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IMAGERY IN C T MSIMANG'S IZIZIBA ZOTHUKELA

by

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CHAPTER I

1. AN INTRODUCTION TO THE STUDY

1.1 Introduction

According to Cohen (1973: 50-51) "Poetry of all genres stimulates the greatest sensitivity to words, images and syntactical problems." The words are chosen for their sound and suggestive power as well as for their sense so as to exhibit the intensity of imagination. An image is generally an imaginative picture created by relating one object to another in a creative way. Such an image should present a description so graphic to the reader that he or she appreciates it. Four figures of speech are worth considering in this discussion, i.e. simile, metaphor, personification and symbolism.

1.2 Aim of study

The reader is as much involved in interpreting the poem as the poet is in writing the poem. Therefore the aim of this study is to investigate the use of imagery in Msimang's poetry and also to look at how these images reflect Msimang's ideas in various themes. I shall also attempt a critical assessment of artistry displayed by this writer in his handling of a particular type of imagery.

1.3 Scope of the Study

I shall limit myself to an analysis of selected poems on themes such as: abstract concepts, praise and history. The theme is usually defined as the main idea in the text. In many instances theme varies from poem to poem and will be in relation to the subject of that poem. Each theme
will be dealt with against the specific theoretical background of each type of imagery.

1.4 Imagery

Fogle (1962 : 22-23) in Ntuli (1984 : 150) says:

"Imagery can be broadly defined as an analysis or comparison, having a special force and identity from the peculiarly aesthetic and concentrative form of poetry. It is to be judged according to its content and the harmonious unity and fusion of its elements."

Heese and Lawton (1975 : 62) define imagery as:

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

Imagery is meaningful. Imagery involves presenting or describing one object or concept in terms of another by drawing similarities between the two. Thus we speak of figurative language to create images or pictures that can appeal to the reader's senses, i.e. hearing, sight, smell, taste and touch. By creating such pictures, even abstract ideas or complex feelings or experiences can be described in very concrete terms so that they are immediately perceptible to our senses. They enable us to relate them to our own immediate experiences.

James Reeves (1966 : 159-160) puts it more clearly where he says:
"If there are ideas in a poem, it is better that they should be apprehended through concrete and sensuously realized imagery. Otherwise we have what tends to be versified philosophy."

The terms images and imagery have many connotations and meanings. Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, state of mind and any sensory or extrasensory experience.

According to Reaske (1974: 36), imagery includes visual (pertaining to the eye), olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), abstract (in which case it will appeal to what may be described as the intellect), and kinetic (pertaining to the sense of movement and bodily effort). It is often the case that an image is not exclusively one thing or another, images overlap and intermingle and thus combine.

Images are fanciful or imaginative descriptions of people or objects stated in terms of our senses. Usually critics attempt to relate the various images to each other in order to arrive at a greater, less obvious (hidden) meaning of a poem. There is always a certain amount of mystery surrounding images because we can never articulate their precise meaning. When we study the imagery of a poem, we are studying the cultural world in which the meaning of the poem dwells. This is actually the world that the poet has carefully created through his decision to select certain words and images rather than others.

Heese and Lawton (1975: 62) say that the word "image" is employed as a general term and the words simile, metaphor, personification and symbolism, specific terms indicative of different kinds of images.
1.4.1 Simile

It is fundamentally through comparisons that poets try to make a meaningful communication of difficult concepts to their audience. A simile is:

"The comparison of two things of different categories because of point of resemblance and because the association emphasizes, clarifies or in some way enhances the original."

(Shipley, 1970 : 304)

Pretorius (1985 : 41) claims that:

"Simile is an explicit comparison made between two different objects or scenes or actions, usually connected by comparative conjunction."

From this definition, two aspects of the simile may be distinguished: first, in the comparison, the tenor and vehicle must be from dissimilar categories. Secondly, the vehicle must serve to emphasize, clarify and enhance the tenor.

According to Cohen (1973 : 51) "A simile makes a direct comparison between two elements and is usually introduced by like or as." In isiZulu this comparison is introduced by the conjunctives Njenga, fana, nganga, kuna, okwa and other similar formatives.

1.4.2 Metaphor

Heese and Lawton (1978 : 63) regard metaphor as comparison made implicitly. This implicitness distinguishes it from the simile. Untermeyer (1968 : 225) in Ntuli (1984 : 160-161), places metaphor above simile when he says:
"A metaphor is usually more effective than a simile because it makes an instant comparison and imaginative fusion of two objects without the use of explanatory preposition."

McLeod (1988: 628) says:

"A metaphor is a figure of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply resemblance."

Abrams (1981: 361) says:

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

Summarising the differences between a simile and metaphor, we can say, in a simile, A is like B, but in a metaphor, B can altogether replace A.

Shipley (1972: 197) defines metaphor as 'the substitution of one thing for another or the identification of two things from different ranges of thought'. He then adds that metaphor is considered by many as a basic form of imagery. A metaphor, like a simile, is used in comparison between the tenor and vehicle. The difference is that in a metaphor the comparison is not explicit and direct. It does not liken the two elements but equates them. It identifies the tenor with the vehicle. Instead of saying 'John is as strong as a lion', we say 'John is a lion'. The explanation is the one based on noun but there is also a metaphor based on verbs. An extended metaphor is the one in which the comparison is more elaborate.
When the poet uses metaphor he translates the qualities and association of one object to another in order to make the latter more vivid in our minds. Metaphor in other words establishes an analogy between objects without actually saying that it is establishing this contrast.

Fowler (1942: 495) sees the metaphor as a figure of speech which uses terms without indication of the figurative nature in their context.

1.4.3 Personification

Scott (1965: 217) maintains that personification is a kind of metaphor. Heese and Lawton (1978: 63) define it as:

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

Through personification the poet attributes human qualities even to animal objects. The object can be addressed as if it is a human being or be made to speak. In so doing the poet breaks the barrier between human and inhuman or inanimate so that the reader can easily identify himself with the object, and so the feelings expressed by the object have immediate appeal to the reader. Most poems about animals and inanimate objects rely much on personification. The poet does not tell us about the object but he makes it speak for itself.

Pretorius (1985: 42) says personification takes place when non-persons, such as animals and thing, display human characteristics.

Reaske (1974: 39) says: "Personification is a process of assigning human characteristics to non-human objects,"
abstractions or ideas is a standard rhetorical device in poetry". For example, we frequently find poets addressing the moon as a lady referring to her beauty. That means the poet personifies qualities or describes them as if they were people.

According to Cohen (1973: 52) personification means giving human characteristics or shape to an inanimate object, to an emotion or instinct, to a moral quality or spiritual concept, to an event like death, or to an invisible essence like soul. The coupling of inanimate or abstract forces or concepts with human behaviour evokes images that generally would be expected.

Abrams (1981: 325) says:

"Personification is another figure of speech related to metaphor, in which either an inanimate object or abstract concept is spoken of as though it were endowed with life or with human attributes or feelings."

1.4.4 Symbolism

Cohen (1973: 53-54) declare that:

"The original meaning of the word symbol is a throwing together, a violent fusion, or the act of association. Indeed a symbol is a stylistic process of fusing two elements. The symbol itself usually begins with some concrete form - a physical condition, an object (animate or inanimate), or an event. In the context of a literary work, the concrete element suggests an abstract concept or meaning. Thus through a careful study of tangible manifestation you are led to an
understanding of the idea or meaning fused to it. That is, the symbol ultimately encompasses both the concrete and the abstract."

Shi?ley (1970 : 322) defines symbolism as:

"The representation of a reality on one level of reference by a corresponding reality on another.... It is this difference of the levels of reference that distinguishes the symbol from a metaphor; so that ... we feel that we cannot stop at the literal level. Something invites us, as it were to see further significance in what is presented to us."

In his discussion of symbolism Reaske says that:

"the poet may use related images to represent similar concepts or use an image recurrently, yet in such a way that it can always be interpreted in the way or be associated with related concepts. Although it occurs in various instances and context, such an image is called a symbol. Related images can form a symbolic pattern. It is not always that the poet makes it explicit that an object symbolises something else or name a thing symbol."

(Reaske 1966 : 35)

Abrams (1981 : 365) considers symbolism as:

"commonly used in discussing literature, however, symbol is applied only to a word or set of words that signifies an object or event which in itself signifies something
else; that is, the words refer to something which suggests a range of reference beyond itself. Some symbols are 'conventional' or 'public' (The Cross, red, the Good Shepard) ... many poets however use 'private' or 'personal' symbols, which they develop themselves: (the rising sun with birth, descent with surrender or failure)."

Chiary (1956 : 47) says it is:

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

Nowortnny in Ntuli (1984 : 175) gives a distinction between symbolism and metaphor by saying:

"With metaphor, the poet talks about object X as though it were Y; he uses Y-terminology to refer to X. With symbolism, he presents an object X, and without his necessarily mentioning a further object, his way of presenting X makes us think that it is not only X, but also is or sounds for something more than itself - some Y - or other or a member of Y's; X acts as a symbol for Y, or for Y's."

On the grounds of the above definition one tends to agree with Ntuli (ibid) who suggests that the poet need not say that X stands for Y but when we read the poem we feel that we cannot stop at the literal level. Something invites us as it were to see further significance in what is presented to us (ibid).
CHAPTER 2

2. THE SIMILE

It is a known fact that a simile is a likening together of two things which, however different in other respects, have some strong poetic or imaginative comparisons. Ntuli (1984 52-57) among other critics, have been able to identify a number of sub-categories belonging to a simile. These sub-categories are: common similes, dominance of undesirable elements, thought and sense domains, simile and context, compounded and extended similes. These will be discussed below. An attempt will be made to illustrate the use of simile in selected themes.

2.1 Common Similes

According to Ntuli (1984 152) these are comparisons which have lost their artistic effect through repeated implementation. Such common similes are felt to be ordinary idiomatic language, which any person can use. Msimang (1983 8) uses this type of simile in the poem "Uthando" when he says:

(a) "Yebuya luthando unuka njengeqaga, Umuncu njengomhlonyane."

(P. 8).

This is a stereotyped comparison due to the fact that it is habitually used in everyday language, especially when reference is made to impact brought about by the use of different sense organs. Msimang has used an appropriate image pertaining to smell and bitterness. rgaga is a strong smelling beetle and umhlonyane is a bitter plant. I think the writer has used this simile because when love fails it produces the smell of a polecat together with the bitterness of a plant. We usually find this very
expression used also in praise poetry. In this one the bard feels that Dingane must be tested in order to be understood. The warning is to the Piet Retief boers who thought they could take Dingane into their confidence. They trusted him and committed themselves by acknowledging his invitation to the banquet. The usage of direct insinuation of treachery when Dingane is praised stem from this occurrence; in this case he is likened to indiha or isibhaha.

(b) Indiha lebabayo enjengesibhaha,
sona sibaba kuMahashanga
(Nyembezi, P. 49.)

In "KuD.B.Z. Ntuli" the poet says:

(c) "Umahlatshw' ebuhleni njengethole,
kodwa wena uhlabana ngosiba."
(P. 10.)

In this poem, the poet employs the techniques of the traditional praise poetry in commending Ntuli for his achievements in education. In this praise, Ntuli is likened to a sucking calf. This is because Ntuli is still young, yet he is such a great achiever. He is portrayed as a defiant person who is capable of withstanding pain of studying and conquering problems in the educational field.

Though the passive verb -hlatshwa and the reciprocal verb -hlabana originally refer to the same thing, to stab or gore, figuratively the first one refers to the unbecoming behaviour of Ntuli's compatriots when they stab him at the delicate part of the body, i.e. ebuhleni. The second one is the reciprocal form of the first one, but the poet gives it another connotation as compared to the first verb. The reciprocal verb sums up his historical life persistance and achievements while his compatriots
despaired and gave up along the way. The poet has used these words to mean the opposite. A wonderful maneuvering of the language by Msimang.

In "Bamgudluzile" Msimang comments:

(d) "Baqoma ukuqova egoqweni njengezingulube,"

(P. 26.)

A pig is a mammal of an African family, especially the domestic pig, typically having a long head with a movable snout and a thick bristle covered skin. It is a very dirty and greedy animal. People resemble this animal because they like to hide themselves in sheltered spots in order to kill. Though this is a common expression but it is piercing due to the usage of the word ingulube (pig), which indicates that, the atrocities that are being done to human beings by others are filthy.

In "Afrika ngingowakho" Msimang writes:

(e) Pho sengingabizwa ngevezandlebe?
Pho ngidinge esithebeni okwensonyama?

The poet uses a rhetorical question in the above extract. He wonders if he is indeed an illegitimate child (ivezandlebe) to Afrika. An illegitimate child can be defined as a child born of parents who were not married at the time of birth. The poet asserts that he is needy on an eating mat like insonyama. **Insonyama** is the meat covering the outside of the beast's ribs. This meat has a hard covering layer which makes it hard to chew, especially when it is not thoroughly cooked, hence people do not like it very much. So the poet identifies himself with insonyama. He thinks that as a child born out of the bonds of marriage, he is not accepted even in his own country. He is a wanderer, he feels homeless. This
simile has lost its artistic effect because it is incorporated into the idiom of the language which implies that the poet is a wanderer and homeless.

2.2 Dominance of Undesirable Elements

Comparisons in similes need not be between two similar phenomena. Many elements have to be eliminated from the vehicle in order to leave the relevant ones which compare well with the qualities in the tenor.

In "Uze Ungiphuzise amanzi" Msimang says:

(a) "Lapho umsinga udloba okwendlondlo"
   (P. 14.)

The poet compares river Jordan umsinga to the tornado. The mention of this tornado awakens memories of an awful snake indlondlo, rather than rousing admiration and eagerness. This comparison generates fear and abomination while there is an influence of the Bible that makes everyone eager to cross the river Jordan to eternal life and yet there is a sharp contrast of the tornado. This simile would have been very adequate if the poet had intended to imply that the river Jordan is dangerous in spite of being a route through which one enters heaven. Such similes are not carefully selected because they lose their desired adequacy by bringing into prominence the elements which are supposed to be restrained.

In "Insimbi Yesonto" Msimang writes:

(b) Umnkenenenezo njengomcibisholo
    Utshuza emadlambini omoya,
    Wangena endlebeni njengosungulo.

Here the poet compares umnkenenenezo, i.e. any sequence
Here the poet compares umnkenenezo, i.e. any sequence of sounds perceived as pleasing or harmonious with umcibisholo, i.e. a weapon for shooting arrows, consisting of an arch of elastic wood bent by a string fastened at each end. The poet says that these tones of definite pitch organised melodically cut through the air and move freely hence utshuza. Umnkenenezo is again compared with a pointed slender piece of metal with a hole in it through which thread is passed for sewing, i.e. usungulu. He says that the sound penetrates the ear with piercing effect. Unfortunately, the mention of usungulu (needle) and umcibisholo (bow and arrow) reminds us that these instruments can put an end to one's life. Instead of rousing admiration and affection, such a comparison generates fear and aversion.

This simile would have been very much effective if the poet had intended to imply that the church bells are dangerous inspite of being a reminder that people should worship God. This simile becomes less potent because it looses its effect by bringing into prominence the elements which are supposed to be suppressed.

2.3 Thought and Sense Domains

Here the concern is with the similes whose effect depends on whether or not the tenor and vehicle operate on the same level of thought or sense (Ntuli, 1984: 155).

In "Umntwana wakwaPhindangene" Msimang describes the bitterness of Chief Buthelezi:

(a) "Uhlunguhlungu olubabayo,
    Balulume baluphimis' okwesibhaha,"
    (P. 37.)

In the above extract the comparison of things belong to
the same domain of thought. The poet perceives Chief Buthelezi as a peppery shrub Uhlunguhlungu and he compares him to a bitter shrub isibhaba. These are both taken through the mouth and the bitter sensation they give is detectable through gustatory sense organ. One of the similarities between the two things is that they are both edible and the taste is the same, therefore the weight of such similes is weakened by the presence of common qualities in the tenor and the vehicle. The comparison is almost equivalent to putting one thing next to a similar one.

In "Iqhwa" Msimang appreciates the snow:

(b) "Umuhle kunezihlabathi zolwandle, Umhlope kunobisi lwezimazi zakwenu"

(P. 43.)

The poet is actually praising nature because snow, i.e. iqhwa is a phenomenon of nature. He adds that it is ravishing. Its whiteness is whiter than anything that he can compare it with and therefore its colour is beyond comparison. Even white sands izihlabathi or milk ubisi cannot be compared with the beauty and the whiteness of the snow. In this instance one sense is involved in the perception of a stimulus. The images utilised here are both visual. The difference between the two things compared is that snow exhibits beauty and in contrast to beauty it is white, therefore it stands to reason that the poet is comparing things belonging to the same domain of thought. The poet compares beauty to whiteness. This type of simile reduces the adequacy of this figure of speech.

In "Yimpi" Msimang says:
As usual fighting is always destructive and disastrous, we expect nothing good but death from it. The poet depicts the picture of a person fighting with the firearm.

In this extract we find the comparison of things that do not belong to the same domain of thought. The poet perceives the bullets through the sense organ of sound and thought. Whirlwind and lightning are both similar in the sense that they are awful to mankind; when they come about people hide themselves in shelters, that is why Msimang uses this comparison. He is depicting the fact that when people fight with firearms imbumbulu, people watching such an event run for their lives and hide themselves in shelters just as when they see lightning or whirlwind. The only difference is that whirlwinds can be felt and therefore it is tactile whereas this does not apply to lightning, umbani. Thus this simile is partly effective. It is crystal clear that izulu and unhloyile not belonging to the same domain of thought are compared. The other comparison is perceived by one sense organ, i.e. sight, while whirlwind is perceived by two sense organs, namely, tactile and sight.

2.4 Compounded and Extended Similes

It happens that similes are compounded and extended with great ingenuity. Sometimes they develop into sophisticated metaphors or the extension can be affected by allusion as in Msimang’s "Umntwana wakwaPhindangene".

(a) UNompunyumpunyu okwenhlanzi yamanzi,
Ngob’ ephunyuke kubakhi bozungu,
(P. 36.)
Chief Buthelezi is said to be slippery like a fish, hence the usage of the word okwenhlanzi. This is because his assassins could not do away with him. They plotted to exterminate him before the elections. Their efforts were all in vain since it is then that he was elected as a Chief of the Zulus. The poet knows that the comparison clarifies the treacherous ways in which death attacks those who do not suspect any danger. In contrast to this statement Chief Buthelezi has a premonition hence he is slippery like a fish. The word UNompunyumpunyu develops into a metaphor.

In "Iqhwa" Msimang writes:

(b) "Wena nontandwa kubukwa ungesakabuli"

(P. 43.)

The poet's admiration for Ntuli derives from the fact that he is the poet's source of inspiration. Ntuli is compared to a black tailed finch, i.e. ungesakabuli. In the above instance a simile leads to some tangent advancement of the figurative action or object and this becomes a phenomenon of aesthetic exquisiteness. The Nontandwa develops into a metaphor because of the verb metaphor kubukwa. The verb kubukwa works backwards to personify the animate isakabuli. The context actually personifies isakabuli (black tailed finch) because normally it is only human beings who are capable of drawing attention to themselves.

2.5 Simile and Context

The use of references must be appropriate. The reader must be able to associate the vehicle with the tenor, e.g. "Niyanyamfuza okwezimpethu". People who are spoken to here are many, and they move about like worms. It does not happen that worms are quite dead and do not move around, unless they are dead (Ntuli 1984 : 156).
In "Umntwana wakwaPhindangene" Msimang writes:

(a) Libhekise amehlo empumalanga,
    Abesehlaba okwemisebe yelanga,
    (P. 34.)

Chief Buthelezi's eyes are likened to the sun rays okwemisebe. This means that Chief Buthelezi is very autocratic and awe-inspiring, so that his rivals could hardly challenge him. They would shy away as if from the rising sun. The use of this reference is appropriate here. We associate the eyes of Chief Buthelezi to his awefulness.

In "Uthando" Msimang comments:

(b) Ubaba kunesibhaha,
    Uqanda kuneghwa
    (P. 8.)

The warmth of love is a burning light in the dark and reduces hills to battlefield, however when love fails it produces the bitterness of certain plants and it is as cold as snow. The comparison of different things such as isibhaha and ighwa symbolises the bitterness and chilliness of love when it moves, leaving people miserable, bitter and cold.

In "Mshayeleni ihlombe" Msimang says:

(c) "Nxa nibe nisakhwele nidilike,
    Yena athi nombe okwenkawu;
    Nibe nisahlambe nigwilize,
    Yena athi tshu okwenhlanzi;"
    (P. 49.)
The character portrayed here is strange, in the sense that his manner of doing things is questionable, because he succeeded when others failed. When people are doing their best to obtain their goals, he obtains whatever he wants with ease. The poet therefore asks that the expert be given applause.

Here the poet actually wants to compare the clinging nombe of an ape and the swimming tshu of the fish to the man. The use of simile is very appropriate here. We associate the swimming with the fish and the clinging with an ape. But this makes us come to the conclusion that his manner of doing things is miraculous and as a result we are left with a question. We also note that there are ideophones in the above extract: athi nombe, tshu which expresses the success of this character in different situations. It might happen that this man has little intelligence like a fish, but he is good imitator like the ape.

2.6 Conclusion

In this discussion of Msimang's simile we note that he designs his simile from a wide range of objects such as animals, plants, portions borrowed from izibongo and all other natural phenomenon as well as wild ones. We also acknowledge that in Msimang's poetry we find traces of both the traditional poetry and modern poetry. While the oral traditional poetry mainly reflects heroic achievements, modern African poetry derives from the changes brought about by western civilization to the African way of life and culture. It is interesting to note that the usage of simile by Msimang depends on the type of poem in question, for instance, he makes the most use of similes from natural phenomena, plants, animals and portions borrowed from izibongo in praises. While in modern poetry they are used not in abundance as in praises. The majority of similes are visual despite the fact that we
also get others which are perceived by other sense organs. We also notice that the poet wrote extensively on common similes and little on simile and context. Though the expressive aim has been achieved through the usage of common similes, he has also utilised thought and sense domains, little of dominance of undesirable elements. All in all Msimang has been successful with the use of this image because it contributed a lot to the beauty, art and message of his work. We express our acknowledgement for the pattern found in his poems, that of mixing together of animal with plant imagery, e.g. when he says Yebuya luthando unuka njengegaga 'animal imagery', umuncu njengohlonyane 'plant imagery'. At times he mixes plant with natural phenomenon, plant with plant or animal with animal. This patterning adds the aesthetic beauty to his poems. Finally I believe that simile becomes ineffective when things from the same domain of thought or sense are compared.
3. METAPHOR

Metaphor is identified as a comparison that is made implicitly. Some critics such as Ntuli (1984: 160-169) realised that, this implicit comparison is grammatically expressed as a copulative construction, absolute pronoun-vocative-qualificative, possessive construction, nominal base and metaphor with implicit tenor. These will be thrashed out below. An endeavour will be made to illustrate the use of metaphor in selected themes.

3.1 Copulative Construction

In this state an equation of two things is made by using the identificative copulative. Such copulative is commonly used to identify one object with another, e.g. ukufa wubuthongo. Ntuli (1984: 163) believes that such an explanation is less effective in any other construction unless the poet has enriched his image by employing other devices.

In "Uthando" Msimang asserts:

(a) "Uyinqabakayi tshelwana weDuduzile; ...
    Uyingwijikhwebu weBahlukanisile;"

(P. 8.)

In this instance Msimang tries to probe the mysterious nature of love, for it has many facets. He couches it in names such as Duduzile, she who brings comfort; Behlukanisile, she who caused rift between lovers.

Inqabakayi tshelwana (inexplicable, mystery) can be described as an event or concept which arouses curiosity and suspense because the facts are concealed or inexplicable. While Ingwijikhwebu (turn back, hang) can be described as somebody who is unfaithful and full of disloyalty. The poet used
these words to indicate that love is an abstract concept. It is inexplicable, mysterious and incomprehensible. The poet therefore uses metaphor and impresses it with well selected names which describes love and its results. The poet shows how love can take different expressions ranging from hospitality to hostility, from tenderness to tension and from sweet to sour. He brings an interesting contrast when saying love is mysterious yet it brings comfort uDuduzile.

In "Umntwana wakwaPhindangene" Msimang writes:

(b) "AmaShenge ashay' ihlombe avuma, 
Athi inkosi yimbabazane kwabakaMnyamana"

(P. 34.)

An element of criticism is present in the above example where his own people thought little of Buthelezi. They think that he is a herdboy. They realised through his deeds that he is a chief heardboy even in the academic field, hence the metaphor yimbabazane, (stinging nettle). He is referred to as a stinging nettle because his endeavours do not bring about a lot of physical effort but academic and political ones.

(c) "Usibamba siyephula silibhubesi, 
Sabamba uHlengwa samflohloza, 
Sabamba uDladla samflohloza, 
Sabamba uMhlabunzima samflohloza."

(P. 38.)

Animal imagery overshadows Zulu praise poetry because the Zulus are a hunting and pastoral society. Chief Buthelezi is compared to a lion. This is a principal beast used as an emblem for a courageous, strong or bellicose person. Chief Buthelezi resembles a lion not only because he is strong but also for the fact that a lion has the status of a king of animals. This association also refers to his temperament.
The verb -bamba (arrest) and -fohloza (smash) actually means that Chief Buthelezi took custody against all these men mentioned above and stopped them from participating in the Zulu National Assembly. He did not smash them physically when they had violent collision of ideas but verbally. Therefore he is referred to as ibhubesi because he has power to expel those who disagree with him in the Zulu National Assembly.

(d) "Abelungu kuze kwasa bengalele,
Lokhu, ubeseyindlondlo,
Yebo, esendlondlobele,
Lokhu ubeseyimbabazane."

(P. 38.)

Chief Buthelezi is compared to indlondlo a very venomous snake. It implies anything resembling a snake or trecherous person. Anyone who can only fluctuate within narrow limits but can fluctuate more against other currencies. This suggests that Chief Buthelezi at this moment had intense anger and was furious. He is also referred to as imbabazane (stinging nettle) that suggests that Chief Buthelezi is capable of causing a physical or mental pain. Indeed whites could not be in a state of psychological rest during which the consciousness is suspended, due to the fact that he continually lives in a towering rage, i.e. useyindlondlo. The metaphor used here is very impressive because he is said to be a towering rage because he interminably exists in a towering rage.

In "NgeUnisa eminyakeni elikhulu" the poet comments:

(e) "Namhla lokhu useyingqwayingqwayi
Ngokugoq' amaphiko phez' kweMucleneuk"

(P. 3.)

The University of South Africa is referred to as Ingqwayingqwayi (prestigious). It is a prestigious university because
it has high status which it has achieved through success. Besides it is at the peak of condition, an ornamental embellishment in writing. The poet is describing the physical structure of the university when he says Ngokugoq'amaphiko, i.e. it closes its wings together from an extended position. This suggest that the university is a wing in form and position on top of Muckleneuk.

3.2 Possessive Construction

In the metaphor that involves the possessive construction the possessee is usually a metaphorical attribute of the possessor. This is an effective way of adding abstract qualities to images presented (Ntuli 1984: 165).

In "KuD.B.Z. Ntuli" Msimang says:

(a) Ingqwayingqwayi yaseGcotsheni, 
(P. 9.)

(b) Ithole likaMaShezi, 
(P. 10.)

In the extracts above, the poet employs the techniques of traditional praise poem in commending Ntuli for his achievements in education. It is interesting to note that his praises did not laud him for heroic achievements in the battlefield but for his outstandingness in the enlightenment and politics. The poet opens almost each and every stanza with a metaphor. In stanza one he is introduced as Ingqwayingqwayi; in stanza six he is referred to as ithole.

Ntuli is said to be ingqwayingqwayi because he is a sturdy person (YaseGcotsheni) who flapped his feathers and headed for the rising sun while other birds headed west and hid themselves in dilapidated huts. The poet chides death for being greedy in stealing away Ntuli's parents who were deprived of seeing their son obtaining a doctorate. By the time his mother, i.e. MaShezi passes away, Ntuli was still
young, i.e. *ithole*. Although the calf was still young its kicking was fatal.

(c) **uSontandwase umntakaNtuli,**

(P. 11.)

The son of Ntuli is referred to as *uSontandwase* (amiable, admire, esteem). This implies that the poet has great respect and a good opinion of him, because Professor Ntuli is displaying a pleasant nature and friendliness towards him. It is noteworthy that Professor Ntuli is not amiable to the poet only but to other people as well. To everyone who admires education Professor Ntuli is a source of inspiration.

In "Umntwana wakwaPhindangene" Msimang says:

(d) **"Iguqa elimnyama likaMnyamana"**

(P. 34.)

This is an example of animal imagery. It is noteworthy that this imagery is used to suit its context. The *igusa* represents Chief Buthelezi, because he is a man with dark complexion and it refers to the nature of his eyes. It is also noteworthy that *igusa* is a very strong and powerful animal. Indeed Chief Buthelezi is physically strong, but by the qualification of the powerful old bull and its horns and physical feature makes him more menacing.

(e) **"Undaba yenziwe yinkomo yasoSuthu"**

(P. 34.)

This is an illusion to the history of Chief Buthelezi. Buthelezi belongs to the Zulu royal house hence *yasoSuthu*. This extract refers back to the times when he intended to get married. It is not quite clear why *inkomo* (a domesticated bovine mammal) is chosen out of thousands of mammals. It might be because the bellowing of the beast may be heard
some distance away. This image is appropriate because the Chief's proposal to a woman, distances away, was answered and the very beast is used to pay lobola for the woman.

(f) "UMashesha ngowakwaPhindangene"
(P. 36.)

This implicit comparison alludes to Chief Buthelezi's fastness. The poet depicts the speed with which Chief Buthelezi overtook his rivals. Chief Buthelezi belongs to the house of Buthelezi, hence the usage of the clan name Phindangene. This image is definite in the sense that it depicts Chief Buthelezi's nature in general.

In "NgeUnisa eminyakeni elikhulu" Msimang says:

(g) "UNondlinikazi waseMzansi obhonse kwenanela Izintaba nemimango, kwatshakadula imivemve Namaguqa asephusa aphindela ayokwanyisa."
(P. 2.)

Unisa is portrayed as a domesticated bovine mammal, whose bellowing reached all the parts of South Africa. UNondlinikazi is a mammal that produces plenty of milk on her own, she can support a family with milk, so is Unisa; it provides everyone with education. Imivemve represent younger students of Unisa. Amaguqa represent older students who are probably working but came back to improve their qualifications.

To sum up, it is noteworthy that in all the examples discussed above the possessee is a metaphorical attribute of the possessor.

3.3 Absolute Pronoun-Vocative-Qualificative

In this illustration the absolute pronoun is substituted for the tenor. The pronoun is followed by the vehicle which is
in the vocative. The vocative can be followed by a qualificative. Ntuli (1984:164) says that this helps to present a clear picture of what the tenor is identified with.

In "Isandlwana" Msimang writes:

(a) "Bathe ukhoth' amafu
Wena ngelengele yokhahlamba;"

absolute pronoun (wena), ngelengele (vocative), yokhahlamba (qualificative).

The poet likens the Drakensberg mountain (iSandlwana) to a steep precipitous ascent. A mountain is a natural upward projection of earth's surface. Sandlwana is a very well known mountain. It is where a lot of people died, both black and white. The poet is giving us a physical description of this mountain. Some people think that the height of the mountain could touch the clouds and that it is the highest mountain. The poet says they are making a mistake because it was its great significance of bloodshed that made it conspicuous, but it is not that high in structure.

In "Ubusuku" the poet writes:

(b) "Ngigone ngezingalo zokuthula,
Wena mzanyana wezintandane;"

absolute pronoun (wena), vocative (mzanyana), qualificative (wezintandane).

The poet is pleading that he be embraced in the peaceful and affectionate arms of the children's nurse Umzanyana. In this case the poet personifies the night. He refers to it as a children's nurse because she takes care of the children who had lost their parents, i.e. izintandane.
3.4 Nominal Base

When the metaphor is based on a noun, the noun has an effect of inanimiting the animate object. Instead of a poet using the verbal vehicle he employs the tenor with the noun. The beauty of the metaphor is in the submergence of the nominal base (Ntuli, 1984: 167).

Vilakazi (1978: 32-33) says another queer feature of Zulu poetry is found in concords of personified nouns. It speaks in terms of phrases and employs a purposive confusion of concords. This is only found with words which are personified and used as nouns of class 1(a). In the first line of the poem analysed by Vilakzai,

"USijikane siyapha siyajika"

one would expect the concord to agree with uSijikane of class 1(a) but the poet remembers he has personified the inanimate "isijikane" and therefore gives it its colour in the verbal concord by using "si-". The usage of concords in the above manner is a special licence of poetry applicable only to nouns of class 1(a) which otherwise would belong to ordinary non-personal classes. This also applies to Msimang's example on nominal base. An illustration is made on only one example:

"Undlela ziyaqonsa zifuze ezentab' iEverest"

One would expect the concord to agree with Undlela of class 1(a) but the poet remembers he has personified the inanimate Undlela and therefore gives it its colour in the verbal concord by using "zi-". This is applicable to all Msimang's personified nouns.

In "NgeUnisa eminyakeni elikhulu" Msimang writes:
(a) Undlela ziyagonsa zifuze ezentab' iEverest.
   Umzila ungushishiliza ngokubasheleleisa,
   Ngokusheleleisa oNomavila nawoBhocobala.

   The University of South Africa resembles the routes izindlela chosen to reach one's destination. It is said that these routes are very steep like Mount Everest. It is also referred to as umzila (route, path) which is similar to indlela but this is rough like the route to heaven, that is why lazy people oNomavila slip quietly out of the University and those who are physically weak, collapse from their weakness on this steep and rough route. This indicates that the route to education is more bitter than gall, but the fruits thereafter are sweeter. Those who cannot preserve and are lazy do not cope with the demands of the University. Those who are physically weak, oBhocobele, always make excuses when they have to submit their work and eventually slip off the track.

(b) Indonsakusa kudabuk' ukukhanya,
   Ikhwezi' elikhanyise umnyama wanyamalala

   Indonsakusa represents the University. It implies that a number of years are taken before the University confer the academic award on successful completion of a degree. But thereafter people are enlightened kudab'ukukhanya. The University is referred to as a morning star, Ikhwezi. This contrastive comparison is more clear when we appreciate that in real life when the morning star rises, the darkness drifts away. Darkness is the lack of light. It symbolises the lack of knowledge and education.

   In "Umntwana wakwaPhindangene" Msimang says:
(a) "Ukhozi lwakwaPhindangene
Lupindelele futhi eNgilandi,"
(P. 35.)

In the above extract there is an example of bird image (ukhozi). The hawk (ukhozi) depends on speed in order to catch its prey. It usually attacks its prey in the morning as the fowls are still descending from their sleeping places on the trees. It thus symbolises speed, surprise attack and prudence. In this instance, reference is made to his rare achievement of being well travelled abroad. The hawk represents the plane that takes him to and fro.

(b) "Ulanga eliphume limisebe,
Liphuma phansi eMahlabathini,"
(P. 36.)

He is addressed as the sun that rose and whose rays reached Pretoria and caused a stir. It is also noteworthy that the rays of the sun are overpowering. The sun has sent its scorching rays to Chief Buthelezi's rivals in Pretoria and therefore we can conclude that ilanga (sun) has been used to symbolise the Chief that vanquishes other kings, hence it symbolises the supreme being in the universe.

In "KuD.B.Z. Ntuli" Msimang says:

(c) "Umshikishi wendlela,
Oyishikishe owabo baze badinwa,"
(P. 9.)

Ntuli is portrayed as a defiant person who is capable of withstanding problems whereas his counterparts turn their back to the sun. The praises sum up his historical life, persistence and conquests of problems in the educational field, while his compatriots despaired and gave up along the way.
Ntuli is further referred to as an expert swimmer, i.e. inhlambi yamanzi, who dares to swim in deep pools because of his courage. The pools here are obviously his quests for high knowledge.

(d) **Inhlambi yamanzi.**

USojulase ongesabi nakujula

(P. 9.)

(e) **"Umthente ohlab' usamila"**

(P. 10.)

To stress Ntuli's achievements at a tender age, he is also referred to as a thorn plant (umthente) that pricks whilst young, which kept the community wondering about his age. This extract is incorporated in the idiom of the language.

3.5 **Metaphor With Implicit Tenor**

Ntuli (1985:169) discovered that there are cases in the use of metaphor where the tenor is not mentioned at all. It is altogether replaced by the metaphor. The context tells us what is exactly represented metaphorically.

In "Umntwana wakwaPhindangene" Msimang says:

(a) **"Mlomo owodwa**

Sukum' ukhulume,"

(P. 35.)

The poet refers to him as the only voice striving for black freedom in the face of growing opposition. Metaphorically he is referred to as Mlomo.

In "Iqhwa" Msimang says:

(b) **"Nkosazane emhlophe."**

(P. 43.)
The above comparison is effective since it attributes human qualities to the snow. It is referred to as the Chief's daughter. It is noteworthy that the tenor is not mentioned at all. It is altogether replaced by the metaphor therefore producing a very impressive comparison.

3.6 Conclusion

We can conclude on the grounds of the examples from the works of Msimang that the use of metaphor is very effective. However we must point out that Msimang used this image more than the other types of imagery, ranging from those with little effect to those which are more richer and sophisticated. The combination of these metaphors achieve different effects of this poetry, such as art, beauty and message. Images discussed in this chapter are mostly derived from the praises. The only difference is that the image used involve some modern concepts of life and Western condition, but rest on the background of the Zulu heroic age. As such, plant and animal imagery is prominently used here. Metaphors with nominal base are used impressively in Msimang's work. Note the usage of concords in the manner they are used, is a special licence of poetry applicable only to nouns of class 1(a) (ibid). The effective usage of metaphor helped him in producing a very interesting work due to the fact that metaphor is the most beautiful among all images.
4. PERSONIFICATION AND SYMBOLISM

Personification and symbolism will be discussed together in this chapter. The reason being that, there are fewer examples of symbolism. Personification will take the initiative. Symbolism will then follow.

4.1 Personification

According to Cohen (1973: 52) personification means giving human characteristics or shape to an inanimate object; to an emotion and instinct; to a moral quality, or to an invisible concept; to an event like death, or to an invisible essence like soul. The putting together of an inanimate or abstract forces or concepts and human behaviour evokes personification of various kinds. Ntuli (1984: 170-174) tried to identify different kinds of personification. He sub-categorizes personifications according to apostrophe, human features, human actions and human emotions. We will describe each type and provide some examples from each type.

4.1.1 Apostrophe

In this case various objects are addressed as if they are human beings, capable of hearing and understanding what is said to them. Usually this is characterised by the use of the vocative and imperative.

In "Afrika ngingowakho" Msimang comments:

(a) "Afrika wami, Afrika wami,
Baba wami, Mama wami
Gogo wami, Mkhulu, khokhol
Afrika ungangilahli."

(P. 47.)
The poet says that Africa to him is everything, i.e. it is his mother, his father, his grandfather and grand-grandfather. This stands to support that Africa is indeed everything to him. He therefore pleads that Africa should not reject him Afrika ungangilahli. The poet is revealing historical realities that he belongs to not any other place except Africa.

The poet elevates Africa further in that by talking to her and giving her instructions. He regards Africa as having human faculty of understanding. Africa which the poet addresses do not reply. She is presented as a sympathetic listener to the poet's instructions and comments.

In "Iziziba zoThukela" the writer says:

(b) "Ziziba ezizonzobele
Zolani ningisondezele."

(P. 64.)

The title actually means the deep pools found along the Tugela River. The verb -zonzobala means, to grow deeper and with awe. Therefore these pools are characterised by absence of noise. They are calm and in a state of tranquility. The poet starts with an alliteration in these two lines of the extract, i.e. "zi" and "zo" when apostrophising these pools. He orders the pools to become still, quiet and peaceful and bring to him the still waters Zolani ningisondezele. He says the depth of the pools fill him with awe but still he would like to drink from these pools in order to quench the thirst with the hope that he will never be thirsty again. The pools in this case symbolise knowledge.

In "Afrika ngingowakho" Msimang writes:

(c) "Afrika nathi singabakho."

(P. 48.)
The poet is using an injured tone. He is very sorrowful about things happening in Africa. When he traces the way back to the beginning of the whole thing, he feels bad and wishes the whole of Africa can accommodate everybody the very same way, hence he says Afrika nathi singabakho, i.e. we also belong to you. The poet is addressing Africa as if it is a human being capable of sympathising with him.

In "Uze ungiphuzise amanzi" Msimang asserts:

(d) "Wena ophansi ekujuleni
... Isithwathwa esembeth' izintaba
Asinamandla okukwemboza;"

(P. 130.)

The poet addresses wena, i.e. you who is at the bottom of profoundness, in this case referring to God the Almighty. The snow is clothed in the way he resembles a human being. No matter how cold the snow can be, it has no power of covering you. The argument is that, cold snow has power to cover the girl but no power to cover the Almighty.

In "Amadwal' aseMhlathuze" Msimang writes:

(e) "Madwala abushelezi aseMhlathuze,
Akubambeleli nto kini niyashelelela."

(P. 15.)

The poet is apostrophising the slippery flagstones of Mhlathuze. When people cross a river they look for a hard flat rock idwala, so as to use it as a bridge across the river. It has come to people's attention that some of these rocks are slippery, i.e. abushelezi, and instead of helping them across, they cause them to slip and drown to death. Because they are liable to slip from grasp akubambeleli nto kini, the rocks symbolise possible danger and therefore they are not to be relied upon; that is why
they resemble a treacherous human being or a human being with slippery character.

(f) Madwala ayizimakade zoMhlathuze,
    Nibambana nezikhukhula kuthule izangq,
    (P. 15.)

When talking to the flagstones as though they are capable of understanding, he says they are lasting forever; they are unchanged by time, ayizimakade. They are suggesting a person or thing being dependable, unchanging or providing firm foundation; who is always fighting against a strong person or an overwhelming flow of thought, words or sound being symbolised by izikhukhula, i.e. a heavy downpour or fast violent stream.

4.1.2 Human features

In this case inanimate objects are given physical characteristics which are found in human beings.

In "Uze ungiphuzise amanzi" Msimang writes:

(a) "Ngikubone uza, ukhashwa,
    amakha amnandi kusasa
    Ngiyokulindela ngisemthonjeni,"

    (P. 12.)

The poet's attitude in the poem is positive and he writes with feelings of nostalgia as he describes the traditional way of courting. Perfume is a mixture of alcohol and fragrant, essential oils extracted from flowers. It is amazing how this mixture is capable of accompanying the girl to the dubling spring (Doke, 1982: 329). The poet therefore has given amakha human qualities.

(b) Izintaba zingisondeze kuwe.

    (P.13.)
The poet is going to use some of his charm to lure the girl. In the process of stating how he is going to act, he uses personification where he attributes human actions to the mountains, saying that they will bring him nearer to the girl zingisondze kuwe. The mountains are important to the Zulus because it is believed to be the home of the gods. The significance of the mountains is that they are the home of the goddess of love Nomkhubulwana. It also goes together with the Zulu proverb which says izintaba ezikude zinghamasithela, meaning that mountains are a place of concealment, concealing one's lover from view, especially when the person in question is far away.

In "Vilakazi awusayikubhuhha" Msimang says:

(c) "Hayani inkondlo kaZulu
    Ezonesula izinyembezi."

(P. 19.)

In this extract the poet urges the Zulu children not to mourn the death of Vilakazi who lies buried in Marianhill. The comfort can only be derived by singing the praises of the Zulus. Personification is used in the above last line, where it is said the praises will wipe or remove children's tears hence the usage of the phrase ezonesula izinyembezi.

(d) Nxa ibala elimhlophe
    Besalichaphazela ngelimnyama elingacimi,
    Nxa umhlaba usaphefumula"

(P. 19.)

The poet also makes an oblique reference to divisions between black and white people elimnyama nelimhlophe, and he used personification in the last line. The verb -phefumula means to breathe. Umhlaba refers to earth. The writer makes the earth as if it is a human being because he says it breathes. This is therefore a human quality. This imples
that when the earth is still filled with people, work should go on and the fountain of knowledge should not dry up.

In "Iqhwa" Msimang writes:

(e) "Ngob' uqhwakele eziqongweni zezintaba,
   Uzihlobise ngobakho ubumhlophe."

(P. 43.)

The verb -qhwakela means to adopt a posture in which the body is supported on the buttocks and the torso is more or less upright. Like the human being the snow is perched Ngob' uqhwakele on the mountain tops. This is a human quality. Furthermore the snow possesses an art of decorating, ukuhlobisa, the mountain tops with its own whiteness ngobakho ubumhlophe to make it more attractive. This image presents a contrastive idea, in that human beings fear mountains, for they are steep and symbolise potential danger but snow does not. This lack of fear by the snow draws it back to the inanimate, and therefore reduces the efficacy of the image.

(f) "Wena ofika ungalayezanga,
    Sikhangeke sehlulek' ukwenqaba,
    Usubelethe emhlane weshisandlu,"

(P. 43.)

The poet says the snow comes uninvited and without informing us, specifically the day on which it decides to come ungalayezanga. Sikhangeke (attraction, admiration). Because it is appealing to the senses or mind through beauty, it possesses the ability to draw or pull like a magnet. That is why human beings fail to resist it. On its way, it makes sure that it is carried on the back of north-west wind. Hence the phrase usubelethe emhlane weshisandlu. A wind is a current air, sometimes of considerable force moving generally horizontally from areas of high pressure to areas of low pressure. This type of
wind helps the snow to reach its destination in next to no time. The snow is capable of doing everything that is described above because it is given human attributes.

In "Iziziba zoThukela" Msimang says:

(g) Izimpophoma aniziggizi qakala,

(P. 64.)

The poet attributes human features to the pools along the Tugela River. He is taken up by the calmness of the pools and makes use of phrases that give taste to the language, i.e. aniziggizi qakala. This means acting with insufficient attention. Therefore it is clear that the pools are unconcerned in attitude or action about Izimpophoma, i.e. waterfalls.

4.1.3 Human actions

In this instance inanimate things are sometimes made to do what is normally done by human beings.

In "KuD.B.Z. Ntuli" Msimang says:

(a) Omandukulu nezingwababane
    Kukhale kwababaza,
    Kwabaleka kusing' eNtshonalanga,
    Kuyozi shuthek' emafokosini."

(P. 9.)

It is what people say, umandukulu (isikhova) represents that which causes misfortune. The Zulus believe that if umandukulu perches on the main hut of the kraal, it foretells the imminent death of one of the kraal's inmates. Igwababa, i.e. the vulture albicollis raven, it also represents misfortune or death; it's function is to eliminate the decomposed body. In this extract these birds are given human features. Instead of causing imminent
danger they flew away and hid themselves in dilapidated huts because Ntuli is a threat or isikhova. That means Ntuli is of extreme misfortune to his rivals. But we must ask ourselves what is the significance of the words ukukhala i.e. weeping, ukubabaza, i.e. expressing surprise, and ukubaleka, i.e. to flee. All this suggests that Ntuli's rivals lacked political and academic abilities altogether. Because whenever they fail, Ntuli succeeds.

In "ISandlwana" Msimang writes:

(b) "Ilanga labheka lathuthumela
labaleka lasithela entshonalanga,
libona isidumbu phezu kwesidumbu.
lgazi lemfudumalo
libona amanxeba ekhamisile,"
(P. 41.)

In the above extract the sun (ilanga) is used as symbol of deity. While it is true that to many people the sun symbolises God, in this case even the god could not take it. It ran away to set and rest. Seeing blood, open sores and one corpse over another was not a pleasant experience. The sun is given human qualities, it has a potentiality of telling us a very sad story that will never be forgotten. Generations and generations will know about it.

(c) "Nina enesaba indlovu,
Niyiqaphelise nentuthwane."
(P. 41.)

The hills that are afraid of the elephant should also be aware of an ant, that is how Queen Victoria's people came. They had confidence in themselves and they were armed. The poet says that even though white people had all the arms and they could fire at people who did not have firearms, retaliation from black people was so great, in such a way, that there was almost an equal number of people among blacks and
whites who died and therefore an ant intuthwane can harm an elephant indlovu.

(d) "laphophoza lageleza labaleka;"

(P. 41.)

The battle is destructive and disastrous. The poet visualises blood as a symbol of fatality. Blood is given physical characteristics of fleeing from the body and the loss of this liquid causes death. The verb lageleza means to ooze or leak out slowly and labaleka implies getting away or break free from the confinement. This implies that the body is devoid of physical sensation and therefore it is dead.

In "Iziziba zoThukela" the profoundness of the pools is looked at with respect by Msimang:

(e) "Nimile ngentobeko nibheke phezu ,
Nimile sengathithi anisacwayizi,
Nikhongozele inhlakanipho yezulu
Ephuma ngokuphuma kwekhwezi,
Esa ngokusa kwelanga,
Inifice nikhangezile nilindele,
Nilindele umyalo wengilosi
Eyathi babusisiwe abalindayo."

(P. 64.)

Msimang is trying to emphasize something with this extraction. In order to produce an effect he mixes personification with parallelism and rhythm. The first four lines are rhythmic with a rhyme scheme - abab while the first two lines are joined by repeating the word "nimile". This is called parallelism by initial linking. Msimang is trying to combine the profoundness, the humbleness of the pools with the heavens from where the real wisdom comes, while lines four and five represent parallelism. The parallelism in line four shows that the wisdom is the brightness that resembles that of the morning star which rises at dawn. The three last lines
emphasize the patient expectance. We say this because the verb -linda, which means expect or watch, is used in the last three lines of this extract. The poet desires ardently the humility of the floods, which becomes clear when the poet asks the pools to share with him their humbleness and their profoundness. The reader also looks at the pools with respect now that the poet has revealed the aspects of the pools, which the reader did not pay attention to.

The pools are given human qualities by mere talking to them, though they do not respond.

In "Afrika ngingowakho" Msimang writes:

(f) "Wathalalisa okwendiki Afrika na?
Awukasizwa yini isililo?
Awubezwa yini bembongoza
Uyibonile imihosha Afrika
1phenduka izimpophoma zegazi.
Ubonile emathafeni akho
Ingcwaba liphezu kwengcwaba.
Uyothula kube nini Afrika?"

(P. 48.)

The poet is expressing his sorrow through this poem. He addresses Africa as if he is addressing a human being who is capable of understanding. He wonders why Africa is turning a blind eye like a person suffering from hysterical disease indiki, against people mourning. He wonders if Africa is aware of the flow of blood and graves one on top of the other. He wonders how long will this situation prevail.

In "Iziziba zoThukela" Msimang says:

(g) Nolwandle niluhlek' usulu,
Lugubh' amagagasi lungaphezi
Lwehla lwenyuka lungenasinqe."

(P. 64.)
The poet admires the humility of the pools to such an extent that they even outwit the seas because the sea has rolling waves making a lot of noise lugubh' amagagasi. The pools are capable of despising the sea. They laugh cynically at the sea, hence the expression niluhlek' usulu. Apparently the pools are showing contempt for accepted reputation of the sea. The sea does not rest; it walks about with no fixed purpose or direction lwehla lwenyuka lungenasinge, while the pools remain calm and silent and await the wisdom from heaven, which rises up with dawn. This is the representation of the sea and pools in the form of a person.

(h) "Imithelela niyi thi klabe, niphole;
Nazi kahle, iphanga nje umdaka,"
(P. 64.)

The pools are attributed with human characteristics. The image is impressive because it is reinforced by the idophone klabe, which means stealthy glances. They are capable of turning a blind eye to the incoming pools. This image is nourished by the usage of the idiom of a language which suggests the speeding up of the completion for no apparent reason. The pools neglect them because they will soon get tired, Nazi kahle iphanga nje umdaka.

In "Iqhwa" Msimang says:

(i) Inhliziyo yakho kayinagazi
Usifice kulomhlaba sincwaba,
Usishiye sizimpundle"
(P. 43.)

The snow appears to be attractively alluring when seen from afar, fulfilling the fact that distance lends enchantment to the view. When one is near, it starts to attack with its chilling cold. Like a human being, the snow is said to be having a hollow muscular organ known as a heart, but then its heart is devoid of blood inhliziyo yakho kayinagazi.
The poet says that snow has a cold heart in the sense that it does not have pity or sorrow for the people who suffer from it. The snow found us happy, glossy and fresh *sincwaba* and it leaves us bereft *sizimpundle*.

4.1.4 Human emotions

In this technique both the non-human animate and the inanimate are addressed as if they are human beings.

In "Uthando" Msimang says:

(a) "Ngisho nezinambuzane uzhungulile, Izintothoviyane zaze zafa zibelethene;"

(P. 8.)

The poet appreciates love when he notices its dynamic force among insects. It shows how human emotions are transferred to the animal world.

In "KuD.B.Z. Ntuli" Msimang comments:

(b) "Nawe kufa uligovu,"

(P. 11.)

In the above extract the poet condemns death for it is greedy. It kills deliberately and make excessive consumption of humans. But still it is not satisfied. It leaves us bereft with sad emotions.

4.2 Symbolism

Cohen (1973 : 54) says that although symbols vary in complexity, you have to concentrate on the means whereby you discover the concept suggested by the concrete elements. Ntuli (1984 : 175-185) also discovered that symbols vary in complexity and therefore he discusses various methods of symbolism including ideas, adversity, hope and prosperity.
Let us turn to Msimang's poetry and see how he uses symbolism.

4.2.1 Ideas

In "Vilakazi awusayikubhubha", Msimang writes:

(a) Lomthombo awusoze washa noma nini
Lomthombo ungashiswa yini nje nempela.

The word umthombo means the natural spring of water. But when we read this extract we immediately feel that the poet is not just writing about the normal fountain. The natural or normal fountain sometimes have its water drained away or evaporated. On the contrary, the poet emphasizes that the fountain will never dry up. Therefore the fountain symbolises something. The poet is confident that the fountain of knowledge embodied in Vilakazi's works entitled Namanini and Nje-Nempela will never dry up. It is noteworthy that the word umthombo does not refer to a river or spring but it symbolises the fountain of knowledge, artistry etc.

Cope (1968: 38) says poetry must be more concentrated, more concise and more evocative than prose. Msimang has applied this technique of word economy. See how he incorporates Vilakazi's works at the end of each line of the extract.

In "Iziziba zoThukela" Msimang says:

(b) Sicwebe isiziba semicabango,
Ngibone izimfihlo zokujula.

(P.64.)

One of the ideas represented by the pool is that pools have dignity and are awful because they can drawn a man to death. In the above extract the pools symbolise the peacefulness and the clarity in the man's mind. The word isiziba symbolises knowledge. However, it came to his attention that he
has his own pool, the perpetual movement of his mind. Ever since he was born the river of ideas has been non-stop. Presently he wants the river of ideas to be crystal clear, i.e. sicwebe isiziba semicabango so that he can put down his ideas. The poet therefore desires ardently the humility of the pools. It becomes clear that the poet envies the pool's profoundness.

In "NgeUnisa eminyakeni elikhulu" Msimang writes:

(c) "Mthombo wolwazi ogobhoze ngemihoshahosha, Gobhoza ngiphuze, uz' uphuzise nabezayo."

(P. 3.)

The word mthombo represents the University of South Africa. It means the structure from which a spring spurt. The university is a fountain of knowledge because it is continually imparting knowledge to the knowledge seekers. The poet says the fountain of knowledge flows or is conveyed as if in a stream to all directions. This suggest the number of Unisa students that are all over in the world. The verb -gobhoza (flow, move) implies that the fountain should keep flowing. Apparently the poet is instructing the university to go on with its function of enlightening, instructing and educating him so that he acquires knowledge ngiphuze and progresses timeously as if in a stream. He says the university should also make provision for the generations to come uphuzise nabezayo. In this extract umthombo symbolises the principal source of knowledge that is obtainable through learning at a university.

4.2.2 Adversity

In this instance the poet likes to use darkness and shadow images. This symbolises misfortunes which ranges from mild adversities to death.
In "Isandlwana" Msimang says:

(a) Sandlwana sebaba mathambo-mhlophe.
    Angcwabe womabili amathambo,
    Elimnyama mdibi nemihlophe,

(P. 42.)

The poet is coming up with a historical reality when the Zulus fought with whites at Sandlwana in 1879. The black bone and the white bone symbolise blacks and whites and lost of lives simultaneously. The poet says that the darkness has passed and that Sandlwana must bury both black and white bones together. The grudge between these people should be buried as well and people should live in harmony. It is believed that tall objects attract lightning. As a result, the Zulus never occupy the place with high mountains in fear that lightning will destroy them. This source of potential danger is a common sign among rivers and mountains. Therefore isandlwana itself symbolises danger, instability, death etc. The effectiveness of this image is also reinforced by the structure of the mountain.

In "Yimpi" Msimang says:

(b) Izimbali zomhlaba, mbunce, goqe, lothel
    Amanoni omhlaba ncibikiliyani"

(P. 80.)

These lines are pure examples of showing that during the fighting there are more losses than gain to such an extent that even the "bone" they are fighting for can be destroyed. This is represented by the word amanoni which means the richness of this world. Amanoni symbolise all the things that people are battling to have such as power, prestige and wealth. The flower withers away in winter or when it looses water. This has a biblical connotation whereby a human being is referred to as a flower that blossoms, grows and
withers away, hence the word imbali. Because imbali means a flower; it therefore symbolises human beings.

In "Yimpi" Msimang comments:

(c) "Umbani, bani!
Laduma langqongqoza".

(P. 30.)

They are two aspects of the storm image. It symbolises fastness and crushing effect. This depicts the speed of the lightning with which the two parties fighting overtake one another and crush. Besides the futility of attempting to outrun the approaching storm, the image also underlines the defenselessness of those who are overtaken by storm in the open veld. On the other hand this image becomes more impressive because the word umbani (lightning, flashing) means sharp pain and the fire from the firearm. Ukungqongqoza means thundering noise thereafter and then destruction.

In "ISandlwana" Msimang says:

(d) "Kumnyama kubomvu eSandlwana".

(P. 42.)

The poet says that even though white people had firearms and they fired at people who did not have firearms, retaliation from black people was so great, in that almost an equal number of people died. Kumnyama (black, completely dark). It implies dealing with the unpleasant realities of life. It also indicates that it was gloomy at Sandlwana. Kumnyama therefore symbolises mourning. Kubomvu (red, fresh blood) implies that people's hands were stained with blood. Kubomvu therefore symbolises bloodshed.

4.2.3 Hope

It is not easy to separate the symbols of hope from those of
new life. One can argue, for example, that the rising sun symbolises birth. There is little doubt, though, that the sunrise is a symbol of hope (Ntuli, 1984:179-180).

In "Uze ungiphuzise amanzi" Msimang writes:

(a) "Ngiyophuma nenhlamvu yelanga"  
(P. 12.)

The sun is widely known as a symbol of deity. The poet says he will go out with the stream of sunlight. Ilanga is the sun that is the source of light and heat for planets in the solar system. The poet chose the sun because the person he is going to is a source of radiant warmth and glory to him. The sun here symbolises hope and fortune. Already there is hope that the poet will win the girl, because after gloom and cheerlessness of the night the sun rises. To the people it indicates that their dreams and hopes will be fulfilled.

(b) "Ngiyovuka kanye nekhwezi  
Ngiphehle ubulawu obumhlophe,  
Ngithake ngomthole novuma"  
(P. 12.)

This type of love is based on patience. The poet says that he is going to use some of his charm ngithake ngomthole novuma to lure the girl. He will wake up together with the morning star. Ikhwezi symbolises hope and award because the young man's little problems of courting will fade away and the young man will rejoice.

4.2.4 Prosperity

Ntuli (1984:178) says that a more common image to symbolise prosperity is that of abundance of livestock or achievement or success when a man has to rise high in the sphere of education.
In "Vilakazi awusayikubhubha" Msimang says:

(a) "Khangelani amal'ezulu,  
   Nizombona eziqongweni zezintaba".  
   (P. 19.)

The poet further urges the children to gaze upwards to blue heavens where they will see Vilakazi perched on top of a mountain. The blue heavens amal'ezulu and mountains izintaba symbolises stability and awefulness of the place where Vilakazi is resting waiting for the day of resurrection. On the other hand the poet's use of words like amal'ezulu which goes together with inkondlo kazulu is discrete in the sense that these are the titles that Vilakazi gave to two works of poetry which have not been equated up to the present time.

4.3 Conclusion

On the grounds of the discussed examples, we can conclude that Msimang has used personification most effectively. Apostrophe, human features and human actions are the main methods that are employed. These methods offer an interesting variety in the poet's expression. Objects and other creatures are given a chance to share with human beings in their appreciation of his environments and therefore they are brought close to human beings. We also note that various objects are addressed as if they are human beings capable of hearing and understanding. This is characterised by vocative and imperative. This type of an address is effectively utilised by Msimang. Without forcing matters we have to admit that Msimang refrained from using much of human emotions type of personification. Nevertheless Msimang has been successful in employing personification in his work.

On the part of symbolism, we have noticed that Msimang makes use of universal and conventional symbols. It is noteworthy that in order for one to appreciate other symbols, one needs to be aquainted with the Zulu culture. Symbolism is not a
common feature in Msimang's poetry. As a result we found few examples of pure symbolism, for instance, the "umthombo" image which symbolises the fountain of knowledge. Msimang expresses his regret that man has lost much either materially, spiritually or by way of death. The feeling of adversity is expressed most clearly and impressively.
5. **GENERAL CONCLUSION**

This is a stimulating topic. In this work an illustration on how Msimang used various types of images has been made. Msimang wrote various types of poems in his collection *Iziziba zoThukela*. These poems have a diversity of themes. Although the themes are not studied as such, the examples discussed have been selected from various poems of selected themes such as abstract concepts, nature, praise and history. I found that Msimang attempted to be skillful and imaginative when presenting his poems. One may agree that, an emblem of good poetry is imagery. In almost all the poems in his collection he has been able to drive the point home. His expressiveness is supported by the explicit use of imagery, which is at times reinforced by different types of repetition techniques such as parallelism rhyme, etc. A great majority of images used are very effective and succeeded in clarifying and enhancing what is being described. Imagery contributed a lot to the beauty, art, message and success of Msimang's poetry.

There are thirty poems in *Iziziba zoThukela*. Msimang's use of imagery in seventeen selected poems is as follows:

- Twenty similes
- Twenty-six metaphors
- Twenty-three personification
- Ten symbolism.

Basing our argument on the above we can conclude that Msimang used metaphor more than the other types of imagery. The effective use of all types of imagery, moreover metaphor, helped him in producing a very interesting work because metaphor is the most beautiful among all images.
6. REFERENCES

Primary Text


Secondary Texts


