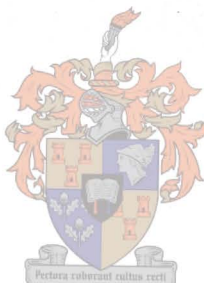# The Use of Metaphor in J.J.R. Jolobe's UMYEZO

by

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CHAPTER 1

Introduction

1.1.   Aim of this Study

This study seeks to explore the use of metaphors in J.J.R. Jolobe's UMYEZO. It examines the selection of noun and verb metaphors as well as the comparisons used in these metaphors. The meaning which each metaphor conveys will also be explored. The ultimate aim is to establish whether Jolobe's metaphors fit into the theoretical framework propounded in this study.

1.2.   Methodology

1.2.1. Method of Research

As a basis for the study the following works on the theory of metaphor were consulted:

a.   Brooke-Rose, C. (1958) A Grammar of Metaphor.

b.   Degenaar, J.J. (1970) "Iets oor metafoor."

c.   Leech, G.N. (1974) A linguistic guide to English poetry.

d.   Levin, S.R. (1977) The Semantics of Metaphor.

The data for this study was collected from the 1957 edition of UMYEZO. Only the clearest examples of metaphor have been selected.

A random sample was selected from the corpus. Each example from the sample was accorded a syntactic description. A syntactic categorisation of the sample was done later when the bulk of the data was fitted into a classification system. The following structures were identified: (It should be noted that the following structures are not an exhaustive list of the

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structures in Xhosa but are those structures which Jolobe has actually used in the metaphors which have been identified in UMYEZO.)

a. NP^1 – $\boxed{NP^2}$

b. NP – $\boxed{a-NP}$

c. NP – V – $\boxed{NP}$

d. NP – V – (NP) $\boxed{NP_{Loc}}$

e. NP – $\boxed{V \mid NP}$

f. NP – V–w – NP – $\boxed{V \mid NP}$

g. NP – V–ek – NP – $\boxed{V \mid NP}$

h. NP V–w Cop–NP NP $\boxed{V \mid NP}$

i. NP – $\boxed{V}$

All the deviant lexical items were kept in blocks in the structures as reflected above.

1.2.2. Method of Approach

First, careful account was taken of the following studies on J.J.R. Jolobe's works:

a.   Gebeda, C.Z. (1973). "Some thoughts on Jolobe's Religious Poetry." UNISA: An Honours Paper.

b.   Mahlasela, B.E.N. (1973). "Jolobe – Xhosa Poet and Writer." Rhodes University: Working Paper No. 3.

c.   Scott, P.E. (1977). "James Ranisi Jolobe: An Annotated Bibliography." Rhodes University: Communication No. 1.

d.   Mda, T.V. (1979). "The Use of Some Animal Characters in the Articulation of Protest in Xhosa Poetry." UFH: An Honours Paper.

e.   Sirayi, G.T. (1985). "A Study of Some Aspects of J.J.R. Jolobe's Poetry." UFH: M.A. Thesis.

According to Sirayi (1985:2), Gebeda (1973) deals with the religious theme in the following poems:

Makubekho ukukhanya (Let there be light).

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Umnqamlezo (The Cross).

Umthandazo Wangokuhlwa (The evening prayer).

Akukho hlelo apho (There is no denomination there).

Indlov'enomxhaka (The ornamented elephant). (UMYEZO: 30, 37, 42, 62, 69).

Gebeda concerned himself in his study with Jolobe's religious theories upon which his poetry is based (Sirayi: 1985:2).

Mahlasela's study is biographical, giving a cursory overview of all the genres that have been dealt with by the author. This covers the novels, drama, translations, essays and poetry. In his study Mahlasela mainly deals with the subject matter of Jolobe's works. No attention is paid to form and style.

Mda's work is not only confined to Jolobe's poetry but incorporates works by other authors into the study (Sirayi: 1985:4). In her study she examines both the style and the themes which the protesters have used in communicating their protest. Her study makes reference to metaphors and symbols used by poets in expressing protest. However, the manner in which these metaphors are drawn is not examined.

Sirayi's study comprises five sections: Jolobe's Biography; Poems on Nature; Historical Poems; Humour and Satire; and Religio-Politico-Philosophical Thought. This is a comprehensive study covering the major aspects of Jolobe's poetry. In his analysis of the different poems Sirayi identifies some metaphors and explains their meanings. It seems, however, that the breadth of his study made it difficult for him to give full attention to metaphor.

This study examines any replacement of one word by another, or any identification of one thing, concept or person with any other. The effect of replacement on the whole verse or poem will also be examined. How the selection of replacement elements is done will be of great interest in the study.

1.3.   Reason for the Study.

A cursory look at all the studies conducted on Jolobe's poetry leaves one with the impression that little or no attention has been paid to Jolobe's

metaphor, one of the richest means of expressing meaning. Ntuli (1984) deals with metaphor under the following sub-headings in chapter five: Idiomatic expressions; Metaphors with the copulative construction; Absolute pronoun - vocative-qualitative; Possessive construction; Verbal base; Metaphor with implicit tenor; and Personification. This highly illuminating analysis of metaphor in Zulu poetry by Ntuli was the inspiration for this study. A parallel between Jolobe and Vilakazi as modern Nguni poets was drawn.

Jolobe had a brilliant career as a school teacher, Presbyterian church minister and community worker in addition to being an author. He holds a prominent position among modern Xhosa poets. His literary expertise won him the following awards:

a.   The Vilakazi Prize

b.   May Esther Bedford Prize

c.   The Margaret Wrong Memorial Medal and Prize.

This string of awards culminated in his being awarded a D.Litt et Phil. degree (Honoraris Causa), by the University of Fort Hare, Alice in 1974. According to the Eastern Province Herald (12.2.74), this was the first doctorate ever to be awarded by Fort Hare.

We note that Jolobe's UMYEZO was first published in 1936. According to Bennie (in the preface to UMYEZO: 1974: V), UMYEZO was the third book of Xhosa poetry, published after S.E.K. Mqhayi's Imihobe nemibongo and Rev. John Solilo's Izala. UMYEZO was reprinted in 1944, 1947, 1951, 1957, 1961, 1965, 1972 and 1974. In the 1951 edition three new poems, **Imbongi yesizwe** (The national bard), **Ukwenziwa komkhonzi** (The making of a servant) and **Isimbambazelo** (The condolence) were added while one poem **Isikhumbuzo ngomama wethu** (The ceremony in remembrance of our mother) was omitted from the original text. In the 1957 edition eight new narrative poems were included:

> **Inkos' emabhongo** (The ambitious chief), **Ukubhaqwa kwezimba** (The discovery of the corn), **Udlezinye** (The rattle snake), **Imfecane** (The fleeing of the AmaMfengu from Zululand), **Udaba lobuso** (The story of the face), **Isimoyoywana** (The insignificant one), **Ukubethwa ngemvaba** (Being beaten with a calabash) and **Ilanga likaQilo** (The great drought of Qilo). The following poems were omitted from the original text:

Intwazana nenkomo (The young girl and the ox), **Isivatho somsitho** (The attire for the party), **Umbulelo kaSipho** (The thanks for Sipho), **Kondithandayo** (To the one who loves me), and **Ngokusweleka** (On passing away). Jolobe: 1974: Title page).

Jolobe's 1974 reprint of UMYEZO probably contains the best of his poetry because of all the self-censorship through which it seems to have gone.

To provide a theoretical background and a basis for the study **Chapter Two** gives a brief theory of metaphor.

Chapter Three deals with noun metaphors. Replacement of a noun by another is considered to be the most explicit and prevalent form of comparison in Xhosa poetry. Besides this, naming is a very popular social activity among the AmaXhosa. In coining names certain events revolving around the individual are taken into consideration. The physical features play a very important role, too. This chapter examines everything concerning nouns replacing others.

Chapter Four analyses the verb metaphors. The influence of the verb over its subject and/or object is fascinating. The flexibility of verbs in poetry has naturally involved an examination of their role in expressing meaning. The idiosyncrasies of the language will also be carefully considered.

Chapter Five contains general conclusions drawn from the entire study. At the end of the study there are two appendices. Appendix A contains explanations of the abbreviations and signs used in the study. In Appendix B examples of noun and verb metaphors as extracted from the text are supplied. Two translations are provided for each example. The first translation is a direct translation whereas the second one is a free translation which aims at interpreting the metaphor.

CHAPTER 2

The Metaphor

Shipley (1943:377) defines a metaphor as the substitution of one thing for another, or the identification of two things.

Shipley's description combines Aristotle's and Quintilian's definitions of a metaphor as found in Hester (1967:14) and Levin (1977:79). Various other authors have also largely depended on definitions provided by these two philosophers (Aristotle and Quintilian).

Aristotle defines a metaphor as the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, or from one species to another or else by analogy. Quintilian, as cited by Levin (1977) maintains that metaphors fall into four classes. One living thing may be substituted for another. Animate things may be substituted for inanimate, inanimate for animate, or inanimate for inanimate things.

When Quintilian described metaphor as a "brevior similitudo" he provided a pithy definition. Mooij (1976:29) sums it up - metaphor is a brief simile. In a metaphor the comparison is shortened or contracted.

Comparison features in both definitions. This is even more evident when Aristotle speaks of the element of strangeness. It may also be seen in the substitution element, for in Quintilian's definition the element substituting for the other is strange. Because of the strangeness of the elements to each other, a tension develops between the lexical elements. This tension is caused by the incompatibility of the items being compared. One item is transferred from its own category and placed next to a contradictory one. This tension is sustained by the words which keep on trying to make their presence felt in their absence.

Following the line taken by Goodman, Degenaar (1970:293) proposes that a metaphor be seen as a calculated category error. Both Aristotle's and Quintilian's definitions point out that facts pertaining to one category are applied to another. The category error results in deviant sentences in poetry, for example, "Ilizwe liyintombazana" (Jolobe 1957:6) is clearly a

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category error. This deviancy compels the reader to scrutinize the two nouns (NP's) from the different domains. Levin (1977: 127) maintains that deviant sentences in poetry are to be taken literally. This way they have meaning and thus express truth. By looking at the truth conditions we establish the relationship between the two lexical items being compared. However unlikely the combination may be, the two domains are drawn together. Eventually the real world or the truth is reached.

The example "Ilizwe liyintombazana" (The country is a girl) (Jolobe:1957:6) is an illustration of metaphor as a category error. In the example "Ilizwe" is an immense object to be compared to a girl "intombazana". They belong to two different domains. It would have made sense, for instance, if the poet had written "Ilizwe lilitye" (The country is a rock) or "Ilizwe ngumhlaba" (The country is soil). By looking at all the possible combinations the two components can be drawn together. How the relationship between them is established will be dealt with later in this chapter.

A further look at other characteristics of the metaphor as supplied by Degenaar (1970: 300-306) provide an idea of all that is involved in this figure of speech.

2.1.   The Characteristics of a Metaphor.

2.1.1.   The See-as Structure.

Our example "Ilizwe liyintombazana" is constructed in the see-as structure. The country is to be seen as a girl. We are compelled therefore to look at the images that come to mind when we look at the girl. We do this because we have to compare the country with the girl.

2.1.2.   The Comparison

First, the basis of the comparison has to be determined. In a metaphoric combination a comparison of certain of the elements being compared is possible. A metaphor is a filter through which certain features are emphasised and others ignored. (Black in Degenaar 1970:301). In our example, for instance, "Ilizwe" has the following features: It is a noun; It is concrete; It is God's creation. People live in it; Plants grow on it. The "Intombazana" also has various features: It is a noun; human; associated with flowers; mother-to-be. The context in which each metaphor occurs suggests the basis of the comparison. The example is taken from the

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poem, **Intlakohlaza** (spring) (p. 6). This is obviously a beautiful time of the year. Flowers are to be seen. In Xhosa a girl is associated with a flower. A flower is beautiful. Beauty is therefore the basis of the comparison in this case.

2.1.3. Difference in the Basis of the Comparison

Degenaar (1970: 303) makes an important point when commenting on the behaviour of the compared elements as requiring the "dialektiek van aantrekking en afstoting, toegewing en protes". This description of the object in the metaphor as "protesting while yielding" provides the perfect definition.

The beauty of the earth or country in spring has its own identity just as the beauty of the girl has. A tension is immediately created when in a metaphor these two are drawn together. The domain from which "intombazana" comes is the main reason for the clash or confrontation between them. Eventually the "intombazana" will be drawn towards "ilizwe" despite the strong difference between them.

2.1.4. Flexibility and Stability

Poetic language is highly flexible. Levin (1977: 130) refers to the bireferential possibilities offered by the language of the poem. He contends that the metaphor is not linguistic but phenomenalistic i.e. objects can be transformed. This links up quite well with the see-as structure.

Because of the flexible nature of poetic language, especially the metaphor, it is possible to derive such meanings from "intombazana"as a flower and as an actual girl. The context will once more govern the meanings which can be derived. The flexibility of the metaphor is now limited because of the context. This control reveals the feature of stability in a metaphor.

2.1.5. Open Texture

A lexical item is capable of giving meaning in many different contexts. More than one meaning can be derived, for that matter, within one context. We learn the meanings of a word by observing its meanings in different contexts. It would be quite misguided to think of confining a word to just

one context. Instead, a word is applied even to contexts where the combination would be contradictory.

The open texture of words has made it possible for a single word to be used in different metaphors with different meanings. This will be shown in our analysis of Jolobe's metaphors in the next chapters. The open texture helps to extend the imagery of the metaphors used.

2.1.6. Interaction and Confrontation

The relationship between the two contexts in a metaphor can be regarded as one of interaction and confrontation. The category-error feature of the metaphor establishes the element of individuality of each word. In a metaphor we try and marry words which have their individuality. In this marriage of convenience we create some similarity between the parties (words) involved.

The two concepts - interaction and confrontation - are similar to the chicken and egg puzzle. It is difficult to establish which one comes first - confrontation or interaction. Tension, however, is created by the interaction. The interaction occurs because A is described as B or vice versa. This is confrontational because of the difference in categories. The analogy is the one that sustains the interaction.

2.1.7. Resonance

A word is free in its world. This is different from the metaphor which operates within a restricted area. Depending upon the metaphor the words in the metaphor can become more and more restricted. In poetic metaphor, words are given the freedom to operate within a very wide range of its field of meaning. This can be referred to as resonance. It is through this that a metaphor can be enriched by symbols, for instance.

In our example, "intombazana" is not only to be described as being "human" but further associations are drawn, for instance, "flower", "mother" and "youth".

These associations are evoked because "intombazana" keeps on calling them to mind. Once more these words make their presence felt in their absence.

2.1.8. Boundary Crossing

In our preceding discourse we conceded that a metaphor is a calculated category mistake. A further point about the flexibility and stability of the metaphor was made. These two characteristics of the metaphor are closely associated with boundary crossing. Words can be used in strange domains. However, stability will bring in the element of control in the whole exercise. Through boundary crossing new meanings are created. A pleasurable element of surprise is introduced in the language. It is indeed very surprising to find that "iyelenqe" (a plot) can be described as "usana" (a baby) (Jolobe: 1974:100). A plot is an evil thing. One would see the logic in comparing it with an evil object. A baby represents innocence. This is an angel.

From our example it can be deduced that metaphor allows for the whole system of language to be used. Man has the advantage of being able to create a relationship between the language and the

whole world. Expressing this ontologically, Degenaar (1970: 306) maintains that:

> geen deel van die wêreld kan nee sê vir sy beskikbaarheid om 'n ander deel van die wêreld te belig nie.

This clearly provides a reason for boundary crossing in metaphors. Different worlds can easily be brought together because of their potential to describe each other.

Degenaar provides a very clear analysis of what a metaphor is. The characteristics which he provides are a breakdown of Aristotle's and Quintilian's definitions of a metaphor.

2.2.   How to Analyse a Metaphor

In his analysis of a metaphor Levin (1977: 136) employs the linguistically deviant sentence as his point of departure. According to Levin a metaphor is phenominalistic i.e. one object replaces another. He further formulates his construal rules so as to be able to arrive at the truth conditions which he refers to as the intension. The imagined world is then reached. The phenomenalistic construal enables the actual world to be reached. Running along the same route are the linguistic construal rules which also culminate in the actual world.

A schematic representation of this process is supplied by Levin (1977:137).

Fig. 1
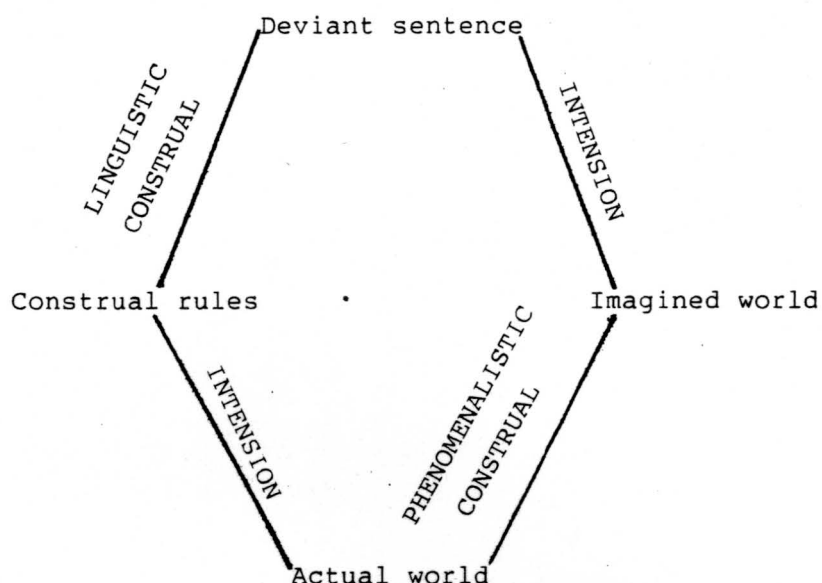
The analysis which Levin uses does not state clearly what considerations obtain in drawing up the construal rules. The intension, however, complements this shortcoming. The truth conditions guide the reader. The intension provides a basis for metaphoric transfer to occur. It is, however, assumed that intuition is employed in drawing up the construal rules.

A more practical analysis of a metaphor is provided by Leech (1974: 150-161). He divides a metaphor into three elements - the tenor, the vehicle and the ground of the metaphor. The tenor, he describes as that which is actually under discussion. The vehicle is the image or analogue in terms of which the tenor is represented. The ground is the element of likeness perceived between the tenor and the vehicle. This is the basis of the metaphor.

In analysing a metaphor Leech (1974) suggests three stages. These are:

2.2.1. Stage 1

Separate literal from figurative use. This can easily be done by separating the unusual entry from the usual. In "amanzi ngumntwana wesibhakabhaka" Jolobe (p. 45), "ngumntwana" (it is the child) must be separated from

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"amanzi" (water) and "wesibhakabhaka" (of the sky). By separating the unusual from the usual we establish the categories that are being compared.

2.2.2. Stage II

Construct the tenor and the vehicle, by postulating semantic elements to fill in the gaps of the literal and figurative interpretations. Afterwards replace the blanks with a rough indication of what elements of meaning might reasonably fill the gaps. The example supplied provides us with the illustration of how these two lines are filled:

TENOR: Amanzi   ngumbethe   wesibhakabhaka.
VEHICLE   ULizo   ngumntwana   womntu .

These two supply us with two literal sentences: Water is the dew of the sky. Lizo is a child of a person.

Both the tenor and the vehicle (the top and bottom lines) show clearly that the things compared in a metaphor are not usually identified with the literal or figurative senses of particular words: often one whole clause is placed in opposition to another. In our example, "Amanzi ngumbethe wesibhakabhaka" (Water is the dew of the sky) is placed in opposition to "ULizo ngumntwana womntu" (Lizo is a child of a person). This observed opposition is interesting in the light of Stage III of our analysis.

2.2.3. Stage III

This is the stage when a reader needs to establish the ground of the metaphor, or the basis of the comparison. The question which Leech (1974:155) suggests for establishing the ground is

    What similarity can be discerned between the top and bottom lines
    of the analysis?

In Stage II we find clauses in the top and bottom lines which are in opposition to one another. In stage III we look for the similarity between the tenor and the vehicle. This similarity provides us with a reason for the comparison. Pursuing our example in stage II above, the similarity that exists between child and water is that they are both result of or offsprings of something.

In finding the similarities one is inclined to employ one's intuition. Levin (1977:137) suggests construal rules (linguistic or phenomenalistic). It is these rules that enable us to justify and accept the comparison. It can be deduced therefore that Leech like Levin also employs the construal rules in arriving at the meaning of his metaphor.

2.3.   The Simile and Metaphor

We wish to reiterate that this study will not concern itself with the simile but with the metaphor. However, the element of comparison compels us to comment briefly on the simile. Both the simile and the metaphor employ comparison. There are, or course, other possible relations between a simile and a metaphor.

A simile is an explicit comparison often introduced by "njenga" (like), "oku kwa-" (as .. as). A simile is much more restricted in its comparison because the basis of the comparison is explicitly stated. It also provides more information. On the other hand the metaphor is a covert comparison. It is much more concise and immediate in comparison with its corresponding literal version. The information supplied by a metaphor is not always easily intelligible, that is why a reader has to analyse the metaphor before he can understand it clearly.

To enable the readers to understand the poet's comparison the simile is recommended as an introduction to metaphor (Nowottny 1962:64). This is mainly so because of the inadequate information supplied by a metaphor. On the other hand the poet's intelligent readers are rewarded by the use of metaphor which alludes to an indefinite bundle of things which cannot be adequately summarized (Leech 1974:156). This feature of alluding to an indefinite bundle of things is what gives a metaphor its extraordinary power "to open new paths" of expression. The readers enjoy this most.

It can be concluded, therefore, that the simile and the metaphor have complementary virtues. A simile often introduces a metaphor.

CHAPTER 3

The Noun Metaphors

In this chapter we will deal with noun metaphors represented by NP^1 – $\boxed{NP^2}$ and those represented by NP $\boxed{\text{a-NP}}$. The first syntactic representation refers to the metaphors where an NP is replaced by another. In other words NP^1 is seen as NP^2. The syntactic representation NP a-NP refers to noun metaphors with a possessive construction.

3.1. NP^1 – $\boxed{NP^2}$

This refers to the replacement of NP^1 with NP^2. NP^1 represents the tenor and NP^2 the vehicle of the metaphor. As a point of departure NP^2 which is the focus will be examined. The linguistic as well as the semantic features of these NP^2's will be scrutinized. The same treatment will afterwards be given to NP^1. A relationship between NP^1 and NP^2 will be established. This relationship will further be established within an attempted classification of NP^2's. The context within which each NP occurs will always be considered first and be a guiding factor.

The data presented below consists of two sets of NP's. NP^1 and NP^2. Each pair of NP's is numbered and a page number is given on which the NP occurs in Jolobe's UMYEZO (1957). Some NP^1's have been deduced from the context in cases where they were not directly presented. These will be referred to in the study as metaphors with implicit tenor.

3.1.1. Data

No	NP^1	NP^2	Page
1	Iyelenqe (a plot)	Lusana (it is a baby)	100
2	IJamani, Ithali, iJapani (Germany, Italy and Japan)	UMakhanda mathathu (three-headed one)	82
3	IJamani (Germany)	Inkosi yoogqoloma (chief of pythons)	82

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4	Isiko (a custom)	Intambo (a rope)	78
5	Isiko (a custom)	Isikhitshana (a boat)	78
6	Intlakohlaza (spring)	Umhlobo (a friend)	57
7	Intlakohlaza (spring)	Uvuyo (joy)	57
8	IBhayibhile (The Bible)	Ikhubalo (a herb)	43
9	Amanzi (water)	Ndingumntwana (I am a child)	45
10	Ubuhle (beauty)	Ngamaphiko (it is the wings)	116
11	Iinwele (hairs)	Lilanga (it is the sun)	117
12	Vilakazi (Zulu author's name)	Uyingwe (he is a tiger)	115
13	Isazela (conscience)	Umlumkisi (the one who warns)	104
14	Ukurhwashazela (swishing)	Zizingqi (it is the footsteps)	104
15	Umkhosi (the army)	Inamba (a python)	107
16	Iyelenqe (a plot)	Yinyoka (it is a snake)	100
17	Umhlekazi (His Highness)	Ilanga (the sun)	86
18	Unyana kaMlawu (son of Mlawu)	Ithole lengonyama (calf of a lion)	88
19	UThuthula (girl's name)	Ihotyazana (small dove)	91
20	Imfazwe (war)	Inkanyambakazi (a big cyclone)	83
21	Uthando (love)	Umlilo (a fire)	91
22	Uthando (love)	Iliza (a wave)	92

23	Uthando (love)	Laliqegu (it became a horse)	92
24	Inkosi (a chief)	Ithole lesilo (calf of an animal)	92
25	Ubomi (life)	Balikhambi (it became a chewed fibre of cane)	95
26	Uthando (love)	Isithatha (a glowing fire)	98
27	Uthando (love)	Indebe (a cup)	105
28	Ububi, bothando (bitterness of love)	Intlenge (residue)	105
29	Imfundo (education)	Intshuntshe (a long spear)	117
30	Imfundo (education)	Ibane (a light)	117
31	Imfundo (education)	Ibaso (a fire)	117
32	Umhlaba (earth)	Inxuwa (an old homestead)	122
33	Ibhabhathane (a butterfly)	Ingubo (a blanket)	57
34	Amabala ebhabhathane (colours of a butterfly)	Iingubo ezimakhwezi (blankets which are stars)	57
35	Amanzi (water)	Inkwenkwezi (a star)	55
36	Ubuntwana (childhood)	Ikhwezi (the morning star)	41
37	Ubudala (old age)	Urhatya (dusk)	41
38	UYesu (Jesus Christ)	Umnqamlezo (the cross)	38
39	Intlakohlaza (spring)	Umphaphamisi (reviver)	23
40	Ubuso (face)	Baluthuthu (it became ash)	13

41	Umsindo (anger)	Umlilo (fire)	13
42	Isithandwa (lover)	Ilitha (a light)	12
43	Isithandwa (lover)	Inkwenkwezi (a star)	12
44	Isithandwa (lover)	Inyibiba (a lily)	12
45	Ukungazi (ignorance)	Yinkungu (it is mist)	7
46	Izixeko (villages)	Luvundu (it is a fire-place)	7
47	Umoya (wind)	Inamba (a python)	27
48	Amazwi (words)	Abubusi (they are honey)	34
49	Ubuso (the face)	Buyincwadi (it is a book)	34
50	Ubuhle (beauty)	Bulubisi (it is milk)	37
51	Imbonakalo (manner of appearance)	Iyincwadi (it is a book)	11
52	Amazwi (words)	Abubusi (they are honey)	12
53	Ilizwe (the country)	Liyintombazana (it is a girl)	6
54	Isagweba (a hunting stick)	Ngumpu (it is a gun)	25
55	Amanzi (water)	Abubomi (it is life)	73
56	Uloliwe (the train)	Iqegu lomlilo (horse of fire)	55

3.1.2. A Semantic Description of the NP[2]'s

A semantic description of each NP[2] is supplied below. Each semantic description also takes into account the context in which each NP appears in the text **UMYEZO**.

3.1.2.1 **Lusana** (It is a baby) (p. 100)

This a copulative NP.
An offspring of man
It is believed to be innocent.

3.1.2.2. **UMakhanda-mathathu** (the three-headed one) p. 82)

A compound noun.
"Ikhanda" is a Zulu word for a head.
This is a name of a mythical monster from folktales.
It is presented as a three-headed dreadful monster.
It belongs to the supernatural world.

3.1.2.3. **Inkosi yoogqoloma** (the chief of pythons) (p. 82)

A python is a big snake.
It kills its victim by first winding itself up around it.
It is highly aggressive.
It is a greatest enemy of man.

3.1.2.4. **Intambo** (a rope) (p. 78)

A rope is made by man
It is used for tying up wood mealie-stalks etc.
Tying them together makes it easy to carry them.
It is used for control, for instance, when tying up a cow's hind legs before milking it.

3.1.2.5. **Isikhitshana** (a boat/a barge) (p. 78)

It is used for conveyance.
It is made by man.
It takes one to safety,for instance, when one crosses a flooded river.

3.1.2.6. **Umhlobo** (a friend) (p. 57)

Friendship implies closeness or intimacy.
A friend helps.
A friend is liked by everyone.

3.1.2.7. **Uvuyo** (joy) (p. 57)

Joy brings about relief from tension.
It is a catharsis.
It is a pleasurable experience.

3.1.2.8. **Ikhubalo** (a charm, a herb) (p. 43)

It is natural vegetation).
It is traditionally used for healing.

3.1.2.9. **Ndingumntwana** (I am a child) (p. 45)

A copulative NP.
An offspring of man (Cf. 1 above).

3.1.2.10 **Ngamaphiko** (it is the wings) (p. 116)

A copulative NP.
This is a body part of a bird.
Wings are used for movement - flying.
They enable a bird to do something/anything.

3.1.2.11. **Lilanga** (it is the sun) (p. 117) ·

A copulative NP.
This is a big natural star.
It gives light, heat and energy.
It is more beautiful when it rises in the early morning.

3.1.2.12. **Uyingwe** (he is a tiger) (p. 115)

A copulative NP.
A fearful, vicious wild animal.
It is believed to be of equal strength to a lion (Mesatywa 1954: 1).
It is associated with chieftainship.

3.1.2.13. **Umlumkisi** (the one who wars) (p. 104)

A NP formed from the verb "lumka" (be warned).
It implies wisdom so "fore-warned is fore-armed".

3.1.2.14 **Zizingqi** (it is the footsteps) (P. 104)

A copulative NP
Footsteps of someone running nearby can keep ons alert for some danger.
It is formed from an ideophone "Ngqi!"- a harsh sound,

3.1.2.15 **Inamba** (a python) (p. 107)

A very dangerous long snake.
An enemy of man.
Its length and movement are of significance.

3.1.2.16. **Yinyoka** (it is a snake) (p. 100)

A copulative NP.

A dangerous creature.

An enemy of man.

A snake's poison acts slowly but fatally on its victim

3.1.2.17 **Ilanga** (the sun) (p. 86) (Cf. 11 above)

3.1.2.18 **Ithole lengonyama** (a calf of a lion/a cub) (p. 88)

A lion is a fearful, vicious wild animal.

In the folktales it is regarded as the king of all the animals.

Its offspring (a cub) assumes this strength and eventually also becomes king.

It is feared and respected by other animals.

As stated in 3.1.2.12 above its strength is equal to that of a tiger (Mesatywa Ibid).

3.1.2.19 **Ihotyazana** (a small dove) (p. 91)

Noun in the dimunitive form.

The dimunitive, amongst others, expresses affection.

This is a lovely bird.

3.1.2.20 **Inkanyambakazi** (a big cyclone/gale wind) (p. 83)

An NP with the argumentative suffix "- kazi."

A cyclone is believed to occur when a big female sea-snake "Inkanyamba" flies out of the Indian Ocean to the Atlantic joining its male mate.

It is believed to be a very angry snake.

As it flies over the land a strong wind/storm comes.

Certain areas are worse hit than others, according to the myth, because the snake whips them with its tail as it flies over.

3.1.2.21 **Umlilo** (fire) p. 91)

It emits heat.

One warms oneself up with it.

Food is cooked with fire.

It can be uncontrollable as in an accident.

It can be destructive.

3.1.2.22 **Iliza** (a wave) (p. 92)

It is found in water.

At sea, waves are clearly visible.

A wave rises above the level of ordinary water.

Its movement is unpredictable.

On impact each wave disintegrates.

Water gives life.

Water can be destructive, for instance, when a wave washes one against the rocks.

3.1.2.23 **Laliqegu** (it becomes a horse) (p. 92)

A copulative NP.

An "iqegu" was an ox that was tamed and used for riding like a horse.

It was highly reliable.

3.1.2.24 **Ithole lesilo** (a calf of an animal) (p. 92) (Cf. 18 above).

The animal referred to here is the lion.

3.1.2.25 **Balikhambi** (it became a chewed fibre of cane) (p. 95)

A copulative NP.

This is a by-product of cane.

It is dry and useless.

It must be thrown away.

3.1.2.26 **Isithatha** (a glowing fire) (p. 98)

This is an active fire.

It can be uncontrollable.

(Cf. 21 above).

3.1.2.27 **Indebe** (a cup) (p. 105)

This is a container.

It is mainly used for containing liquids.

It is made by man.

3.1.2.28 **Intlenge** (residue) (p. 105)

It is usually waste.

It is bitter.

It can be dangerous.

It remains after the best has been taken away.

3.1.2.29 **Intshuntshe** (a long spear) (p. 117)

A weapon.

It is made by man.

It is sharp.

It is dangerous in undisciplined hands.

3.1.2.30 **Ibane** (a light) (p. 117)

It breaks darkness.
It is useful to man.

3.1.2.31 **Ibaso** (a fire) (p. 117)

An archaic word for a fire.
It is a fire that burns continuously.
People's attention is drawn to it.

3.1.2.32. **Inxuwa** (an old homestead) (p. 122)

An old uninhabited homestead.
People who used to live there are strongly attached to it.

3.1.2.33 **Ingubo** (a blanket) (p. 57)

A man-made article for covering oneself up when sleeping.
Traditionally people used to wear blankets.

The stripes and/or colours on a blanket would have meaning - a rich man, for instance, would be seen wearing his heavy blanket with a black stripe along the edges.

3.1.2.34 **Iingubo ezimakhwezi** (blankets which are stars) (p. 57)

This can be a man-made blanket with artificial stars on it.
It can also be a natural cover with shiny stars.
(Cf. 33 above).

3.1.2.35 **Inkwenkwezi** (a star) (p. 55)

It is to be found in the sky.
It is difficult to reach - very far up.
It is bright and clear.
It glitters.
It is natural.

3.1.2.36 **Ikhwezi** (the morning star) (p. 41)

It appears in the sky very early in the morning.
It is slightly bigger than the ordinary stars.
It is an important early morning time marker for the AmaXhosa.
It is a natural element.

3.1.2.37 Urhatya (dusk) (p. 41)

Early evening.

It is not fully dark.

All work for the day stops.

3.1.2.38 Umnqamlezo (the cross) (p. 38)

This is made of wood.

It is man-made.

Jesus Christ was nailed to it.

3.1.2.39 Umphaphamisi (reviver) (p. 23)

This is one who revives.

It implies being changed from dullness or lifelessness to being fresh and active.

3.1.2.40 Baluthuthu (it became ash) (p. 13)

A copulative NP.

Ash is a by-product of wood and paper.

Any solid object that is combustible leaves ash as an end-product.

Ash is pale.

3.1.2.41 Umlilo (a fire) (p. 13)

This noun is implied. The author uses "vutha ngumsindo" (burning with anger). Therefore it is deduced that anything burning is fire. Anger is, therefore, fire by implication. Fire is hot and it is dangerous. (Cf. 21 above).

3.1.2.42 Ilitha (a light) (p. 12)

This is a small light.

It is a ray of light.

(Cf. 17, 21 and 26 above).

3.1.2.43 Inkwenkwezi (a star) p. 12)

(Cf. 35 above)

3.1.2.44 Inyibiba (a lily) (p. 12)

A lily is a beautiful white flower.

It grows in wet, fertile valleys.

It is pure white.

It is natural vegetation.

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3.1.2.34 **Yinkungu** (it is mist) (p. 7)

A copulative NP.

It is water vapour which is near the surface of the earth.

It is difficult to see through it because it is almost dark and therefore vision is obscured.

3.1.2.46 **Luvundu** (it is a fire-place) (p. 7)

A copulative NP.

The fire has gone out, only the heat is retained by the fire-place.

It is warm.

There is ash.

It is evidence that there has been a fire.

3.1.2.47 **Inamba** (a python) (p. 27)

This is a vicious snake.

Its skin colour changes with age.

When it turns yellow it is more vicious than before.

(Cf. 15 above)

3.1.2.48 **Abubusi** (they are honey) (p. 34)

A copulative NP.

Made by bees.

Often found in the veld.

Honey is sweet.

3.1.2.49 **Buyincwadi** (it is a book) (p. 34)

A copulative NP

It is made by man.

It is for reading.

It supplies information - by suggestions.

3.1.2.50 **Bulubisi** (it is milk) (p. 34)

A copulative NP.

It comes from a mammal.

It is nourishing.

It is clean.

There is a belief that if one washes oneself with milk one becomes cleaner and more beautiful.

3.1.2.51 **Iyincwadi** (it is a book) (p. 11)

A copulative NP.
(Cf. 49 above)

3.1.2.52 **Abubusi** (they are honey) (p. 12)

A copulative NP.
(Cf. 4 above.)

3.1.2.53 **Liyintombazana** (it is a girl) (p. 6)

A copulative NP.
A human being.
Represents fertility (flower of the nation), beauty and motherliness).

3.1.2.54 **Ngumpu** (it is a gun) (p. 25)

A copulative NP.
This is a weapon.
It is man-made.
It can also be used for hunting.

3.1.2.55 **Abubomi** (it is life.) (p. 73)

A copulative NP.

3.1.2.56 **Iqegu lomlilo** (The horse of fire) (p. 55)

(For "iqegu" Cf. 23 above.
For "umlilo" cf. 21 above).

3.1.3. Perceptual features

The poet has selected concrete nouns (NP's) for his vehicle except for the following abstract nouns:

(7)   Uvuyo (joy) (p. 57)
(55)   Ubomi (life) (p. 73)
(14)   Izingqi (footsteps) (p. 104)

This is an important observation as a metaphor often attempts to change abstractions to concreteness. (Cloete 1982: 21).

3.1.4. The Copulative NP[2']s

The identificative copulative has been selected as a vehicle in the data provided. This is an appropriate selection because it is through this copulative that a direct relationship between the subject and the complement is established. Our subject in this case is the tenor and the complement the vehicle. This existential relation (Du Plessis, 1985:2) can be further enriched by the selection of appropriate images for the vehicle (Ntuli 1984:163).

The mood of the poet can be expressed through the use of copulatives. The relationship that is expressed can either be emphatic or non-emphatic (Du Plessis, 1985:2).

3.1.4.1. The following copulatives (vehicle) have a non-emphatic relation with the tenor:

1.   Lusana (it is a baby.) (p. 100)

11.   Lilanga (it is the sun) (p. 117)

16.   Yinyoka (it is a snake) (p. 100)

10.   Ngamaphiko (it is the wings) (p. 116)

14.   Zizingqi (it is the footsteps) (p. 104)

45.   Yinkungu (it is the mist) (p. 7)

46.   Luvundu (it is a fire-place) (p. 7)

54.   Ngumpu (it is a gun) (p. 25)

3.1.4.2. In the following the relationship is emphatic:

9.   Ndingumntwana (I am a child) (p. 45)

12.   Uyingwe (He is a tiger) (p. 115)

48.   Abubusi (They are honey.) (p. 34)

50.   Bulubisi (It is milk) (p. 34)

57.   Iyincwadi (It is a book) (p. 11)

52.   Abubusi (They are honey) (p. 12)

53.   Liyintombazana (It is a girl) (p. 6)

55.   Abubomi (It is life) (p. 73)

In these copulatives the relationship between the tenor and the vehicle is emphasised through the use of the subject concord.

3.1.4.3. The copulatives above express a stative relationship. There are also inchoative copulatives. These express a changed state or a state that

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is changing. The inchoative aspect is therefore expressed in these copulatives:

23.   Laliqegu (It became a horse) (p. 92)

25.   Balikhambi (It became a chewed fibre of cane) (p. 95)

40.   Baluthuthu (It became ash) (p. 13)

The emphatic copulative imfluences the rhythm of a verse of poetry. The tempo is slowed down. The inchoative copulative has a similar influence on rhythm.

3.1.5. A Classification of NP^2's.

In this section a classification of the NP^2's is attempted. The semantic contents of each NP are considered. The world from which the NP's are drawn will be the main consideration.

3.1.5.1. Man

Our first consideration is the world of man. This will include things/objects made by man as well. The following NP's belong to this category:

1.   Usana (a baby) (p. 100)

4.   Intambo (a rope) (p. 78)

5.   Isikhitshana (a boat) (p. 78)

9.   Umntwana (a child) (p. 45)

32.   Inxuwa (an old homestead) (p. 122)

33.   Ingubo (a blanket) (p. 57)

38.   Umnqamlezo (a cross) (p. 38)

49.   Incwadi (a book) (p. 11)

51.   Incwadi (a book) (p. 34)

29.   Intshuntshe (a long spear) (p. 117)

53.   Intombazana (a girl) (p. 6)

54.   Umpu (a gun) (p. 25)

6.   Umhlobo (a friend) (p. 57)

27.   Indebe (a cup) (p. 105)

40.   Uthuthu (ash) (p. 13)

46.   Uvundu (a fire-place) (p. 7)

39.   Umphaphamisi (reviver) (p. 23)

7.   Uvuyo (joy) (p. 57)

13.   Umlumkisi (the one who warns) (p. 104)

14.   Izingqi (the footsteps) (p. 104)

A closer examination of the category leads us to further small subcategories.

The following nouns refer to humans directly:

1.   Usana (a baby) (p. 100)

9.   Umntwana (a child) (p. 45)

53.   Intombazana (a girl) (p. 6)

Human behaviour is expressed by the following nouns:

6.   Umhlobo (a friend) (p. 57)

7.   Uvuyo (joy) (p. 57)

The following deverbative personal nouns are significant in this category of humans:

13.   Umlumkisi (the one who warns) (p. 104)

39.   Umphaphamisi (reviver) (p. 23)

Nouns whose origin is Biblical, place man above other creatures. These are objects that are associated with man in the Bible:

38.   Umnqamlezo (the cross) (p. 38)

27.   Indebe (the cup) (p. 105)

Man engages in war. He makes weapons of war. Jolobe has selected:

29.   Intshuntshe (a long sharp spear) (p. 117)

54.   Umpu (a gun) (p. 25)

An "intshuntshe" is a traditional weapon whereas "umpu" is a modern weapon of Western origin. This contrast is significant.

Man needs protection and security. A home provides warmth and security. An (32) "Inxuwa" (homestead) (p. 122) and (33) "Ingubo" (a blanket) (p. 57) provide warmth and security.

A multi-purpose household object, "Intambo" (a rope) (p. 78), is very useful to man. Man uses a rope mainly for control.

Man has made "Isikhitshana" (p. 78) (a boat) which is driven in water. It is used for wishing as well as for crossing a flooded river.

An "Incwadi" (a book) (p. 110 and (34) provides man with information for human learning.

(40) Uthuthu (ash) p. 13 and (46) uvundu (a fire-place) (p. 7), are closely associated. Man can make a fire at a fire-place. Warm ash is to be found in a fire-place. Ash is also used by man as a fertilizer.

The context in which (14) "izingqi" (the footsteps) (p. 104) compels us to classify this NP under humans. An animal's footsteps can also be referred to as "izingqi".

3.1.5.2. Animals and Birds

In this category we are presented with animals and birds. This includes parts of their bodies as well.

2.   UMakhanda-mathathu (the three-headed one) (p. 82)

12.   Ingwe (a tiger) (p. 115)

18.   Ithole lengonyama (a calf· of a lion/a cub) (p. 88)

23.   Iqegu (a horse) (p. 92)

24.   Ithole lesilo (a calf of an animal) (p. 92)

56.   Iqegu (a horse) (p. 55)

19.   Ihotyazana (a small dove) (p. 91)

10.   Amaphiko (wings) (p. 116)

A mythical beast "Umakanda-mathathu (the three-headed one) (p. 82) features in this category. This compound noun is rich in imagery.

"Ingwe" (a tiger) (p. 115), "Ithole lengonyama" (a calf of a lion) (p. 88); and "Ithole lesilo" (calf of an animal) (p. 92) are all wild animals which are to be found in this category.

A domestic, trained "iqegu" (horse) (p. 55) and (92), features twice in different contexts. This is a tamed ox which was used for riding, just like a horse.

A bird, "Ihotyazana" (a small dove) (p. 91), and body parts of a bird "amaphiko" (the wings) (p. 116) are included in a smaller category of

birds. The diminutive form of "Ihobe" (a dove) "Ihotyazana", also expresses affection.

3.1.5.3. Snakes

This is a category consisting of vicious snakes. These are snakes especially very dangerous to man. Jolobe did not consider selecting any snakes that are "beneficial" to man like those which are used as clan totems. However, the selection of these snakes is significant in each context in which each noun appears. A violent situation is vividly portrayed.

The following are the nouns found in this category:

3.   Inkosi yoogqoloma (chief of pythons) (p. 82)
15.   Inamba (a python) (p. 107)
16.   Inyoka (a snake) (p. 100)
20.   Inkanyambakazi (a big gale wind/storm) (p. 83)
47.   Inamba (a python) (p. 27)

3.1.5.4. Nature

The following are nouns selected from nature:

8.   Ikhubalo (a charm/herb) (p. 43)
11.   Ilanga (the sun) (p. 117)
17.   Ilanga (the sun) (p. 86)
22.   Iliza (a wave) (p. 92)
30.   Ibane (a light) (p. 117)
35.   Inkwenkwezi (a star) (p. 55)
36.   Ikhwezi (the morning star) (p. 41)
37.   Urhatya (dusk) (p. 41)
41.   Ilitha (a light) (p. 12)
43.   Inkwenkwezi (a star) (p. 12)
44.   Inyibiba (a lily) (p. 12)
45.   Inkungu (mist) (p. 7)
52.   Ubusi (honey) (p. 12)
48.   Ubusi (honey) (p. 34)
55.   Ubomi (life) (p. 73)
50.   Ubisi (milk) (p. 37)
25.   Ikhambi (chewed fibre of cane) (p. 95)
34.   Iingubo ezimakhwezi (blankets which are stars) (p. 57)

21.   Umlilo (fire) (p. 91)

26.   Isithatha (a glowing fire) (p. 98)

31.   Ibaso (a fire) (p. 117)

41.   Umlilo (a fire) (p. 13)

28.   Intlenge (residue) (p. 105)

Jolobe has selected natural elements found in the sky. These emit natural light:

"Ilanga" (pp. 86, 117) (sun), "Inkwenkwezi" (pp. 12, 55) (a star); "Ikhwezi" (p. 41, p. 57) (The morning star); "Ibane" (a light) p. 117 and "Ilitha" (a light) p. 12 are also to be associated with these natural elements found in the sky because they also emit light.

Light and heat are emitted by the following natural elements:

"Umlilo" (p. 13,p. 91) (a fire); "Ibaso" (a fire) (p. 117); "Isithatha" (a glowing fire) (p. 98).

Natural vegetation also features in this category. "Ikhubalo" (a herb) (p. 43); "Inyibiba" (a lily) (p. 12) and "Ikhambi" (a chewed fibre of cane) (p. 95), are nouns which represent natural vegetation.

Water features too in: "Iliza" (a wave) (p. 92), "Inkungu" (mist) (p. 7). A residue is often to be found in a solution. "Intlenge" (residue) (p. 105) is therefore, also one of this group.

A natural time-marker in African thought "Urhatya" (dusk) (p. 41) features in this category as well.

"Ubomi" (life) (p. 73) a transcendental phenomenon, features prominently in this category. This is a significant selection as life is a condition that distinguishes animals and plants from earth, rock etc. i.e. living from non-living things.

Jolobe tends to choose concepts from nature for his comparisons.

3.2.   A Semantic Description of the NP[1]'s

NP[1] is the tenor of the metaphor. Below are all the NP[1]'s as supplied in the data in 3.1.1. above. Each NP[1] is explained. The context has served as a guide in our explanations.

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3.2.1. **Iyelenqe** (a plot) (p. 100)

It is evil

It is born out of hatred i.e. It is a result of hatred.

3.2.2. **IJamani, Ithali neJaphani** (Germany, Italy and Japan) (p. 82)

Three different countries.

They fought as allies during World War II

Each one of the three countries had/has its own head of
state.

3.2.3. **IJamani** (Germany) (p. 82)

This was the most feared country under Hitler.

During World War II Hitler was the greatest world enemy.

3.2.4. **Isiko** (a custom) (p. 78)

It provides guidance for morals.

It controls one's morals.

3.2.5. **Isiko** (a custom) (p. 78)

(Cf. 3.2.4. above)

3.2.6. **Intlakohlaza** (spring) (p. 57)

A season after winter.

The world becomes beautiful in spring as a result of the rain.

People and nature like spring very much.

3.2.7. **Intlakohlaza** (spring) (p. 57)

(Cf. 3.2.6. above)

3.2.8. **IBhayibhile** (The Holy Bible) (p. 43)

A holy book.

Provides scriptural guidance.Heals the spirit.

3.2.9. **Amanzi** (water) (p. 45)

A liquid

Born out of the clouds.

It is clean and pure.

A shiny liquid.

3.2.10 Ubuhle (beauty) (p. 116)

Being well built.

Beauty is attractive.

A beautiful person is easily accepted by everyone.

3.2.1. Iinwele (hairs) (p. 117)

Human hairs

The hairs are clearly visible on the head.

3.2.12 Vilakazi (a great Zulu poet and critic) (p. 115)

He was an important author of Zulu as well as a literary critic.

3.2.13. Isazela (conscience) (p. 104)

A human feeling.

It warns one against doing wrong things.

3.2.14 Ukurhwashaza (swishing) (p. 104)

This is a sound made by dry leaves, dry grass and paper.

This noun is formed from the ideophone "rhwasha!"

3.2.15 Umkhosi (the army) (p. 107)

Warriors die in the army.

The formation of the warriors when advancing towards the enemy is important.

3.2.16 Iyelenqe (a plot) (p. 100)

Cf. 3.2.1 above)

23.2.17 Umhlekazi (His Highness) (p. 86)

A head of state.

A chief

This is a focal figure.

3.2.18 Unyana kaMlawu (son of Mlawu) (p. 88)

Son of chief Mlawu.

A child of a great man.

An offspring of a fearful and respectble man, Mlawu.

3.2.19 UThuthula (name of a girl) (p. 91)

A young beautiful girl.

3.2.20 Imfazwe (war) (p. 83)

(Cf. 15 above)

3.2.21 **UthandO** (love) (p. 91)

An uncontrollable feeling.
Love is honest, sincere and reliable.
Its end is unpredictable.

3.2.22 **Uthando** (love) (p. 92)

(Cf. 3.2.21 above)

3.2.23 **Uthando** (love) (p. 92)

(Cf. 3.2.21 above)

3.2.24 **Inkosi** (a chief) (p. 92)

A leader.
This is a hereditary position i.e. the son takes over from the father.
A chief is feared and respected by his people.

3.2.25 **Ubomi** (life) (p. 95)

A transcendental phenomenon.
Distinguishes living from non-living things.
Life can be happy or unhappy.

3.2.26 **Uthando** (love) (p. 98)

(Cf. 3.2.21 above)

3.2.27 **Uthando** (love) (p. 105)

(Cf. 3.2.21 above)

3.2.28 **(Ububi) bothando** (the bitterness of love) (p. 105)

This is the bad aspect of love.
It can be destructive.

3.2.29 **Imfundo** (education) (p. 117)

Opens up one's mind.
An educated person is regarded as being well-armed.
Education is a weapon against ignorance.

3.2.30 **Imfundo** (education) (p. 117)

(Cf. 3.2.29 above)

3.2.31 **Imfundo** (education) (p. 117)

(Cf. 3.2.29 above)

3.2.32 Umhlaba (earth) (p. 117)

It was created by God.
Man lives on earth.
After death man leaves for heaven.

3.2.33 Ibhabhathane (a butterfly) (p. 57)

This is an insect.
It flies.
Its body is covered in different colours.
A butterfly enjoys sitting on flowers.
Its skin is silvery.

3.2.34 Amabala ebhabhathane (the colours of a bitterfly) (p. 57)

These cover its body.
The powdery covering is shiny.
It may be multicoloured.

3.2.35 Amanzi (water) (p. 55)

(Cf. 9 above)

3.2.36 Ubuntwana (childhood) (p. 41)

Early stage of one's life.
Stage of innocence.

3.2.37 Ubudala (old age) (p. 42)

Late stage in one's life.
Aged people cannot work properly.

3.2.38 UYesu (Jesus Christ) (p. 38)

He died on the cross.

3.2.39 Intlakohlaza (spring) (p. 23)

A season after winter.
Vegetation starts germinating in Spring.
It brings new life to animals and plants.

3.2.40 Ubuso (face) (p. 13)

Human body part.
Emotions often expressed facially.
Body language focuses on the face for suggestions.

3.2.41 **Umsindo** (anger) (p. 13)

An emotion.
An angry person is ready to attack.
When one is angry one's body temperature rises.

3.2.42 **Isithandwa** (a lover) (p. 12)

Someone special.
Someone beautiful and attractive to the lover.

3.2.43 **Isithandwa** (a lover) (p. 12)

(Cf. 3.2.42 above)

3.2.44 **Isithandwa** (a lover) (p. 12)

(cf. 3.2.42 above)

3.2.45 **Ukungazi** (ignorance) (p. 7)

The mind is in darkness.

3.2.46 **Izixeko** (villages) (p. 7)

Sometimes villages can be burnt down, as during war.
People live here.

3.2.47 **Umoya** (wind) (p. 27)

Air that moves is wind.
When strong it can be destructive.

3.2.48 **Amazwi** (words) (p. 34)

Human speech.
They can be good or bad.
It is natural for man to be able to talk.

3.2.49 **Ubuso** (face) (p. 34)

(Cf. 3.2.40 above)

3.2.50 **Ubuhle** (beauty) (p. 37)

(Cf. 10 above)

3.2.51 **Imbonakalo** (manner of appearance) (p. 11)

One's behaviour can be analysed by looking at the individual's appearance.

3.2.52 **Amazwi** (words) (p. 12)

(Cf. 3.2.48 above)

3.2.53 **Ilizwe** (a country) (p. 6)

People belong to a country.

A country is a mother to everybody.

It is a source of wealth.

It is fertile.

3.2.54 **Isagweba** (a hunting stick) (p. 25)

It is mainly used for hunting birds.

It can also be used for fighting.

It is made of wood.

3.2.55 **Amanzi** (water) (p. 73)

(Cf. 3.2.9 above)

3.2.56 **Uloliwe** (a train) (p. 55)

A modern locomotive after the horse era.

It is driven by steam/coals.

3.3. Establishing the Ground of the Metaphors.

In the preceeding sections the literal meaning has been separated from the figurative one. If we put them together we will extract the similarities between the tenor and the vehicle i.e between NP^1 and NP^2. the explanations provided of each NP above will be used as a guide. The context will however be the overriding factor. Below each pair of NP's the element of similarity is supplied.

> 3.3.1   **Iyelenqe** (a plot) − **Usana** (a baby) (p. 100)
> Offspring of i.e. result of.

> 3.3.2.   **IJamani, Ithali neJaphani** (Germany, Italy and Japan)
> − **UMakhanda-mathathu** (the three-headed one) (p. 82)
> Three heads.

> 3.3.3.   **IJamani** (Germany − **Inkosi yoogqoloma** (chief-of-pythons) (p. 82)
> Fearfulness

> 3.3.4   **Isiko** (a custom) − **Intambo** (a rope) (p. 78)
> Control.

> 3.3.5.   **Isiko** (custom) − **Isikhitshana** (a boat) (p. 78)
> Rescue one from disaster.

> 3.3.6.   **Intlakohlaza** (spring) − **Umhlobo** (a friend) (p. 57)
> Being liked and welcomed by man, animals and plants.

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3.3.7.   **Intlakohlaza** (spring) - **Uvuyo** (joy) (p. 57)

Bring about relief (change)

3.3.8.   **IBhayibhile** (The Bible) - **Ikhubalo** (a herb) (p. 4)

Both heal - spiritually/physically.

3.3.9.   **Amanzi** (water) - **Umntwana** (a child) (p. 45)

Both born out of something.

3.3.10   **Ubuhle** (Beauty) - **Amaphiko** (wings) (p. 116)

Enable one to reach at something.

3.3.11   **Iinwele** (Hairs) - **Ilanga** (the sun) (p. 117).

Clearly seen because they are both in a focal position.

3.3.12   **Vilakazi** (Zulu poet) - **Ingwe** (the tiger (p. 115)

Greatness.

3.3.13   **Isazela** (conscience) - **Umlumkisi** (the one who warns)   (p. 104)

They both warn the individual.

3.3.14.   **Ukurhwashaza** (swishing) - **Izingqi** (footsteps) (p. 104)

They are both sounds (soft and hard).

3.3.15   **Umkhosi** (army) - **Inamba** (python) (p. 107)

Both dangerous.

3.3.16   **Iyelenqe** (plot) - **Inyoka** (a snake) (p. 100)

Both evil/dangerous.

3.3.17   **Umhlekazi** (His Highness) - **Ilanga** (The sun) (p. 86)

Both focal figures who are held in high esteem.

3.3.18   **Unyana kaMlawu** (Mlawu's son) - **Ithole lengonyama** (calf of a lion) (p. 88)

Descendants of respectable, fearful fathers.

3.3.19   **UThuthula** (a young girl) - **Ihotyazana** (a small dove) (p. 91)

Beauty - they are both lovely.

3.3.20   **Imfazwe** (war) - **Inkanyambakazi** (big cyclone) (p. 83)

Destructiveness.

3.3.21   **Uthando** (love) - **Umlilo** (fire) (p. 91)

Both can be uncontrollable.

3.3.22   **Uthando** (love) - **Iliza** (a wave) (p. 92)

Unpredictable ending.

3.3.23   **Uthando** (love) - **Iqegu** (a horse) (p. 92)

Honesty, sincerity and reliability.

3.3.24   **Inkosi** (chief) - **Ithole lesilo** (calf of an animal) (p. 92)

Hereditary nature of chieftainship.

3.3.25   **Ubomi** (life) - **Ikhambi** (a chewed fibre of cane) (p. 95)

Both have a beginning and an end.

3.3.26   **Uthando** (love) - **Isithatha** (a fire) (p. 98)

Uncontrollable.

3.3.27   **Uthando** (love) - **Indebe** (a cup) (p. 105)

Tolerant - contains all problems.

3.3.28   **Ububi bothando** (bitterness of love) - **Intlenge** (Residue) (p. 105)

Unpleasantness/Bitterness.

3.3.29   **Imfundo** (education) - **Intshuntshe** (a long, sharp spear) (p. 117)

Weapons.

3.3.30   **Imfundo** - (education) - **Ibane** (a light) (p. 117)

Light up one's mind.

3.3.31   **Imfundo** (education) - **Ibaso** (a fire) (p. 117)

Light up one's mind.

3.3.32   **Umhlaba** (earth) - **Inxuwa** (an old homestead) (p. 122)

People live here before life-hereafter.

3.3.33   **Ibhabhathane** (a butterfly) - **Ingubo** (a blanket) (p. 57)

A cover with bright colours.

3.3.34   **Amabala ebhabhathane** (colours of a butterfly) - **Iingubo ezimakhwezi** (blankets which are stars) (p. 57)

The glittering powdery covering.

3.3.35   **Amanzi** (water) - **Inkwenkwezi** (star) (p. 55)

Pure and shiny.

3.3.36   **Ubuntwana** (childhood) - **Ikhwezi** (morning star) (p. 41)

Early stage.

3.3.37   **Ubudala** (old age) - **Urhatya** (dusk) (p. 41)

Late stage.

3.3.38   **UYesu** (Jesus Christ) - **Umnqamlezo** (the cross) (p. 38).

Suffering.

3.3.39   **Intlakohlaza** (spring) - **Umphaphamisi** (the reviver) (p. 23)

Change/reawakening.

3.3.40   **Ubuso** (face) - **Baluthuthu** (Became ash) (p. 13)

Paleness.

3.3.41   **Umsindo** (anger) - **Umlilo** (fire) (p. 13)

Heat.

3.3.42   **Isithandwa** (lover) - **Ilitha** (light) (p. 12)

Individuality/singleness.

3.3.43   **Isithandwa** (lover) – **Inkwenkwezi** (star) (p. 12)

Individuality/singleness.

3.3.44   **Isithandwa** (lover) – **Inyibiba** (lily) (p. 12)

Beauty.

3.3.45   **Ukungazi** (ignorance) – **Inkungu** (mist) (p. 7)

Darkness.

3.3.46   **Izixeko** (villages) – **Luvundu** (It is a fireplace) (p. 7)

Fire.

3.3.47   **Umoya** (wind) – **Inamba** (python) (p. 27)

Dangerous.

3.3.48   **Amazwi** (words) – **Ubusi** (honey) (p. 34)

Sweetness.

3.3.49   **Ubuso** (face) – **Incwadi** (book) (p. 34)

Informative.

3.3.50   **Ubuhle** (beauty) – **Ubisi** (milk) (p. 34)

Purity.

3.3.51   **Imbonakalo** (appearance) – **Incwadi** (book) (p. 11)

Suggestiveness.

3.3.52   **Amazwi** (words) – **Ubusi** (honey) (p. 12)

Sweetness.

3.3.53   **Ilizwe** (country) – **Intombazana** (girl) (p. 6)

Fertility and beauty.

3.3.54   **Isagweba** (Hunting stick) – **Umpu** (gun) (p. 25)

Weapons.

3.3.55   **Amanzi** (water) – **Ubomi** (life) (p. 73)

Life.

3.3.56   **Uloliwe** (train) – **Iqegu** (horse) (p. 55)

Both used for travelling.

In each case above, the similarities are the basis of the comparison. Each pair is being compared on the basis of the similarities that exist. This has provided us with the ground of the metaphor.

3.4.   How the Comparisons are drawn

A look at the classification of the NP^2 will help guide us in examining the manner in which Jolobe draws his comparisons.

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3.4.1   The NP²'s selected from the world of man in 3.1.5.1. above will be examined with the NP's with whom they are being compared.

The following NP's have been selected from the world of man:

1.   **Iyelenqe** (a plot) (p. 100)

4.   **Isiko** (a custom) (p. 78)

5.   **Isiko** (a custom) (p. 78)

38.   **UYesu** (Jesus Christ) (p. 38)

49.   **Ubuso** (face) (p. 11)

29.   **Imfundo** (education) (p. 117)

54.   **Isagweba** (a hunting stick) (p. 25)

27.   **Uthando** (love) (p. 105)

40.   **Ubuso** (face) (p. 13)

46.   **Izixeko** (villages) (p. 7)

13.   **Isazela** (consciences (p. 104)

In looking at the perceptual features of the NP's above the following observations are made:

1.   "Iyelenqe" (a plot) is an abstract noun. It is compared with a concrete noun "usana" (a baby) (p. 100).

4.   "Isiko" (a custom) is an abstract noun compared with concrete nouns "intambo" (a rope) (p. 78) and (5) "isikhitshana" (a boat) (p. 78).

38.   "UYesu" (Jesus Christ) is a concrete noun. It is compared with a concrete noun 'umnqamlezo' (the cross) (p. 38).

40.   "Ubuso" (face) is concrete and is also replaced by concrete nouns "uthuthu" (ash) (p. 13) and "incwadi" (book) (p. 34).

29.   Imfundo (education) is abstract, it is substituted by a concrete noun "intshuntshe" (a spear) (p. 117).

54.   "Isagweba" (a hunting stick) is concrete. It is compared with another concrete noun "umpu" (a gun) (p. 25).

27.   "Uthando" (love) is abstract. It is compared with a concrete object "indebe" (a cup) (p. 105).

46.   "Izixeko" (villages) is a concrete noun. It is compared with a
       concrete noun "uvundu" (a fire-place) (p. 7).

13.   "Isazela" (conscience) is abstract. It is replaced by a concrete noun
       "umlumkisi" (the one who warns) (p. 104).

In this section we observe two occurrences which are:

3.4.1.1 Abstract nouns compared with concrete nouns and,

3.4.1.2 Concrete nouns compared with concrete nouns.

Some NP's are selected from nature and are compared with NP[2]'s from the
world of man. We are presented with these NP's below:

9.   "Amanzi" (water) is a concrete noun. It is replaced by another
       concrete noun "umntwana" (a child) (p. 45).

32.   "Umhlaba" (earth) is concrete. It is also replaced by another
       concrete noun "Inxuwa" (a homestead) (p. 122).

33.   "Ibhabhathane" (a butterfly) another concrete noun is replaced by a
       concrete noun "ingubo" (a blanket)   (p. 57).

53.   "Ilizwe" (a country) is another concrete noun that is replaced by
       another concrete noun "intombazana" (a girl) (p. 6).

6.   "Intlakohlaza" (spring) is an abstract noun that is replaced by
       concrete nouns "umhlobo" (a friend) (p. 57) and (39) "Umphaphamisi"
       (the reviver) (p. 23).

7.   The abstract 'Intlakohlaza' (spring) is replaced in this instance by
       an abstract noun "uvuyo" (joy) (p. 57).

In this section three combinations are to be found. They are:

2.3.1.3 Concrete nouns replaced by other concrete nouns.

3.4.1.4 An abstract noun replaced by a concrete noun

3.4.1.5 An abstract noun replaced by another abstract noun.

The impersonal abstract noun (14) "ukurhwashazela" (swishing) is compared
with another abstract impersonal noun "izingqi" (footsteps) p. 104. Another
impersonal abstract noun (51) "imbonakalo" (appearance) is compared with a
concrete noun "incwadi" (a book) (p. 11).

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The instances in this section therefore are:

3.4.1.6 An abstract replaced by another abstract noun.

3.4.1.7 An abstract noun replaced by a concrete noun.

3.4.2   The following NP[1]'s which can be associated with man have been replaced by animals and birds:

(2)   IJamani, Ithali neJaphani (Germany, Italy and Japan) are all concrete nouns. They have been compared with an abstract compound noun "UMakhanda mathathu" (the three headed one) (p. 82).

These are all concrete NP[1]'s who have also been compared with other concrete nouns:

12.   **Vilakazi** - ingwe (a tiger) (p. 115)

18.   **Unyana kaMlawu** (The son of Mlawu) - **Ithole lengonyama** (calf of a lion) (p. 88)

24.   **Inkosi** (a chief) - **Ithole lesilo** (calf of an animal) (p. 92).

56.   **Uloliwe** (a train) - **Iqegu lomlilo** (a horse of fire) (p. 55).

These abstract nouns have been replaced by concrete nouns:

23.   **Uthando** (love) - **iqegu** (a horse) (p. 92).

10.   **Ubuhle** (beauty) - **amaphiko** (wings) (p. 116)

The following perceptual features are to be observed in this section (3.4.2):

3.4.2.1 Concrete nouns replaced by an abstract compound noun.

3.4.2.2 Concrete nouns replaced by other concrete nouns.

3.4.2.3 Abstract nouns replaced by concrete nouns.

3.4.3   The following NP[1]'s are compared with NP[2]'s representing snakes:

3.   **IJamani** (Germany) - This is a noun to be associated with man. It is concrete. It is compared with another concrete noun "Inkosi yoogqoloma" (chief of pythons) (p. 82).

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15.   **Umkhosi** (the army) a noun with the features human and concrete is compared with a concrete noun "inamba" (a python) (p. 107).

16.   **Iyelenqe** (a plot) an abstract noun which is associated with humans is replaced by a concrete noun "inyoka" (a snake) (p. 100).

20.   **Imfazwe** (war) an abstract noun, is replaced by another abstract noun "inkanyambakazi" (a great gale wind/storm).

47.   **Umoya** (wind), an abstract noun from nature, is replaced by a concrete noun "inamba" (a python) (p. 27).

In this section we observe the following perceptual features:

3.4.3.1 Concrete nouns replaced by other concrete nouns.

3.4.3.2 Abstract nouns replaced by concrete nouns.

3.4.3.3 An abstract noun replaced by another abstract noun.

3.4.4. The following NP[1]'s are compared with NP[2]'s drawn from nature:

8.   "**IBhayibhile**" (The Bible), a concrete noun is compared with a concrete noun "**ikhubalo**" (a herb) (p. 43).

11.   A concrete noun with the "human" features - "**iinwele**" (hairs) is compared with a natural abstract element "**ilanga**" (the sun) (p. 117).

17.   "**Umhlekazi**" (His Highness) is also compared with the abstract noun "**ilanga**" (p. 86).

30.   "**Imfundo**" (education) an abstract noun is compared with two different nouns which are also abstract. These are "**ibane**" (a light) (p. 117) and "**ibaso**" (a fire) (p. 117).

22.   "**Uthando**" (love) an abstract noun is compared with "**iliza**" (a wave) a concrete noun.

36.   "**Ubuntwana**" (childhood) an abstract noun, is substituted by an abstract noun "**ikhwezi**" (the morning star)   (p. 41).

42.   "**Isithandwa**" (a lover) is described as "**ilitha**" (a light) an abstract noun; as "**inkwenkwezi**" (a star) also an abstract noun, and as "**inyibiba**" a concrete noun.

45.   "**Ukungazi**" (ignorance) an abstract noun is replaced by another abstract noun "**inkungu**" (mist) (p. 17).

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48 and 52. **"Amazwi"** (words), an abstract noun, is substituted by a concrete noun **"ubusi"** (honey) (pp. 12 and 34).

21 and 26 **"Uthando"** (love) is further substituted by abstract nouns **"umlilo"** (fire) (p. 91) and **"isithatha"** (a glowing fire) (p. 98).

28.   **"(Ububi) bothando"** (the bitterness of love) is transferred from an emotional (sense) to the gustatory sense which constitutes an important shift of sense domains. The abstract love which is bitter is replaced by a bitter tasting residue **"intlenge"** (p. 105).

34.   **"Amabala ebhabhathane"** (colours of a butterfly) a noun selected from nature is replaced by another concrete noun **"iingubo ezimakhwezi"** which fits both into the world of man as well as into nature.

35.   **"Amanzi"** (water) a concrete noun selected from nature is replaced by another natural element which is abstract **"inkwenkwezi"** (a star) (p. 55).

37.   **"Ubudala"** (old age) an abstract noun is substituted by another abstract noun **"urhatya"** (dusk) (p. 41.)

50.   Beauty **"ubuhle"** an abstract noun has been replaced by **"ubisi"** (milk) (p. 37) whose choice has been mainly influenced by tradition.

25.   **"Ubomi"** (life) which will describe all living things, an abstract noun, is replaced by a concrete noun **"ikhambi"** (p. 95).

The following perceptual features i.e. combinations of, are observed in this section:

3.4.4.1   A concrete noun replaced by another one which is also concrete.

3.4.4.2   A concrete noun replaced by an abstract noun.

3.4.4.3   An abstract noun replaced by another abstract noun.

3.4.4.4   An abstract noun replaced by a concrete noun.

3.4.5   Certain NP's are compared with more than one NP^2's in different situations (poems) in some cases. Below are the NP^1's who are compared with different NP^2's in different situations:

3.4.5.1   "Iyelenqe" (a plot) - "usana" (a baby) (p. 100)
                      "inyoka" (a snake) (p. 100).

This contrasting combination of innocence and evil presents us with the source and result of the plot.

3.4.5.2   "Isiko" (a custom) - "intambo" (a rope) (p. 78) and "isikhitshana" (a boat) (p. 78).

The advantages of a custom are clearly represented in these two comparisons - control and rescue.

3.4.5.3   "Intlakohlaza" (spring) - "umhlobo" (a friend)   (p. 57), "uvuyo" (joy) (p. 57) and "umphaphamisi" (the one who revives) (p. 23).

The positiveness of spring is presented through the selection of these three positive nouns - friend, joy and reviver.

3.4.5.4   "Amanzi" (water) - "umntwana" (child) (p. 45)   - "inkwenkwezi" (a star) (p. 55) - "ubomi" (life) (p. 73).

Water is necessary for all life of humans, plants and every living thing. It is a natural element. The comparisons enable us to reach at such a conclusion.

3.4.5.5   "Ubuhle" (beauty) - "amaphiko" (wings) (p. 116), "Ubisi" (milk) (p. 37).

Beauty is pure. It also enables one to achieve something.

3.4.5.6   "Umkhosi" (army) and "imfazwe" (war) - "inamba" (a python) (p. 107), "inkanyambakazi" (great cyclone) (p. 83).

War is presented as evil and highly destructive.

3.4.5.7   "Umhlekazi" (His Highness) - "ilanga" (the sun)   (p. 86), "unyana kaMlawu" (Son of Mlawu - ithole lengonyama" (calf of a lion) (p. 88), "inkosi" (a chief), "ithole lesilo" (calf of an animal)   (p. 92).

The superiority of a chief is comparable with the sun. The fearfulness of a chief is described in images from the animal world.

3.4.5.8   "Uthando" (love) a universal experience is compared with universal symbols of love:

Umlilo (fire) (p. 91).

Iliza (a wave) (p. 92).

Iqegu (a horse) (p. 92).

Isithatha (a fire) (p. 98)

Indebe (a cup) (p. 105)

Ilitha (a light) (p. 12)

inkwenkwezi (a star) (p. 120)

Inyibiba (a lily) (p. 12)

These are carefully selected comparisons. They have immensely enriched the imagery of the poems in which they occur.

> 3.4.5.9   "Imfundo" (education) - "intshuntshe" (a sharp spear) (p. 117), "ibane" (a light) (p. 117), "ibaso" (a fire) (p. 117).

The importance of education can never be strongly and clearly represented as it has been through the comparisons above. Education is a weapon against ignorance. It lights up one's mind.

The above are the nine NP^1's which have been compared with NP^2's which differ because of their domains of origin. Jolobe has used this device most effectively.

3.5.   Metaphor with Implicit Tenor

There are certain cases where the poet does not supply the tenor. The reader is compelled to deduce this from the context. In our case the tenor is NP^1. The context of the poem is what guides the reader to reach at the tenor. This is a very clever technique which helps the poet allude to issues which would otherwise be controversial. In a subtle manner Jolobe refers to Germany, Italy and Japan as "UMakhanda - mathathu" in the poem: **'Amagorha awe emfazweni emantla e-Afrika'** (p. 82). (The heroes who fell in the war in North Africa). The very title recaptures World War 2. With this point of reference we look at the three heads of state who were great allies and fought against the whole world. Because of their mythical ambition, their being compared with a mythical beast "UMakhanda-mathathu" (the three-headed one) is appropriate. Of these three, Hitler is singled out as the most villainous of the three. His wish to conquer the whole world is what made him a villain hence his being referred to as "Inkosi yoogqoloma" (chief of pythons), (p. 82). This reference may also be directed at Germany's aggressiveness and violence. It is in the context of the whole poem that we are able to supply the tenor in each of the above metaphors.

In the poem **"Isimoyoywana"** (pp. 11-13) the verb "vutha" (burn) implies that anger is "fire". We are therefore compelled to transform "seyivutha ngumsindo" (already burning with anger) (p. 13) into "umsindo ngumlilo" (anger is fire). This is the only deduction which can be made. This provides the tenor of the metaphor.

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In "**Ingoma kaVelaphi**" (Velaphi's song) (pp. 55-56) Jolobe refers to the train (uloliwe) as "iqegu lomlilo" (a horse of fire) (p. 55). That this is "uloliwe" (a train) is to be deduced from the words "iRhawuti" (Johannesburg) "emgodini" (in the mine) and "umhlakulo" (a spade). These words are further supported by the verb "ndiyeza" (I am coming) (p. 55). These words put together, present the reader with a home-sick Xhosa migrant worker who is in the mines of Johannesburg. A train, the locomotive that was used for travelling to Johannesburg from the Cape Province is replaced by the familiar, if magical "iqegu lomlilo" (a horse of fire). "Uloliwe" (a train) is the tenor.

The fact that the tenor has to be deduced from the whole context of the poem is an important aspect of the metaphor. A metaphor is to be seen as creating a balance within the whole poem. This is so because many of the other images lean on a single element or words or image for support.

3.6   NP a-NP

In this section we examine the metaphors with a possessive construction. Two NP's are identifiable in this structure, the possessee and the possessor. Ntuli (1984: 165) maintains that in metaphors which involve the possessive construction, the possessee is usually a metaphorical attribute of the possessor. This is so mainly because of the possessee is identified with the possessor.

Below are examples of metaphors with a possessive construction: NP a-NP. These are taken from Jolobe's UMYEZO:

3.6.1. Data

1.   "(Ubuthongo) bentlombe" (sleep of the dance) (p. 6)

2.   "Amaphilo kaHintsa" (the wings of Hintsa) (p. 9)

3.   "Amaphiko oMdali" (the wings of the Maker) (p. 9)

4.   "Imfefa yobuchule" (the droplets of adeptness) (p. 11)

5.   "Isango lamaqula eZulu" (the gate of the pools of Heaven) (p. 16)

6.   "Amehlo omhlaba" (the eyes of the earth) (p. 23)

7.   "Ubuhle benyibiba" (the beauty of a lily) (p. 34)

8.   "Incindi yobomi" (the juice of life) (p. 45)

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9.   "Iqegu lomlilo" (the horse of fire) (p. 55)

10.   Idyokhwe yenkonzo (the yoke of service) (p. 69)

11.   "Indoda yemisele" (the man in the trenches) (p. 76)

12.   "Umthi wobomi" (the tree of life) (p. 83)

13.   "Abantu begazi" (the people of blood) (p. 83)

14.   "Isiselo semfazwe" (the drink of war) (p. 83)

15.   "Ithamo lobomi" (a sip of life) (p. 90)

16.   "Usana lobumnyama" (a baby of darkness) (p. 100)

17.   "Isikhawulo seZulu" (the centre of heaven) (p. 114)

18.   "Umviko wephakade" (the boundary of eternity) (p. 114)

19.   "Isango lenzukiso"(the gate of glory) (p. 114)

20.   "Ibane lesihobe" (the light of poetry) (p. 114)

21.   "Ibaso lokuphila" (the fire of life) (p. 114)

22.   "Izingela lombongo" (the hunter of poetry) (p. 116)

A classification of these possessives is attempted below. The attributes
which each possessee gives to a possessor is our guide in this
classification.

3.6.1.1 Human attributes given to abstract, inanimate or animate things:

> 1.   **"Ubuthongo** bentlombe" (sleep of a dance) (p. 6). "Intlombe"
>   (dance) is seen to be a human being who can sleep. This is
>   however an idiom meaning a deep sleep.

> 6.   **"Amehlo omhlaba"** (the eyes of the earth) (p. 23). A non-
>   living thing earth is given human eyes (context) with which
>   to see. Earth is thus personified.

> 11.   **"Indoda yemisele"** (the man of the trenches) (p.76). This is
>   a snake The fact that it is referred to as a man elevates it
>   from reptilian status to human status.

> 14.   **"Isiselo semfazwe"** (the drink of war) (p. 83). War is
>   humanized by the fact that it needs something to drink.
>   Human blood will be its drink. This is a satirical reference
>   to war.

16. **"Usana lobumnyama"** (the child of darkness) (p. 100). An abtract phenomenon darkness is said to be owning a baby. Besides humanizing darkness this also introduces concreteness to it.

3.6.1.2 Animal attributes as well as bird attributes given to humans, and abstract nouns.

2. **"Amaphiko kaHintsa"** (the wings of Hintsa) (p. 9). Hintsa is given the features of a bird in the form of wings. That birds can fly up above man is an advantage which man would like to have. Hintsa is therefore presented as a special individual who can even fly up above other humans.

3. **"Amaphiko oMdali"** (the wings of the Maker) (p. 9). God is above all. In Biblical language the angels have wings. God above all protects everything. With wings He protects everything.

9. **"Iqegu lomlilo"** (the horse of fire) (. 55). Fire is an abstract thing. The possessee "iqegu" (a horse) introduces concreteness to fire. A train, a non-living locomotive is to be seen as an animal "iqegu" (a horse).

22. **"Izingela lombongo"** (a hunter of poetry) (p. 116). A hunter often goes out to hunt birds and animals. "Umbongo" (poetry) is given the attribute "animal" by this possessive.

3.6.1.3 Concrete attributes have been given to abstract possessors:

4. **"Imfefa yobuchule"** (the droplets of adeptness) (p. 11). Droplets of water are concrete, whereas "ubuchule" (adeptness) is abstract.

5. **"Isango lamaqula eZulu"** (the gate of the pools of Heaven) (p. 16). Heaven is given an earthly object, a gate ("isango"). Pools are also to be found on earth. These introduce concreteness to the abstract "IZulu" (heaven).

8. **"Incindi yobomi"** (the juice of life) (p. 45). Life, an abstraction, is presented as a visible object, "incindi" (juice). A juice is usually sweet tasting. This implies a shift in senses to the gustatory sense.

10. **"Idyokhwe yenkonzo"** (the yoke of service) (p. 69). Service is presented as something that can be tied to a yoke. On the other hand service may be seen to have been transformed into an ox - animal, therefore. This is a possessive metaphor that gives concrete and animate attributes to the possessor.

12. **"Umthi wobomi"** (the tree of life) (p. 83). Besides the attribute of concreteness introduced to life, the tree and

life are complementary to each other. A tree has life. A tree is an object from nature. Life is a natural phenomenon too.

15. **"Ithamo lobomi"** (a sip of life) (p. 90). Life is once more presented in a liquid form. An experience of life is presented in a partitive form, "ithamo" (a sip). Life, an abstraction, is presented in more familiar concrete terms as a sip.

18. **"Umviko wephakade"** (the boundary of eternity) (p. 114). "Umviko" (a boundary) is a specific name of the boundary between two fields. This selection from the world of agriculture makes eternity a more recognizable phenomenon. It is brought into the real world through this usage.

3.6.1.4 Both the possessor and the possessee are abstract in the following:

17. **"Isikhawulo seZulu"** (the centre of heaven) (p. 114). The Biblical word "isikhawulo" (centre) is regarded as a heavenly concept which is abstract to be only possessed by heaven (iZulu) an abstraction too.

20. **"Ibane lesihobe"** (The light of poetry) (p 114). A light is abstract just as much as the art of a poet is. The bright symbol of light which this art is made to own is invaluable.

21. **"Ibaso lokuphila"** (the fire of life) (p. 114). "Ibaso" (a fire) is a Biblical word for the fire of hell which is said to be burning for ever. The abstract life is then compared with the abstract continuous fire "ibaso". This is an appropriate combination as life is like a continuous fire.

3.6.1.5 The descriptive possessive **"ubuhle benyibiba"** (the beauty of a lily). (p. 34) can be regarded as an overstatement as a lily is obviously beautiful. Through this usage additional beauty is attributed to the girl Nomhi, in the poem **"Nomhi"** (pp.34-35).

13. **"Abantu begazi"** (People of blood) (p. 83) is a possessive construction meaning people of royal blood. This is a fixed idiom for royal people, literally interpreted, it refers to people of a specific blood group. People of the royal family are often regarded as a special group of people. This possessive construction succeeds in presenting them as important people.

3.7. Conclusion

In this chapter the comparisons that Jolobe draws between two nouns (NP's) have been examined. The NP's are drawn from rich linguistic resources.

Various worlds have been exploited for these comparisons. Different worlds have been drawn together and out of their conflict, meaning is derived.

Jolobe, for instance, compares NP's from nature with NP's from the world of man. Man is compared with animals, birds, snakes and nature. Fearful man is compared with animals like the lion, the tiger or just an animal. Evil is substituted by snakes.

A striking feature is that certain NP's from the world of man are compared with other NP's from the same world of man. The intention is apparently to elevate the tenor i.e. to improve its flavour e.g. "Iyelenqe" (a plot) an evil thing in which man engages is elevated to the level of innocence when it is compared with "usana" (baby). Its nature changes completely.

Taking the possessive construction in consideration as well, three notional categories of metaphors can be derived: the humanising metaphor; the animistic metaphor and the concretive metaphor.

The humanising metaphor attributes human characteristics of humanity to what is not human. The animistic metaphor attributes animate attributes to the inanimate. The concretive metaphor attributes concreteness or physical existence to an abstraction. Three more combinations are to be observed: concrete NP's replaced by other concrete NP's, concrete NP's replaced by abstract NP's, and abstract NP's replaced by other abstract NP's.

CHAPTER 4

The Verb Metaphors

An analysis of Jolobe's verb metaphors is made in this chapter. The form and meaning of each metaphor is examined. The context in which each metaphor occurs is the guiding factor.

The syntactic structures in which these metaphors occur are given below:

4.1   In this subsection we have structures where there is a discrepancy between the verb and its object.

       4.1.1. NP V $\boxed{\text{NP}}$

       4.1.2. NP V-w $\rightarrow$ NP V $\boxed{\text{NP}}$

       4.1.3. NP V-ek $\rightarrow$ NP V $\boxed{\text{NP}}$

4.2.   In this subsection there is a discrepancy between the verb (and or noun) and locative noun.

       4.2.1. NP V (NP) $\boxed{\text{NP}_{\text{Loc}}}$

4.3.   In this section the subject is incompatible with the verb and the object does not accord with the verb.

       4.3.1. NP $\boxed{\text{V} \mid \text{NP}}$

       4.3.2. NP V-w Cop-NP $\longrightarrow$ NP $\boxed{\text{V} \mid \text{NP}}$

       4.3.3. NP $\boxed{\text{V}}$

(Each syntactic structure is explained in the subsection in which it occurs). The deviant entry is in a block in each of the structures above.

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The focus in this section is on the verb i.e. its influence on its subject, or its object or complement.

Transive verbs have been given the following representation:

$$S^{[NP} \quad VP^{[[V]} \text{ }^{NP]}$$

Intransive verbs are represented as:

$$S^{[NP} \quad VP^{[V]} \text{ }^{]}$$

Poets sometimes allow intransitive verbs to take NP complements. This usage changes an intransitive verb's features to [+ - NP]. This change often occurs when the verb is being used in an idiomatic sense. Figurative language is particularly suited to the effect the poet desires. Brooke-Rose (1958:209) comments that verbs are a more flexible element of language as far as meaning is concerned. They can change their meaning slightly according to the noun with which they are used, but they can also quickly extend their meaning and seem natural with any noun.

In a verb metaphor, the verb changes the noun implicitly, and this means the change can be much less decisive: the noun can become one of many things. The verb, for instance, may merely animate or personify (Brooke-Rose 1958:211). This means that the verb is more closely related metaphorically to the noun than to the action which it replaces. This relationship according to Brooke-Rose (1958:207) can either be to the subject or object or to both at the same time.

4.1. Verb and Object

4.1.1.   In this section we examine the structure NP V NP. In this sequence the NP object is incompatible with its predicate i.e. the verb is not subcategorized for the NP supplied. We will therefore examine the influence this verb has on its complement.

4.1.1.1. Kukungcamla olo xolo (p. 45).
        (It is to taste that peace.)

"Ngcamla" (to taste) is restricted to liquids only, therefore we find it appropriate to replace "uxolo" (peace) with "utywala" (beer). Beer as an object in this case is compatible with "ngcamla" (taste), the predicate.

Peace (uxolo) is an emotion, it is felt but not tasted as is suggested in our selection.

The following structures are derived as a result of the filling of gaps after separating the figurative from the literal.

1.   Ungcamla utywala. (He tastes beer.)

2.   Uva uxolo (He experiences peace.)

In our analysis we will confine ourselves to the four components of the comparison:

      A = utywala   B = uxolo

      C = ngcamla   D = va

A and B, "utywala" (beer) and "uxolo" (peace), can be perceived to be similar in a way, in that they both appeal to the emotions. However, concreteness is introduced to peace through this comparison. C and D ("ngcamla" and "va") are intuitively seen to be similar. The action of tasting is compared with the action of feeling. The sense of taste is compared with an emotional experience. These are abstract experiences in which the senses are involved.

It may be speculated that this metaphor is drawn from the experience of tasting beer for the first time. The excitement of experiencing peace for the first time, more especially with the Lord as expressed in **"Umthandazo wangokuhlwa"** pp. 42-45 is compared, probably, with the satisfaction and excitement one experiences after quenching one's thirst with water. This is a rich way of expressing the emotional experience of peace. In this case the peace referred to is, of course, spiritual peace.

4.1.1.2. Uphuthuma ubizo (p. 114).

      (He is fetching the call.)

"Ubizo" (the call) is an abstraction, an object of a verb which is subcategorized for a concrete NP. The two derivations are made from this structure:

    Uphuthuma imali (He is fetching money.)
    Usabela ubizo (He responds to the call.)

The verbs "uphuthuma" (he is fetching) and "usabela" (he is responding) as well as the two NP's "imali" (money) and "ubizo" (the call) are being compared.

The comparison is made on the basis that Vilakazi a mortal being, who has died, has undergone a transformation into a heavenly figure, despite all the change he retains his ability to be a poet. This transformation transforms his actions into heavenly actions. The earthly and heavenly domains are contained in "phuthuma" (fetch) and "ubizo" (the call). To fetch is an action which any physical being can perform whereas "ubizo" (the call) is an abstraction which only heavenly beings are able to experience. Although Vilakazi has died Jolobe presents him as someone who has just visited heaven to acquire greater poetic expertise. He lives on in death.

4.1.1.3 Wayesele indebe (p. 105)

(She had drank a cup.)

"Sela" (drink) subcategorizes for an NP with the feature "liquid". Water will be considered as the first thing to fill "indebe" (a cup). "Indebe" (a cup), a container for liquids in this context, has been used as a container of happiness, an abstraction.

Two derivations are made from the structure above:

Wayesele amanzi. (She had drank water.)

Wayefumene indebe. (She had got a cup.)

Love has been described as a concrete object "indebe" (a cup). The verb "sela" (drink) establishes this concreteness more precisely when one takes into account the Biblical image of the overflowing cup. Thuthula was temporarily in love with Ndlambe. Their love relationship is compared with being drunk - a temporary spell (of madness) further suggests the temporary nature of his drunken spell. The qualificative phrase "yokonwaba komzuzwana" (of momentary happiness).

The feeling of love which is internal compares well with the effects of drinking water as it is absorbed into the blood thus circulating in the whole body. This is a highly imaginative selection as it vividly depicts the body processes during the absorption of liquids into the blood stream, comparing with it the emotion, love, which grips the whole body.

4.1.1.4.   Begon' ukufa (p. 78)

(embracing death)

There is contrast between "gona" (embrace) and "ukufa" (death) which causes a tension between the two elements. "Gona" (embrace) implies intimacy. A loved one is often embraced. Death is always feared and hated. Furthermore, death is abstract therefore it cannot be embraced. Thus "gona" (embrace) introduces concreteness to this abstraction.

In the poem, **Isililo sikaNdlebende,** (The cry of the donkey) pp. 71-81, Jolobe subtly sketches in this metaphor the risk taken by the Israelites when they left Egypt under the leadership of Moses. There was a division of opinion - there were those who had faith in God and those who preferred to remain in Egypt than to face the unknown. Of course, in their journey to freedom they were faced with many dangers but beyond those was freedom which they would like and enjoy. The aura of the verb "gona" (embrace) has been carefully controlled by the object "ukufa" (death). Without this control the otherwise serious, sombre mood of the poet in this verse, would have been turned into a jovial one. This is very much in keeping with Nowottny's (1962:64) observation that the poet can to some extent control the aura, by being careful what analogy he chooses and by carefully selecting the other words he uses in the passage in which the metaphor occurs. Jolobe has selected his words skilfully in this metaphor.

4.1.1.5.   Ntlakohlaza siyakubulisa! (p. 23)

(Spring, we greet you!)

The vocative structure restructured assumes the following pattern:

Siyakubulisa ntlakohlaza.

(We greet you spring.)

Spring, a season, is given human attributes by the verb "bulisa" (greet). The vocative clearly personifies spring. People greet one another. Greeting is a form of welcoming an individual. "Ntlakohlaza" (spring) is welcomed as a person with whom one is acquainted.

4.1.1.6.   Bahlafuna iintsizi (p. 8)

(They [the people] chewed miseries.)

A person chews food or meat before swallowing it. This is beneficial to one's health because food nourishes. "Iintsizi" (miseries) is an abstraction. It is also a negative experience for man.

Constant subjection to misery is implied in the verb "bahlafuna" (they chewed). The contrast lies in the fact that the AmaMfengu were subjected to severe suffering under Shaka in Zululand and so they decided to flee to the Eastern Cape where they found comfort and security under Chief Hintsa. The contrast closely binds "hlafuna" (chew) and "iintsizi" (miseries). Continual suffering is tied very closely to moving towards comfort and security.

    4.1.1.7   Agxothe indlala (p. 40).
               (She can expel hunger).

Hunger is presented as a living thing. Hunger can perhaps be replaced by "inkwenkwe" (a boy) or "inja" (a dog). What one expels is something which one does not really like or desire. One who has been expelled may come back later and be reinstated. This implies that hunger can only be temporarily expelled.

"Gxotha" (expel) has introduced concreteness and the feature [living] to an otherwise abstract experience. Hunger is to be seen as an animal or a person who can be expelled.

4.1.1.8.   Itshawe lakwaSirayeli laphandlwa yinzwakazi
           uBatshebha (p. 73).
           (The prince of Israel was blinded by the beauty of
           Bathsheba.)

"Phandla" is a verb used to explain the experience when a foreign object gets into one's eye or when a mirror's reflection of the sun blinds the eye or when bright lights on the road shine in one's eyes. All these are painful experiences for one's eyes.

"Inzwakazi" (a beauty) is a strikingly beautiful woman. One enjoys looking at a beauty.

There is an obvious contrast between "phandla" (blind) and "nzwakazi" (a beauty). The prince's love for Bathsheba has been exaggerated. He is so in love with Bathsheba that he cannot even see properly because he has been blinded by this bright spark - Bathsheba. The blinding effect of Bathsheba's love may be suggestive of some concealed negative characteristic of this woman.

The blinding effect of love links up well with the other comparisons of love as already identified in chapter 3 (cf. 3.4.5.8.)

4.1.1.9   Abantu bazenze udonga (p. 83).
            (The people have made themselves a wall.)

The reflexive verb "bazenze" (they have made themselves) introduces a self transformation of "abantu" (people) humans to "udonga" (a wall), an inanimate object. A wall is often built to protect people against dangers. A strong wall is impenetrable. A wall can also serve as a dividing line between two groups of people.

These warriors in **Amagorha awe emfazweni emaNtla eAfrika** (The heroes who fell in the war in North Africa) pp. 81-85 had gone out to defend their country against the enemy. The battle is often fought at a neutral spot. The warriors often meet far from non-combatant civilians. The place of this confrontation may thus be regarded as some kind of a wall. These people, therefore, are like a wall, each one protecting his people.

The transformation from a living human being to an inanimate object may also be suggestive of the poet's attitude towards war. He may be commenting ironically implying that those who go out in combat lose their humanity completely. This may be regarded as a stray thought as he is praising these brave warriors in this poem. Of course, criticism is encompassed in praise poetry and it is expressed very subtly.

4.1.2.   The metaphors in the structure NP V-w which is recast into NP V $\boxed{\text{NP}}$ are examined in this section. In the surface structure the VP (verb phrase) occurs in the passive form. We change the passive into the active form.

4.1.2.1. Linyusiwe idini (p. 45).
          (It has been lifted - the sacrifice.)
   ⟶   Abantu banyuse idini.
          (The people have lifted a sacrifice.)

In this metaphor one senses a fusion of Christian thought with African thought. The "idini" (sacrifice) being referred to here is the prayer in the poem **"Umthandazo wangokuhlwa"** (The evening prayer) pp. 42-45. In the African tradition the ritual "idini" serves as a means of communicating with the ancestors.

Heaven is often thought to be above the earth. A traditional sacrifice would be made by slaughtering a goat or a sheep and then burning its carcass in the fire so that the smoke can go up into the sky where the ancestors are also believed to live. Christianity seems to accept that God is above all, therefore, the literal meaning of "nyusa" (lift) is in

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ancestors are also believed to live. Christianity seems to accept that God is above all, therefore, the literal meaning of "nyusa" (lift) is in keeping with this view. The same holds for traditional religion where the ancestors are thought to be living above the human world. The two views are thus drawn close together.

4.1.2.2. Le nt'imfazwe, ukub'ithengwe (p. 62).
        (This thing - war - to be bought).
⟶ Abantu bathenga imfazwe.
        (The people buy war.)

Commercial language is employed in this metaphor. War is being purchased in the way that money is often used in a commercial transaction. In the poem, **Iintlantsi embizeni**, (sparks in a pot) pp. 60-62) the exchange is with human life. It is assumed that Jolobe scorns those who engage in war as their lives seem to be equated with money. He may even be scorning these people for engaging in war just for the sake of material gain in the form of money.

4.1.2.3. Akukho nkonkolo zihluzwayo (p. 68).
        (There are no various faiths which are being sieved.)
⟶ UThixo akahluzi ziinkolo.
        (God does not sieve faiths.)

In the poem, **Akukho hlelo apho**, (There is no religious denomination there) (pp. 62-68) Jolobe expresses people's preoccupation with their religious denominations, as if in heaven there is discrimination according to denominations. People sometimes even think God is selective - perhaps, He thinks their denomination is better than others.

For reference to worldly or earthly thinking, the verb "hluza" (serve) is appropriate because of its concreteness which it attributes to "iinkolo" (faiths). "Hluza" (sieve) is usually associated with concrete material like sugar and flour. The purpose in sieving anything is to separate what is good from the bad material. This is, of course, some form of discrimination.

A comparison is drawn between the verb "hluza" (sieve) and "calu-calula" (discriminate). "Amanzi" (water) and "iinkolo" (faiths) form another facet of the comparison. Discrimination is compared with sieving. God is thought to be sieving faiths and yet He does not. This is an earthly view of a heavenly issue. The elements of this metaphor may be seen to present the two worlds, heaven and earth.

4.1.3.   This section deals with the metaphors occurring in the structure
          NP V-ek which is recast into NP V $\boxed{\text{NP}}$ (NP V-ek $\longrightarrow$ NP V $\boxed{\text{NP}}$).

The verbal extension "-eka" has the meaning "-able" i.e. it is possible .
Pahl (1978: 397) mentions two basic functions of   "-eka" which are:

          A metastatic function (i.e. indicates a change or
                              becoming or getting done);

          and potential.

4.1.3.1. Lwaphembeka uthando (p. 5).
          (It was kindled - love.)
     $\longrightarrow$ Intombi yaphemba uthando.
          (The girl kindled love.)

"Phemba (kindle) has given its object, love, the features: concreteness,
combustibility. The extension "-eka" emphasises this suggestion. Looking at
both the metastatic function and potential we gain the impression that love
has the ability to change into a fire.

Love is being implicitly compared with fire as already stated (cf.3.3.21).
The change which it assumes i.e. its intensification is suggested by the
neuter suffix "-eka". The verb has thus influenced its object.

4.1.3.2. Kukudaleka komthombo (imfundo) (p. 10).
          (It is the creation of a spring.)
     $\longrightarrow$ UMaqoma wadala umthombo.
          (Maqoma created a spring.)

The verb "dala" (create) is often restricted to God. He created everything.
A natural spring was created by God. It never dries up. Just like a spring,
education never stops. Everybody has easy access to both a spring and
education. Water from a spring is a source of life as much as education
earns one one's living.

In the poem, **Imfecane**, (pp. 7-10) Maqoma is elevated far above human beings
because of his kindness to the AmaMfengu when they were destitute. They
looked at Maqoma as their sole protector. They afterwards vowed to educate
their children. Maqoma gave life to the destitute AmaMfengu.

4.1.3.3.   Lufombekil'ufafa (p. 18).
          (He Qilo) had been hunch-backed, the tall one.)
     $\longrightarrow$ Intlekele yafomba ufafa.
          (The disaster hunch-backed the tall one.)

The verb "fomba" is to be associated with the noun "isifombo" (a hunch-back). "Fomba" is used with the meaning of overloading a person. In this metaphor Qilo is presented as having been so severely affected by the disaster of being thrown down a cliff, that he looked like a hunch-back. That he was tall and slender contrasts with the change to being a hunch-back. Throughout the whole poem the perfect tense "-ile" is used which is significant of the everyday changes as a result of drought. During "Ilanga likaQilo" (The sun (drought) of Qilo) (pp. 15-20) grass dried up, animals died of hunger, almost every living thing changed. Day by day problems mounted, people became more and more helpless.

4.2. Verb (and/or Noun) and Locative Noun:

4.2.1. The structure NP v (NP) $\boxed{NP_{Loc}}$ is examined in this section. In this structure the verb takes a deviant NP or locative NP as its complement. The locative, as we know, denotes a place i.e. where an action takes place.

4.2.1.1.   Phemb' umlilo entliziyweni (p. 60).
           (Start a fire in the heart.)

Our example here falls into the structure:

    NP   V   NP $\boxed{NP_{Loc}}$

The verb "phemba" (start a fire) subcategorizes for the NP "umlilo" (a fire). The locative NP which is most likely to follow in this sequence is "eziko" (at the fire-place). Contrasting with this, "entliziyweni" (in the heart) follows on these two lexical items "Phemba" (start a fire) and "umlilo" (a fire). It is to be assumed that "entliziyweni" (in the heart) is being compared with "eziko" (at the fire-place). Love is being compared with a fire (cf. 4.3.1. above).

In our example from the poem, **Umbulelo nomnqweno**, (The prayer and the wish) pp. 58-60, spiritual love is being implicitly compared with a fire.

The heart is often thought to be the organ that controls all the emotions. It is centrally placed in the body, in the chest. The centrality of the fire-place in a house (rondavelled hut) is similar to the heart's position in the body. As already stated (cf. 4.1.3.1.), Jolobe often compares the warmth of love with that of fire. In **Inyibiba** (The lily) (pp. 35-37), for instance, he writes, when describing his first encounter with beauty:

Kwakho ukufudumala
Endingekuchazi mhlana
Ndabona loo nzwakazi (p. 37).
(There was a warmth
Which I cannot describe on the day
I saw that beauty.)

This warmth which he felt is thought to be the love which gripped him when he saw this beautiful girl for the first time.

4.2.1.2.   Imbewu ehlwayelwe kwintetho (p. 11).
            (The seed which had been sown in the speech.)

"Hlwayela" (sow) is a verb selected from the world of agriculture. For sowing the seed the ground must be properly worked. It must be fertile and sufficiently wet. The weeds must be removed.

"Intetho" (talk/speech) has taken the place of "umhlaba" (the evil). By implication speech is being compared with fertile soil. The speech about the deceased woman (umfikazi) in **Udaba lobuso** (The case of the face) (p. 11) must have been rich with meaning. The message in this talk is referred to as "imbewu" (the seed) which is considered to be appropriate as an important message improves one's behaviour.

4.2.1.3.   Koma emadlelweni koma entliziyweni (p. 19)
            (It became dry in the veld. It became dry in the heart.)

In this verse the comparison lies between two sentences which are:

S^1 =   Koma emadlelweni
           (It became dry in the veld.)

S^2 =   Koma entliziyweni.
           (It became dry in the heart.)

In this comparison the tenor the vehicle and the ground are explicitly stated. "Intliziyo" (the heart) is the tenor, "amadlelo" (the veld) is the vehicle, and "ukoma" (dryness) is the ground of the metaphor. The two sentences that are being compared also provide the two plains of meaning i.e. the literal and the figurative. It is literally dry in the veld because of the drought. This physical dryness of the veld has an emotional influence over the people. The people become disillusioned with life as it is too dry.

On the literal plain, dry ground cannot enable any vegetation to grow on it. All the vegetation dries out. Dry ground is unattractive, hard and bare. The veld which used to be green and an inspiration to the farmers no longer affords hope to them. To farmers who farm with cattle, sheep and goats, the veld is of central concern.

In a physiological sense, should the heart dry up, however strange this may be, the blood would stop circulating in the body. Human life ceases as a result of the drying up of the heart.

A dry heart implies lack of compassion. In the poem, **Ilanga likaQilo,** (The sun (drought of Qilo) (pp. 15-24), the poet states that it has become so dry in the country that people have become helpless. They have lost all their livestock. Because of all these losses they have become bitter towards life. The bitterness is implied in "koma" (it became dry.) Furthermore, the internal rhyme on "emadlelweni" (in the veld) and 'entliziyweni' (in the heart) strengthens the relationship between the two sentences (Barber 1983:24). The rhyme scheme somewhat compels the reader to establish a relationship between the two rhyming locative NP's.

4.2.1.4.   Ehlamba ezithukuthukwini (p. 73).
            ([She] washing in sweat)

"Hlamba" (wash) subcategorizes for the NP "amanzi", among others. The structure would be "Hlamba ngamanzi" (wash with water) or "Hlamba emanzini" (Wash in water). Other complements, however, may be "emlanjeni" (at the river), "ebhafini" (in the bath), and "edamini" (in the dam).

Hyperbole is sensed in "ehlamba ezithukuthukwini" (washing in sweat). The sweat which is being shed by the donkey in its suffering is exaggerated by being compared with a pool of water in which one can wash. Sweat and water are, of course, comparable because they are both liquids.

"Hlamba" (wash) is often used figuratively to mean full involvement with something or when you are having plenty of anything, for instance money. "Izithukuthuku" (sweat) signifies intense suffering when no-one is concerned about you (Mesatywa 1954: 186). In the poem, **Isililo sikandlebende,** (The cry of the donkey) (pp. 71-81), the donkey is subjected to severe suffering and yet nobody shows concern. Suffering is continually expressed throughout the whole poem.

In this section (4.2) the verbs which Jolobe has selected have influenced the locative NP implicitly. There is a wonderful   richness in each

metaphor, for instance, sowing of seeds has been selected to describe the tact in expressing an idea (cf. 4.2.1.2.); continual suffering, as washing or swimming in sweat (cf. 4.2.1.4); falling in love, as starting a fire (cf. 4.2.1.).

A structural device, internal rhyme, has been employed to reinforce the relationship between the tenor and the vehicle in the metaphor "Koma emadlelweni koma entliziyweni" (It became dry in the veld it became dry in the heart.) in 4.2.1.3. above.

4.3.   Subject, Verb and Object

4.3.1   The structure NP $\boxed{\text{V}}$ $\boxed{\text{NP}}$ is examined in this section. In this sequence the deviant verb is followed by a deviant noun phrase. The focus, therefore, is on the two deviant lexical items. In this structure the agent of the action is made to perform an action which it normally cannot perform. The object is incompatible with the verb.

4.3.1.1 Malichithe amathunzi eAfrika (p. 59).
        (It must dismiss the shadows of Africa.)

The full structure is:

        Ilanga malichithe amathunzi.
        (The sun must dismiss the shadows.)

"Ilanga" (the sun) the agent of the action and "amathunzi" (shadows) the object are related. "Chitha" is understood to mean "dismiss" or "expel" or "pour out" – all these are actions which can only be performed by a person. The hortative formative "ma-" (must) clearly directs the instruction "to dismiss shadows" to "a person".

Shadows are abstract. The hortative "malichithe" (It must dismiss) introduces concreteness to this abstraction as only a concrete object (a person, perhaps) can be dismissed or poured out. These shadows which must be dismissed seem to symbolise ignorance in Africa. The sun seems to symbolise civilization. With the introduction of civilization in Africa ignorance will be driven out.

The closeness of the contrasting images of light and darkness as represented by the sun and shadows, respectively, are consistent with the sense of urgency which is expressed by the hortative "malichithe" (It must dismiss.) Throughout the whole poem, **Umbulelo nomnqweno,** (Thanks/A prayer and a wish.) (pp. 58-60) there is a tension between contrast and urgency.

This may be the poet's view on the present state and the future of Africa: the urgent need to stop the conflict within the whole continent of Africa.

4.3.1.2.   Bulandul' ubusuku icebo lophoziso (p. 15)
            (It refused - the night - the plan for cooling
            down.)

The same structure can be presented as follows:

>   Ubusuku balandula imvula.
>   (The night refused rain)

The verb "landula" (refuse) is often restricted to humans. In isiXhosa if someone is being asked for something which one has not got one simply says "uyalandula" (one is sorry one has not got it). The reference to the night as "landula"(ing) rain is a clear example of personification.

The people are so desperate for rain that they hope for it every time of the day, every day and from any direction. This desperation for rain is emphasized through the repetition of this metaphor; in a similar tone the poet earlier writes:

Nelingangesandl' ifu, lalandula izulu (p. 15).
(And even the one as big as a hand - a cloud - it refused - the sky.)

The sky is looked upon as a source of rain, and rightfully so. Conjunctive reading of the same structure helps us reach the following interpretation:

>   Izulu   lalandula
>
>   NP ◄─── VP

This means, the sky (as if human) refused (to help). By displacement we derive the following structures.

>   Izulu lazola (The sky cleared.)
>   UMandisa walandula. (Mandisa refused)

Conjunctive reading has helped the readers in identifying the metaphor as personification. Displacement assists the readers in establishing the ground of the metaphor, which is refusal in this case.

In the poem, **Ilanga likaQilo,** (The sun (drought) of Qilo) (pp. 15-22) the verb "landula" (refuse) succeeds in personifying "izulu" (the sky) and "ubusuku" (the night). In both examples the desperation of the people is expressed: - a cloud as big as a hand would give them hope for rain.

4.3.1.3 Le ndal' intle yaphandla amehlo (p. 31).
(This creation which is beautiful - it blinded the
eyes).

The following restructuring is derived from our example:

Indalo yaphandla amehlo.
(The creation [nature] blinded the eyes)

As already explained in 4.1.1.8 above "phandla" means the entering of a
foreign object into the eye as well as bright light shining in the eye.

In our example the agent of the action "indalo" (nature/creation) is even
qualified by an adjective "intle" (beautiful) which runs counter to the
action it is said to have performed - blinding of eyes. From this contrast
one may derive another probable interpretation, which may be the reference
to seeing "the creation" for the first time. On seeing something which one
has never seen before, one is likely to feel as if blinded.

4.3.1.4.   Ubugugile, wambeth' amajacu (p. 24).
(It [the earth] had been aged, covered in tatters)

We rephrase the verse and it becomes:

Umhlaba wambethe amajacu.
(The earth has covered itself in tatters.)

The verb "ambatha" (cover oneself up) has an influence on the subject
"umhlaba" (the earth). Human beings often cover themselves with blankets to
protect themselves against the cold. The earth is portrayed as covering
itself with tattered blankets just like a human being would do. The tatters
invoke a feeling of pity in the reader for the earth. A visual image of the
scanty vegetation covering the earth is presented. This serves to emphasise
"ubugugile" (It had been aged or it had been ragged.) It is assumed that
"guga" (be aged) and ámajacu' (tatters) personify the earth.

4.3.1.5   Zatyeba izihlahla zahomba utyatyambo (p. 2).
(They grew fat - the bushes - they were smartly
dressed in flowers)

We place an emphasis on:

Izihlahla zahomba utyatyambo.
(The bushes adorned themselves with flowers)

A person when smartly dressed for a special occasion is said to be
"uhombile", This usage is often confined to people.

The bushes in our example are personified by the verb "homba" (dress smartly) an action which can only be performed by humans. These bushes were beautifully adorned with flowers. They looked very much like people. The use of "utyatyambo" instead of "iintyatyambo" for flowers adds an element of surprise to the verse. This is a very unusual selection. It may be assumed that the poet might have selected "utyatyambo" for flowers so that the already surprising human features attributed to "izihlahla" (bushes) may no longer be the only element of surprise in the verse. Furthermore, when one dresses up for a special occasion one chooses unfamiliar and sometimes unusual clothing with the intention of surprising the other people. The selection of this unusual word may have been intended to introduce this idea.

4.3.1.6 Imifula yacula elonkcenkcez' iculo (p. 21).
     (The streams sang - of running water - a song)

The verb "cula" (sing) is a human activity. The sound which a stream i.e. its running water, makes, is compared to human singing. The repetition of the alveoler click 'c'[/] sound in "elonkcenkcez iculo" reinforces the action of singing. The onomatopoeiac effect of these 'c' sounds vividly presents the sound made by running water.

In this whole section (4.3.1) it is observed that Jolobe succeeds in selecting verbs which give human attributes to otherwise inhuman objects. This he does by selecting verbs with a specialised meaning which are often confined to humans. The verbs which he selected are "chitha", (dismiss), "landula" (refuse), "phandla" (blind), "ambatha" (cover oneself), "homba" (dress up smartly), and "cula" (sing).

Contrast is another technique which he employs to emphasise certain meanings, for instance, in 'Le ndal' intle yaphandla amehlo' (This creation which is beautiful - it blinded the eyes.) in 4.3.1.3 above.

The metaphoric relation of the verbs in this section is with the subject or the agent of the action. All these subjects have thus been personified.

4.3.2.   In this section we examine the structure
     NP   V-w   Cop-NP $\longrightarrow$ NP $\boxed{V}$ $\boxed{NP}$

In our examples the verb is in the passive form and the agent (NP) is in the copulative form. The structure is recast and the following structure derived: NP $\boxed{V}$ $\boxed{NP}$. The deviant lexical elements are the ones in blocks.

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4.3.2.1 Ulobaso lobomi sikhokhelwa lilo (p. 70).
        (Thou the fire of life we are being led by it)
→ Ulobaso lobomi likhokhela thina.
        (Thou the fire of life it is leading us)

The verb "khokhela" (lead/guide) gives concreteness to the fire. It is as if a certain big figure is helping to guide the world. Furthermore, this "fire of life" seems to be an imaginary fire, which has now been presented as if man can see it. The function of leading which it is said to be doing is a human function. This is thus personification of a fire (an imaginary fire.)

This is a Biblical metaphor. God is the only one who guides all the people. This conclusion is reached by referring to the archaic 'Ulo' (Thou) which is Biblical language. This is not an original metaphor as it seems to have been extracted from the Bible so as to fit into the poem, **Indlov' enomxhaka,** (The ornamented elephant) pp. 69-71.

4.3.2.2 Kodwa umhla uzalwa lizolo. (p. 86).
        (But a day is born by the yesterday)
→ Izolo lizala umhla.
        (The yesterday gives birth to a day)

The sequence which days assume in folowing on one another is described as a physiological process "ukuzala" (to give birth to). Each day gives birth to a succeeding day. The succeeding day is thus described as an offspring of the preceeding day.

It is assumed that the comparison is between today and the mother, as well as between tomorrow and the child. The shifting of time is compared with the process of giving birth. This is a very clear way of presenting the close relationship. It is very appropriate as days are so close together that one cannot separate them.

4.3.2.3 Kwalenyeza imamba ibhexeshwa yingcwangu (p. 2).
        (There flashed the mamba being whipped by
        viciousness)
→ Ingcwangu yabhexesha imamba.
        (Viciousness whipped the mamba)

"Bhexesha" (to whip) presents "ingcwangu" (viciousness) as an "isabhokwe" (a whip). The selection of the singular instead of the plural clearly brings out the whip image. The proper selection would have been "iingcwangu" (viciousness) i.e. the plural. The selection of the singular seems to have been influenced by the verb "bhexesha" (to whip).

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Whipping is a painful, unbearable experience. If the mamba is being whipped by its viciousness we assume therefore that it cannot control itself. It must attack. The strength of anger and viciousness is comparable to whipping.

A span of oxen is driven with a whip and this action is referred to as "ukubhexesha". In the world of music the choir conductor is an "umbhexeshi" because of the action which he performs which is "ukubhexesha" (to conduct). The verb "bhexesha" (to whip) can be associated with control. While the object is defenceless a certain direction is imposed upon it.

The mamba's emotion, viciousness, is as strong as a whip being cracked is over a span of oxen.

4.3.2.4 Liphilile likhothwa ngamalangaty'omlilo (p. 1).
        (He (the prince) is alive he is being licked by the
        flames of fire).
        → Amalangatya omlilo akhotha itshawe.
        (The flames of fire lick the prince)

"Khotha" (lick) presents "amalangatye omlilo" (the flames of fire) as tongues. This is so, because the function "lick" is confined to a tongue alone. This comparison with the tongue introduces concreteness to the flames.

The comparison of the flames with the tongue is based on the shape and movement of the flames, as well as the fact that these flames do not burn the prince but simply seemed to lick his body (cf. **Inkos'emabhongo** (The prince who was ambitious.) (pp. 1-4))

This comparison is highly imaginative and artistic. The success achieved by Jolobe in drawing the two different objects the flames and the tongues together is a great achievement. The aura derived from the verb "khotha" (lick) is chiefly responsible for this success.

4.3.2.5 Ekuphumeni kwalo ilanga
        De kube sekutshoneni kwalo,
        silindelwe yiminqamlezo (p. 39).
        (At the rising of it - the sun
        Till it be at setting of it
        We are awaited by crosses)
        → Iminqamlezo ilindele abantu.
        (The crosses are waiting for people).

The verb "lindela" (wait for) expresses a human action. People wait for a bus or a train. In the poem, **Umnqamlezo** (The cross) (pp. 37-39), the

are said to be waiting for people just as people wait for a bus. The verb "lindela" (wait for) personifies 'iminqamlezo' (the crosses) because it has given human attributes to them.

Each one of us, it is often stated, has a cross awaiting him. Jesus Christ is always waiting to accept anyone who wants to be saved. Thus the agent of the action may be replaced with "UYesu" (Jesus Christ). Jesus Christ is therefore waiting to accept all His people.

This is a religious metaphor as the poem is based on the gospel according to St Luke chapter 9 verse 23. The cross represents Jesus Christ because he died on the cross. This metonymy in our example is developed into a metaphor by the verb "lindela" (wait for). This is to be noted as an important adaptation of metonymy.

4.3.2.6 Waphendulwa luthand' emehlweni (p. 105).
    (He [Ngqawane] was answered by love in the eyes)
    →Uthando **lwaphendula** uNgqawane.
    (Love answers Ngqawane)

The verb "phendula" (answer) influences the subject, "uthando" (love). A human action, "to answer", has been attributed to an abstraction, love, thus presenting it as concrete.

The person who is looking at Ngqawane with love is the beautiful Thuthula (cf. **UThuthula** pp. 85-110). Ngqawane was also filled with love for Thuthula. Love was returned for love.

Love replaces Thuthula quite appropriately as love is a human emotion. By employing the figure of speech metonymy, Jolobe emphasises love as the cause of the conflict between Ngqika and Ndlambe in the poem **UThuthula** (pp. 85-110).

In this section (4.3.2.6) the verbs have succeeded in introducing concreteness to abstractions. Quite often these abstract NP's have been personified. Each verb has been so skilfully selected that the comparisons, which are derived as a result of such a selection are balanced.

4.3.3   NP $\boxed{V}$

In this sequence the verb is deviant. The influence of this deviant verb over its NP subject is analysed.

4.3.3.1 Atsh' athululisana amaphupha ukufika (p. 6).
     (They came one after the other - the dreams in
     arriving).
⟶ Amaphupha athululisana
     (The dreams came one after another.)

The verb "thulula" means to pour out sour milk from a calabash or to pour
tea or coffee from a kettle. In our example "thulula" has two extensions:
"-isa-" and "-ana" (the causative and reciprocal suffixes respectively.)
Pahl (1978:396) states that the suffixing of "-ana" (the reciprocal) to the
causative - "is(a)", denotes simultaneous action by two or more people. It
is likely to be the case in this example. The dreams came almost
simultaneously to the shepherd as he was asleep in **UDlezinye** (The rattle
snake) (pp. 6-7). The simultaneous coming of dreams to this shepherd is
compared with the action of pouring out sour milk from a calabash or tea or
coffee from a kettle. Concreteness is thus introduced to the dreams. There
is furthermore, the suggestion of mobility in "thululisana", which gives a
visual image of coming and going of dreams.

This metaphor is rich in imagery. Constant experiencing of dreams as well
as their coming and going is vividly portrayed to the reader.

4.3.3.2 Bahluma elizweni bengabaphambukeli (p. 9).
     (They shot out (like grass) in a country being
     passers-by)
⟶ Abaphambukeli bahluma.
     (The passers-by shot out)

Grass shoots out (iyahluma) after the first spring rains. It had been dry
or perhaps, it had been burnt down in one of the veld fires. After the
rains it becomes green again. It seems the verb "hluma" (shoot out) may
often be used to describe the growing of natural vegetation and plants.
Also when an animal has lost its hairs "hluma" is applicable when they
start growing again.

The passers-by being referred to in the poem, **Imfecane**, (pp 7-10) are the
AmaMfengu who were destitute when they came to the Eastern Cape. Chief
Hintsa of the AmaGcaleka welcomed and accommodated the destitute AmaZulu,
who were later known as AmaMfengu. Within a short while these people had
recovered from all the atrocities which they had suffered under Chief Shaka
of the AmaZulu.

The comparison of the recovery of the AmaMfengu from their pangs of hunger
with the shooting out of grass after a dry season is highly effective and
appropriate. There were many of these destitute people. They were as
innumerable as grass or hairs. Plants seem to like and welcome rain.

People, similarly, appreciate and welcome hospitality. The AmaMfengu were grateful to Chief Hintsa for his hospitality which they appreciated.

The comparison of humans with plants is somewhat unusual. Demetrius in his essay, **"On Style"** in Aristotle (1963:85) recommends that in our metaphors we must compare small objects to greater ones and not vice versa. The reverse, he states, results in a paltry metaphor. While Demetrius is generally right, Jolobe might have made this selection deliberately to reduce the AmaMfengu to the level of plants or merely animals. Their miserable condition might have influenced this selection. On the other hand he may have intended to present the AmaMfengu as new vegetation as they were new arrivals. Jolobe's inclination towards nature in his poetry might have superseded any other possible solution. With all these possibilities this metaphor retains its dignity.

4.3.3.3.   Lavuthwa iyelenqe laqandusela msinya (p. 12.).
            (It became well-cooked - the plot - it hatched out
            quickly)
      ⟶ Iyelenqe lavuthwa.
            (The plot became well-cooked)
      ⟶ Iyelenqe laqandusela.
            (The plot hatched out)

"Vuthwa" is a verb meaning well-cooked or ripe. Food, for instance, can be well-cooked or fruit becomes ripe. When food is well-cooked it is ready for eating as much as ripe fruit is. Thorough cooking which takes some time results in well-cooked food. Fruit also goes through various stages before it ripens.

"Qandusela" (hatch out) is a verb restricted to the phylum aves (birds and fowls). The eggs hatch out. Before they [the eggs] can hatch out the fowl must cover these eggs very carefully for a number of days. During this period the fowl is often very quiet. The eggs are constantly kept under a certain temperature throughout. When the chickens are strong enough the fowl breaks the shell so that they can walk freely.

In our metaphor the verb "vuthwa" (be well-cooked or be ripe) influences the comparison of "iyelenqe" (a plot) with either "ukutya" (food) or "iziqhamo" (fruit). Food and fruit are necessary for human life. They are conducive to life. "Iyelenqe" (a plot) is a negative action destructive of humans. The verb "vuthwa" (be well-cooked or be ripe), it can be assumed, besides suggesting careful planning of a plot also introduces contrast in the metaphor as it also suggests positive attributes to "iyelenqe" (the plot.)

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We may replace or compare "iyelenqe" (a plot) with "iqanda" (egg) or "amaqanda" (eggs) because of the influence of the verb "qandusela" (hatch-out). Eggs are also very vital for human health. A plot on the other hand is destructive of human life. There is therefore a contrast between the two elements i.e. eggs and a plot. That the fowl covers, protects and conceals its eggs while hatching them is, however, an element of similarity between "qandusela" (hatch out) and "iyelenqe" (a plot) which is also carefully planned and concealed until it has been finalised.

The use of the consecutive "lavuthwa, laqanduselwa" (It became well-cooked and then it hatched out) is suggestive of the careful planning of a plot - one step follows on another before it (the plot) is finalised.

The tension between the meanings in our example is intensified by the contrast between the replacement element "ukutya" (food) or "amaqanda" (eggs) and "iyelenqe" (a plot). However, the verbs "vuthwa" (be well-cooked) and "qandusela" (hatch out) establish some harmony between the tenor and the vehicle thus establishing the ground of the metaphor.

4.3.3.4 Iqinis' imbalela ihambe ukuthanda (p. 19).
        (It persisted - the drought - walking as it likes)
→ Imbalela iyahamba.
        (The drought walks)

An abstraction "imbalela" (the drought) is presented with human attributes by the verb "hamba" (walk). This is further emphasised by "ukuthanda" (as it likes.) It is often humans who are said to be walking as they like.

The gradual, indiscriminate spreading of drought is compared with the walking of an authoritarian individual who walks as he likes. The drought is as uncontrollable as an authoritatian individual.

4.3.3.5 Akhuthal' aqinisa yagxagxaza ngamandla (p. 21).
        (They (rain drops) became diligent - it (rain) fell
        strongly)
→ Imvula yakhuthala.
        (Rain became diligent)

The verb "yakuthala" (it became diligent) personifies "imvula" (rain) as "ukukhuthala" (diligence) is a human virtue. Rain is to be seen as a diligent man. The onomatopoeiac "yagxagxaza" (it fell heavily) reinforces the virtue, diligence. A vivid visual image of the rain falling profusely is presented.

The selection of rain as tenor is seen as an appropriate one as rain is often acceptable to man. We consider this to be a balanced comparison.

4.3.3.6 Ibisozela yonk' into eyindalo, (p. 23)
        (it had been drowsy, everything which is nature)
  ———→ Indalo ibisozela.
        (Nature had been drowsy.)

It is often people who can be referred to as being drowsy. When one is drowsy one is gripped by some numbness. One becomes weak and unable to react promptly as one's reflexes are slow. When it is dry plants and vegetation become weak and debilitated. They no longer grow up straight but they bend downwards. The comparison between a drying up plant and a drowsy person, it is to be assumed, is based on the common feature of weakness.

This is another case of personification as the plants are presented just like individuals whose heads are drooping because they are drowsy.

4.3.3.7 Uneentloni, amehlo ejonge phantsi (p. 23).
        (With shyness, the eyes looking down)
  ———→ Umhlaba ujonge phantsi.
        (The earth is looking down)

The earth is portrayed as looking down like a person who is shy. The verb "jonga" (look) suggests that the earth has eyes. Being shy is another indication of its human attributes.

4.3.3.8 Namhla uyancuma, uyahleka (p. 23).
        (Today, (the earth), it is smiling, it is laughing)
  ———→ Umhlaba uyancuma.
        (The earth is smiling)
  ———→ Umhlaba uyahleka.
        (The earth is laughing)

The verbs "ncuma" (smile) and "hleka" (laugh) are both ways of expressing human happiness. Reference to the earth as smiling and laughing personifies the earth.

4.3.3.9 Ubulusizi umhlaba ukhedamile
        Uxwebil' uhlininika, umbi (p. 23).
        (He (the earth) had been miserable - orphaned -
        turned pale, grinning, being ugly)
  ———→ Umhlaba ukhedamile.
        (The earth is orphaned)
  ———→ Umhlaba uyahlininika.
        (The earth is grinning)

The verb "khedama" (be orphaned) gives a suggestion of the bareness of the earth as the vegetation has died out. The dongas and potholes are no longer covered by natural vegetation. The earth's surface is uneven as suggested

by the verb "hlininika" (to grin.) It is as if the earth has bared its 'teeth' as it is grinning. The earth's suffering has been described as human suffering.

In 4.3.3.7 and 4.3.3.9 the earth is described as suffering intensely because of the drought. In 4.3.3.8 it is described in a much improved state. Rain has fallen, natural vegetation is growing.

In all the three examples i.e. 4.3.3.7, 4.3.3.8 and 4.3.3.9 Jolobe has selected human beings for his comparison. This is a very skilful selection as the readers are likely to identify with all these experiences of the earth. Human behaviour has been attributed to the earth as expressed in "iintloni" (shyness), "ncuma" (smile) and "hleka" (laugh.) The readers easily share with the earth its suffering and later its joy.

4.3.3.10   Ukukhanya kusabile (p. 42).
            (Light has fled.)

The sudden disappearance of light is described as fleeing. The stealthiness with which darkness falls with light disappearing is appropriately compared with fleeing. Light is thus made concrete. Darkness can be thought to be an enemy of light. One flees from a marauding enemy. Darkness therefore can be regarded as symbolic of evil and light symbolising goodness. This is a rich personification of "ukukhanya" (light.)

4.3.3.11   Iinkwenkwezi zibukele (p. 44)
            (the stars watching)

This verse is selected from the poem **Umthandazo wangokuhlwa**, (The evening prayer) pp. 42-45. The stars are personified by the verb "bukela" (watch). These stars are elevated far above human beings because while the people are praying they (the stars) are watching and perhaps listening like God.

This elevation is consistent with the stars being above man, i.e. their being in the sky. They are therefore nearer to God.

4.3.3.12   Ezingxangxasini
            Nalapho ndihleke ndigigitheke (p. 48).
            (At the falls
             And there then I (the river) laugh continuously)
            Umlambo uyahleka.
            (The river is laughing)

As already stated in 4.3.3.8 above, laughter is an expression of human happiness. "Hleka" (laugh) therefore personifies the river. The sound which river water produces as it falls over a waterfall is suggested by the verbs

"hleka" (laugh) and "gigitheka" (laugh continuously). As the water falls over it laughs, this laughter never stops hence "gigitheka" (laugh continuously.)

4.3.3.13   Kub' ilizwe ke lifile (p. 62).
            (Because then the country is dead)
      ⟶   Ilizwe lifile.
            (The country is dead)

The country (a piece of land) is rendered as a mortal being by the stative verb "fa" (die.) Only living things die.

This is however a fixed expression meaning the country is at war or the enemy batallions are about to attack one's country. A lot of people from each warring country often engage in war and a lot of them often die in combat. The death of these many people is exaggerated to compare with the death of the whole country.

4.3.3.14   Ephal' amanzi ncam abubomi (p. 73).
            (Galloping the water - really - it (water) is life)
      ⟶   Amanzi ayaphala.
            (The water is galloping)

The movement of water down the irrigation furrows in the poem, **Isililo sikandlebende**, (The cry of the donkey) (pp. 71-81) is compared with the galloping of a horse. This is a rather strange comparison but the wave-like formations of river water as it runs down are comparable with the similar rhythmic movement of a horse's mane and tail when galloping. Furthermore, movement can be regarded as the basis of the comparison.

4.3.3.15   Mabasuswe le nyaniso ife (p. 99).
            (They (Ntsikana and Ngqika) must be removed - this
             truth should die.)
      ⟶   Inyaniso ifile.
            (The truth is dead.)

"Inyaniso" (the truth) has been mortalised by the verb "fa" (die). Death is restricted to living things. This abstraction is therefore presented as a living animal that should die.

The truth is often feared by most people because of its repercussions. This is so because those who tell the truth are likely to get culprits into trouble. To remove any evidence the holder of the truth is often killed. It was the same with Ntsikana and Ngqika in **UThuthula** (pp. 85-110). Of course, a dead man tells no tales. Once buried, a dead man is forgotten, therefore by analogy the same happens to the truth.

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4.4.   Conclusion

Implicit change is effected by the verbs in their subjects or objects in our examples. These NP's become one of many things. However, the aura of each verb is controlled by other lexical elements within the verse.

Contrast has dominated most of our examples but this tension is resolved by reference to the ground of the metaphor i.e. by considering the common features between the tenor and the vehicle. In some instance contrast has been introduced by hyperbole. We have been able to infer from the hyperbolical verb what the vehicle is.

Abstract agents are made to perform human actions thus personifying them. In some examples there is even a shift from one sense domain to another. For example in 4.1.1.1 'Kukungcamla olo xolo' (It is to taste that peace) the shift is from the emotional sense domain to the sense of taste.

Man and nature have been used interchangeably in describing nature, Jolobe selects man as his vehicle and vice versa. Human behaviour is used to describe nature and the reverse occurs when humans have to be used as a tenor.

The onotomatopoeiac effect of some verbs in our examples has a tremendous influence on the whole metaphor. The verb obtains more emphasis through the selection of certain specific sounds which are used within the verse. Our example "Imifula yacula elonkcenkcez' iculo" (the streams sand - of running water – a song) (Cf. 4.3.1.6) has the predominant click sound "c" which reinforces the implied vehicle "iculo" (a song). Metonomy has been used conjunctively with metaphor thus supporting it strongly. In duscussing metonymy, Leech (1974:152) comments that as a kind of ellipsis it succeeds in capturing the immediacy of superimposed images. With this advantage metonymy combined with metaphors should be able to communicate a number of ideas. This is so because the metaphor opens up new paths for intuition while metonymy has shortened the distance. This facilitates swift intuition of things already known.

Jolobe has been remarkably successful in fusing structural devices with meaning. Internal rhyme is an example of this success. In 4.2.1.3 "Koma emadlelweni koma entliziyweni" (It became dry in the veld it became dry in the heart) the relationship between man and nature is established through internal rhyme. This is a brilliant technique.

CHAPTER 5

General Conclusions

The aim of this study has been to investigate the use of metaphor in Jolobe's UMYEZO. It has been necessary to place an emphasis on two linguistic categories, the nouns and the verbs. To be able to examine these categories closely all our examples have been categorized into syntactic structures.

In the chapter on **Noun Metaphors** the focus has been on the replacement of nouns by other nouns. The features of each replaced noun and the noun replacing it have been closely examined. The following observations have been made:

1.   Inanimate objects have been replaced by living things;

2.   Inanimate things have been replaced by other inanimate objects and

3.   Living things have replaced other living things.

4.   Concrete nouns have been replaced by other concrete nouns;

5.   Concrete nouns have been replaced by abstract nouns;

6.   Abstract nouns have been replaced by other abstract nouns; and

7.   Abstract nouns have been replaced by concrete nouns.

8.   A chief or any man who is greatly respected is compared with either a tiger or a lion; and

9.   The evil man is compared to snakes.

10.   The world of man is used interchangeably with the world of nature; and

11.   The spiritual world is described in earthly terms in certain instances.

12.   Beauty is compared with birds and

13.   In most other cases love is compared with nature.

Verbs have a tremendous influence on their subjects and/or objects. In most cases abstract nouns have been personified. This linguistic category, it seems, has been mainly used to transform inanimate objects into human beings. Personification has been given particular attention in the chapter on **Verb Metaphors** with some attention also given to onomatapoeia and rhyme. This is an area in which Jolobe has distinguished himself.

In both the noun and verb metaphors contrast has dominated the comparison. Brooks and Warren (1950:381) feel that metaphors need not only be referred to as comparisons but also as contrasts. In an effective metaphor there must be a considerable degree of contrast. This soundly supports the views of Brooks and Warren. Because metaphor is characterized by a difference in the basis of the comparison and by confrontation, there is bound to be contrast within the comparison itself. It is this contrast which sustains the tension within the comparison.

Jolobe is a religious poet in that most of his comparisons are drawn from the Biblical world. The archaisms which he sometimes employs are taken from the Bible. His symbols are also often allusions to the Bible. An excellent achievement is often described in heavenly terms which may be interpreted as excellence or perfection being associated with God.

Jolobe also stands out as a keen student of nature (Mahlasela: 1973: 17). Most of his comparisons are drawn from nature. Sometimes nature is presented as greatly superior to man. Jolobe looks at nature with a penetrating eye and most of the metaphors drawn from nature are highly original and imaginative.

Not only the worlds of man and nature which interact freely, but various other worlds also describe one another whenever called upon to do so. This illustrates a feature of metaphor which was identified earlier in the study (Chapter Two) that no part of the world can refuse to avail itself when required to describe another part of the world (Degenaar:1970:306). Flexibility and elasticity of the language may also be responsible for this ready interaction of worlds. Jolobe succeeds in using the language to give dignity to his metaphors.

Although the poet uses unfamiliar comparisons at certain stages, the wish to use familiar objects for his comparisons generally seems to have

influenced his selection. In certain instances a shift from a superior domain to a lower domain, one of lesser importance, can be observed. This may be interpreted as an attempt to present something to the readers with which they can easily identify. Since the objects described retain their dignity, Demetrius's (1963:85) objection to a shift from great objects to small ones, is an inappropriate one.

Green (1974:24) observes that metaphoric pattern should be recognised as an organizing principle in Anglo-Saxon poetry, moreover, that Anglo-Saxon poetic metaphor can be regarded within both the context of the whole poem and the wider cultural context which includes it. The same metaphoric pattern is to be found in Jolobe's UMYEZO. His comparisons provide a balance within all his poetry, while his images and symbolism are sustained throughout. His comparisons are constantly varied. It is this variation of vehicles that stimulates an interest in his metaphors – everything is unexpected. Sukumane (1985:139) cites Vilakazi who states that when a Zulu poet speaks, he describes his experience in associative images, which when analysed present difficulty in explanation. This supports Satyo's (1985:285) observation that the events or actions or processes referred to by the metaphorical usages are far more complex and abstract, they are concerned with figurative factors and not literal ones. Kunene, as cited by Sukumane (1985:139), notes that the Sotho poet is influenced by his tradition and culture in his choice of his images and symbols.

If they are to be interpreted satisfactorily, metaphors must be placed in the context of the poem . Accordingly, the context in which each of our examples occurs has always been regarded as the guiding factor in the interpretation of its meaning. Jolobe's cultural background has nevertheless informed every reference. The complex nature of metaphors derives from the cultural background from which they are drawn.

The study can be seen to have employed a fusion of both the comparison and interaction theories of metaphor. Levinson (1984:148) considers that these theories are usually construed as semantic theories of metaphor. He supplies a definition of metaphors according to the comparison theory that they are similes with suppressed or deleted predications of similarity. Supporting the interaction theory, he contends that metaphors are special uses of linguistic expressions where one metaphorical expression (or focus) is embedded in another literal expression (or frame), so that the meaning of the focus interacts with and changes the meaning of the frame, and vice versa. It is therefore within this framework that in the study, nouns are said to be either replacing or substituting for other nouns and verbs often presenting their subjects and/or objects as something else.

Three of the notional classes established by Leech (1974:158) were identified in this study.

a)   The concretive metaphor which attributes concreteness or physical existence to an abstraction.

b)   The humanizing metaphor which attributes characteristics of humanity to what is not human. This includes personification.

c)   The synaesthetic metaphor which transfers meaning from one domain of sensory perception to another.

There were, however, problem cases which fell outside this classification system. The following occurrences are problematic:

a)   Concrete nouns changed into abstractions.

b)   Abstractions replaced by other abstractions.

These could be accommodated within Aristotle's species-genus classification and Quintilian's animate-inanimate classification.

Appendix A

NP: Noun Phrase

NP^1 :   The Tenor

NP^2:   The Vehicle

a-NP: Possessive Noun Phrase.

cop-NP: Copulative Noun Phrase

NP_{Loc}:   Locative Noun Phrase

NP^1 - NP^2: The First Noun Phrase is replaced by the second Noun Phrase.

V: Verb

V-w: Passive Verb

V-ek: Neuter

$\longrightarrow$:The structure is changed into.

Appendix B

A. The Noun Metaphors

NP¹ – NP²

1. **Lusana** lobumnyama nentiyo (p. 100)
    (It [the plot] is a baby of darkness and hatred)
    (A Plot is a result of hatred and wickedness)

2. Ebengaphumelanga na ukubulala,
    Inkunqele yotshaba **uMakhanda-mathathu**
    Inkosi yoogqoloma ekufanele (p. 82).
    (These men) had they not gone out to kill
    A veteran of an enemy – heads – three
    The chief of pythons who ought to)(Did these men not go out to kill
      the three great powers who are the mightiest of all great enemies?)

3. Isik' **asintambo** yakupana
    Sikhitshana sokuwel' umlambo (p. 78).
    (A custom is not a rope with which to tie a boat of crossing a
      river.)
    (A custom is not anything with which one can control an
      uncontrollable person.)

4. **Mhlobo** weentyatyambo vuyo lweliso lam! (p. 57).
    (Friend of flowers, happiness of eye of mine!)
    ([The butterfly] is always among the flowers, and when (the poet)
      sees it he becomes happy.)

5. Liyivul' incwad' enkulu,
    Ikhubalo leli khaya, (p.43).
    (He [the father] opens the book which is big, the charm of this
      home,)
    (The father opens the Bible which is like a medicine of this home.)

6. Mna **ndingumntwanana** wesibhakabhaka. (p. 45)
    (Me – I [the water] am a small child of the sky.)
    (I (river water) am born out of the sky.)

7. Ubuhle kwizingela lombongo **ngamaphiko**
    Okuzuz' isikrweqe siphela (p. 116).
    (Beauty to a hunter of poetry is the wings of getting a weapon as a
      whole.)
    (Beauty is a valuable device for a poet for getting all the poetic
      devices.)

8. Ubumthubi beenwele **bulilanga** liphuma, (p. 117).
    The yellowness of hairs is the sun rising,)
    (Vilakazi's hairs meant hope for life because they were yellowish.)

9. Imithi ilubhelu, **uyingwe** isibindi, (p. 115).
    (The trees are yellow, you [Vilakazi] are a tiger the liver.)
    (The trees are yellow, you are as brave as a tiger.)

10. Isazela umlumkisi satsho.
    Nokurhwashazela oku kwengca.
    Kwazizingqi zabasukelayo (p. 104).
    (Conscience, the warner made
    The swishing - this - of grass
    Become - it is - The footsteps of those chasing.)
    (Because she [Thuthula] had a guilty conscience it seemed to her as
      if the swishing of the grass were the footsteps of those chasing
      her.)

11. Yacombuluka **inamb'** emnyama (p. 107).
    (It [the army] unwound - the python which is black.)
    (The army moved towards the enemy like a dangerous snake.)

12. Linjal' iyelenqe livelisa.
    Ubus' obuhle kanti **yinyoka** (pp. 99-100).
    (It is like that - a plot shows
    A face which is beautiful whereas it is a snake.)
    (Dangerous people conceal their being bad and instead pretend to be
      good.)

13. Sakujong' **ilanga** umhlekazi. (p. 86).
    (When we look at the sun - his highness.)
    (When we look at the great chief.)

14. **Ithole lengonyama** likaMlawu (p. 88).
    (The cub of a lion - Mlawu.)
    (The son of Mlawu, the great.)

15. Ngoku ndazi mhlophe **hotyazana** (p. 91).
    (Now I know clearly small dove.)
    (Now I know clearly my love.)

16. Iziphiwokazi nobuchulekazi.
    Obumke nale **nkanyambakazi**
    Imfazwe esiselo siligazi lomntu. (p.83).

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(The great gifts and great skill.
Which had gone away with this great cyclone
War, whose drink is blood of man.)
(Great people with great contributions have died in war.)

17. Kodwa awuzang' ucim' **umlilo**.
     Owaphenjwa loo mhla ehlathini. (p. 91).
     (But it was never extinguished - the fire
     Which was started on that day at the forest.)
     (But the love which started on that day in a foreign place never
      stopped.)

18. Naye waqabela kwelo liza
     Laliqegu lokumthwala limsa
     Kwizwe elinqwenelwa yintliziyo - (p. 92).
     (And he [Ngqika] climbed on that wave
     It became a horse for carrying him taking him
     To a country wished for by the heart -)
     (Ngqika took advantage of the favourable opportunity to satisfy his
      wish of making love-)

19. Labuliswa **ithole lesilo** (p. 92).
     (It was greeted - the calf of an animal.)
     (The chief was greeted.)

20. Obu bomi kuye **balikhambi** (p. 95).
     (This life to her [Thuthula] became chewed fibres of cane.)
     (This life to Thuthula became unimpressive and empty.)

21. Lokucima **esithatha** sitsha (p.98).
     ([A plan] of extinguishing this fire which is new.)
     ([A plan] of stopping this new love.)

22. Waphendulwa luthand' emehlweni
     Alo mntwan' owayesel 'indebe.
     Yokonwaba komzuzwana phofu.
     Inentlenge ekrakray 'ezantsi (p.105).
     (He [Ngqawane] was answered by love in the eyes of that child who had
      drank a cup
     Of happiness - of a short while but
     It had a residue which is bitter at the bottom.)
     (Thuthula looked at Ngqawane with love.
     She was enjoying herself temporarily
     because in the end she would be unhappy.)

23. Uya kwisikhinindi isiziko semfundo,
     Intshuntshe kozingela ubumbongi, **ibane**
     Lesihobe **ibaso** lokuphila (p.117).
     (He goes to the middle - the fire-place of education.
     A spear to the one hunting praise-singing, the light

Of poetry the fire of living.)
(Vilakazi went to an educational institution, an experience which
 helped him improve his poetic skills out of which he earned his
 living.)

24. Ufudukile umphakathi **enxuweni** elidala (p. 122).
    (He has moved from here - the councillor - from the old homestead.)
    (He has left the earth for heaven.)

25. Kodw' awufiki kuwe, **ngub'** emabala onke (p. 57).
    (But it [the rainbow] does not compare with you,
    blanket with colours - all.)
    (Your [butterfly's] colours are more beautiful than the colours of
     the rainbow.)

26. **Ezimakhwez iingubo** zakha zalukwa yini, (p. 57).
    (Which are morning stars - the blankets - were they ever woven.)
    (The butterfly's hairy covering and bright colours are not
     comparable.)

27. **Nkwenkwezi** yaphi n' ubunyulu, loo manzi (p. 55).
    (The star of where - the purity - that water)
    (The purity of the water is incomparable to the purity of any star.)

28. Wemka **ngekhwezi**, wobuya **ngorhatya** (p.41).
    (He left by the morning star, he [Mthethwa's father] will return at
     dusk.)
    (He left a long time ago (early in his life)
    he will come back when he is already aged or when you (the child) are
     old already.)

29. Kambe loo **mnqamlezo** unyhweba (p.38).
    (Really that cross who is privileged.)
    (Jesus Christ must really be honoured for his privilege.)

30. **Mphaphamisi**, uyivuse yonke (p.23).
    (Reviver, you have awakened it [nature] up - all.)
    (Spring like a reviver you have given new life to nature.)

31. Yayifunda bajika **baluthuthu** ubuso.
    Ngentlazana yamfuna seyivutha ngumsindo (p.13).
    ([The girl] she read it [the letter] - the face turned - became ash -
     her face.
    During interval she sought him - burning with anger.)
    (She read the letter and she became pale in the face. At midday she
     sought him and she was furious with anger.)

32. Oomntakwethu, **litha lam**, **nkwenkwezi** yentliziyo.
     Nyibiba yezihlambo; yaphelela kwakubo (p.12).
     (My sister, my light, star of the heart. Lily of the valleys; It
      merely ended with them.)
     (He likened her to his sisters, to a light, to a star and to a lily.
      She was beautiful.)

33. **Yinkungu** engqondweni, limpampam ngaphambili (p.7).
     (It is mist in the brain, it is hazy ahead.)
     (It is as if there is mist in the brain, the future is hazy.)

34. Ngasemva kusisisi, **izixeko luvundu**, (p.7).
     (Behind it is smoke, the villages - are a fire-place.)
     (Behind there is smoke, the villages are burning.)

35. **Namb'** enkulu elubhelu, (p.27).
     (Python which is big and yellow,)
     (The wind is as dangerous as a python.)

36. **Abubus'** amazwi akhe.
     Buyincwad' ubuso bakhe, (p. 34).
     (They are honey - the words of hers [Nomhi's].)
     It is a book - the face of her's)
     (She has a beautiful voice and an expressive face.)

37. Obo buhle **bulubisi** (p.37).
     (That beauty which is milk.)
     (The beauty of a lily is like milk.)

38. Lwathi, "Imbonakalo yobuso **iyincwadi** (p.11).
     ([The visitor] said "The appearance of the face - it is a book.")
     (The visitor said that the expression on the face reveals what the
      person is like.)

39. Yokuzithandekisa ngamazwi **abubusi**; (p.12).
     (Of causing to be loved with words that are honey.;)
     (Of impressing with beautiful words;)

40. Amadlel' ayemahle **liyintombazan'** izwe (p.6).
     (The veld was beautiful - it was a girl - the country.)
     (The veld was beautiful and the country was attractive like a
      beautiful girl.)

41. Uphatha isagweba, **ngumpu** wakhe lowo (p.25).
     (He carries a hunting-stick (for birds), it - is gun of his that.)
     (He carries a hunting stick, that is his gun.)

42. Ephal' amanzi ncam **abubomi** (p.73).
     (Galloping - the water - really - they are life.)
     (The life-giving water was running.)

43.   Ndiyeza ndikhwele **iqegu lomlilo** (p.55).
        (I am coming riding on the horse of fire.)
        (I am coming travelling by train.)

NP | a-NP |

1.   Emzuzwini yee yoyi yalala **obentlombe** (p. 6).
        (After a minute he (the man) slept - (sleep) of the dance.)
        (After a while he (the man) fell into a deep sleep as if he had
          attended an all night dance.)

2.   Isizwe sasilawulwa ngumhlekazi uHintsa
        Omaphiko abanzi ukufihla iindwayi (p.9).
        (The nation was being ruled by Chief Hintsa - Who is with wings which
          are big to conceal the weaklings.)
        (The nation was being ruled by Chief Hintsa who protected everyone,
          the weak ones as well.)

3.   Bethwelwe **ngamaphiko oMdali** njengokhozi (p.9).
        (Were being carried by the wings of God like an eagle.)
        (The people were carried to safety by God as if he carried them on
          His wings like an eagle would do.)

4.   Ngokuyinkcenkceshela **ngemfefa yobuchule.**
        Imbewu ehlwayelwe kwintetho ngomfikazi (p.11).
        (By watering it with droplets of adeptness
        The seed which had been planted in the talk about the (female)
          deceased.)
        (By adding a few skilful words to the good speech about the deceased
          woman.)

5.   Kwabhenelwa kobango likuvula **isango**
        Lamaqula ezulu, uQilo usiyazi. (p. 16).
        (It was appealed to the one whose claim it is to open the gate
        Of the pools of heaven, Qilo a diviner.)
        (They [the people] appealed to a diviner, Qilo, who claimed to know
          how to cause rain to fall.)

6.   Uneentloni **amehlo** ejonge phantsi, p.23.
        (With shyness, eyes looking down;)
        (The earth seemed embarassed and shy.)

7.   Enobuhle **benyibiba,** (p.34).
        (She [Nomhi] had beauty of a lily.)
        (She was as beautiful as a lily.)

8.   **Eyobomi** incindi yile - (p.45).
        (Of life - the juice is this -)
        (This is the good part of life.)

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9.   Ndiyeza ndikhwele **iqegu lomlilo.** (p.55).
    (I am coming riding on the horse of fire.)
    (I am coming travelling by train.)

10.   Ulokhuph' ikhoboka **kwidyokhwe yenkonzo,** (p.69).
    (He [God] who takes out a slave from the yoke of service.)
    (He takes slaves out of enslavement.)

11.   Nawe, **ndodandini yemisele** (p.76).
    (And you man of the trenches,)
    (And you snake,,)

12.   Aba bazenze udonga oluluqilima
    Lokukhusela isife ukuze sinqabe
    ze kukhule izityalo **nomthi wobomi**
    Wokuphilisa izizwe kwaneentlanga, p.83.
    (These [men] have made themselves a wall which is strong.
    To protect the small rich piece of land so that it can be concealed.
    So that there can grow plants and the tree of life.
    To give life to nations and foreigners.)
    (These men went out to defend their rich small country so that all
     its citizens may live and multiply.)

13.   **Ngabantu begazi** abantu bomnikelo, (p.83).
    (They are people of blood, people of giving.)
    (They are like royal people for they sacrificed their lives.)

14.   Iziphiwokazi nobuchulekazi.
    Obumke nale nkanyambakazi
    Imfazwe, esiselo, siligazi lomntu (p.83).
    (The great gifts and great skill
    Which had gone away with this great cyclone
    War, whose drink is blood of man.)
    (Great people whose contributions would be great have died in war.)

15.   Ndarhabula **ithamo lobomi** (p.90).
    (I took a sip of a drink of life.)
    (I experienced new life.)

16.   **Lusana lobumnyama** nentiyo (p.100).
    (It [the plot] is a baby of darkness and hatred.)
    (A plot results from hatred and wickedness.)

17.   Sithela enyeleni **kwisikhinindi sezulu,**
    Umviko wephakade, isango lenzukiso (p.114).
    (Hide in the centre of heaven
    the boundary of eternity the gate of glory.)
    (Vilakazi must rest in heaven, the eternal end of everyone.)

18.   Uphuthuma ubizo lobumbòngi, **ibane**
      Lesihobe ibaso lokuphila (p.114).
      (He [Vilakazi] is fetching the call of praise -
      singing, the light
      Of poetry the fire of life.)
      (It is as if Vilakazi is going to heaven to fetch more inspiration
        for praise-singing which has a big contribution to poetry and out of
        which one can earn one's living.)

19.   Ubuhle **kwizingela lombongo** ngamaphiko
      Okuzuz' isikrweqe siphela (p.116).
      (Beauty to a hunter of poetry is the wings of getting a weapon as a
        whole).
      Beauty is a valuable device for a poet.)

B. The Verb Metaphors

a)   NP V | NP |

1.   **Kukungcamla** olo xolo (p.45).
      (It is to taste that peace.)
      (It is to be the first one to experience peace.)

2.   **Uphuthuma ubizo** lobumbongi, ibane
      Lesihobe ibaso lokuphila (p.114).
      (He [Vilakazi] is fetching the call of praise-singing, the light
      Of poetry the fire of life.)
      (It is as if Vilakazi is going to heaven
      to fetch more inspiration for praise-singing
      which has a big contribution to poetry
      and out of which one can earn one's living.)

3.   Waphendulwa luthand' emehlweni
      Alo mntwan' **owayesel' indebe**
      Yokonwaba komzuzwana phofu (p.105).
      (He [Ngqawane] was answered by love in the eyes.
      Of that child who had drunk a cup
      Of happiness for a short while but)
      (Thuthula looked at Ngqawane with love.
      She was enjoying herself temporarily.)

4.   Beshiy' ubomi, **begon' ukufa** (p.78).
      (Leaving behind life, embracing death.)
      (Leaving good things risking on
      dangerous activities.)

5.   Ntlakohlaza, **siyakubulisa!** (p.23)
      (Spring, we greet you!)
      (We welcome spring.)

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6.   **Bahlafun' iintsizi** isonka seenyembezi (p.8).
      (They [the people] chewed miseries the bread of tears.)
      (They were tormented by misery and were always in tears.)

7.   Ukuz' **agxoth' indlal'** ebomvu p.40.
      (So that she [mother] can expel the hunger
      which is red.)
      (So that she can save her family from severe hunger.)

8.   Aba **bazenze udonga** oluluqilima p.83.
      (These [men] have made themselves a wall which is strong.)
      (These men went out to protect the nation.)

b)   NP V-w ⟶ NP V NP

1.   **Linyusiwe idin'** elihle (p.45).
      (It has been lifted - the sacrifice which is beautiful.)
      (Prayer has been made - a good thing.)

2.   Ibiyinto engakanani na
      Le nt' imfazwe, ukub' **ithengwe**
      Ngexabiso elingaka? (p.62).
      (It was a thing of what size
      This thing - war, to be bought
      With such a price of that size?)
      (Was it necessary to engage in war
      and lose life in it?)

3.   Kub' akukho **nkolonkolo**
      Zihluzwayo kwelo Khaya (p.68).
      (Because there are no various faiths
      Which are sieved at that Home.)
      (Because there is no discrimination
      according to faith in Heaven.)

c)   NP V-ek ⟶ NP V NP

1.   Yatsaleka indoda **lwaphembeka** uthando (p.5).
      (He was drawn in - the man - it was kindled - the love.)
      (The man was attracted, his love for his wife grew.)

2.   **Lufombekil' ufafa** luxhwalwe yintlekele (p. 18).
      (He [Qilo] had been hunch-backed - the tall one - having been
       seriously affected by the disaster.)
      (He [Qilo] was slightly crooked and endured considerable suffering.)

3.   Bamkelwe nguMaqoma, umalathisi mthombo
      Ungazang' uvaleke, kanti **kukudaleka**
      Komthombo ongatshiyo wamanzi alulwazi (p.10).
      (They were received by Maqoma, the pointer of a spring
      Which has never been closed, yet it is the creation
      Of a spring which does not dry up - of water which is knowledge.)

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(They were received by Maqoma, the founder of a source of life
[education])
Which has never closed down. It is a centre of learning i.e. an
educational institution.)

d)   NP v (NP) $\boxed{NP_{Loc}}$

1.   **Phemb**' umlil' entliziyweni, (p.60).
(Start a fire in the heart,)
(Give spiritual revival,)

2.   **Ehlamba** ezithukuthukwini, (p.73).
([he] Washing in sweat,)
(In severe suffering)

3.   Ngokuyinkcenkceshela ngemfefa yobuchule
Imbewu **ehlwayelwe** kwintetho ngomfazi (p.11).
(By watering it with droplets of adeptness
The seed which had been sown in the talk about the [female]
deceased.)
(By adding a few skilful words on the good speech about the
deceased.)

4.   **Koma** emadlelweni **koma** entliziyiweni (p.19).
(It became dry in the veld it became dry in the heart.)
(The veld were dry and the people lost hope.)

5.   Namhla itshawe lakwaSirayeli
Laphandlwa yinzwakazi, uBhatshebha (p.73).
(On the day when the prince of Israel
Was blinded by a beauty, Bathseba.)
(On that day when the prince of Israel fell in love with a beauty,
Bathseba.)

e)   NP $\boxed{V}$ $\boxed{NP}$

1.   **Malichithe** amathunzi
EAfrika (p.59).
(It [the sun] must drive away the shadows in Africa.)
(Civilisation must come to Africa so that ignorance may be driven
away.)

2.   **Bulandul**' ubusuku icebo lophoziso (p.15).
(It refused - the night - the plan for cooling down.)
(There was no hope for rain in the sky
to cool down the earth at night.)

3.   Nelingangesandl' ifu, **lalandula** izulu (p.15).
(And even the one as big as a hand - a
cloud, - it refused - the sky.)
(The sky was cloudless.)

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4.   Le ndal' intle **yaphandla** amehlo (p.31).
      (This creation which is beautiful - it
      blinded the eyes.)
      (The new creation was impressive to the eyes.)

5.   Ubugugile, **wambeth'** amajacu (p.23).
      (It [the earth] had been aged, covered in tatters.)
      (The earth had been worn out covered with little vegetation.)

6.   Zatyeba izihlahla **zahomba** utyatyambo (p.21).
      (They grew fat - the bushes - they were
      smartly dressed - in flowers.)
      (The bushes grew profusely and were adorned with flowers.)

7.   Imifula **yacula** elonkcenkcez' iculo, (p.21).
      (The streams sang - of running water - a song.)
      (The streams had running, murmuring water.)

f)   NP   V-w   Cop-NP ⟶ NP | V | NP |

1.   Ulobaso lobomi **sikhokhelwa** lilo (p.70).
      (Thou the fire of life we are being guided
      by it.)
      (He (God) guides the people like an ever-glowing
      fire.)

2.   Kodwa umhla **uzalwa** lizolo (p.86).
      (But a day is born by the yesterday.)
      (Everyday follows on the previous one.)

3.   Kwalenyeza imamba **ibhexeshwa** yingcwangu (p.2).
      (There flashed the mamba being whipped by viciousness.)
      (The mamba flashed being driven by the urge to attack.)

4.   Liphilile **likhothwa** ngamalangaty' omlilo (p.1).
      (He (the prince) is alive he is being licked
      by the flames of fire.)
      (He is alive while being burnt by the flames of fire.)

5.   Ekuphumeni kwalo ilanga
      De kube sekutshoneni kwalo,
      Silindelwe yiminqamlezo, (p.39).
      (At the rising of it - the sun
      Till it be at setting of it,
      We are awaited by crosses.)
      (All the time Jesus Christ is waiting
      to save us.)

6.   **Waphendulwa** luthand' emehlweni p(. 105).
      (He (Ngqawane) was answered by love in the eyes.)
      (Thuthula looked at Ngqawane with love.)

g)   NP | V |

1. Atsh' **athululisana** amaphupha ukufika (p. 6).
    (They came one after the other - the dreams
    in arriving.)
    (The dreams came in close succession.)

2. **Bahluma** elizweni bengabaphambukeli (p.9).
    (They (AmaMfengu) shot out (like grass) in a country
    being passersby.)
    (The AmaMfengu developed into a big tribe although they were
     initially passersby.)

3. **Lavuthwa** iyelenqe **laqandusela** msinya (p. 12).
    (It became well-cooked - the plot - it hatched out quickly.)
    (The plot was quickly planned and finalised.)

4. Iqinis' imbalela **ihambe** ukuthanda (p.19).
    (It persisted - the drought - walking as it
    likes.)
    (The drought persisted with its merciless, indiscriminate
     destruction.)

5. **Akhuthal'** aqinisa yagxagxaza ngamandla (p.21).
    (They [rain drops] became diligent - it (rain)
    fell strongly.)
    (The rain fell heavily and continuously.)

6. **Ibisozela** yonk' into eyindalo; (p.23).
    (It had been drowsy, everything which is nature;)
    (Nature had been lifeless.)

7. Uneentloni, amehlo **ejonge** phantsi (p.23).
    (Shy, eyes looking down;)
    (The earth was lifeless as if shy.)

8. Namhla uyancuma, **uyahleka,** (p.23).
    (Today [the earth] - it is smiling, it is
    laughing.)
    (Today the earth looks good.)

9. Ubulusizi umhlaba **ukhedamile,**
    Uxwebil' uhlininika, umbi - (p.23).
    (He [the earth] had been miserable - orphaned
    - turned pale, grinning, being ugly -)
    (The earth had been extremely dry
    and uninspiring -)

10. Ukukhanya **kusabile** (p.42).
    (Light has fled.)
    (It has become dark.)

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11. Iinkwenkwezi **zibukele,** (p.44).
     (The stars watching.)
     (The stars were visible.)

12. Ezingxangxasini
     Nalapho ke **ndihleke** ndigigitheke (p.48).
     (At the falls
     And there then I [the river] laugh continuously.)
     (At the waterfall river water makes
     a continuous sound.)

13. Kub' ilizwe ke **lifile** (p.62).
     (Because then the country is dead.)
     (Because there is war.)

14. **Ephal'** amanzi ncam abuboni (p.73).
     (Galloping - the water really - they (water)
     are life.)
     (The life-giving water is running.)

15. Mabasuswe le nyaniso **ife** (p.99).
     (They [Ntsikana and Ngqika] must be removed
     - this truth should die.)
     (They [Ntsikana and Ngqika] must be killed
     so that there can be no evidence.)

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