to the house, but he can't do it alone. He decides to go home and ask his mother to come and help. They find the man groaning under the tree. He (the man) tells his wife and a son that his life has come to an end. He states that he has worked hard for them to survive after his death. This sad event occurs while there is a heavy thunderstorm and lightning. Ntuli successfully uses the storm and lightning to symbolize the unfortunate event, in this case death. To achieve this, he makes use of ideophones to describe the misery and sorrow that is prevalent in this sad day:

'Lahwaqa, lagqunqa, lakwebha umlilo,  
ULanga usekuyo inqola yomlilo.'

(Amehlo KaZulu:65-69)

(It becomes overcast, there is lightning  
Langa is still in the bus)

The ideophonic verb, *lahwaqa* is for the weather becoming overcast, and *laklwebha* denotes lightning that accompanies thunder. Ntuli is appealing to the readers sense of sight, which invites him (the reader) to see prevailing weather condition as the sad incidence is about to happen. There are two ideophonic verbs in one line and you can see their relevance in the situation. The ideophone (from *kwe*) has been repeated four times in different sentences:

'Laklwebha, labhodla, ngabhek' esangweni.

.....  
Laklwebha, labhodla, laqal' ukuxhaza

.....  
Laklwebha, labhodla, ngapheka phansi...  
Sengingedwa.'

(Amehlo KaZulu: 65-69)

(There is lightning, it thunders, I look towards the gate

.....  
There is lightning, it thunders, it is starting to rain)

.....  
There is lightning, it thunders, I looked down  
I am now all alone)

The repetition of the ideophonic verb, *laklwebha* emphasizes the tenseness of the situation and Ntuli is skillfully using it to foretell what is about to happen on that sad evening, the third time he uses it with *ukuxhaza* (from *xha*) which means that it is also starting to rain. These ideophonic derivatives are also used to create tension and to show that his lover is frustrated with her partner not arriving amid these bad weather conditions:

'Godlo! Godlo! Izulu!  
Gadla! Gadla! Umnyango!  
NguThemba!  
Uyedwa!'

(Amehlo KaZulu: 65-69)

(The sound of the thunderstorm!  
The sound of the door opening!  
It's Themba!  
He is alone)

The ideophones, *godlo godlo!* represent the sound of thunder. Ntuli uses them with an interjective to instill fear and anxiety in the reader. The reader is therefore hearing the

thunderstorm with the poet. The poet also uses *gadla gagla!* which represents the sound of the door opening. The reader also hears and sees the opening with the writer. After this, there comes Themba without his dad. This is the highest point of the poem. With his use of ideophones relating to weather, Ntuli is successful in creating a suspense and then come with an unexpected conclusion. It would be logical that Langa gets struck by lightning, but he dies from the stab wounds by thugs.

In this poem, Ntuli is commended for his impressive employment of ideophones to let the event happen in front of the readers' eyes. He uses them to bring sensory meanings so that the readers will feel as if they were present when the incident happened.

#### 3.4.4. Kayihayeki Inkondlo

This is an elegiac poem in which Ntuli express his bitterness for losing his beloved wife, Nomalanga. As a couple, they are apparently embittered but the situation between them is so tense that they are both desperate but cannot be together again. The ideophones used then express his state of helplessness:

'Izimpophoma zaphophoza  
 .....  
 Ngaphambi kokuphophoza kwezimpophomakazi'

(Amehlo KaZulu:28-29)

(The waterfalls fall  
 .....  
 Before the water comes down in the waterfalls)

In The above citation, Izimpophoma and zaphophoza are derivatives derived from pho which denotes a pouring down of water or a liquid. The poet expresses how life situations have eroded love between them as a couple. It is the poet's hope that they will get together again as this is clearly depicted in the lines:

Nenkondlo yenduduzo ngesilonda  
 Esesivalwe luqweqwe.  
 Wo! Lwahlibika kwagxaza igazi.

(Amehlo KaZulu:28-29)

(And the poem of comfort about the wound  
 That has been covered by the crust

Oh!,The crust gets removed and the blood spills out)

From the above lines the poet was hopeful that his misery would be over but with the situation between him and his partner, it is not possible to mend the broken relationship again, so he uses the ideophones *lwahlibika* to express that the hope that he had is no more. This ideophone is from *hlibi* and is for something harshly removed. The other ideophonic verb is *kwagxaza*, from *gxa* and it for flowing. With this ideophonic verb, Ntuli is expressing his heart break for things not working out between the two of them. In the lines:

‘Kayihayeki inkondlo yethemba elifohloke  
Lasha, umloshana wagwinywa ngumoya.’

(Amehlo KaZulu: 28-29)

(I can’t sing the praises of hope that was broken  
It burnt into ashes and was swallowed by wind)

In the above lines, the poet continues to use the ideophonic adjective to express his bitterness. The word, *elifohloke* is from *fohlo* which is for breaking. In other words, the hope that he will ever get back together with his lover is broken. The poet repeats the line with this construction in the last two lines, but now he uses it with the adjective construction, *ovunguzayo* (from the ideophone *vungu*):

‘Kayihayeki inkondlo yethemba elafohloka,  
Langqongqa, umloshana wagwinywa ngumoya ovunguzayo.’

(Amehlo KaZulu: 28-29)

(I can’t sing the praises of hope that was broken  
It burnt and the ashes were swallowed by the winds)

It is worthy of note that the repeated ideophone has been used in the remote past now. The hope was broken in the past and this expresses his hopelessness because this happened in the past and there is nothing they could do to fix the situation.

### 3.5. Conclusion

In this chapter, the attention was directed at the frequency of ideophones in Ntuli’s poetry. Our main focus was to look at the extent in which Ntuli uses ideophones and the possible underlying reasons for their use. We observe that it is his style to use a variety of ideophones to convey meaning to the readers. In using these ideophones, Ntuli is able to invite the readers to the scenes that are described in each poem. In *Amangwevu*, which was his first publication, Ntuli was already using ideophones in a remarkable

frequency. In comparison to the other two publications, *Imvunge Yemvelo* and *Amehlo KaZulu*, we observe a similar trend. One is therefore tempted to believe that Ntuli is naturally gifted in using ideophones to enhance his poetry.

## CHAPTER FOUR

### CLASSIFICATION OF IDEOPHONES IN NTULI'S POETRY

#### 4.1. Introduction

In this chapter, we shall classify ideophones used in Ntuli's poetry under sub-headings. To achieve a meaningful classification, we shall adopt Nyembezi's (1981:260-261) approach, where ideophones are classified according to their meaning within context.

#### 4.2. Ideophones Indicating Numbers

Sometimes Ntuli uses ideophones to describe predicates in terms of the numbers or quantity. This is well illustrated in *Umnkenenezo*,

'Uma lombono kungokhethekile vo,  
Imbuqo iyindiva empilweni ephelele.'

(Amehlo KaZulu:30 – 31)

(If this opinion is the only special one  
Sarcasm is ignored in life)

The idea expressed here is that if this idea is special, but then the poet uses *vo* to indicate that there is no other opinion as special as this one. There could be other ideas that are special but if this is the only special idea. The "oneness" of the idea is implied in this ideophone. It is just one technique that Ntuli uses to achieve emphasis.

Ntuli displays a sense of humour when he uses the ideophone, *phaqa*, in his poem, *Ngingulanga*:

'Woza Phaqa yedwana,  
Abakubuke bakukhalelela ubuntandane,  
Bakubuka bakunyonkolota ubusoka,'

(Imvunge Yemvelo: 20-22)

(Come, lonely one,  
Who saw you and sympathised with your orphanwood,  
They gazed at you closely for your popularity,)

In the above lines, there is humour in the use of the ideophone *Phaqa* which has been used to denote oneness. Ntuli gives the sun a name *Phaqa* to emphasize that there is

nothing else found next to the sun, it is very lonely in the sky. Ntuli eloquently calls it *Phaqa* for this reason.

In, *Yelekelela Dlungwane*, Ntuli also uses this *vo* to express oneness:

‘Ngikukhumbulela okukodwa vo;  
Lawo mazwi akho Ngonyama,

.....  
.....

“Ningibulala njena,  
Aniyikulibusa,  
Liyobuswa zi-nkonjane zezulu.”

(Amangwevu:103-105)

(I miss you for only one thing:  
Your words, your Majesty)

.....  
.....

“As you kill me,  
You will never rule it,  
It will be ruled by the swallows that dwell in the heavens”)

In the above citation, Ntuli uses *vo* to express that there is only one thing that he misses King Shaka for. He says he misses him only for his prophecy that the Zulu tribe would never be ruled by his siblings (who murdered him) but, instead it will be ruled by the white people. Apparently, the poet is worried because Shaka’s prophecy is coming to life. Ntuli also, interestingly uses this ideophone to refer to a number two, but in this case, it simply means, only two. In his. *Intokozo Yayizolo*, this is well illustrated:

‘Kube yima iphelela intokozo yethu  
Emthunzini wethu sobabili vo’

(Imvunge Yemvelo:12-14)

(Then our happiness will be complete  
Under the shade shared by only the two of us)

In this poem above, the poet is expressing his hope that he will once meet his lover who passed away. They will spend their quality time together under their shade, which they will enjoy as a couple, no one else will be there, but *sobabili vo*. With this *vo*, Ntuli wanted to achieve emphasis of the fact that no-one else will be there. As indicated above, *vo* is used for one but in this case Ntuli wanted to give an impression that they will be together as one.

It is common in that when Ntuli wants to express that something is very special to him, he uses *vo*. In ***Mhlobisi Wesiganga*** he adores the butterfly so much that he smashes it, it can't fly now, now he claims:

'Sigqili esihle samehlo ami,  
Uyisigqili samehlo ami vo.....'

(Amehlo KaZulu:8)

(Beautiful slave of my eyes,  
(You are a slave of my eyes only)

In the above quotation, Ntuli uses the *vo* to emphasize that the butterfly belongs to him alone. The act of smashing and incapacitating it, makes it to belong to him, no one else. Although the *vo* is usually for one but in this case it means the "special one".

#### 4.3. Ideophones Indicating Completeness

In his poem, *Ngamanga*:

'Umgwaqo womile geqe!  
Ngiyabona ukuthi usedlule'

(Amehlo kaZulu:24)

(The road is completely dry!  
I see that he has passed)

The ideophone *geqe* has been used to indicate the state of dryness. The road is completely dry. This description fits what Ntuli intends to express. His friend was a motorcyclist who used to ride his motorcycle to visit the poet. They would spend time chatting and cracking jokes. The friend happens to pass away and Ntuli finds it hard to believe. He still thinks his friend would come in his motorcycle, now he goes to the road, thinking that he might see him approaching. Sadly, the road is completely dry and this is expressed by *geqe*. Literally, the road is dry but this ideophone fits perfectly because it adds what Ntuli experiences. To him this ideophone suggests that he won't see his friend again since he is no more.

In his, *Maye! Yimpi!*, while Ntuli is enjoying a beverage, the raging fire approaches. He gets worried because this would mean an end to his grass hut. Fortunately for him, it starts raining, which he eloquently illustrate by, *qhaba, qhaba, co, co*. Suddenly the fire dies:

'Yeheni! Cobe, cobe, nya!  
Iphelile inkani ebuthweni elibomvu.'

(Amangwevu:50)

(Oh my Gosh, it goes down!  
The stubbornness is gone in the red army)

Obviously, the poet cannot contain his joy when the fire succumbs to the rain. He watches the fire slowly abating and eventually dies out. He expresses the dying of the fire by using *nya!* because it is completely gone and he uses an exclamation mark with it to express the emotion of happiness. As this incident is taking place, he has stopped drinking his beverage. Now that the fire is gone, he gulps it down at one time. To indicate this act, he uses another ideophone, *nkontshe okusendebeeni* which means it all goes down freely in his throat. This last ideophonic verb indicates completeness which is not just used by co-incidence.

Another example which depicts completeness is found in the poem, ***Ngingulanga***:

'Kwafohlola izihlahla,  
Imigodi yageqeka'

(Imvunge Yemvelo:45-57)

(Trees break,  
The holes are emptied)

The ideophonic verb *yageqeka* is from *geqe*. It refers to an act where there is nothing to be found. All the wild animals have moved away from their holes. This ideophone has been chosen well because it clarifies the act of clearing of holes vividly.

#### **4.4. Onomatopoeic Ideophones**

Kosch (198:32) has the following to state about ideophones:

'Quite often (especially in poetry) the ideophones express the idea which it describes in its sounds in such a way that one perceives a definite relationship between sound and meaning. In this relationship there is no arbitrariness as the meaning activates that potential suggestibility which lies inherent in most sounds so that the sounds effectively mime or give shape to meaning.'

In this study, we shall not use the term sound, but we prefer to use onomatopoeia. As hinted in the above citation, onomatopoeic ideophones are those that Ntuli uses to express sound. In his poem, *Imbali Yami*, Ntuli uses this type of an ideophone:

Kuphela kwephimbo elingihqile,  
Exosh' ukugigizela kokufa.

(Amangwevu:62)

(It is the only sound that surrounds me,  
That drives the sound of death away.)

The ideophonic verb in the infinitive mood, *ukugizela* expresses the stepping sound as one is walking. In this case, death is personified, it is walking closer to the poet. The poet dramatizes how the creeping death is chased away by his adorned lover. By using this ideophone Ntuli appeals to our sense of hearing as we imaginatively hear the death approaching.

Another perfect example is in *Ukwenama elokishini*:

'Hawu ngaze ngafika  
Nqo nqo nqo!'

(Amehlo kaZulu:33-35)

(Wow I have finally arrived  
The knocking sound)

Ntuli paints a picture of himself being traumatized by the thugs in the township. He runs away from them until he gets home. There is time to explain how this incident unfolds, he just uses an onomatopoeic ideophone *nqo nqo nqo!* to indicate that he knocked at the door. He is obviously anxious as he thinks the thugs are just behind him. This ideophone spells out the urgency that is expected from the people inside. Again, it has been used with an interjective to show fear and anxiety.

Still in the same poem, Ntuli uses onomatopoeic ideophone:

'Kugubuzele umlalamvubu ogqokeza amaphaphu,  
Ngikhwehela ubugoklogoklo.'

(Amehlo kaZulu:33-35)

(There is mist that breaks the lungs,  
I have a severe, chesty cough)

The ideophonic copulative, *ubugoklogoklo* depicts the sound coming from the chest because of severe coughing. It is from *goklo*, which suggests that the chest incessantly sounds like a drum. Apparently, the coughing is aggravated by the morning cold. With this background, Ntuli successfully sets up a scenario where the thugs attack him in such unfavourable weather conditions.

#### 4.5. Ideophones Indicating Colour

Ideophones may also be used to indicate colour in the poem. In *Umhlobisi Wesiganga* the poet describes how the butterfly decorates the earth:

'Ngihehwa ngamabhadubhadu akhangayo;  
Nxa ngikufica uxingela phambili.'

(Imvunge Yemvelo:25-26)

(I am attracted by colourful spots;  
When I find you moving forwards)

The copulative ideophone, *ngamabhadubhadu* is from *bhadu* which means a portion of colour. Now that the stem has been duplicated, it indicates that the butterfly has a few colours on it that attract the poet. This ideophone suggests the different colours spread all over the butterfly and this description fits the definition that Ntuli gives, that the butterfly decorates the earth.

Similarly, in *Nyoka enhle*, Ntuli expresses his love for a differently coloured snake. He uses the ideophone from *bhanqu* which means different colours spread in one place:

'Ngiyakuthanda nyoka emabhanqu,  
Isithunzi sakho siyangiheha.'

(Amehlo kaZulu:8-9)

(I love you colourful snake,  
Your dignity attracts me.)

In the previous stanza Ntuli specifically mentions that he likes the colour of this snake, which is brown and grey. To emphasize how he adores these colours, he uses the ideophonic adjective, *emabhanqu* which suggests that the grey and brown colours are evenly spread over the snake's body. This is his other technique to manipulate ideophones to express what is in his mind. It also appeals to the reader's sense of sight as one imagines the colour of the snake.

#### 4.6. Ideophones Indicating Temperature

Ntuli also uses ideophones to indicate the state of temperature. In, ***Inyoka Enhle***:

‘Ongqonjwana bathi uyaqanda mo’

(Amehlo KaZulu:09)

(Small minded people say you are very cold)

*Mo* is an ideophone for expressing very low temperature. In this instance it describes, *uyabanda* and it is located at the end of the sentence. Ntuli successfully uses this description to stress how cold the snake is. May be, to him it would not be enough just to say *uyabanda* because it would not have added that special taste to the reader. This is his technique that he employs with remarkable accuracy.

The same ideophone is used to describe the same thing in, ***Okuhle Ukudla Lokhu***:

‘Ukudla okucwebile okuhlangezile,  
Okushisayo, kanti kubanda mo,’

(Amangwevu:101-102)

(Food that is pure and clean,  
It is hot yet it is very cold.)

Ntuli has used this ideophone as a contradiction to the verbal adjective, *okushisayo*. So, Ntuli intentionally uses *mo* to paint a picture that alcohol has devastating effects to the future of the nation. This coldness that is suggested by this *mo* symbolises death of the nation. Although it is generally and literally used to indicate temperature, in this case it figuratively represents the fatal consequences that alcohol might have to human life.

#### 4.7. Ideophones indicating falling

In some cases Ntuli uses ideophones to indicate how objects fall. In ***Wena Kufa*** this is clearly illustrated:

‘Wathamb’ umzimbakazi, zaw’ izikhali.  
DINSI!!’

(Amangwevu:82-91)

(The big body becomes soft, the weapons drop)

The ideophone, *dinsi* indicates falling. In this case, the weapons that belonged to a warrior fell because his time of death had come. This ideophone is written in capital letters and it is used with interjectives. The interjectives express emotions that are associated with falling. The intentions of the poet, in this instance, are twofold: the falling from an upright position and the body lies on the floor, and the falling which symbolizes death of a warrior which in Zulu is idiomatically referred to as *ukuwa kweqhawe* (falling of the hero). With this ideophone, Ntuli successfully concludes his stanza by indicating that it doesn't matter how mighty you are, death will just snatch you and that is the end of your episode.

Another example depicting falling is found in his poem, ***NginguLanga***. With his choice of ideophones, Ntuli depicts the sun's supremacy over the entire universe. He then imagines that it controls both human and animal life, it calls everybody to assemble before it. When every creature is there, it follows the commands from the sun with humility. The human being comes with weapons but this is what happens to them:

'Ephethe izikhali nemicibo,  
Kodwa nazo zakhithizeka phansi,'

(Imvunge yemvelo:45-57)

(Carrying weapons and arrows,  
But they also fall to the ground,)

With the above lines, the poet wanted to convey his conviction that the human being is subservient to the sovereignty of the sun as his weapons fall to the ground when he faces the sun. The sun is portrayed as the king of the universe.

Another example of ideophones used for falling is in the poem, ***Iconsi***, where Ntuli uses it to describe how the raindrop develops and eventually fall on the floor:

'Co!  
Co!  
Co!

(Imvunge yemvelo:19)

(The sound of raindrop falling!  
The sound of raindrop falling!  
The sound of raindrop falling!)

Following from the above citation, the rain gains access to the poet's roof through the hole and it emerges on the inside as a small drop. Ntuli represents the first drop with the

first ideophone *co!* As the drop grows in size, it becomes so heavy that it can not keep floating, so it drops. The second drop undergoes the same process, so does the third drop. Although the ideophone has been repeated three times, the time within the intervals of falling varies. The process is faster in the formation and the falling of the last drop when compared with the first two drops. This is time and space which Van Rooyen (1988) refers to in his *Time and Scope in the Three Poems of D.B.Z.Ntuli*.

#### 4.8. Synonymous ideophones

Leech, as quoted by Mabuza (2000:75) defines the synonym as the word that has more than one meaning. He further contends that:

'The words for semantic relatedness in general use in our language are synonyms (word of same meaning) and antonym (word of opposite meaning)'

Palmer (1982:88) also concurs with Leech in that:

'Synonymy is used to mean 'sameness of meaning'. It is obvious that for the dictionary-maker many sets of words have the same meaning, they are synonymous, or are synonyms of one another.'

Deducing from the above definitions of synonyms, it is relevant for the effective writer to use words with different meanings. Furthermore, repeating the same words in poetry could tend to be boring. Ntuli's poems show a variety of meanings in his choice of words.

In his ***Silalele UMeziya***:

'Yeheni! Nampo sebuqubuka manje!  
Nampo nje sebevumbuka manje!'

(Amehlo KaZulu:61)

(Oh my Gosh! There they are rising now!  
They are ascending now!)

The derivatives, *sebequbuka* and *sebevumbuka* are verbs (derived from *qubu* and *vumbu*) and they are synonymous. They both refer to the rising volume of voices, as on a crescendo. In this instance, the poet refers to the choir, it pretends to be sleeping in some parts of the song. When the conductor gets excited, the choir rises with him. This is well represented by the choice of the above ideophones which the poet uses. Ntuli

wants to emphasize the beauty and his enjoyment he is feeling when the choir moves the heads up and down. Obviously, he chooses different words with the same meaning to avoid monotony. The aim is to instill his love for choral music to the readers.

Another example of synonymous ideophones is well represented in **izenze**, where the two words: *kuyagxumagxuma* and *kuyaqhashaqhasha* has been used to refer to the same thing:

'Awubheke kugxumagxuma  
Ngithi ngiyakudumela kugxume.  
Nakhu, nakhuya!  
Kuyaqhashaqhasha!

(Imvunge Yemvelo:27)

(Look at it jumping up and down  
I try to catch it.  
There it is, there it is!  
It is jumping up and down!)

In the above lines, both ideophonic verbs, *kugxumagxuma* (derived from *gxu*) and *kuyaqhashaqhasha* (derived from *qhasha*) have been used to express the act of the flea, jumping this way and that in an attempt to escape the poet's wrath. These two ideophonic verbs have been carefully chosen to express the poet's frustration and anger at the flea that sucks his blood without his consent. The frustration is the flea's agility and speed that makes it impossible for him to catch it and retaliate.

Another perfect example is found in **Inceku**:

Ukunyakaza nje....  
Ukugxuma nje....

(Amangwevu:28-31)

(Once I just move...  
Just any movement)

In the example above, the ideophones used are from *nyaka* and *gxu*. They are for movement. It is Ntuli's intention to create anxiety and tension by using these ideophones. The snake and the poet are motionless, the fear is caused by the fact that the snake could attack him if he makes any movement. At the same time, he does not have sufficient balance between the branches of the tree. Using these synonymous ideophones, then, achieves emphasis of fear and anxiety that Ntuli finds himself in.

In ***Lapho Esedlondlobele***, Ntuli uses four different words to refer to the disaster that prevails as a result of hailstorm:

'Sihlofoze imithi, sidlebhul' izindlu,  
Kugximfizeke ingxubevange yabantu,'

(Amangwevu:21-22)

(It breaks the trees, it destroys the houses,  
Scores of people are crushed)

The ideophonic verbs that have been used above are *sihlofoze*, from *hlofo*, *sidlebhul'* from *dlebhul*, *kugximfizeke* and *gximfi*. All these three ideophones indicate fierce destruction. Ntuli uses these words to appeal to the readers emotions, he is inviting the reader to feel the pain with him. It breaks his heart to see the scores of innocent people being crushed away by the natural disaster. The poet is also expressing his dislike of the natural phenomena, he uses these synonymous ideophones to paint the picture of what hailstorm could do to human life.

Ntuli has also used this technique in his poem, entitled, ***Ithunzi***:

'Njengeshongololo elisundu linyelelela,  
Isitimela sagwincizela KwaMashu.'

(Invunge Yemvelo:04)

(Like a brown millipede smoothly gliding,  
The train meandered to KwaMashu.)

In the above citation, the ideophonic verb, *nyelelela* is derived from *nyelele* and it means to glide smoothly. On the other hand, *sagwincizela* is from *gwinci* which means to move in a curvy pattern. The two ideophonic verbs are similar in that they describe the similar movements between the train and the brown millipede. This comparison invites the reader to imaginatively prove the similarity between these two, for example the many legs of a millipede compare to the wheels of a moving train. This significant analogy brings to the fore the description of the train, how it moves to its direction like any other day.

#### **4.9. Conclusion**

In this chapter, we have observed that Ntuli's choice of ideophones in expressing different types of situations is unequalled. There are ideophones that are used to express sounds, there are ideophones that have to do with falling and those that express

temperature. The commonality between the types of use is emphasis that is sought to be achieved. The other relevant assertion that one needs to make is Ntuli's rich vocabulary which offers him an opportunity to use them with so much ease and remarkable fluency. We make this conclusion because of his unmatched ability to select the right ideophones at the right places in given situations. One can also add that it doesn't matter what the situation is, the ideophones express it better to the reader. For example the ideophone expressing movements also illustrate the fear and anxiety like in a poem, *Inceku* where *Ngathi nyaka nje...* expresses the poet's tension as the snake is waiting for him to make any movement. So, whatever the situation is, the ideophone will describe it better when used appropriately just as Ntuli has done in his poetry.

## CHAPTER FIVE: FUNCTIONS OF IDEOPHONES IN NTULI'S POETRY

### 5.1. Introduction

In our previous chapter, an attempt was made to classify ideophones as they feature in the poetry of D.B.Z. Ntuli. It is now the focus of this chapter to indicate that Ntuli does not just use ideophones for ornamental purposes, but he uses them to perform primary functions in his poetry. Mlondo (1994:5) has the following to say:

'...we observe that most of the Zulu poets tend to concentrate too much on the external glamour of their poems. This is done at the expense of the primary essentials of poetry.'

In line with this view by Mlondo, Ntuli uses ideophone to perform basic functions which are going to be proved in the following paragraphs. An attempt will be made to demonstrate the degree in which Ntuli has been successful in using ideophones to perform the functions highlighted below.

### 5.2. Delivery of Meaning

The focus of every writer should be the audience that is supposed to receive each written piece. It is therefore imperative that the writer chooses the words carefully and phrase sentences appropriately to convey the intended meaning to the readers. In his, *Ideophones in Manyika Shona: A descriptive analysis of ideophones and their function in Manyika (Bantu)*, Dingemase states:

'Due to their iconic nature, ideophones also invite to view a particular image instead of describing the event, and these images are made up from perceptual knowledge of such things as taste, sight, smell, kinaesthesia, mouth feel, texture and internal emotion.' (2014:15)

Van Rooyen's assertion is not far from what Dingemase says, He has the following to say in his "Time and Scope in Three Poems of D.B.Z. Ntuli:

'Ntuli has the gift of letting an event take place in front of one's eyes, giving an immediacy to it even though it actually took place in the distant past.'(1988:122).

Following the above assertion, in his, *Ithunzi*, Ntuli impressively uses the ideophone, *sagwincizela*, to let one imagine the train meandering like a millipede towards KwaMashu. The verbal ideophone, *sagwincizela*, is from the ideophone, *gwinci*. It refers to a winding side to side movement or meandering. This ideophone appeals to our sense of sight, we imaginatively see the train as we know how the millipede moves:

'Isitimela sagwincizela KwaMashu,'  
(The train meandered towards KwaMashu,) (Imvunge Yemvelo:04)

This analogy is particularly vivid when the ideophone *sagwincizela* is used since this kind of movement invites the reader to the scene as if he is there, the incident is happening in front of his eyes. One cannot help but imagine the unsuspecting men and women sitting in that train, not knowing what was to befall them. Ntuli's intention is to bring it to our attention how dangerous the means of transport could be to commuters. This intention is appropriately delivered to the reader by making full use of this ideophone. It has now been further concluded by another ideophone when he says:

'Namanje asikacwebi isikhakabhaka'  
(Even up to now the sky has not cleared) (Imvunge Yemvelo:04)

The verb, *asikacwebi*, in its negative form, is derived from the ideophone, *cwebe*. It is used to describe clarity. According to Mbatha (2006:176) *Cwebe (szk)* means *ukukhanya*. *Amanzi athe cwebe esizibeni*. (Water is clear in the pond) In this instance, it simply means not cleared. The poet is comparing this occurrence with the clearing of the sky, or the effects of the freak accident that haven't been forgotten, especially to the victims' next of kins. He compares the pain that is experienced by the victims' families with the sky that is overcast. The meaning portrayed here is sophisticated and there couldn't be a better way to express this incidence. It is important to note that Ntuli is effective in using ideophones to convey the message to the readers. The use of ideophones as his technique elevates the delivery of meaning.

### 5.3. Expression of Emotions Involved

In reviewing his brief analysis on *A Preliminary Investigation of The Southern Sotho Ideophone as Stylistic Device*, Kock (1981:42) mentions the pathos as a figure of speech acting on the sympathy of the reader. He compares the repetition of the ideophones in *Obe* from *Litsomo tsa Basotho* which act on the emotion of the listener:

*'Ha Ila thups: kha, kha, kha! Ba mo khakhatha.'*  
*(Then the sick wailed: kha, kha, kha, kha! They beat her continually).*

Similarly in his, *Ithunzi*, Ntuli uses ideophones to appeal to the reader's emotions by sharing his thoughts. This is well depicted in the following lines:

'Ukhozi lokufa lwahleka lodwana  
Phazi!  
Phezulu!  
Phazi!  
Phezulu!'

(Imvunge Yemvelo:04)

(The hawk of death giggles alone  
The fire starts!  
Up!  
The fire starts!  
Up!)

In the above example, the ideophones have been tactfully used to denote how death, figuratively, the hawk, brutally killed the innocent train commuters. To express the associated feelings of grief and sorrow, Ntuli adds the interjective. The repetition lets the reader feel the fatal accident as if it is happening in his presence. This is Ntuli's aim, and it is conveyed like he intends to, to the audience. He wants to evoke feelings of fear and anxiety in his audience. The interjective used causes fear and grief to the audience as it experiences the incidence with Ntuli in the scene.

In his *Inhlekelele YaseCoalbrook*, Ntuli similarly appeals to our emotions by letting us figuratively witness the miners getting entombed in the entrails of the earth:

Haxa! Phoqo! Bhidli!

(Amangwevu:81)

Ideophone 1: Haxa! : refers to something getting loose, before the accident.  
Ideophone 2: Phoqo! : refers to the breaking of the mine-shaft  
Ideophone 3: Bhidli! : refers to the act of falling or collapsing of the mine.

Ntuli successfully appeals to our sense of visualisation as this is what you would have seen if you were present when the mine collapsed. You would also have heard it falling, especially with the use of the interjective. With these ideophones used, the reader is left depressed and dejected because it is just like he has witnessed a tragic disaster happening in front of his eyes. We can therefore conclude this part by citing Ngcongwane (1991:142) in his, *The Use of Ideophone in the Novels of Sibusiso Nyembezi*.

'Ideophones are highly descriptive and often impulsive and emotionally coloured. They succeed, as few other possible narrative devices can, in providing distinct emotional appeal to the listeners. The effect involved, renders the ideophone not readily translatable into another language. The loaded emotion expressed is not transferable to another word.'

#### 5.4. Word Economy in Ideophones.

Ideophones are not only useful as telling equipments, but they help by telling the story in a brief form to achieve word economy in a work of literature. They do this by omitting some words that would have been ordinarily used in an everyday language.

Against this background, Ntuli uses the magical powers of ideophones to replace the verb completely. A perfect example is found in ***Ngesineke esingangesibhakabhaka***:

'Inkezwana phihli phansi.'

(Amehlo kaZulu:32)

(The small gourd fell on the floor)

In the example above, the missing verb is 'yawa' but Ntuli opts to dramatize the fact by using the ideophone, '*phihli*' which is intended to imitate the sound of *inkezo* falling. The verb, then, operates in the background. Again, we assume that *inkezwana* is falling from top position because *phihli* implicates that there is pressure that must have come from the top position, causing it to break on the floor. Another word suggesting this position must have also been omitted to achieve word economy. Maybe those words would have been *isuka phezulu*. The ideophone functions to dramatize the act of falling while also implicating the missing verb and suggesting the position of the object. Ntuli then has successfully used this ideophone to economize words.

Again in the same poem Ntuli replaces the verb with an ideophone but in this case, he uses the infinitive mood prefix (class 15):

‘Ngaphuthuma ukuvonxa amanzi ngenkezo.’

(Amehlo KaZulu:32)

(I rushed to scoop water with a gourd)

The ideophonic verb, *ukuvonxa* is derived from the ideophone, *vonxa*. This ideophone suggests that the poet used the gourd which has a wide mouth to be able to scoop a large volume of water. This ideophone also suggests the immediacy of the action as well as the large amount of water scooped at the same time. All the above descriptions are contained in one word, *ukuvonxa*. If Ntuli had not used this ideophone he would have to work hard to put all the descriptions in one sentence, which would have been an exhaustive and tedious task to read. Furthermore, his expression would have lacked taste and colour. We can then safely say that this technique which he uniquely manipulates, saves him time and words which most importantly gives a clearer picture to the reader.

Another example of word omission is found in his, ***Okwami Okwezandla***:

‘Godlo! Godlo! Izulu!  
Gadla! Gadla! Umnyango!  
NguThemba!’

(Amehlo KaZulu:65)

(The thundering sound! It’s thunderstorm!  
The sound of the door opening! It’s the door!  
It’s Themba)

In the above example, the first ideophone, *Godlo!* refers to the noise made by thunderstorm. We only know that it is thundering when he identifies the noise by saying, *Izulu!* The repetition of the ideophone emulates the continuity of the act of thundering. Again, in the following line, the ideophone, *Gadla! Gadla!* is used. This time Ntuli labels it as *Umnyango!* In this instance, the ideophone, *Gadla!* refers to the opening of the door. So the missing verb is, *uyavuleka*. The ideophone *Gadla!* then contains in it, the opening of the door and the force in which it opens. Ntuli has carefully chosen these ideophones to fit the expression that he wanted to convey to the reader. His omission of the above predicates impressively enhances his word economy and adds an element of taste.

In his *Imvunge Yemvelo*, a word count of ideophones reveals this linguistic device as an expression of choice that he uses mainly for brevity or word economy. In a poem entitled *Ukhozi*, for instance, Ntuli uses ideophones with remarkable frequency to illustrate how death, in the form of a figurative hawk, pounces on unsuspecting victims, rips them apart and gulps them greedily:

,Shwi! Hlwi! Dwi!  
“Tshiyo, tshiyo, tshiyo!”  
“Klwe! Klwe! Gokogo!”  
.....

Qala qala, qhofu qhofu  
Dosu dosu mimiliti.’

(Imvunge Yemvelo:24)

We opted not to translate the above verses into English as we normally do because they are made up of ideophones only. It is difficult to translate ideophone when they feature on their own. In the above instance, Ntuli uses ideophones for both dramatic effect and word economy. The ideophones used have been used as independent predicates yet their functions as ideophones is conspicuous. The reader’s sense of visualisation is clearly invited when the reader imagines the speed in which the hawk moves. The speed is accompanied by the snatching of the chick, which is expressed by *hlwi*, and *dwi* expresses the immediacy with which the hawk suddenly disappears with the chick. The snatched chick chirps, *tshiyo* and this is repeated to show that the action continues. While this is happening, the traumatised hens screech helplessly. One can hear them when Ntuli mimics them with *klwe*, *klwe* and *Gokogo*. Remarkably, the ideophones used in this poem perform their function (to dramatize the act) while replacing verbs which fosters word economy. Also, noticeably, this poem ends with the ideophone, “*Sithe*” to denote the immediacy with which death (the hawk) “disappears” after a wreaking havoc. This ideophone effectively concludes the poem, thus eliminating so many words that the poet would have used to wrap up the entire poem. The poet has effectively opted to use this ideophone for brevity.

Ntuli uses the same stylistic technique in his *Inhlekelele yaseCoalbrook*, a lament on the fatal mine disaster:

‘Haxa! Phoqo! Bhidli!’

(Amangwevu: 68)

Three words suffice to paint a grim picture of how death befell the ill-fated miners. An ordinary poet would have wasted time by explaining how the mineshaft came to a standstill or how it was broken and whole mine collapsed with people trapped in the bottom tower of the mine. The very long story is well represented by these three ideophones. This is how Ntuli employs ideophones to convey what he wants to in a very concise form. One can also add that this word economy befits the poet's desire to reach climax. This disaster is a sad occurrence and to tell it in fewer words makes a lot of sense.

Another perfect manifestation of vast word economy of words is in his poem, *Iconsi*.

'Awubheke livela, likhula,  
 Awubheke lilengalenga.....  
Co!

Ubuhle obucwebezelayo,  
 Ubuhle obusabuhlalu.....  
Co!

Phandle kuduma uzamcolo,  
 Phandle kugida umbani.....  
Co!

Ububi obukhifizelayo?  
 Ububi obubenyazelayo?  
Co.  
 .....  
 .....  
 .....

Awubheke livela likhula,  
 Awubheke lilengalenga.....  
Co!

(Imvunge Yemvelo:19)

(The beauty that resembles the beads....  
 The raindrop falls

Outside there is downpour,  
 Outside there is lightning....  
 The raindrop falls!

The glistening evil?  
 The shining evil?  
 The raindrop falls!  
 .....  
 .....  
 .....

Look at it, emerging and developing,  
Look at it, lingering  
The raindrop falls!

The ideophone *co*, has been repeated in five different lines, and all these lines are used to conclude the stanzas. This ideophone simply means the raindrop falling. In all five stanzas, it is preceded by dots, indicating that a lot could have been said. Ntuli decides to purposefully cut the long story short by dramatizing with the ideophone *co!* By so doing Ntuli achieves word economy while allowing the reader to use his imagination as to what happens further. Looking closely at this ideophone, one also realises that it results to equal number of words before it gets repeated. In the first and third stanza, the *co!* comes after five words while in the second and fourth stanza, it comes after four words. The last stanza is a repetition of the first one. One can deduce also that this limitation of words is intended to create a rhythm which coincides with intervals in which the raindrop falls. Ntuli also wanted to bring it to our attention how big rivers are formed by such a tiny and insignificant raindrop. The idea of using *co!* in separate lines also highlights each raindrop's individuality.

### 5.5. Ideophones Used for Mere Adornment

There is a copious number of ideophones that Ntuli uses in his poetry just for deliberate adornment, just to add taste to his readers. In ***Ndodakazi Yethu*** it is enthralling to notice how he uses the ideophone, *nko*. In this poem, Ntuli is talking to his daughter, praising her and indicating how special she is to him. He adds that even his daughter relies on him for protection:

'Ungibona ngiyibhubesi likamavikela,  
Izulu liduma ubalekele kimina.  
Unamathele nko esifubeni sami.'

(Amehlo kaZulu:12-13)

(You see me as a protective lion,  
When there is thunderstorm, you run to me.  
You hold on firmly to my chest.)

The ideophone *nko* is for sticking firmly like a strong glue. This ideophone suggests the strongest form of sticking, that would be very difficult to separate. In this case it means, the daughter has so much faith in her dad that she sticks to his chest so firmly for

protection. Now, Ntuli expresses his worry, that one day his rivalry (girl's potential husband) will come and give his (Ntuli's) girl special attention. He will spoil her with all flashy things such that she will forget him and focus on the other man:

'Bonke lobubuhle bakho uthi bungobakhe!  
Unamathele nko esifubeni sakhe!'

(Amehlo kaZulu:12-13)

(All this, your beauty, you will say belongs to him!  
And you will firmly hold on to his chest)

Although Ntuli still uses *nko*, but in this case, the girl sticks firmly to the other man. Ntuli is using it, because he says the girl will not be able to hear them (him and his wife) warning her about the guy. He says the girl will only start listening to them when it is too late when she discovers this guy has wasted her time. The use of this *nko* is impressive and it also brings in a sense of humor when one imagines how the girl sticks to her dad and later to some other strange man.

In the same poem, Ntuli takes his time to describe how the guy will entice the girl into believing that she will have a brilliant future with him:

'Imichachazo engomiyo egwincizayo;  
Bonke lobobuhle bakhe athi ngobakho.'

(Amehlo kaZulu:12-13)

(The undrying streams that meander:  
All his beauty, he will say is yours)

The ideophonic adjective, *egwincizayo* is for meandering. He says the girl's lover will show her meandering streams which metaphorically indicates the good life that the guy will promise the girl. The use of this ideophone-based adjective makes one think of a very special life where one can enjoy life to its fullest. So, this word, *egwincizayo* is just for style and mere adornment. It is just fun to use to it to refer to this type of lifestyle. This is another special way Ntuli appeals to our sense of visualization and add special taste to his works.

In *Inceku*, Ntuli uses an ideophone, not only as a powerful telling technique but also as ornaments to decorate his narrating art:

'Sabukana nje,  
Nginganyakazelaphi?  
Nganyakaza nje ngizivikela

Sengiyimpi.

.....  
Kwathi xhifi nje,  
Angisekho mina.

.....  
Senginezimpophoma.  
Sithene njo nenceku.'

(Amangwevu:28-36)

(We just starred at each other,  
Where should I move to?  
Just a slight movement to protect myself  
I am into war.

.....  
Once I loose temper  
I am dead

.....  
I am very sweaty.  
We are just starring at each other with the steward)

Ntuli uses the ideophone in the form of a rhetorical question, *nginganyakazelaphi?* Clearly, he is pointing out that there is no place for him to make any movement. He is up in the branches of the tree. He repeats the ideophone by affirming that if he ever moves, the snake will interpret that as an attack. Although Ntuli is in a very desperate situation, the way he tells this incident provides some humor, just to think that the snake's interpretation of an attack is so narrow is hilarious. *Xhifi* is an ideophone indicating a loss of temper. He claims that he is not allowed to lose temper because that might put him in trouble. Although the ideophone, *senginezimpophoma* (derived from *pho pho pho*) is a hyperbole, it fits in describing a lot of sweat accumulated through anxiety as the death is in sight. *Njo* is an ideophone for staring, what a unique telling technique! Ntuli is putting himself in the same level as the snake. He uses the concord *si-* with *njo* as if the snake is human. The way he puts it, it is as if they both have intentions to kill. This could be perceived as some form of entertainment that Ntuli has.

This is also well represented in *Ilanga Elishonayo*, where Ntuli shows his love and appreciation of the sun:

'Shesha ungemboze Mnyama ndini,  
Shwibikel' empumalanga Mhlaba  
Afel' eningizimu uMnyama,

(Amangwevu:48-49)

(Hurry up and cover me you darkness,  
Move towards the east, earth  
So the darkness dies in the south,)

In the above example, the poet urges the night to come soon and the earth to move faster towards the East. The fast movement is conveyed through *shwibikel'* (from *shwi*). The earth could move faster but one wouldn't think of using the ideophone (*shwibekel*) that Ntuli has. Ntuli is commended for this choice of ideophone because while it conveys meaning so well, it is hilarious when the earth is told to move faster just for the poet to see his adorable sun again. Now that he has used it, it befits his intention to see the sun (his favourite) as quickly as possible. This is another form of art that Ntuli uses to entertain his audience.

In his *Imvunge*, Ntuli expresses his deep admiration of choral music with the use of an ideophone, *iwutobotoboze*. This is well depicted and conveyed in the lines:

'Ngeminwe ethambile iqukula umphefumulo,  
Iwutobotoboze uze umamatheke,  
Kwehle izinyembezi ezimnandi'

(Imvunge Yemvelo: 38)

(With soft hands, it lifts the soul,  
It soothes it till it smiles,  
Tears of joy run down)

From this poem, it is clear that the poet appreciates and loves choral music. It is this love for music that inspired him to write this poem. It is in this poem that he, personally, voices his admiration, not for choristers, composers, or conductors, but for choral music itself. He would not have been able to use such appropriate ideophone, *iwutobotoboze*, from *tobo*. This ideophone expresses a gentle touch to soothe the painful part of your body. This soothing brings about pleasure when this is done appropriately. To Ntuli, then, choral music brings so much joy in his soul that it gently gets soothed or massaged each time he is listening to a choral song. The ideophone used in the above line, then, brings that pleasure or entertainment that comes with the act of being massaged.

## 5.6. Imagery in Ideophones

About imagery, Kock (1981:43) says:

'...it becomes clear that the ideophone seems to embrace quite a number of the stylistic devices which act as images: a figure of speech creating an image of a certain object or matter to present it more precisely, e.g, the ideophone expressing the short flash-like movements of lightning in *Marata*:

Lai, tseke, phatsi, nyedi  
(Flash, reflect, glitter, flash)'

by the collaboration of the motorial sensation of their articulation.

Looking closely at Ntuli's choice of ideophones, we observe that he makes use of them to facilitate understanding of what he wants to convey to the audience. From our observation this is the main reason he opts to ornament his writings with ideophones. Also, in his delivery of meaning, Ntuli uses the ideophones to function much more as images. This is well illustrated in ***Lapho Esedlondlobele***:

'Lapho esedlondlobele umbhubhiso,  
Ebhenguzisa isiphepho,  
Sifokloze imithi, sidlephule izindlu,  
Kugximfizeke ingxubevange yabantu.'

(Amangwevu : 21)

(When the devastating storm rages furiously,  
The gale winds blowing furiously,  
Breaking down trees, houses forcefully torn off,  
Crushing scores of people)

*Ebhenguzisa* is an ideophonic verb derived from *bhengu*, which means to blow. Ntuli has used it to invite us into a situation where strong winds blow furiously. We can imaginatively see these winds blowing, so we are part of Ntuli's audience. By using this image, he appeals to our sense of sight.

The ideophonic verb, *sifokloze*, is from *fohlo*. It means to crush something. This verb can be imaginatively heard, as the winds forcefully break trees. It makes us hear this action taking place by appealing to our sense of hearing. As we are in a process of hearing trees breaking, we also visualize the winds forcefully tearing (*sidlebhule*) the houses apart, since it comes from *dlebhule*, which means to tear apart with force. The ideophonic verb, *kugximfizeke* is from *gximfi*, which in this case refers to the people being crushed. We are then engulfed with anxiety when we visualize the innocent people being mercilessly crushed by the houses that are falling. To witness people dying in this manner is what we do not want to see, but Ntuli, with his technique of letting the incident happen in front of us, compels us to see the incident unfolding in front of our eyes. As if this is not enough, Ntuli invites us to witness the raging veld fires, a frightening thunderstorm accompanied by heavy rains and hail. The following lines represent how the incident occurs:

'La engagculiswa ebhebhethekisa umlilo ogxalayo  
Undlendletheke  
Kube ngubuhanguhangu

.....  
Othi tabu tabu, kuthi mbo.  
Ukukliwula kube ngumdlalo.

.....  
Kucibeke izinhlendla ezikhazimulayo,  
Kube ubuklaklakla,  
Kubhidlike uzamcolo ongaziwa onesichotho,  
Kube ubuxhaxhaxha,

(Amangwevu:21 – 22)

(When not being satisfied, fanning raging fire  
Raging furiously  
There is fire everywhere

.....  
When one tries to walk away, the mine falls on him  
Wailing becomes futile.

.....  
Hurling fearful lightning,  
There is fearful lightning,  
There is heavy downpours with hailstorm,  
There is a heavy rainfall.)'

The above incident is obviously very devastating, but the manner in which Ntuli vividly presents it by using ideophones makes it more imaginable to the eye of the reader. The ideophonic noun, *ubuhanguhangu* is from *hangu* which means to burn fast and furiously. It suggests the high speed in which the veld fire covers the whole area. When one tries to run away (represented by *tabu tabu*), he just gets engulfed in the huge flames represented by the ideophone *mbo*. The reader witnesses this as if he is also there. While this is happening there is frightening lightning. It is not by co-incidence that the downpours also fall as in *bhidlika* (from *bhidli*). *Bhidlika* is usually used when the house falls, not rain. This is Ntuli's way of reminding us that everything is falling apart. He adds that these downpours are not ceasing any time soon, and this is represented by an ideophonic copulative *ngubuxhaxhaxha*. By using the ideophone *ubuklaklakla*, he is referring to the lightning that is also prevalent. All these images used appeal to our senses of sight and hearing help to dramatize the incident in a clear form. This is what Ntuli imaginatively sees, he is inviting us to see it with him. By looking at the speed everything is happening at once, it does look like Ntuli's use of ideophones is appropriate in this given scenario. He has really chosen his ideophones with great discernment.

## 5.7. Ideophones as Sound Metaphors

Kock (1981:43) defines a metaphor as a figure of speech which equalises two objects and in which a known subject or subject is immediately observed in a new light by a process of identification. Ideophones act as sound-metaphors in *Marata*.

In the case of Ntuli and his poetry, ideophones perform the metaphoric function as highlighted by Kock above. In his, *Ngiziphumulele Ezihlahleni*, Ntuli uses the ideophones in the first line as sound-metaphors:

'Tshiyo tshovo, tshiyo tshovo!'

(Amangwevu:26-27)

(The chirping sound!)

In the example above, the poet is using the chirping sound made by the bird in the forest as a sound metaphor. There is a mention of the bird in the second line, but Ntuli is interested in portraying what it does than what it is. His subject matter is whether there is any message conveyed by the bird to him or it is just a mere chirping that it learnt from its forebears. The chirping of the bird, then, can be viewed as the identifier of the subject, which Kock is defining in the paragraph above. This is the function of the sound metaphors in Ntuli's poetry.

Another interesting manifestation of sound metaphor is found in *Incekú*:

'Hlwathi hlwathi hlwathi!  
Khwasha khwasha khwasha!  
Ngofo! Ngofo!'

(Amangwevu:28 -36)

(The sound of movement in a thick bush!

(The sound of a snake moving in a thick grass!

The snake bites!)

The sound metaphor in the above example is depicted as the poet is in a dream in which he is walking in a bushy area. This is represented by *hlwathi hlwathi hlwathi!* which is a sound metaphor for walking on some dry vegetation. He gets interrupted in his walk by the movement of a snake which produces a *khwasha khwasha khwasha!* sound. This is another sound metaphor for snake's movement in a bushy area. The last two ideophones, *Ngofó ngofó!* depict an imaginable biting action as of a snake which is being

repeated like the ideophone itself. Clearly the sound metaphors used above convey the meaning to the reader in a very clear and precise manner.

## **5.8. Conclusion**

We shall conclude this section by citing Kock's assertion (1981:43) that the ideophone is therefore an indigenous figure of speech, a contribution of the African languages to the study of rhetoric. As such it deserves to be entered into a literary glossary. We have also observed that each type of ideophone has a specific function it performs in each given scenario. To affirm this, Kock (1981:37) states:

'...by using ideophones the essence of each situation is brought forward, the reader is placed in the midst of events. The poet provides the sound-imitating ideophones and his reader hears for himself; he combines a group of well-chosen ideophones and offers a realistic sketch to his reader. In other words, he foregrounds each situation by means of ideophones.'

Further to this assertion, we have seen how Ntuli employs ideophones to convey the specific message to reader in an extraordinary way. We have noticed that ideophones in Ntuli's poetry play a pivotal role in the word economy. They are also artistic elements that have made the works of Ntuli a joy to read and distinguished his style in poetry that is, by far, unparalleled.

## CHAPTER 6: GENERAL CONCLUSION

### 6.1. Research Findings

In this last chapter an attempt will be made to reflect on the interesting findings and observations of this research. At the beginning of this study a mention was made that our main purpose was to critically analyse the poetry of D.B.Z. Ntuli with specific reference to his use of ideophones. We also mentioned that our main concern would be on the ideophones as stylistic features, probing on how they enhance the quality of his poetry works. It was also indicated that the degree of success in the delivery of meaning and adding taste to his work would be assessed. Our particular scrutiny and attention was to be devoted to the classification and the underlying reasons for the choice of ideophones as they feature dominantly in Ntuli's poetry.

In looking closely to Ntuli's use of ideophones in the sentences it was observed that he uses ideophones in any form of sentences. Sometimes the sentences are one-word type, and that word is an ideophone. Where this occurs, is usually the last word of the paragraph or the last word that concludes the entire poem. For example in his poem, *Iconsi*, all paragraphs are concluded with the ideophone, *co*. Similarly in his poem, *Ukhozi*, the last word is the ideophone *sithe*. In *Inhlekelele YaseCoalbrook* the last word in the central stanza is *nya*. What is common with these ideophones is that they are all featured when the events portrayed in the poem reach the climax. It appears that these one-word type sentences use ideophones to prepare for the anti-climax in each stanza or to conclude the entire poem. It was also observed that some lines are made up of ideophones only. In this case it happens when Ntuli wants to dramatize the action rather than tell it in ordinary language. A perfect example in his poem, *Ukhozi*:

'Shwi! Hlwi! Dwi!  
Tshiyo! tshiyo! Tshiyo!'

(*Amangwevu*:24)

(The snatching of the chick  
The screeching sound)

In the case above, where Ntuli uses the ideophones only in sentences, it does look like the reason for this is the immediacy of the action that has to be narrated to the reader. We assume that ordinary words would have taken longer and make the story being

narrated less interesting. The ideophones are more direct and effective in letting the incident happen in front of the readers' eyes.

It was also observed that whenever Ntuli wants to instil fear in the readers he uses ideophones with interjectives. For example in ***Nyoka Enhle***:

'Isingcifiza sekhandakho,  
Elizigqila!  
Nyalinyali!

(Amehlo KaZulu:8-9)

(Your flat head,  
Which is naturally swollen!  
The movement of the snake's tongue!)

Ntuli, in the lines above, starts the stanza by describing the fearful looks of the snake. When the reader is so anxious, he drops the ideophone, *nyalinyali!* with an interjective. After the description, the reader is already scared. The ideophones increase the level of anxiety, especially with the use of an interjective.

We have also seen, from this critical analysis on Ntuli's poems, that a good writer does not only use ideophones, but he chooses them wisely to suit the situation being described. This allows him to convey the message to the readers appropriately. This also elevates the delivery of meaning to the readers and it enriches his style of writing. It is important to mention also that when Ntuli uses his ideophones in each poem, he manipulates them so well that they work in close association with the ideas contained in the poem.

Another feature in Ntuli's poems, is his ability to use repetition when using ideophones. This is for emphasis and focalisation. Remarking on this technique of repetition, Madden and Scott (1984:106) make the following observation:

'To detect ways in which a writer tries to affect his readers, analyse his style. The words the writer chooses to express feelings, thoughts, and actions will tell you a great deal about his relationship to his raw material and the way he wants his readers to respond to it.'

In his poem, '*Okwami okwezandla*', Ntuli represents this well where the repetition of ideophones evoke fear and anxiety. The anxiety is caused by thunderstorm that is accompanied by lightning and heavy rain:

'Godlo! Godlo! izulu!  
Gadla! Gadla! umnyango!'

(*Amehlo KaZulu*:65-69)

The *godlo!* is for thunderstorm and its repetition imitates the sound made when there is thunderstorm. The *gadla!* is for the forceful opening of a door. Ntuli decides to repeat this ideophone to achieve symmetry with the preceding line. There is also alliteration of 'g' and 'd!' sounds. The repetition of these ideophones invites the readers to be in the place where this incident occurs. This is what Ntuli intends to do, and it happens the way he plans after one has read this poem.

Ntuli's style of using ideophones seems to be emanating from the rich vocabulary that he accumulated as a young lad. His observation of the natural phenomena, the birds chirping in the bush, the thunderstorm, lightning, and heavy rain form the background from which he gathered all the ideophones and rich Zulu words which help to give shape to the marvellous poetry that it is today. It is this style of writing that has earned him respect as one of the most prolific writers in South Africa.

When one looks at all three anthologies, from 1969 to 1972, it is pertinent to note that there is no difference in terms of the frequency in which he uses ideophones. He just uses them interchangeably in the lines and with remarkable fluency. This makes one believe that the craft of choosing words is his natural ability which has influenced all his prose writings as well.

It has also been observed that Ntuli uses ideophones as sound metaphors. Instead of verbally describing the act, he chooses to imitate the actions by the way of how they sound. This vivifies the message being conveyed to the reader. In, '*Ngingulanga*', for example, this is the case in point:

Wehla ngemihosha,  
Uphikelele olwandle.  
Gxumbu!

(*Imvunge Yemvelo*: 45 -55)

(You went down in streams,  
Determined to go to the sea,  
You jumped into the sea)

The ideophone, *gxumbu!*, acts as a sound metaphor because Ntuli does not tell how the sun jumps into the sea but he imitates it. The message being conveyed becomes clearer than it would have been if he used words to explain. This is Ntuli's style of writing which he executes with remarkable discernment.

## 6.2. Future Study Possibilities

In his article, entitled, Time and Scope in the Poetry of D.B.Z. Ntuli, Van Rooyen (1988 ) stated that Ntuli has a gift of letting the event take place before the audience. In this study we observed that Ntuli manipulates ideophones as a narrating technique in all his literary works. It would therefore be relevant to have a study examining how he uses ideophones in other genres. In his poem, *Ngiziphumulele Ezihlahleni*, Ntuli starts the poem as follows:

'Tshiyo!, tshovo!, tshiyo!, tshovo!'

(Amehlo KaZulu:54)

At this point, the reader has no clue what the poem is all about but starting the poem with ideophones like this creates suspense because the reader is curious to find out what these ideophones represent and the story that follows.

Similarly, in his short story, *Uthingo Lwenkosazana*, Ntuli uses the same technique of starting the story with ideophones:

'Tibi! Ngofolo!'

(Uthingo Lwenkosazana1988:01)

The reader in this short story is lured by these ideophones and he has no choice but to read the story further. Apparently, Ntuli is using the same technique in two different genres. It might then be an interesting study to analyse how ideophones permeate the works of this legend.

In this study, our attention was devoted on how Ntuli uses ideophones in his literary works. It might be an interesting to do an in-depth study of other poetic techniques that Ntuli features in his works. For example, it was observed that Ntuli uses imagery to convey meaning to his readers. The nature and scope of our work did not allow us to look at those techniques which Ntuli uses in his works. This leaves a gap for further research.

Furthermore, it was observed that Ntuli uses ideophones as narrative technique, telling the story from the introduction, climax and conclusion. In his, *Ukhozi*, the hawk (death) snatches the chick (*hlwi* is for snatching) from the unsuspecting chickens, then the story develops into climax when the chick is chirping in the air (*tshiyoye* is for chirping), then the poem concludes when the hawk disappears (represented by the ideophone *sithe*). The same thing happens in his, *Ithunzi*, when the people are joking like usual in the meandering train (*gwincizela*), then the story develops into climax (when the mine craft collapses) and the conclusion is when the victims's next of kin are expecting the miners but they never came out (represented by *cwe*). It would therefore be a very interesting study to analyse how Ntuli manipulates ideophones in narrating stories. This could be done by referring to his poetry and other genres.

When this study was conducted, it was also observed that there is co-relation between Ntuli and Msimang as modern poets. A few stylistic indicators of closeness that we have observed when the poetry of these two poets have made us very curious. Mabuza's assertion (Mabuza, 2000: 11) fans our curiosity even more when he states:

'It is also true that every writer uses language differently from other writers. This is because no two personalities can ever be the same. Similarly, Ntuli in his use of language will differ from any other writer. Among other phenomena he is what he is because of his literary background.

We therefore conclude that it would make an interesting study to take a closer look at their work and see how far their poetry co-relates, in relation to stylistics in particular.

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