Tutorial letter 102/2/2018

African Languages and Culture in Practice

AFL1502

Semester 2

DEPARTMENT OF AFRICAN LANGUAGES

IMPORTANT INFORMATION:

This tutorial letter contains important information about your module.

Define tomorrow.

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CONTENTS

1   INTRODUCTION

Dear Student

Welcome to the AFL1502 module. Let us take the journey together!

This tutorial letter AFL 1502/102/2018 replaces the study guide for the year 2018. You are advised to treat this tutorial letter as your study guide and a map for intercultural understanding. The best way to do this is to start understanding what we say in this study guide right from the beginning. Make sure you understand what we are advising you to do in this first section - the introduction. As you move on to section 7 that deals with ubuntu, you will be ushered into an open class where you should learn to be a nation builder. Then you will be introduced to the different systems of phonetics and sounds represented in language as a cultural aspect and Ubuntu in section 8. You will then come to section 9, which focuses on folklore. Here you will be introduced to various aspects of folklore, their nature and functions. In section 10 you will be introduced to modern literature which ties well with folklore as it is developed from it. You will notice some similarities and minor differences. Section 11 will introduce you to persuasive expressions such as praises of various kinds, like praise names, clan praises, slogans and advertisements. You may "find" yourself somewhere in the process, because this section deals with aspects of personal identity.

The last part, section 12, specifically deals with a brief study of language. It shows how sentences are made. The unit discusses classes of nouns and their concord system in a sentence. It will further discuss verb system and its and its affixes in the African languages. The unit also discusses the basic sentence structure in the aforementioned languages. Please treat the present tutorial letter 102 as your only study guide for AFL 1502.

Assignment questions and examinations will come from this tutorial letter. The traditional study guide found in the package is an additional reading.

2   PURPOSE AND OUTCOMES
2.1   Purpose

The purpose of the study guide and what you will gain from studying it

This is the first year level study guide in which you will enjoy intercultural communication in African languages. You will enjoy crisscrossing through African languages and moving over to other languages. You will also notice how easy it is to build bridges across languages, even from your very own.

This study guide deals with language as a means of communication. People use language differently to communicate because they have different intentions. You will find it interesting to read how people live and communicate. We as a people, communicate in order to establish relationships with other people, our families, extended families, communities, in

the workplaces and beyond. You will also appreciate that it is always possible to come across the people who speak the same language as you do but interpret things differently. We know also through experience that in similar settings we also meet other people who do not speak our languages; yet there must be communication through speaking and/or writing. This module is therefore well structured to prepare you for any of the scenarios mentioned above.

This study guide tries to face these challenges and meet the demands of a future that holds great things for the whole African nation. As you page through the study guide from the first study unit to the last, open your heart so as to observe and learn. You will not necessarily learn about African civilisations and cultures only, but the module will also guide you through the equally important intercultural route. We want to introduce you to the world as you live and experience it. You will need to see and interpret issues not just as an African or a European or any other nationality only, but rather learn to see things from another angle, which may be totally foreign to you.

In this module we try to marry civilisations and cultures. You will notice that in our daily communication these days, we code-switch with ease. We often greet in what is known as "Flytaal" or "Tsotsitaal" with waves of "Heita!" and code switch to Spanish as we chant "Hola!" in daily greetings. Other languages contribute as well, depending on the setting and scene. As you can see, the module deals with language issues that will enable you to build bridges across language and culture. You will start to appreciate not only the languages, but other cultures too. Whatever you are doing, be it in the workplace, place of worship, sportsfield, political, education, economic, cultural or any other arena, this module will build bridges for you to cross over, and back, to your own space.

2.2   Outcomes

Your journey through the study guide

We all know either through our own experience or by default that when an African child is born, members of her or his family including the community at large where she or he is growing up, teach him or her how to communicate with different stakeholders. Right from the beginning when the child is taught how to greet, to say "goodbye", learn people's names, including his or her own, the philosophy of ubuntu is inculcated in his or her life. The child, from a young age, is also taught how to share with others and say that in his or her home language. There are many things that would be taught to a child. A child could be taught how to give, run errands, and engage others in conversation - all this is also accompanied by the use of a particular language that a child would be expected to communicate in when he or she is grown up.

In this study guide, you will also come across a section on morality and metaphoric use of language. The concept of ubuntu/botho/vhuthu/vunhu is carried by elements such as proverbs, idioms, metaphors in African languages. Each one of them carries a lesson that a child learns while playing, doing household chores, telling stories, being taught in class, carrying out duties and so on.

You will again get to see how children, long ago, were prepared for the passage from childhood to adulthood through informative education from the home, the community and the different types of schools that she or he was exposed to.

Ngugi (1976), for example, marvels at the education he received at home in the evenings when elders narrated folktales, and fascinating games were played both in the evening and during the day. He mentions what many went through as they looked after their flocks, as they called them by their names and chanted their praises. Both home and community became "other" classrooms. Language played a central role throughout and very small children could chant their family's praises, an easy way to learn their history.

Growing up in African communities meant moving from one level of education to the other. Children learnt language and how to use it through not only tales and praises, but the song which coded more challenging education that opened other avenues. There were games which were reserved for a particular gender, as well as the games for both sexes. And these games had their own "curricula". There were games where young boys would play the role of a dad and young girls of a mom while others will be "their" children. While playing these games, older boys and girls instilled the family values that they themselves had been taught while they were still very young. This avenue opened up another chapter of parental functions as children learnt kinship terms and their functions, marital responsibilities and parenthood. All these games involved the use of language.

In the process, children learnt how to use expressions to refer to themselves and others, whether familiar or strangers. In African communities, people are called by their names differently. Children are called by their names, sometimes accompanied by their praises. At some stage they get new names that befit their status and as adults they are called by titles, kin terms and/or names and surnames or clan names. All this explains the philosophy of ubuntu.

It is important to note that Africans have not lived in isolation. Africans have different ethnic groups, all of whom use language slightly differently from one another. Moreover, for years now they have lived with Europeans who came with their own civilisations and cultures, which are different from the indigenous ones. Admittedly, European's use of language is also different from the way Africans use it. You will recognise examples of what we mean as you work through this study guide.

Europeans introduced their own type of education to Africans, which meant that children had to learn new languages and cultures. Much of what they were taught in their homes and communities was put aside - and not necessarily replaced by European education. The narration of folktales took a different dimension; praises and songs were then only meant for the families and communities and did not feature much in the school curricula; the church, school and workplace introduced new names for people and African names became second names and in some instances were completely done away with. The new wave of civilisation engulfed almost the whole of Africa. Before one could even think of it, two worlds were created.

Studies show that the new era did not only disturb African way of life, but also greatly interfered with the African people's civilisation and cultures. While some people were still amazed by all this change which had caught them off guard, certain school subjects could not be taught in African languages because Africans were thought as not being capable of learning those school subjects. Some Africans were told in no uncertain terms that their names were not suitably Christian. Soon, Africans were made to realise that they were subhuman, had no history and were considered wanderers with a backward culture. All these stereotypes were met with serious resistance from many quarters of the African society as they seemed to hold people back, making them not only incapable but also incompetent. All the linguistic abilities that Africans prided themselves in seemed to have dissipated. But they persevered.

Now that the wrongs of the past are visited in this democratic era, there are concerted efforts to revisit African civilisations and cultures. How things have changed! Suddenly black is beautiful again; African names are being tied to their clan names again; African names are also Christian names; children are able to chant praises like their elders; now they speak their languages with pride like they did before; the old songs are being sung again and folktales are part of the school curricula like they were in the past.

The line that created two worlds has been erased; people from both sides, black and white, are now learning about one another's civilisations and cultures; they are singing one another's songs and some exchanging names. Some white children now also attend African initiation schools, thereby learning African values and taking on new African names, all accompanied by their praises. African indigenous languages are now part of the eleven official languages in the country and they no longer play second fiddle to English and Afrikaans. During the dark days of South Africa, an African indigenous language would just be taught as a mere third language to be learnt through the use of strict and rigid grammatical rules, but can also be taught as spoken languages to both black and white.

3 SYNERGY OF THIS STUDY GUIDE AND OTHER STUDY MATERIAL

As you work through this study guide, you will come across illustrative examples that will help you progress further in understanding the study material. Learn to integrate what you see in these examples with what is being presented. Sometimes you will be challenged to work on a case study or an example in a creative way. Please take part in all these, for your own good! You may also be referred to CDs which will facilitate your journey through the study guide and challenge you to think creatively as well. Remember that this study guide will not be complete without your involvement. Make sure that you do all the activities in it. These are questions that invite you to go an extra mile required as you travel through the study guide together with us. Get involved and try to answer the questions to test your understanding of the study material - but you are free to come up with other ideas too and channel them to your lecturers.

Finally, please bear in mind that this course too has assignments that you will be required to do and submit before the due dates. Assignments should be seen as another means of communication; a dialogue between you and your lecturers. Above all, we must all talk and take part in this encounter: we are supposed to be partners in language.

4   LEARNING APPROACH

This module deals with language as a means of communication. As we communicate, we often learn new things, create problems both consciously and unconsciously, solve problems in many ways, win or lose friends and so on. To understand how all this happens, you need a learning approach. The best way to start is to read through the entire study guide. Read the literature referred to in the guide, read the newspapers and magazines, listen to the radio and watch TV. Listen to people and ask them to explain what you do not understand, and engage them further so that you understand more. Check if there are other students you can discuss issues with in your area and ask if you can start a discussion group. Finally, contact us by phone or e-mail whenever you need help with your studies.

5   Integration of module outcomes and assessment strategies

When you have worked through all the study units you will understand concepts such as ubuntu, as well as the main reasons behind the use of African languages as media of instruction and how the forceful use of English and Afrikaans interfered with basic learning right for the majority of South Africans. At the end of this module, you would

have gained an understanding of how to use expressions to refer to yourself and others appropriately in different settings and circumstances. You will also realise the depth and richness in African languages. The module touches on different things such as praises and slogans which are often used to enhance people's status. From what you know about advertisements and slogans you would also have seen that people can identify themselves in any language and can say and sell anything using any language of their choice. Learning more about other people's cultures and languages will show that it is easier to understand the way of doing things in those cultures and languages within particular contexts. In the end you will understand the values that people in different African languages cherish through the idioms of their languages, because you would have gained an understanding of the use of proverbs and other idiomatic elements. Finally, you will understand both verbal and nonverbal interactions that make it possible to live harmoniously with your neighbours.

The study material, with the case studies, examples, multimedia, activities and supplementary material, is all designed to help you complete your assignments and eventually the examination. The learning outcomes and assessment strategies incorporated in this study guide allow for a smooth transition from doing the activities and assignments to the final examination.

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7 THE CONCEPT OF UBUNTU

Prof Saule

Learning outcomes

After you have worked through study unit 1, you should be able to:

discuss the concept of ubuntu
engage in debates about the concept of ubuntu
identify with the diverse global spectrum of the country in nation building

7.1 The concept of Ubuntu

A student has come to register at university. He approaches one of the university officials for assistance. Here is what transpires:

Student: Excuse me, officer, could you please help me?
Officer: What is your problem? (Looking at the piece of paper in the student's hand).
Student: By the way, my name is Ronald. Ronald Bakker. I hate calling you officer; what is yours, if you can give it to me, please?
Officer: I'm the information officer here; you should have no fears calling me that.
Student: Yes, I know, but it is more polite to call a person by his or her first name.
Officer: (Smiling) I am Buntu. Buntu Madiba.
Student: Madiba? Are you by any chance related to Mandela?
Officer: No. Not at all. It is just a coincidence. I do not even have ubuntu that he has.
Student: Now, I don't understand. I thought Buntu is just a name like all other names.

Officer: Well, to us Africans, there is more to it than just a name. It is a philosophy, our way of life, our culture.
Student: Is that so? That sounds very interesting and I would like to know about it, especially as I am from a different cultural background.
Officer: Well, if that is your wish then why don't you register for AFL1502? It will give you a better picture.
Student: Do you think so?
Officer: Absolutely!
Student: I'll think about it. Thank you so much.
Officer: You are welcome. Now, let's look at your problem...

7.2 The concept of ubuntu in context

You have chosen this module because among other things you want to know more about what other people think, why they live the way they do and whether you can relate to them or not. If that is the case, you are curious to know about ubuntu.

How is this module going to help you in your day to day activities? Two main things are involved. First, as a student, you will be able to engage in all the debates, whether theoretical or practical, in the interrogation of the concept of ubuntu. Second, with this information as a tool for social empowerment, you will be in a position to identify with the diverse global spectrum of the country in nation building and resourceful citizenship.

7.3 Definition of Ubuntu

You are certainly asking yourself what this ubuntu is all about. Where is it found? Who has it? Is it something that you learn or acquire? To understand it better you need to think about it in concrete terms. Briefly, irrespective of race, colour or creed, ubuntu is about:

•   Peace
•   Working together
•   Forgiveness
•   Nation building
•   Respect
•   Becoming a united people

In the words of Archbishop Emeritus Desmond Tutu,

[ubuntu] means the essence of being human. You know when it is there, and you know when it is absent. It speaks about humanness, gentleness, hospitality, putting you out on behalf of others, being vulnerable; it embraces compassion and toughness. It recognises that any humanity is bound up with yours. It

means not nursing grudges, but [being] willing to accept others as they are and being thankful for them. It excludes grasping competitiveness, harsh aggressiveness, being concerned for oneself, abrasiveness.

Today, the name of ubuntu appears in many places. Many people have made it a trade name:

Ubuntu Security, Ubuntu Tavern, Ubuntu Dry cleaners, Ubuntu Escort Agency, Ubuntu Builders, Ubuntu Holiday Resort, Ubuntu Taxi Rank, Ubuntu Holdings, Ubuntu Small Business Enterprises. The list is endless.

You wonder why many people want to name their companies and businesses using the word "ubuntu". You may even ask yourself: is there some magic in the word or [are] they just using it purely for political correctness?

Be that as it may, it is interesting to note that there are certain acts that are attributed to the absence of ubuntu. Such acts include among others: violence and child abuse, women abuse, police brutality, mob justice, etc.

It is generally believed that when there is ubuntu, there is life, peace, happiness, joy, education and general understanding. Of course there has to be a place or places which are the cradle of ubuntu: such places would be traditional institutions, courts of law, schools, initiation schools, marriage ceremonies, church services, villages, homesteads and townships.

The way these institutions usher in and nurture ubuntu will need another platform but suffice to say that it is in these very institutions where it all begins.

7.4   The language of Ubuntu

You will agree that ubuntu is indeed noteworthy, to be recognised and emulated. A living example of ubuntu is none other than former president of the country, Nelson Rholihlahla Mandela who, after spending 27 years of his life in prison, still maintained that he had no bitterness against his captors and oppressors, only against the system. He could easily be described as a symbolic icon of ubuntu. King Moshesh is another example in African history. When a group of men who had attacked, killed and devoured his ailing father's flesh were brought before him, he gave them cattle to rear and slaughter for meat rather than eating human flesh. So they ceased to be man-eaters. It is one thing for a person or individual to do acts of ubuntu, but another to have ubuntu. It has always been said that in an African community, there are no orphans. As a member of the community, every child is your child. You might be familiar with the following African saying:

umfazi uzalela omnye (one woman's child is another woman's child/ your child is my child)

(isiXhosa)...................... (isiZulu).................... (Sesotho)............... (Setswana)…........ (Northern Sotho)…........ Tshivenda .... Xitsonga .... Siswati................... (isiNdebele)...................

This can be loosely translated as meaning that a mother is a mother to all. Have you heard of the following terms/idioms/proverbs associated with acts of ubuntu?

Umuntu ngumuntu ngabantu (a person is a person because of people) (isiZulu)
Inimba mayibenye bafazi Umfazi obele linye
Umhambi akagxothwa (isiXhosa) (a visitor is never driven away) (IsiXhosa)

IsiZulu, Sesotho, Setswana, Northern Sotho, Tshivenda, Xitsonga, SiSwati and IsiNdebele

A ctivity 7.1

Not only general language is permeated with these expressions but also traditional music, customs and rituals. In an ubuntu environment, a dissenter is not judged by individuals but by the society as a whole. If a troublemaker is ejected by the community, no one can stand against the decision. For such a culprit a specific ritual is usually performed by his or her father and it is termed as - ukusikelwa indlebe yenja - which loosely translates as "to be given a dog's ear". It is a sign that that particular person is an outcast. He or she is no longer wanted within that community. It is a sign of expulsion. As a student registered for AF1502, it will be recommended if you can try and relate these experiences into those of your daily life.

Could you see that ubuntu manifests itself in various ways?
It is important to note that ubuntu should not be seen as something that was. It continues to exist and to operate even today. However, there is a need to put things into context since they have changed with the passage of time -one culture influences another, languages change as new concepts emerge, etc.

1.   Would you say that ubuntu still exists even today? Give examples to support your view.
2.   Briefly discuss how ubuntu can be a catalyst for change in society.
3.   Why is it important to know and understand other people's cultures?
4.   Can you name other powerful people in other parts of the world whom you could associate with ubuntu?
5.   Do you have any idea why a person would call his or her child Buntu or his or her business Buntu?

In the discussions that follow, you will find out how ubuntu can be applied in various scenarios. We encourage you to engage in vigorous debate about how others perceive phenomena relating to this concept as well as how they see themselves fitting into the ubuntu environment with regard to their background. Please write down all your findings and share them with your lecturer or a friend.

7.5   Understanding Ubuntu

From what you have gathered/studied so far in our discussions, you will agree that ubuntu is a crucial phenomenon for African people and that there are few differences in how one group or the other understands and puts it into practice. One would therefore not be far from the truth if one assumes that ubuntu is indeed an "African thing". It is a yet-to-be-explored philosophy, critically, so to speak. It is attributed to the society's behavioural patterns and takes cultural background into account, which is why there are few differences about ubuntu from one African society to another. Cowley (1991:44) gives the following interesting definition of ubuntu:

Ubuntu (""Botho"" in Sotho, ""Vhuthu"" in Tshivenda, etc) is like the English person-hood, an abstract term; it manifests itself through various visible human acts in different social situations. In short, the quality of Ubuntu is manifested in every human act which has

community building as its objective orientation. Any act that destroys the community, any anti-social behaviour cannot, in any way be described as Ubuntu [our own emphasis].

In ubuntu what matters most is not necessarily the acceptance of the individual's act by the community, but how that act is put to work. It should work as a link that binds people together with a view to creating an enduring, caring and sharing relationship. In the quotation above, ubuntu is highlighted as an agent or as one of the means of community building, an idea of a sharing relationship which should transcend all prejudices. The depth of ubuntu as a people's philosophy with strong leanings towards African thought is further revealed by Cowley (1991:44):

Ubuntu is more than just an attribute of individual acts. It is a basic humanistic orientation towards one"s fellow men [and women]. Put differently Ubuntu is some kind of humanism - African humanism.

Therefore, ubuntu is something that springs within oneself or, better still, within society. Across the world, societies could realise this notion because they are knit together by a social fabric which encourages a collective behavioural pattern. In the quotation mentioned earlier on, Archbishop Emeritus Desmond Tutu in defining ubuntu stresses the principle of human relations. In fact, this is only part of a greater whole of a people's philosophy that needs to be experienced before it could be fully understood.

Ubuntu does not happen by chance. It is the end result of a process of traditional values that has remained with the people from the past. Ubuntu could also be interpreted as a system of values that affects all facets of life, especially in education (whether modern or traditional), politics, economy and in everyday social life.

We may see ubuntu as a sum total of human behaviours inculcated in the individual by society through established traditional institutions over a period of time. Such traditional institutions play an important role especially in instilling the spirit of ubuntu in the young and losing them could bring the country to its knees. For instance, young women and men in traditional society (and today even in some less traditional parts of South Africa) enter initiation schools in order to learn more about traditional values and other customary practices. They also receive training about the behaviour expected of them in adulthood. In the process they come to understand the significance of being humane, gentle, and hospitable, of putting yourself out on behalf of others, being responsive, compassionate and resilient. The importance of these qualities is reinforced by the many unwritten rules of society. Fortunately, with the changes being experienced in South Africa's diverse society, there is now an interest in writing about and recording all these things.

Ubuntu is strongly founded on one's traditional values, beliefs and practices acquired from childhood and into adulthood. Do you agree with this statement?

7.6   Ubuntu in context

So we may view ubuntu against a background of some of the following descriptions of what it should be, some of which explain the plight of cultural practitioners across a wide spectrum in South Africa and elsewhere. In a traditional sense (which is still pertinent to today's standards or scenario):

•   It is a sign of ubuntu for someone who has many cattle to give some to those who have none, for them to keep and care for. It is believed that in this way the cattle of the giver will multiply and that the giver would then become more prosperous. The principle here is to help others, so that they can help themselves.

Some of today's self-help schemes are based on ubuntu principles. It is unfortunate that some people take advantage of these noble deeds and corrupt these schemes, or simply become selfish and take advantage for themselves. Many townships have establishments such as funeral clubs, social clubs and committees, whose cardinal objective is not gain, but humanitarian or ubuntu.

•   In any African household, a stranger or a visitor is a respected person. This person is treated cordially, given water to wash, food to eat even a place to sleep. He or she would in turn spread the good news about that particular household.
But how is this practice viewed and interpreted in today's South Africa? At present, with the escalating crime in our country, a stranger cannot be easily trusted anymore. Has ubuntu taken a back seat, or not?

•   It is ubuntu to care for your neighbour's belongings. Keep an eye on your neighbour's house when he or she is absent. Cattle and sheep should not be left to damage other people's property because the owner is not there to look after them.

In urban areas especially, respect for another person's property may now seem unheard of. Why? People may barricade themselves behind high walls and fences, but their homes are still broken into by thugs and thieves. Why? We need to discuss a case of circumstances militating against ubuntu with regard to this practice.

•   Ubuntu emphasises that disciplining the youth is a collective effort. It is the responsibility of all the elders to call bad behaviour to order. It is an act of ubuntu to accept that anyone's child is everyone's child. No child abuse was ever experienced in traditional societies.

•   Old people must be cared for and given the respect due to them. Nothing untoward should occur in their presence. Nowadays, however, old people are victimised by their own children.

•   It is ubuntu for those who have to share with those who do not have. The weak, the sick and the lame must not be exploited. They must be helped. Giving all of yourself and expecting nothing in return is ubuntu.

The world we live in today is known as "dog eats dog" world. People use phrases such as "every man for himself". Be that as it may, many members of society are still very generous. However, some take advantage of this generosity. Countrywide, people engage in begging in order to survive.

• Ubuntu also emphasises that, irrespective of their diverse cultural and social backgrounds, people should live together in peace and trust.

• Ubuntu is opposed to greed, jealousy, stealing, treachery, untrustworthiness, holding grudges, laziness, backbiting, gossiping, looking down on others and any other form of disrespect.

However, all of the above need to be considered with the changing times in mind. Resources that were used as markers and determiners of ubuntu have now been replaced by others or simply no longer exist. Therefore, some of the above can only be realised symbolically. For instance, in a modern milieu, it would be ridiculous to use the giving of cattle to demonstrate the concept of ubuntu. Furthermore, ubuntu is averse to a number of factors which are brought about by circumstances beyond our control and sometimes our understanding. These factors could be attributed to political and economic instability. Nevertheless, a person endowed with ubuntu should be flexible and resilient enough to survive these tests.

Any person who adheres to the ubuntu code of conduct will not necessarily see any compensation from society, but may look forward to an intrinsically significant reward.

A ctivity 7.2

1. Would you agree that ubuntu operates within a given environment?
2. What would be the causes of the absence of ubuntu?
3. Would you regard a person who has ubuntu as weak or strong? Why do you think so?
4. In your own words, how would you describe ubuntu?

7.7   Conclusion

You have seen how ubuntu defines and interprets people's ways of life whether in a traditional or modern sense. It is bound up with their culture and how that culture relates to other cultures. Ubuntu is in all men and women who respect the rights of each and every individual, which is what a judicial system should uphold in any society.

A ctivity 7.3

1. What are the chances of ubuntu working today?
2. How do you think ubuntu could help curb criminal activities in our society?
3. Do you think that ubuntu could help build better relationships in South Africa's diverse society?

8 PHONETICS AND SOUNDS REPRESENTING CULTURE AND UBUNTU

Dr L Kock
Dr TM Monyakane (ed)

Learning outcomes
After you have worked through this unit you will be able to:

- talk about the connection between culture and language
- identify the vowels and consonants of the African languages
- identify and apply some of the sound changes occurring in the African languages

8.1 CULTURE AND LANGUAGE

8.1.1 Introduction

Language and culture are interwoven. A well-known dictionary describes the word "culture" as: the customs, institutions and achievements of a particular people or group (Pearsall, J (1999: 348)). <<Author please rephrase the following sentence: Some people believe that embodied within each language is an entirely different way of thinking -MM>>. Human language is usually seen and studied as a natural occurring object particular to the human species, but language is also seen as a socio-cultural object. Humans, from birth, learn their culture through language and through what they observe their parents or caretakers do, and eventually, they are able to transmit this culture again through the language that they use, to their children. It is through terminology of a language that cultural interests and concerns are reflected and through vocabulary and sentence construction that important aspects of a particular culture are revealed, such as social standing, educations, beliefs, etc.

Therefore, for you as a student of the African languages and cultures, to be able to grasp these cultures effectively, it is necessary that you are introduced to a few basic concepts regarding these languages.

8.2 The phonetic sounds of the African languages

We would like to initiate this introduction to the sounds of the African languages. The sounds may be illustrated by looking at Sesotho and isiZulu. These two languages represent two of the biggest language families in South Africa, the Sotho and the Nguni language families. The Sotho language family consists of the following languages:

- Sesotho, mostly spoken in the Free State, Eastern Cape, North West and Gauteng provinces. Sesotho sa Leboa, mostly spoken in the Limpopo, Gauteng, Mpumalanga and North West provinces.

- Setswana, spoken mostly in the North West, Gauteng, Free State and Northern Cape provinces.

The Nguni language family consists of:

- IsiZulu, spoken mostly in the KwaZulu Natal, Gauteng, Mpumalanga and Free State provinces.
- IsiXhosa, spoken mostly in the Eastern Cape, Western Cape, Gauteng and Free State provinces.
- Siswati, mostly spoken in the Mpumalanga, Gauteng and Limpopo provinces.
- IsiNdebele, mostly spoken in the Mpumalanga, Gauteng, Limpopo and North West provinces.

There are, of course, also the Tshivenda and the Xitsonga language groups, but we will for now concentrate only on Sesotho and isiZulu. We will indicate all Sesotho examples with SS, and all isiZulu ones with ZU. In that way you will easily find the examples you are looking for. You have to choose ONE of these languages and concentrate on the discussions and examples of this language only: either Sesotho or isiZulu.

Let us start by offering you an extract from an essay on ubuntu, as in isiZulu or botho, as it is called in Sesotho:

BOTHO

Botho ba motho ke ntho e ipatileng, leha e le ntho eo re ratang ho e tseba. Re batla ho bo tseba hobane ha re bo tseba, re tseba ho sebetsana le beng ba bona ka matswalo a kokobetseng. Ha re ne re bo tseba, re ne re tla tseba hore nnyeo ke senokwane, kapa semanyamanyane ke leshodu, ba e-so re etse hampe. Re ne re tla utlwisisana mme diphapang tse ngata di ne di tla ba siyo. Ke hore re ne re tla hloka dintwa malapeng, dintwa metseng, dintwa mahareng a ditjhaba. Mme hoo ke e nngwe taba. …Na o ke o utlwe hore ho monate jwang ha motho a qoqa,.. (S.M. Mofokeng).

(HUMANITY/HUMAN WAYS/KINDNESS/HUMAN CONDITION

The humanity of a person is a thing that is hidden from view, although it is a thing that we would like to know. We would like to know it because if we know it, we will know how to work together with its owners with a humble/satisfied attitude. If we know this of a person, we will know if someone is a crook, or some other person is a thief before they even do something bad. We will understand each other, and a lot of trouble won't even exist. That is to say, we will not have quarrels at our homes, in our towns and among nations. And that is another matter… Do you sometimes feel how nice it is when a person speaks…)

Here, you will see the theme of ubuntu (botho in Sesotho), or humanity (also look at the other translations of the word above). Do you remember this theme from study unit 1 in your study guide? Now, what you see in the paragraph above, is the first paragraph of an essay written by a well-known writer of Sesotho, S M Mofokeng (1962: 4). You have seen in study unit 1 on ubuntu, that African people have open hearts towards people in general and that they teach their children to be kind towards each other. This is also expressed through language as you can see above.

Look at the following paragraph in isiZulu as well:

UTHINGO LWENKOSAZANA

Tibi! Ngofo! Yinyoka! Agxume agalekeqeke uMpiyakhe, umkhonto uwele laphaya, kusale ihawana kuphela. Uma ephakamisa amehlo, ayibone ihushuzela kancane inyoka, ize ingene emgodini. Aphelelwe ngamandla. Abheke lapha ngenhla kweqakala langakwesobunxele. Nazi izimbotshana ezimbili esekumfona igazi kuzo. Ezwe umqondo wakhe uduma manje. Kwagqama umcabango owodwa nje: ukufa.

Aphakamise amehlo. Izulu lide lithi khifikhifi, kodwa laphaya ekudeni kusekhona uthingo lwenkosazana oluphuza ezansi emfuleni uSomjadu. Uma ebheka laphaya entabeni uCijojo abephikelele kuyona, abone kushunqa isikhatha senthuthu ephuma emgedeni. (D. B. Z. Ntuli)

THE RAINBOW

(Something underfoot! A prick! It is a snake! Mpiyakhe jumped and fell, the spear fell over there, he was still in possession of the small shield. When he looks up, he sees the snake moving slowly, until it enters in a hole. He becomes powerless. He looks above his left ankle. Here there are two small holes from which blood is oozing. He becomes confused. Only one clear thought in his mind: death.

He looks up. The rain is drizzling, but there was still a rainbow down the Somjadu River. When he looked up Cijojo mountain where he was going, he sees smoke coming out from the cave.)

We now want to start at the beginning: with the sounds of our African languages. In the first sentences of the paragraphs in Sesotho and isiZulu above, you will realise that the sounds of these two languages are a lot like the sounds of English or even Afrikaans. If you were to write down the sounds of the first few lines of these paragraphs, they would be:

SS : b, o, th, o, b, a, m, o, th, o, k, e, n, th, o, e, i, p, a, t, i, l, e, ng, l, e, h, a, e, l, e, n, th, o, e, o, r, e, r, a, t, a, ng, h, o, e, ts, e, b, a.

ZU t, i, b, i, ng, o, f, o, y, i, ny, o, k, a, a gx, u, m, e, a, g, a, l, e, k, e, q, e, k, e, u, m, p, i, y, a, kh, e, u, m, kh, o, n, t, o, u, w, e, l, e, l, a, ph, a, y, a, k, u, s, a, l, e, i, h, a, w, a, n, a, k, u, ph, e, l, a.

The sounds of English are mostly the same as those in African languages << Author: Please clarify this sentence. It is incomplete: MM>>, as we will find: for example the sound b in a word like butter, the o in a word like you, the sound th, however, is a bit different. In English the sound th, as in a word like the, is voiced, while th in Sesotho and isiZulu is voiceless. In some of the other African languages, we find sounds that may look and sound strange to you, for example the Tshivenḓa sounds ḓ, as in ḓirama (drama), and ṱ, as in ṱhalutshedzo (example). However, you will get to know them once you are motivated to learn Tshivenḓa. You may have seen that in isiZulu there are quite a few sounds that differ from English as well as Sesotho. This is because isiZulu has a whole range of click sounds that make the language extraordinary, like gx, and also q, nc, gq, etc. We will discuss these isiZulu sounds further in paragraph 2.2.2.

If you were to pronounce these loose standing sounds from the first few lines from the Sesotho and isiZulu paragraphs, one by one, you will realise that some of them sound alike: o, a, e, i. , while others seem to be pronounced differently: b, th, r, tl, m, k, n, p, t, ts, l, h, ng. Do you agree? But exactly how do they differ?

Yes, you are right! The first few sounds are all pronounced with a free and open air stream coming out of our mouths. The second series of sounds do not have such an open air stream, but the air stream is 'cut off' or impeded at some point by either both the lips: b and m, or by the tongue against the upper teeth, for example th, t, and n, or by some other speech organ.

8.2.1 The vowels:

We have now come across the two major divisions of sounds that are discerned: vowels (the first series of sounds) and consonants (the second series of sounds). This distinction is also made for most languages of the world. You may also have realised that all the sounds of the first series we singled out are pronounced with the accompaniment of voice. Try it: say o, o, a, o, o, e, o, e, i, a, i and e. These sounds are all what we call vowels. They are always voiced, pronounced relatively unhindered or unimpeded through the mouth (orally) and always move out over the middle of the tongue (medially). The second series show some sounds having voice, while others do not. Test this once again: Say: b, th, m, k, n, p, t, l, ng. You will realise the following: b is voiced, th is voiceless, m is voiced, k is voiceless, etc. Scholars who have studied the vowels of the African languages scientifically, say that there are actually 7 vowels that may be distinguished, namely:

Yes, you are right! The first few sounds are all pronounced with a free and open air stream coming out of our mouths. The second series of sounds do not have such an open air stream, but the air stream is 'cut off' or impeded at some point by either both the lips: b and m, or by the tongue against the upper teeth, for example th, t, and n, or by some other speech organ.

8.2.2   The vowels as Phonetic Sounds:

We have actually now come across the two major divisions of sounds that are discerned: vowels (the first series of sounds) and consonants (the second series of sounds). This distinction is also made for most languages of the world. You may also have realised that all the sounds of the first series we singled out are pronounced with the accompaniment of voice. Try it: say o, o, a, o, o, e, o, e, i, a, i and e. These sounds are all what we call vowels. They are always voiced, always move relatively unhindered or unimpeded through the mouth (orally) and always move out over the middle of the tongue (medially). The second series of sounds show some sounds having voice, while others do not. Test this once again: Say: b, th, m, k, n, p, t, l, ng. You will realise the following: b = voiced, th = voiceless, m = voiced, k = voiceless, etc. Scholars who have studied the vowels of the African languages scientifically, say that there are actually 7 vowels that may be distinguished, namely:

a, ph a phonetically   written as [a], (a low vowel) as in SS ba- (they), ZU Agxume (He jumped).

e, phonetically written as [ɛ] (a mid-low vowel) as in SS –sebetsana (work for each other), ZU -agalekeqeke (He fell backwards).

o, phonetically written as written [ɔ] (a mid-low vowel) as in SS leshodu (thief), ZU – Yinyoka! (It is a   snake!).

e, phonetically written as [e] (a mid-high vowel) as in SS ke- (I), ZU kuphela (only).

o, phonetically written as [o] (a mid-high vowel) as in SS botho (humanity), ZU – langakwesobunxele (on the left hand side of the ankle).

i, phonetically written as [i] (a high vowel) as in SS –ipatileng (who hid himself), ZU – Yinyoka! (It is a snake!).

u, phonetically written as [u] (a high vowel) as in SS leshodu (thief), ZU –uMpiyakhe (Mpiyake).

The researchers of the sounds of the African languages give each sound its own special symbol, called phonetic script, and it is usually written in square brackets, as above, to distinguish the phonetic way of writing from the ordinary way of writing.

8.2.3   Consonants

The second series of sounds we have singled out, is called consonants. They may be voiced or voiceless and the air stream used to form or articulate them is either totally cut off by means of speech organs, for example k, or just hindered in some way, for example s. Consonants may be formed through the mouth, that is orally, for example, k, or through the nose, for example, m or n, and they may be released over the middle of the tongue, that is medially, for example, p, or over the sides of the tongue, that is laterally, for example, l and tl. The people who study Phonetics (the study of speech sounds) classify the consonants according to their places of articulation and their manner of articulation. We will briefly look into it.

8.2.3.1 Place of Articulation

By studying the additional reading list for your main African language supplied at the end of this study unit, you will see that there are specific places of articulation for specific sounds in each language. In Phonetics the distinction is made between active articulators (the speech organs that are mobile) and passive articulators (speech organs that cannot move). In isiZulu, there are a few sounds with no English equivalents and should actually be heard from a mother tongue speaker. You will get to know them as we go along with our discussion. IsiZulu consonants are divided according to the following places of articulation:

ZU Bilabial refers to both lips, for example, p [p'], ph [ph], b [ɓ], m [m], bh [ḅ], etc.
Labio-dental refers to the lips and the teeth, for example, f [f], v [v], etc.
Apico-lamino-dental refers to the tip of the tongue, the spaces between the teeth and the teeth itself, for example, c [ǀ], ch [ǀh], ngc [ŋǀ], etc.
Apico-alveolar refers to the tip of the tongue and the alveolus, for example, t [t'], dl [ɮ], ts [ts'], s [s], hl [tɬ'], etc.
Apico-alveo-lateral refers to the tip of the tongue, the alveolus and the sides of the tongue, for example, x [ǁ], xh [ǁh], nx [ŋǁ], gx [ǁg], etc.
Lamino-postal-veolar refers to the spaces between the teeth and the space behind the alveolus, for example, sh [ʃ], tsh [tʃ'], j [dʒ], etc.
Apico-lamino-palatal refers to the tip of the tongue, the space between the teeth and the palatum, for example, q [ǃ], qh [ǃh], nq [ŋǃ], etc.
Medio-postal-veolar refers to the middle of the tongue and behind the alveolus, for example, y [j], etc.
Dorso-velar refers to the front part of the velum, for example, k [k'], kh [kh], g [ɡ], ng [ŋɡ], h [x], etc.
Medio-palato-lateral refers to a sound that starts at the middle of the palatum and ending at the side of the tongue, for example, kl [kɬ'].
Glottal refers to sounds produced at the glottis, for example, h [h], h [ɦ].

But, of course, we want you to use this detailed information about the places of articulation for reference purposes, as our study of Phonetics will just include the very basics to enable you to grasp the language.

The Sesotho consonants (those we looked at in our paragraph, as well as a few added sounds) may be described according to their places of articulation as follows:

SS: Bilabial, referring to both lips, that is bi = two, labial = lip: b [b], m[m], p[p], w[w].
Dentilabial, referring to the lower lip articulating against the upper teeth: f[f]. Labiopalatal, referring to sounds formed by means of the lip(s) and the palatal area, fj [fʃ], bj [bʒ], pj [pʃ], pjh [pʃh].
Alveolar (or apico-alveolar), referring to the front of the tongue against the ridge behind the upper teeth: t[t], th[th], n[n], l[l], s[s], ts[ts], d, tl[tl], tlh[tlh], hl [ɬ], r.

Alveopalatal, referring to the tongue articulating against the alveolar ridge behind the upper teeth as well as the palatal area, that is sh [ʃ], tj [tʃ], tjh [tʃh], j [ʒ].

Palatal, referring to the tongue articulating against the palatal area, that is ny [ɲ], y [j].

Velar, referring to the tongue articulating against the velar area, just in front of the uvula, that is k [k], kg [kxh], kh [kh], ng [ŋ], g [x].

Glottal, referring to the glottis, that is h [ɦ].

Click sounds, or apico-lamino-palatal (like the isiZulu click sounds),q [!], qh [!h], nq [ŋ!].

confirms the reason why phonetic script is necessary.

IsiZulu has 5 alveolar sounds that neither English nor Sesotho have:

for example, z, as in the word ZU –za… (come…), written [z] in phonetic script,

dl, as in ZU –dlala (play), [ɦ] in phonetic script, ndz, as in ZU inzalo (descendants), [ndz]in phonetic script, ntlh, as in ZU inhlanhla (luck), written [ntɬ] in phonetic orthography, and ndl, written [ndʄ] in phonetic script, as in indlovu (elephant). The last three sounds are not indicated in the normal orthography as they are pronounced, which

8.2.3.2 Manner of articulation and air stream release

Here we distinguish between aspirated consonants like th, click consonants like q as in the verb qoqa, in our extracts, nasal consonants like m and n and lateral sounds like l and tl.

We further also distinguish between: Plosive sounds p, b, d, Affricative sounds ts, tsh and psh, the trill sound r, fricative sounds s, sh, f, and the semi-vowels or approximants, w, j and l.

8.3   Sound changes in the African languages

Sound changes occur everywhere in language, some people say it is because we are in a hurry to speak, which causes us to assimilate or 'make the same' certain sounds in order that the sounds flow easier into the ones following it.

Sesotho

From the same essay in Sesotho we want you to read the following:

Na o ke o utlwe hore ho monate jwang ha motho a qoqa, a bolela kamoo a ileng a ba matswalong kateng hobane a ne a sa tsebe hore na monga ntho eo a e sentseng o tla reng? Kapa e mong a re: "Ke ne ke ithetsa ke re Mpho ke a mo tseba. Athe ha ke tsebe hore ke mo hlahile kahosele tsatsing leo. Ka kopana le dipela di falla."

(Do you sometimes hear how pleasant it is when a person speaks, about when he got such a fright because he did not know what the owner of an object that he has broken will say? Or another person says: "I have lied to myself when I said that I knew Mpho. Whereas now, I did not know that I would find him in a bad mood on that day. I was truly amazed" (Literally

'I met the dassies trekking', an idiomatic expression in Sesotho, which refers to a highly unlikely event, as these little animals do not trek like wildebeest, for example.)

•   Look at the underlined words, matswalong, monga and mpho. Some sound changes occurred in these three words. In matswalong (in an attitude), vowel raising or vowel assimilation took place, because of the influence of a locative suffix –ng- meaning in or at, which was suffixed to the word matswalo. This is
because the sound ng is pronounced high in the mouth at the velum, which causes the mid-low vowel o[ɔ] to be raised to a higher position [o].

•   Now look at monga, (the owner of.) originally the word was mong (owner) + wa (of) + ntho (the thing), but now the w is elided or taken away and the –a is added to the word mong, making it monga ntho (the owner of the thing). Therefore, the sound change of elision took place here.

•   In the third line of the paragraph, we find the word Mpho. This word comes from the verb -fa (to give), which is formed into a noun or deverbative, by adding the class prefix n- to it and by suffixing the nonpersonal deverbative suffix -o. Also see paragraph 6.2.2 of New Study Unit 6 in this tutorial letter for a more extensive discussion of deverbatives. The fricative sound f is changed into the nasal m + ph, a plosive sound, or an occluded sound (we call this sound change occlusivation, therefore). The n changing into an m is because of the influence of the labial ph which follows and we call it a process of labialisation (labial = lip), which means two sound changes took place.

IsiZulu

We will now supply a few definitions of sound changes as well as examples in isiZulu.

Consonantalisation:

This sound change occurs when two vowels occur next to each other and the consonants w or y are formed. In the title of our isiZulu extract:

ZU Uthingo Lwenkosazana (The Rainbow)
We find a possessive construction, in other words consisting of a possession + a possessive concord + a possessor. Uthingo is in the u(lu)-/izin- class of nouns, its possessive concord is lu- (subject concord) + -a (possessive morpheme) and becomes lwa- , forming w. Because of the class prefix of inkosazana, containing the high vowel i, the low vowel a is raised to form e, in other words lwa + i > lwe + nkosazana > lwenkosazana. Therefore, vowel raising as well as vowel coalescence took place here. In the sentence:
ZU Ngiyakufuna (I am looking for you) the consonant y is formed during the combination of Ngi- (subject concord, 1st person singular) + a- (present tense morpheme) + ku- (object concord, 2nd person singular) + -funa (verb stem).

Elision:

It is found when one or more sounds are omitted or elided. Elision occurs in isiZulu when some of the vowels of class prefixes are omitted, for example,

ZU umfana instead of umufana (boy)
ZU Inkom'enkulu instead of inkomo enkulu (the big cow)

The forming of possessive concords causes elision as well as vowel coalescence, for example

ZU Uthingo Lwenkosazana: lwa- + inkosazana > -lwenkosazana

Eliding the i, raising the vowel a to e, under the influence of the high vowel i. See vowel raising later on as well.

Nasalisation:

Refers to the sound change that takes place when the in-/izin- class prefix is added to verb stems during the forming of deverbatives, for example,

ZU –phila (to live) > impilo (life)

With adjectives, describing nouns, for example,

ZU –khulu (big) > enkulu (a big one)
-thathu (three) > izilwane ezinthathu (three animals).

Palatalisation:

Is a process according to which palatal characteristics are added to consonants with little or no palatal attributes, for example,

ZU izimbobo (hole) > izimbotshana (small hole) (b > tsh)
Impuphu (maize meal) > impushana (a little bit of maize meal) (ph > sh)
Inkabi (ox) > inkatshana (small ox) (b > tsh)
Umlomo (mouth) > umlonyana (small mouth) (m > ny)

The passive verbal suffix, when added to verbs ending on:

ZU -thuma (send) > -thunywa (be sent)
-loba (bite) > -lotshwa (be bitten)

Causes of palatalisation.

Vowel raising

It is caused by the high vowels i and u. They influence all preceding low vowels, as in the locative suffix –ini:

ZU inkomo (cow) > enkomeni (to the cow)
Umgodi (hole) > emgodini (in the hole)

With the negative suffix –e, which is a mid-high vowel, preceding lower vowels are raised, for example,

ZU Ayibone (He sees it) < A- + -y- + -i- + -bon- + -e

The causative suffix –is- causes vowel raising, also because it contains a high vowel i:

ZU -enza [ɛnza] (do) > [enzisa] –enzisa (cause to do), the initial mid-low vowel [ɛ] changes to the mid-high vowel [e].

We hope that you have found the information in this study unit interesting. Some of you might want to lknow more about Phonetics and sound changes – please use the books from our additional reading List for more information.

8.4   Additional Reading List

Baumbach, EJM. 1974. Introduction to the Speech Sounds and Speech Sound Changes of Tsonga. Pretoria: Van Schaik.

Finlayson, R. et al. 1989. An introduction to Xhosa Phonetics. Hout Bay: Marius Lubbe Publishers.

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Ziervogel, D, Louw, JA, Ngidi, J. 1967. A Handbook of the Zulu language. Pretoria: JL van Schaik Ltd.

9 INTRODUCTION TO FOLKLORE

Dr N Masuku
Learning outcomes
At the end of this module you should be able to:

- define what folklore is
- classify traditional literature according to various genres
- distinguish the differences between myth, legend and folktale
- give a definition of a proverb, idiom and riddle
- give a few examples of traditional poetry

9.1 Introduction

In African traditional culture, it was the role of the parents to educate their children. The parents played a significant role in the formation of their children's character. They were teachers and disciplinarians. There was an intense focus on educating the young in the ways of the ancestors, so that they, in turn, could transmit these ways to their descendants. It was the duty of all parents to love and promote the welfare of children under the watchful eye of the ancestors.

Education happened by word of mouth. Every day of the week, with daily household chores done, the whole family would sit around the fireplace. Older people, especially grandmothers and grandfathers, would start narrating folktales. The listeners participated, singing folksongs, clapping their hands and even dancing if the need arose. Instruction was in the mother tongue, which made it easy for learners to grasp the learning material. Through mother tongue instruction these children learnt to establish relationships with others. They also learnt to differentiate between right and wrong, and to build life concepts.

It is against this background that this study unit will explain the traditional role played by folklore in molding the character of the child or individual in a particular society. Before we explain the various types of folklores, let us first explain what oral or traditional literature is.

9.2   What is oral literature?

According to Okpewho (1992:1), the topic under discussion may be defined by terms such as oral literature, orature, traditional literature and folklore. These terms simply imply that this is literature that is "delivered by word of mouth". For the purpose of this discussion we will use the term traditional literature. Traditional literature puts emphasis on the fact that this form of literature comes from the past and was handed down from one generation to another. Folk literature identifies creators of this literature as the folk, by which it means the uneducated people mostly in villages or rural communities.

"Oral literature may be defined as those utterances, whether spoken, recited or sung, whose composition and performance exhibit the artistic characteristics of accurate imagination and ingenious expression" Okpewho (1992:1).

The discussion below will focus on the various types of folklore and the examples from each aspect will be provided.

9.2.1   Characteristic features of traditional literature

In discussing the characteristic features of folklore, it is important to look at issues that are relevant to it, such as its definition and aspects that constitute the total performance like the performer, audience and occasion.

Folklore is generally defined by scholars such as Okpewho (1992:42), as "a form of art which is delivered by word of mouth from generation to generation and later reproduced verbatim from memory". This definition is limited only to the verbal aspect of folklore and excludes other elements such as non-verbal aspects of a performance. Finnegan (1970:15) therefore, modifies it when she says that "in folklore, the bare words cannot be left to speak for themselves", implying that words alone are not enough in folklore. She furthermore says that folklore is one type of literature characterised by specific features which have to do with performance, transmission and social context. This means that it is in performance that the total art is looked at as it is experienced and transmitted from various contexts such as its social, educational and historical functions.

As mentioned earlier, folklore is dependent on a performer who formulates it in words on a specific occasion. Since it is evident that it is only in performance that the full merit of folklore as an aesthetic event is realised, it is now imperative to look at the elements that constitute the total performance, namely the performer, the audience and the occasion. Various factors can influence the creativity of the oral performer. These include non-verbal resources or features such as facial expressions, body movements, physical gestures and physical appearance, as well as musical instruments. Other resources that can affect the quality of a performance include people known as backing musicians. The use of facial

expressions can illustrate different kinds of moods like sadness, fear, happiness and anxiety, while the use of other features may show behaviours of different characters in a story or an act. All these features make the narration more vivid, interesting and convincing. All the techniques employed by the narrators show that every performer is at liberty to use any style he or she wishes to use in the performance to suit the genre in question.

The audience is the most important and most influential feature in the oral performance. Okpewho (1992:57) emphasises this when he states that "an oral performance truly exists where there is an audience that compels the respect of the performer and puts the performance on record, whether from memory or from tape". This means that audience involvement is a very important aspect of folklore, and that if it is removed it renders any oral performance meaningless. Since the audience is directly involved in the performance, it may influence the choice of subject matter, style and even the use of non-verbal resources. Members of the audience can do this by asking questions or by interrupting to correct historical facts, for instance. The audience's behaviour resulting from boredom, such as leaving the performer in action, may affect the performance, leading the performer to cut down the performance.

Like the audience, the occasion is a very important aspect of the oral performance. Without an occasion, a performance may be considered inappropriate for the simple reason that an oral piece is not composed for, but in, performance. This means that the composition of an oral piece takes place in the very act of performing it or is directly involved in the occasion of its actual utterance. Occasions when oral pieces can be composed include weddings, funerals, celebrations of victory and even soothing a baby or lulling the baby to sleep. A poet can compose a praise poem for a chief during the installation ceremony, or a baby-sitter may compose a lullaby for a child who cries.

9.2.2   Aspects of traditional prose

The term "traditional prose" is a blanket term used to refer to all types of folk narratives. Traditional prose is divided into streams. We have prose narrative and stylised prose. Examples of prose narratives are myth, legend and folktales. When we talk about stylised prose we refer to idioms, riddles and proverbs. All these were not written down in traditional societies but were handed down by word of mouth from generation to generation. A cursory discussion on prose narratives and stylised prose will be provided.

9.3   Classification of prose narratives

9.3.1   Myth

A myth is a narrative dealing with gods, demigods or culture heroes. The myth is concerned with creation of the world, the establishment of the present order, origins of people, tribe or culture trait. Canonici (1996:78) says the following about myths:

Myths are sacred tales, told as truth and believed as fact; they contain explanations of life phenomena. As for time, mythical events are supposed to have taken place long, long ago. As for place, they are supposed to have

taken place in a world different, or other, than the present one. As for characters: the principal ones are mostly nonhuman, possibly divine; these interact with humans, animals and other natural forces.

9.3.2 Legend

A historical story or narrative that contains a nucleus of historical fact such as the name of a particular character but whose historical existence is now shrouded in mystery, as to be almost mythical or semi-mythical. For this reason, it may also "be said to be distorted history" in that the memory of historical fact in it has been distorted and elaborated by various elements derived from myths.

9.3.3 Folktale

A fable is a fictitious or untrue story that features personified animals or natural objects as characters. Fables always end with an explicit moral message. This means that fables are instructive tales that contain moral messages about human social behaviour. The context of a fable is unspecific as to time and space.

9.3.4 Characters in prose narratives

Although most characters in tales are human beings and non-human beings, they differ according to the various subtypes. In myths, characters are human beings and animals with supernatural powers: for instance, human beings, the deity and animals such as the chameleon and millipede. In legends, characters are human beings, usually heroes with supernatural power. In folktales, characters are human beings, non-humans such as reptiles (snakes, lizards, crocodiles etc), inanimate objects such as rivers, logs and trees, and ogres or monsters.

9.3.5 Animal characters

Animals are portrayed as thinking and acting like human beings in a human setting. Big animal characters include lion, elephant, tiger and jackal. Lion: strong, powerful but not particularly bright, king of the animals. Elephant: heavy, ponderous and rather slow. Hyena: brute force, stupid, constantly duped by little quick animals. Leopard: untrustworthy and vicious; often tricked in spite of being cunning.

The big animals are oppressive. They are strong but stupid. The lion, the elephant and more frequently, the hyena are foiled and duped, whose strength and fierceness are no match for the nimble wits of the little hare and the slow, patient wisdom of the tortoise.

The smaller animals include hare, tortoise and weasel. They cheat and defeat the larger and more powerful beasts. They cheat them in a race. They cheat them in a tug of war.

9.3.6   Human characters

Human characters are typically kings, husbands, wives and children. Women are co-wives who clash over one man. There is dishonesty, jealousy, negligence, interference or mere nagging in their behaviour. Husbands are unfaithful to their families and can become irresponsible. They might eat alone during famine but are eventually found out. Parents have an advantage over their children. They decide on the rules to be adhered to, they can rob their children (for instance, of their clothes) but are eventually exposed. Children can be weak, ignorant, ambitious, poor or orphaned; they are, however, wise at times and very helpful. They often come out heroes. They are defended by animals and at times have magical powers that save them, their families or the whole tribe.

A ctivity 9.1

(a)   What do you understand by the term folklore, orature, folk literature or traditional literature?
(b)   Give an example of the following from your language:

   •   Myth
   •   Legend and a
   •   Folktale.

(c)   What type of characters do we find in folktales?
(d)   Do you think characters found in folktales represent reality? Give reasons for your answer.
(e)   Mention the characteristic features of folklore.

9.4   Stylised didactic prose

Stylised didactic prose is part of the culture of a people, hence it is an aspect of folklore. Since stylised didactic prose is considered to be an art form, it is rightly classified as a genre of traditional prose comprising riddles, proverbs and idioms. These subtypes of stylised didactic prose are said to be stylised because they are conveyed in metaphorical language, and didactic because their aim is to teach. This section will define what a riddle is. The content of both the idiom and the proverb will be discussed. The section will further explain the social setting of the riddle, proverb and idiom, and their social and literary value in society.

9.4.1   The riddle

Riddles are so plentiful in African cultures that we find one or more terms for a riddle in each of the nine African languages. In Xitsonga a riddle is known as "ntayili" or "xitekatekisani". In isiZulu, it is "isiphicaphicwano"; "imfumbe" or "impicabadala"; while others speak of "isiqandelo" and "ingqayingqayi" (Hadebe 1978:2). The Northern Sotho people use "thai" or "nyepo" for a riddle, in Tshivenda it is also called "thai". On the other hand, the Tswana use

"thamalakwane"; and in Sesotho they are called "dilotho"; and in isiXhosa "iqhina". The Shona refer to it as "chirhwe" (Zezuru), "chirbwe" (Karanga) or "chipri" (Manyika).

A riddle is as "a traditional verbal expression which contains one or more descriptive elements, a pair of which may be in opposition; the referent of the elements is to be guessed" (Georges & Dundes 1963:113).

In almost all societies, riddling takes place in the evening, indoors, around a fire. Since in most communities we do not find any taboos associated with riddling, we assume that the evening is selected for convenience. At this time the daily chores have been completed or suspended and people can afford to relax or indulge in pastimes. Indeed, if need be, riddles may be propounded at any place, at any time throughout the year. Performers and audience are normally children. However, they may be joined by adults, especially their parents or relatives. It must be emphasised that adults alone seldom, if ever, engage in riddling.

Since riddling is a game, it is to be expected that the audience cannot remain passive. Everyone gets a turn to submit a riddle; usually it is the one who has just solved a riddle who is given an opportunity to ask a question. The result is that those who never succeed in solving a riddle never get a chance of asking one. Of course this may differ from society to society. Secondly, every member of the audience has a right to object if the performer asks a question which makes it difficult to guess the answer. Thirdly, members of the audience may help a struggling riddler by reminding him of or giving him the necessary detailed hint.

9.4.2   Classification of a riddle according to form

Riddles can be classified according to two types: the long and the simple riddle. Others distinguish three types: the simple, the problem and the song riddle (Doke, 1947:117-120).

Following Hadebe (1978:69-78), we shall divide the riddles into four groups:

- the simple riddle
- the long riddle
- the simple problem riddle and
- the argumentative problem riddle or conundrum.
-

The simple riddle.
The precedent of this type of a riddle consists of a phrase or simple sentence with only one predicate. Usually its sequent is a single word or a short phrase, for instance,
Tope e paqang haholo (Sesotho) (A girl who gives vigorously)
Answer: Pitsa ha e bela (A pot on the boil)
Ke swa ke šutela (Northern Sotho)
(I burnt and kept on drawing nearer)
Answer: Masekgo (Hearth-stones)

Tukara tunoburana (Shona)
(Wild beasts poke one another)
Answer: Minzwa (Thorns)

9.4.3   The long riddle

The precedent of this type of riddle is normally a long complex sentence with two or more clauses. It as an extended metaphor which gives a detailed hint about the sequence in order to clarify it. What is more, the sequence to this type of a riddle is not normally a single word but a sentence in which the sequent is motivated.

(1) Nginiphicaphica ngenkunzi yami ebomvu, ehlaba emnyama, emmyama ihlabe emhlophe yeqe uthango (isiZulu).
(I puzzle you by my red bull that gores a black bull; the black one gores a white bull; and the white one jumps the fence).
Inkunzi ebomvu umlilo kanti emnyama yibhodwe kanti emhlophe yiphalishi elixhaphazelayo.
(The red bull is the fire; the black one is the pot (on fire) and the white bull is the spluttering porridge).

9.4.4   The simple problem riddle

Hadebe (1978:75) describes this riddle as one which demands an answer without elaborating on or arguing about it. He cites the following example:
Kuyiqiniso yini ukuthi uma imbila uyibambe ngomsila aphuma onke amazinyo ayo? (isiZulu)
Sequent: Imbila ayinawo umsila
(Is it true that if you catch a rock-rabbit by the tail all its teeth fall out?)
Sequent: The rock-rabbit has no tail

9.4.5   The argumentative problem riddle

This is a type of story riddle in which a set of data is presented. From these, the audience must debate and argue until they arrive at a solution to the problem. A typical example is found in Guma (1967:46-47):

(a)   Monna ya tsamayang le nkwe, podi le letsepa. Nkwe e ja podi, podi e ja letsepa. Ba fihla nokeng eo ba tshwanelang ho e tshela. Ho na le sekepenyana se lekaneng batho ba babedi feela ka nako. Ba tla tshela jwang? (Sesotho)

     (A man is travelling with a leopard, goat and the plume and the ear of a sweet reed. The leopard eats a goat: the goat eats sweet reed. They come to a river which they have to cross. There is a little boat that is big enough for two people only at a time. How will they cross?)

Solution

(ii)   Monna a tla nka podi a tshele le yona, a fihle a e siye ka nqane. A kgutle le sekepe a fihle a nke nkwe a e tshedise. Ebe a kgutla le podi; a fihla a e theola; a nke letsepa a le tshedisetse ka ho nkwe. A kgutle, a tlo lata podi, a fihle a theohe le yona ka kwana, ba tsamaye.

(The man will take the goat, cross with it and leave it on the opposite bank. He returns with the boat, takes the leopard and ferries it across. He returns with the goat and deposits it on the opposite bank. Then he takes the sweet reed and ferries it across to the leopard. He returns alone to fetch the goat. They both alight on the opposite bank and go.)

The above discussion has focused on the definition of a riddle, its structure and classification.
Our next discussion will be on the proverb and the idiom.

9.5   The proverb

9.5.1   The definition of a proverb

Mieder (1993:5) defines the proverb as follows: "A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional views in a metaphorical, fixed and memorizable form and which is handed down from generation to generation".

In the same vein, Norrick (1985:31) has this to say about the proverb: "Proverbs are consistently described as self-contained, pithy, traditional expressions with didactic content and fixed poetic form". What comes out loud and clear about the proverb in these definitions are the following:

It expresses a general truth.
Its wording is compact and forceful. It is figurative.
It enjoys general acceptance in the culture group.

9.5.2   Use and function of proverbs

Proverbs are mainly used to comment on social situations. A social situation is that situation where a human being interacts with another. Such interaction may take place at home, in the work situation, in court or anywhere else. A speaker may comment positively or negatively on a situation, depending on his evaluation or assessment of all the relevant facts pertaining to it. Such a comment may serve to warn, encourage, discourage, orient, recommend a course of action, or give advice to an individual. Proverbs also serve a didactic function as well as the perpetuation of the social system.

Besides the functions mentioned above, proverbs are used to promote speech. They serve as an effective and picturesque way of putting ideas across.

A ctivity 9.2

(a)   Give a definition of a proverb.
(b)   Give functions of a proverb.
(c)   Which proverbs would you use in your languages:

     (i)   when there is a death. Give three examples.
     (ii)   to warn a person who refuses to heed advise. Give two examples.
     (iii)   to encourage a person to do better. Give two examples.
     (iv)   to portray proverbs that pertains to marriage.
     (v)   to portray proverbs that pertain to the raising of children.

9.6   Idioms

9.6.1   The definition of an idiom

Guma (1967:66) says this about an idiom: Idioms are characteristic indigenous expressions, whose meanings cannot be ordinarily deduced or inferred from a knowledge of the individual words that make them up. They are native to a language, and have the stylistic effect of giving it a typical native.

The idiom is a fixed structural form or a fixed phrasal pattern of words which go together, peculiar to the genius of a language as regards grammatical structure, accepted usage, and the meaning of which cannot be logically or literally ascertained from its component part (Ntsanwisi, 1967).

9.6.2   Form of the idiom

An outstanding feature of an idiom is that it is a phrase and does not have a fixed and regular form to which it adheres at all times.

9.6.3   Function of idioms

Idioms are a linguistic form used to add colour to speech. In so doing, they render linguistic expression more effective. Note that you should be able to compare proverbs and idioms with regard to their various aspects, for example, form, content and use. For example,

Activity 9.3

(a)   What are the differences between a proverb and an idiom?
(b)   Give examples of three idioms in your own language.
(c)   Use the idioms named in (b) above, in a sentence to show your understanding of their meaning.

9.7   Traditional poetry

The discussion of the definition of poetry refers to poetry as a rhythmical form of words which express the imaginative, emotional and intellectual experience of the writer in a way that creates a similar experience in the mind of the reader or listener. This utterances show that the poet uses a combination of word- symbols to convey his ideas. Oral poetry is transmitted orally rather than written means. In contrast to written poetry, its distribution, composition or performance is by word of mouth and not through reliance on the written or printed word.

Praises are chanted or recited by elderly people, although younger people also chant them. Parents or elderly people chant praises at ritual ceremonies. They also chant them when another member of the tribe or family has done well in serving the community or family. When two or even more people meet after a long period, they greet and welcome each other by chanting praises or praise names. At village fights, fighters are praised according to their kind of names by the onlookers. In the villages, when herd boys come home with cattle, goats, sheep and donkeys, even horses, they shout and whistle the praise names of the livestock either appreciating or pitying the animals or their owners.

Traditional poetry has various examples. These are the praises of kings or queens, clan praises, lullabies, address names, war songs, and working songs. A few examples of traditional poetry will be discussed.

9.7.1   Clan praises

A clan is a section of a tribe, a group of families which share a common ancestor. Marivate (1979:31) defines a clan as follows: "The families are linked by patrilineal ties between their male heads and can be regarded as one large family".

The founder of a clan is usually their king or chief, whose surname they share. The surname is his personal name and can have a praise behind it, for instance, Nkuna (Xitsonga), Buthelezi (isiZulu), Mukwevho (Tshivenda) or Bakali (Lemba in Tshivenda). Many people who share an original surname have other surnames. The reason is that in the past there were wars, quarrels, immigrations and so forth, which led to the disintegration of the clan and as some members of the clan left, they decided to use their personal names as surnames. Marivate (1978:32) writes that nearly every clan name (xivongo in Xitsonga, isibongo in isiZulu and isiduko in isiXhosa isibongo) has a history which its members should master. If he is asked to identify himself, then he should be able to provide the patrilineal

links from his name to his immediate surname and all the others before it until the clan name. For instance, he indicates that if Muhlari were asked to identify himself, he would say:

"Hi mina Muhlari wa Xoxoloko wa Kulaleni wa Rinono wa Nkuna." (I am Muhlari (son) of Xoxoloko of Kulaleni of Rinono of Nkuna)

9.7.2 Address name

Most clan names have an address name, called xithopo in Xitsonga and isithakazelo in isiZulu. This is said to be a formula of honour attached to the clan name. Marivate (1978:34) holds that if a Xipalana were to do good to his visitors, they would shout Dzungeni! in admiration, to which Xipalana or any of his clan members would respond by saying Sibongo sihle! (a good clan name). Students should do research on address names in other languages.

9.7.3 Praise poems

Praise poems were originally oral compositions about chiefs and warriors. Their main purpose was to praise these chiefs and heroes for deeds of bravery they displayed in war. So, most of the praise poems were inspired by war. Individual chiefs composed their own praise poems, but in some cases a seroki, mmoki, sereti or imbongi/ inyosi (praise singer) composed such poems. Before the difaqane wars, young warriors had to prove their manhood by undertaking cattle-raiding, which usually sparked off fierce fighting. After such fights, the party which won composed praise poems to celebrate its victory.

Praise poems are referred to by different terms in the seven African languages of Southern Africa. In Setswana they are known as maboko (leboko in the singular), in Northern Sotho they are direto (sereto in the singular), in Sesotho they are dithoko (thoko in the singular), in Zulu and Xhosa "izibongo" (sibongo in the singular), in Tsonga "swiphato" (xiphato in the singular) and zwikhodo (tshikhodo in the singular) in Tshivenda. Scholars of traditional literature use different terms to describe praise poetry. Finnegan (1970) identifies three types: poetry and patronage; panegyrics and special purpose poetry. Panegyric poetry is synonymous with praise poetry and eulogises the exploits of kings, chiefs or warriors in battles against the enemy. Kunene (1971) prefers the term heroic poetry to praise poetry. He argues that the two terms emphasise two completely different, but related, things: heroic can be used for "both the deeds of the hero" (heroic deeds) and the lines composed for him as a result (heroic poem)! But in essence heroic poetry is as suitable a term for praise poetry as panegyric poetry.

9.7.4 Classification

Praise poems (in Sotho and Nguni) are classified as follows:

(a)   Praise poems for chiefs, heroes or great warriors who were involved in wars among the various Nguni and Sotho tribes, as well as between the Boers and British people in the 18th and 19th centuries.

(b) Praise poems for outstanding leaders who distinguished themselves in academic or other spheres in their communities refer to such poems as dithoko tsa bahlalefi (praises of wise men).

(c) Praise poems for animals, birds, foodstuffs, divination, rainmaking and medicine.

(d) Praises of boy-initiates.

9.7.5 Occasions of delivery

Praise poems were usually chanted at gatherings before such gatherings commenced. At times they were also chanted after these gatherings. Praise poems were further chanted at work parties after the people had laboured on the chief's lands.

It was customary for the seroki/imbongi to rise early in the morning and walk to the chief's court, chanting praises about him. When one chief visited another, his seroki/imbongi, who usually accompanied him, said praises to announce their arrival

9.7.6 Functions

Praise names are used by various people at various places and occasions and for various purposes. Their functions therefore depend on the context in which they are used. Some of these functions are linguistic, social, historical or didactic. It is clear from the praise names that some words are found in their sister languages, and this indicates a close affinity between such languages. Some praise names are used as proverbs and others abound in symbolism, for instance, in metaphors. Most of these are based on the striking characteristics found in wild animals, beasts, birds, etc. Also, praise names are chanted during special occasions to pledge solidarity, to encourage others, to praise and to honor. Some praise names praise historical figures and their places of origin, and also reflect on the philosophy of the people. In conclusion, praise names stimulate one's mind, teach and delight.

9.8 Conclusion

This study unit has given you an overview of the various aspects of folklore. The study unit has briefly discussed folktales, proverbs, idioms, riddles and praise poetry. It was mentioned that traditional literature can be defined in various terms. Some prefer folklore, whereas others refer to it as traditional literature or orature. It was also mentioned that traditional literature is divided into traditional prose and traditional poetry. The features of traditional prose and poetry have been cursorily discussed. At level 2, an in depth discussion of the above genres will be provided. More will be said about the structure of the proverb, the structure of traditional poetry and the relevance of folklore in the 21st century.

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10 Introduction to modern literature
 Ms KY Ladzani and Ms SR Mdluli

10.   INTRODUCTION TO MODERN LITERATURE
10.1 Introduction

Learning outcomes

After you have worked through unit 4 you will able to:

•   understand and appreciate literature
•   differentiate different types of modern literature
•   know and understand the characteristics or elements of a novel, short story, essay, poetry and drama.

The purpose of this study unit is to:

• introduce you to modern literature; prose (novel, short story and essays), drama and poetry
•
• introduce poetry as a genre of modern literature
• point out key elements of modern poetry
• describe drama as a genre of modern literature
• discuss key elements of drama

The first questions that you might be asking yourself are the following:

• What is literature?
• What is modern literature?
• Why do we read it?
• Why is literature important?
• Where do authors get their inspiration to write from?

What is literature?

Literature is a term used to describe written or spoken material. Broadly speaking, "literature" is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction (Abrams, MH [1981], Cohen, BB [1973], Mayhead, R [1955]).

What is modern literature?

Modern literature is literature that explains things, or shows things, in a more recent light. For example, where there used to be very defined social classes they have become more loose over the years and the less defined classes would be discussed. Modern literature is defined as writing about the world from the 16th century until now. (www.ask.com/answers)

Why do we read literature?

Literature represents a language or a people: culture and tradition. But, literature is more important than just a historical or cultural artifact. Literature introduces us to new worlds of experience. We learn about books and literature; we enjoy the comedies and the tragedies of poems, stories, and plays; and we may even grow and evolve through our literary journey with books. Ultimately, we may discover meaning in literature by looking at what the author says and how he/she says it. We may interpret the author's message. In our situation (academic circles), this decoding of the text is often carried out through the use of literary theory, using for instance, a mythological, sociological, psychological, historical, or other approach.

Why is literature important?

Literature is important to us because it speaks to us, it is universal and it affects us. Even when it is ugly, literature is beautiful.

Where do authors get their inspiration to write from?

Authors are inspired by what they experience in their everyday lives. You know very well that our lives revolve around education, religion, politics, health, agriculture, the environment, history, geography, socio-cultural issues, sports, arts recreation, governments, human relations, wars and many others. It is from these issues that authors get their inspiration to write the literature you so much enjoy.

As mentioned above, modern literature is divided into the following three categories:

- prose
- drama and
- poetry

10.2   Prose

Prose is divided into three types: the novel, short story and essay. Even though these types of prose are similar in many respects, each has its own characteristics which differ from those of the others. It is important for modern prose students to know these characteristics.

10.2.1   The novel

The novel falls under the category of literature known as fiction. That means the novel is an art form which springs from the imagination. It also means the fact that, it is a form of art that has something more to it than just a story.

10.2.1.1   Introduction

Various definitions of a novel by various scholars exist. Lever (1961:16) when defining a novel says:

A novel is a form of written prose narrative of considerable length involving the reader in an imagined real world which is new because it has been created by the author.

Whereas Freedman (1969:59) states:

Novels are usually associated with storytelling: the reader looks for characters with whom he can identify, for action in which he may become engaged, or for ideas and moral choices he may see dramatised.

You have probably read novels and dramas by various authors in your life. When reading these types of literary works, did you notice the style in which they were written?

When we look at the writing styles of a drama and a novel we can see that they are different. The difference lies on the structure. A novel is divided into chapters and is distinguished by the presence of the narrator of the events. The narration of events is similar to that of folktales. In folktales there is one narrator and the listeners. It is the same in a novel; there is one narrator who narrates the story to the readers. In both forms of literature, the novel and the folktale, the narrator can use other characters to bring out the message of the story.

The novel is only one of many possible prose narrative forms. It shares with other narratives, like the epic and the romance, two basic characteristics: a story and a story-teller. The epic tells a traditional story and is an amalgam of myth, history and fiction. Its heroes are gods and goddesses and extraordinary men and women. The romance also tells stories of larger-than-life characters. It emphasises adventure and often involves a quest for an ideal or the pursuit of an enemy. The events seem to project in symbolic form the primal desires, hopes, and terrors of the human mind and are, therefore, analogous to the materials of dream, myth, and ritual. Although this is true of some novels as well, what distinguishes the novel from the romance is its realistic treatment of life and manners. Its heroes are men and women like us. www.academic. (brooklyn.cuny.edu/english/melani/csi6/novel)

The novel is longer than other types of prose narrative. But this does not mean that the novel is a long short story. Maxwell-Mahon (1984:11) emphasises the above statement by saying; "The novel is not an extended short story, nor is it a collection of short stories with a multiplicity of characters and a diversity of incidents."

What Maxwell-Mahon means is that a novel is not made up of a number of short stories, with unrelated events. The novel is made up of logical action, with the main characters remaining constant from the beginning to the end.

10.2.2   Types of the novels

There are several types of novels. www.britannica.com identifies the following types of novels, but for the purpose of our module, we are not going to discuss these in detail.
Historical , picaresque , sentimental , sociological , political , documentary , feminist , regional , confessional , comic , gothic , psychological , epistolary, pastoral, apprenticeship, roman a' clef, anti-novel novels, the novel of manners, cult, or coterie, novels novel,

detective, mystery, thriller novel, western novel, fantasy and prophesy novel, proletarian novel, etc.

A ctivity 10.1

In your study groups or alone as an individual, please go and do research about the types of the novels above and briefly discuss or explain each in full and if you know any other novel in your specific language you can also give it as an example. You can check with others, your lecturers, literary books, in the internet, encyclopaedias and other literary dictionaries.

10.2.3   Elements of a novel

A good novel needs to have certain characteristics or elements. The following are the basic elements that one looks at when one is analysing a novel.

10.2.3.1   Plot

There are many definitions of a plot, but the plot is essentially the story or the events that make up what the novel is about. Some scholars describe the plot as the movement in a story toward the resolution.

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Brooks and Warren (1959:69) describe a plot as; "An author's arrangement of the events in a narrative for a planned effect, as distinguished story or story line, which retains the order in which the events occurred."

Maxwell-Mahon (1984:32) when talking about the plot has this to say:

The term comes from a French word 'complot' meaning a conspiracy. To conspire against something involves planning actions to achieve a certain purpose, good or bad. Conspirators discuss what they each will do and when and what they will do will take place. So cause and effect are essential for a plot.

The question that you might be asking about a plot is: how can we determine that this is a good plot. A plot can be determined by you as reader when you realise that you do not want to stop reading your novel. By doing this, you will be indicating that you are reading a good story. When a series of events in a story/novel provide conflict within a story/novel, that part is called a plot.

There are four parts that distinguish the plot:

(i)   Exposition

The exposition is when the author provides of some background information to the audience about the plot, characters' histories, setting and theme. According to Maxwell-Mahon (1984:31) our exposition of life is a period of childhood, when we receive our first sensory impressions from which thoughts are formed. In a story, the author presents the main characters, their problems and the milieu and the beginning of the conflict. The reader/audience comes across these things for the first time.

(ii)   Rising action/complication

Rising action is the series of events that lead to the climax of the story, usually the conflicts or struggles of the protagonist. Maxwell-Mahon (1984:16) states that:

The conflict may exist within the main character. He could be plunged into doubts and uncertainties by conflicting ideas and beliefs; on the other hand, the conflict might be externalised in the relationships between various characters in the novel.

Maxwell-Mahon (1984:32) when explaining complication in real life says that it comes when we grow older. Life becomes complex as scenes change. Our sensory and intellectual responses grow and we are challenged to take decisions. Often if not always in a story, conflict starts to develop as characters fall into groups. As the story continues, all actions initiated by the characters carry the theme which is piloted by the conflict, and the author here uses the plot to reveal his characters.

(iii)   Climax

Climax is the turning point in the story, which in turn leads to the resolution. According to Cohen (1973: 69):

A climax in a story may be a moment of disaster, of joyous discovery or of sober recognition of a truth previously unknown to the character.

Maxwell-Mahon (1984:32) in his approach, says that the climax is our stage of adulthood, which brings with it a number of personal crises or climatic movements that require decisions and resolutions in order that we can go on living meaningfully. In a novel/story, this is the point of resolution. The main character is faced with major decisions and challenges. It is a moment of crisis. In certain stories, we read about deaths while in others we read about happiness. Abrams (1971:139) defines climax as the crisis, or turning point.

(iv)   Denouement

According to Maxwell-Mahon's approach, this is the last act of our life; death brings down the curtain. In a novel/story, this is the final scene. The protagonist ends in success or failure. All the misunderstandings are cleared and the plots unraveled. Some scholars define denouement as the final outcome of the main complication in a novel/story.

10.2.3.2   Theme

Theme is the message the author wishes to convey or the lesson he/she wants the reader to learn. Theme is revealed through the values of characters when confronting obstacles and resolving conflict in pursuit of their goal. It can be considered the foundation and purpose of the novel. Without purpose, the story becomes trivial.

Perrine (1959:118) defines a theme as:

The central and unifying concept of a story it must account for all major details of the story. The theme must not rely upon supposed facts, facts not actually stated or clearly implied by the story. Theme must exist inside, not outside the story. It must be based on the data of the story itself, not on assumptions supplied from our own experience.

Mafela (1996:230) observes that: "... the theme can be defined as a meaningful central idea, whose main function is to unify all elements in a story and which ultimately result in generalizations about life and experience."

In short, a theme is the main idea that the author expresses or the central topic addressed in a story. Though many authors when writing their novels, they cannot portray one main theme, and when reading their works, you find numerous themes spread throughout the text. At this stage we do not expect you to analyse any novel, instead this will only be done in level two.

A ctivity 10.2

In your study groups or alone as an individual, look at the novel that you have read in your previous grade and check if the author was able to portray the theme or if there are numerous themes in that novel. By doing this you will be preparing yourself for level two.

10.2.3.3   Characterisation

Characters in a story/novel are not real people, but are made to live a life like real people. Since they are made to live a life like real people, whatever they do should have a motivation. Scholes et al (1978:18) says: "The motivation of characters, the workings of conscience and consciousness, have been the focal point of most novels and short stories."

Some scholars when describing characters say, "characters can be fictional or based on real, historical entities. It can be human, supernatural, mythical, divine, animal or personifications of an abstraction". This means that as we read to understand characters, we should check their actions, against ours. In real life, we come across hardliners, snobs, boring, serious and amusing people, and in the same light, we should expect to meet such in literature. Some scholars when describing characters they say, characters in a novel are realistic and have full human attributes. A character is one of the most important of the novel, because it is through them that the author tells the story.

10.2.4 Character depiction/portrayal

One of the best things about being an author is introducing his/her characters to his/her audience/readers. Characters in a novel can be depicted through the following techniques:

(i) Name giving technique

It is very important for an author to choose the name which is very appropriate. There are also aspects that when naming the characters, the author should look at. They are the following:

- Make the name age-appropriate. Do not choose a character name that is not age-appropriate.
- Choose a name which has a meaning.
- When writing your novel avoid loaded names (celebrity or well known people in your area) since it is very sensitive.

Authors often give their characters names that have significance in the story. Choosing a name by meaning could reflect major personality traits, or the character's role in the story.

(ii) Expository technique

This is the technique that many authors use when depicting characters. Here, the author provides some background information about the character. According to Wikipedia website, "exposition is a type of oral or written discourse that is used to explain, describe, give information or inform on what is being discussed it tells audience/readers about the information in the selection."

(iii) Dramatic technique

This is where the author allows his characters to talk or to react to various situations in the novel. He does not describe their actions and manners. The author gives the characters chance to reveal their nature through speech.

(iv)   Character revealed by other characters

This is where other characters in the text talk about the main character. They gossip about him/her. Sometimes they go to an extent of giving him a nickname.

10.2.4.1   Types of characters

There are different types of characters in a novel. There are main characters and ordinary characters.

(i)   Protagonist

The protagonist is the main character in a story/novel, drama or any other literary work. The protagonist is the character around whom the entire plot of the story revolves. According to Abhijit Naik in www.buzzle.com:

The term "protagonist" is derived from "protagonists" a Greek word meaning one who plays the first part or the chief actor. While the protagonist is a good guy in most of the stories, he can be a bad guy (or an anti-hero) as well. If the protagonist is a hero, the audience is expected to share empathy with him and this has to be kept in mind when writing his character. If the protagonist is an anti-hero the audience will not have sympathy for him and therefore the character has to be gripping enough to keep the audience interested.

The protagonist may not achieve his goal, but by pursuing it, he moves the plot forward. He also undergoes character development during the course of the story.

(ii)   Antagonist

The antagonist is a character that represents opposition which the protagonist is expected to stand up against. In other words he is the opponent who always opposes the main character of the story. In a novel this is the character that introduces the problem and triggers conflict. He is not always a person, sometimes the antagonist can be anything that opposes the main character. According to Abhijit Naik in www.buzzle.com: "An antagonist does not need to be evel or even malicious, but he needs to be a suitable impediment for the protagonist in order to generate high stakes of conflict within the story."

(iii)   Foil

Abhijit Naik in www.buzzle.com describes foil as follows: "The foil is the protagonist's counterpart, who helps the story generate additional dramatic or comic tension. While the antagonist is directly opposed to the protagonist's aims, the foil serves as more of contrast to the protagonist's personality."

Often, the foil brings out the protagonist's lighter side, or causes the protagonist to think about the story's problems in a new way.

(iv)   Minor characters/Stock characters

Most stories and novels have roles for minor characters, which can be quickly characterised and made familiar to the audiences of their era. These characters do not develop dramatically to the extent the protagonist does, but perform more limited roles to help advance the story.

10.2.5   Point of view

According to Hess (1978:155), point of view is important for several reasons:
(1)   It determines what will be noticed and what will not, what will be considered important and unimportant.
(2)   It determines the reader's relation to the story, how involved the character will become, how must it be inferred.
(3)   It determines the tone of the story.
(4)   It determines the writer's closeness to the subject. Is the author personal or impersonal, involved or uninvolved?
(5)   It determines how much the author can interpret for the reader.

In a novel, a point of view is the related experience of the narrator. Sometimes narration occurs from the first person, second person or third person's point of view.

10.2.6   Setting

Setting is the place and time where the action is taking place. Setting must be connected with the characters. We do not expect characters that do not match the setting portrayed in the story. For example, we cannot expect a setting in Limpopo Province in a novel that is talking about people travelling to work in a Gautrain or an author narrating about the youth of 1925 listening and dancing to Kwaito music. Instead we expect today's youth doing the above.

A ctivity 10.3

It is important to make sure that the novel caters for the following: Time and place.

(i)   In your study groups or alone as an individual, please go and do research from the books that you have read (novels) and choose one that the author has portrayed the setting in an excellent manner and discuss it among yourselves.

(ii)   Did the author of the book you chose manage to satisfy time and place?

10.2.7   Conflict

Conflict is the heart of any plot. The conflict can be between the protagonist and another character, the antagonist; between the protagonist and nature; or the protagonist and the society. Sometimes the conflict can be internal or external.

Scott and Modden (1968:6) when describing a conflict says that: "... (a) conflict simply means that a story brings together two opposing forces, which we call a protagonist and an antagonist, and then develops and resolves the struggle between the two forces."

10.2.8   Language and style

Middleton Murray (1976:65) when describing language and style say that: "Style is a quality of language which communicates precisely, emotions or thoughts, peculiar to the author."

Style is not so much what is written, but how it is written and interpreted. Style in a novel refers to language conventions used to construct the story. A novel writer may manipulate diction, sentence structure, phrasing, dialogue and other aspects of language to create style or mood. The communicative effect created by the author's style is sometimes referred to as the story's voice. Every writer has his or her own unique style, or voice (Provost 1988:8). Style is sometimes listed as one of the fundamental elements of a novel.

Style is the kind of the techniques used by the author. It could be to reinforce something etc, but it always has an impact on the reader due to the technique used.

10.2.9   Dialogue

Writing effective dialogue is often what distinguishes the professional writer from the not quite. This is no surprise because dialogue is probably the most difficult novel element to master. And everything hinges upon it, if your dialogue fails, so will your story. (Findingfatherhood.com)

Dialogue plays a pivotal function in literature, displaying characters' personalities and moving a plot forward. Dialogue should also be well organised. (http://www.ehow.com/how_8628379_cite-dialogue-novel.html# ixzz1nEGIR4d7) Dialogue in the novel must do one of the following:

Establish the tone or mood, provide exposition or back story, reveal character and motivation, create immediacy and intimacy (build reader empathy), move the plot forward and/or increase its pace, create or add to existing conflict, remind the reader of things they may have forgotten, foreshadow. (http://www.ehow.com/how 8628379cite-dialogue-novel.html#ixzz1nEgir4d7)

10.3   Short story

This is a story which is short. According to Finlayson, R et al (1980:133):

It was only in the 19th century that the short story was identified from other types of stories. In 1842 Edgar Allan Poe formulated a few principles which govern a short story. In his view a short story should be read and completed within an hour so that a reader can finish without being interrupted.

10.3.1   Introduction

According to Wikipedia website, "a short story is a work of fiction that is usually written in prose, often in narrative form." This means that a short story is a short work of fiction.

10.3.2   Types of Short stories

The following are the types of short stories:

Ancient tales, fantasy, humor, satire, education story, history, biography, local color, and so forth.

A ctivity 10.4

We hope that in your previous grades you did learn about short stories. On your own, try to remember everything that you learnt about this genre, and write it down in your book which you use when studying. This will serve as pre-knowledge.

10.3.3   Elements of the short story

10.3.3.1   Plot

In a short story a plot is how the author arranges events to develop his basic idea. It is the sequence of events in a short story. The author before writing his short story must first plan it so that it can have logical series of events having a beginning, middle and end. It is supposed to have one plot so that it can be read in one sitting. Plot has got five essential parts which are the following:

(i)   Introduction

This is the beginning of the story where characters and setting are revealed.

(ii)   Rising action

This is where the events in the story become complicated and the conflict in the story is revealed.

(iii)   Climax

This is the highest point of interest and the turning point of the story. Here the audience/readers wonders what will happen next; will the conflict be resolved or not?

(iv)   Falling action

The events and complications begin to resolve themselves. The audience/readers know what will happen next and if the conflict will resolved or not.

(v)   Denouement

This is the final outcome or untangling of events in the story.

10.3.3.2   Theme

The theme is the central idea expressed directly or indirectly in a short story. The theme answers the question, "What did you learn about this short story?" In most short stories you will find that the meaning can be implied, explicitly suggested or embodied in the story.

You might be asking yourselves how can we identify a theme in a short story? Sometimes the author crafts a story with the central idea, in which the theme is easy to identify and understand, such as love, education, hatred, death, technology, etc.

Often authors craft stories in which the theme is implied, not easily identified. This means that the theme can often be understood in the plot of the story through the characters of the story and also by understanding the conflict. Readers must analyse a story in order to determine its theme.

10.3.3.3   Conflict

Conflict is the struggle of opposing forces in a story. It is what creates the drama and action that moves the story from beginning to conclusion. Every story has conflict; without conflict, there is no story.
(http://www.ehow.com/facts_5949306_definition-conflict-story.html# ixzz1nHey68rr)
Some define conflict as a struggle between two people or things in a short story. The main character is usually on one side of the central conflict. On the other side, the main character may struggle against another important character, against nature, against society, or even against something inside himself or herself (feelings, emotions, illness, etc). A struggle that the character might have with the force outside one's self is called External conflict,

whereas a struggle within one's self, where a person must make some decisions, overcome pain, resist an urge, etc, is called internal conflict.

10.3.3.4 Characters

A character is a person, or sometimes even an animal, who takes part in the action of a short story or other literary work. In a short story like other prose narratives there is the main character called the protagonist who is introduced in the first paragraph of the short story and is faced with the problem from the beginning. There is also the antagonist who is the principal character in opposition to the protagonist or hero of a narrative.

Characterisation plays a very important role in short stories. It is necessary to study how characters are revealed while studying characterisation as an art. Often characters are revealed to audience/readers through: description, dialogue, thoughts and feelings, actions and reactions, imagery and symbols.

10.3.3.5 Setting

Setting refers to the time and place that the event(s) in the story takes place. Though in a short story we do not expect the author to portray events happening in different places since the short story is short and is expected to be read in one sitting.

Go back to the previous pages and read about setting which is under the novel.

10.3.3.6 Point of view

This is an angle from which the story is told.

10.4 Essay

An essay is a short literary composition on a single subject, usually presenting the personal view of the author

10.4.1 Introduction

An essay is a piece of writing which is often written from an author's personal point of view. Some define the essay as a "Prose composition with a focused subject of discussion" or a "Long, systematic discourse".
Abrams (1981:55) when defining the essay says it is: "A brief composition in prose that undertakes to discuss a matter, express a point of view, or persuade us to accept a thesis on any subject whatever"

10.4.2   Types of essays

We believe that in your previous years of studying you did learn about the types of essays. The following are the types of essays:

Expository essay, persuasive essay, informal essay, argumentative essay, narrative essay, research essay, descriptive essay, cause and effect essay, compare and contrast essay, observation essay, reflective essay, etc.

10.4.3   Elements of an essay
10.4.3.1   Topic

The topic of an essay is what the author wants to talk about with his audience/readers. All the events in an essay revolve around it.

10.4.3.2   One main idea

The main idea sentence is the key to cohesive, effective writing. The main idea is the leading point that guides your readers so they easily can decipher the point of your writing.

10.4.3.3   Structure of an essay

(i)   Introduction

As it is, the first part of an essay that readers will first encounter, we expect it to grab their attention so that they can continue reading. Introduction serves to introduce to readers the central ideas expressed by the essay. In this regards, if it is a good introduction it provides the background information which is necessary for making sense of the argument that will be provided in the body of an essay. Briefly a good introduction requires several elements:

•   Opening sentences introducing the topic of an essay
•   Background information leading to the analysed aspect of the theme
•   Literature techniques to grab the reader's attention (www.legacy.blue-grass.ketes.edu)

(ii)   Body

The body paragraphs will explain the essay's topic. Each of the main ideas that are listed in the outline will become a paragraph in an essay. If the outline contained three main ideas, there will be three body paragraphs. It is vital to keep in mind that each paragraph is supposed to have one main argument to analyse and has to reveal it in one solid thought in a sentence. Therefore, the amount of the body paragraphs equals the amount of topic sentences. Each body paragraph must be connected to the following one with a logical link. This means that a well-structured essay should consist of a series of paragraphs which progress logically through the series of points that you intend to cover. Obviously, the difficult part is working out what that order should be. In essence, an essay is an argument,

so your structure should be based on what your argument is. Remember that good essays do not just give evidence for their point of view, but also demonstrate why opposing views are flawed. Imagine a reader, and then try to predict their objections to your argument, and then demonstrate why they are wrong.

(iii)   Conclusion

This is the last part of an essay. It is the part that drives home the central idea of an essay and must be memorable by the readers. This is where you summarise what you have said in your essay, stating what your answer to the question is and why. Often, there is no simple answer (which is why you are writing an essay, and not a two-mark answer on a class test), so you should state what the complexities of the issue are. You may feel that you are repeating yourself, as the body of your essay should have made your argument clear already, but the reader will appreciate a good summary.

10.4.3.4   Theme

The theme refers to the broad issues that the essay is about. What does the essay have to say about the human condition, about life, in general? Theme is developed through plot (what people do in the story), character (who does what, and what kind of people they are), and dialogue (what people say to each other). Theme can also be developed through mood (the atmosphere between and around people), and imagery (symbolism).

10.4.3.5   Language and style

What constitutes "good style" is one of the hardest things to state explicitly, and is perhaps the criterion most open to personal variation.

The following are few pointers to consider:

•   Be explicit

Remember that you should be writing your essay for someone who has a general background in the general subject area, but doesn't necessarily specialise in that particular topic. Also, don't leave the reader to infer your conclusions: state them explicitly.

•   Use signposts

Make your essay easy to read by being explicit (that word again!) about your essay structure, for example, you can write as follows: "In the next section we will ..., 'As we have argued previously...'."

- Avoid long sentences

Be wary of convoluted syntactic structures: they might be fun to analyse, but they can be difficult to read. Go for short sentences: if you have a sentence more than three or four lines long, then it probably needs breaking up into simpler structures.

- Avoid long paragraphs

Try to avoid writing paragraphs of more than 10 or 15 lines in length. Long blocks of text have a negative subconscious effect on the reader. Of course, sometimes points take more space to make, but if you find yourself writing a long paragraph, ask yourself: Should I break this point into sub-points? You could then connect the sub-points with linking sentences at the beginning and/or end of each of the smaller paragraphs.

- Don t imagine that the reader knows what you mean

If you imagine a reader, don't imagine the marker, whose knowledge you will probably exaggerate! Imagine another student in your class. This should help you to be explicit about definitions and helpful about sign-posting.

- Spelling

Poor spelling, reasonably or not, gives the impression of carelessness and laziness. Take the time to proofread your essay carefully as well. (webmaster@ling.ed.ac.uk)

10.5 Poetry

10.5.1 Introduction

Poetry is another genre of modern literature. This section will focus on introducing you to poetry as a genre with specific features. The section will further discuss the different elements of poetry and how they make a text poetic. This is to make you understand why there are different genres under one umbrella of modern literature.

Read the following text by Edmund Tembe:
Heavenly pebbles
Behold the moon in the sky
Rolling and gliding on the fluffy wool

Rolling like the waves in the sea.

Behold the moon in the sky Cutting and dissipating the wool
Illuming the fire of Zokhele, self ignition

There the moon is out
The stars twinkly like far away little fires The heavenly glory is fulfilled

Now the moon comes closer
There it goes past the village of Masabasaba
It is a messenger, on a very long journey

There you see it giving light Very lovely in its majesty
In that regal nocturnal ambience.

Earth you are such a failure
You can never explain what the eye sees, This glitter and glitz in the heavens.
(Zodwa Motsa ed.)

10.5.2   What makes poetry poetic?

I hope you have enjoyed reading the two texts above. What is clear with it is that it tells a particular story like any other piece of literature. However, this text shows some differences from the texts that you have learnt about at the beginning of this unit. This is called a poem and it has obvious features some of which you are able to see by just looking at it. As readers we have our own preferences in terms of literature genres. Some readers prefer to be told a story in a narrative manner. Other readers will prefer to be told a story in the form of a poem as in the above text. In other words, there are different forms of telling the same story to the reader. We can see that this text is about a particular subject matter. A subject matter of a poem is according to Boynton (1973:8), described as whatever the poem is about. It is after reading the whole poem that you are able to get the theme of the poem which is the general content contained in the poem.

In a narrative text as you have seen in the other section of this study unit the story is told with no special manner of tone, and the writer does not need to go into the trouble of arranging words in any particular manner. Poetry as a genre becomes different in that it is created in a special technique or expressions. Although it uses the same language or words as in ordinary prose, the words in this genre are organised differently from non-poetic text. The success of writing a poem comes as a result of employment of various artistic devices. The use of metaphors, sound and verbal repetitions immediately come to mind here, but the mere use of such does not turn any piece of discourse into poetry. For example, metaphors and repetitions are also found in ordinary conversation and prose works and any specialised genre of literature.

The first difference that is obvious even to a reader who would not understand the language is that it has a specialised structure. The poem is made of lines that may not be taken to be sentences as some lines do not give a complete sentence. Each line does not go up to the end of the page. The lines are arranged in groups that are called stanzas. These lines are presented in a manner that attracts the eye of the reader. The arrangement of words also

has a purpose as there is use of words, sounds and rhythm that give effect to the message presented by the poem.

It is of significance to take note that Africans have always composed and recited poetry. This is the type that we call traditional poetry. This type has been discussed in another chapter. Because of its nature poetry is always a genre that is accompanied by emotions.

10.5.3   Poetry and its form

When we talk of form we are talking about the external form. We are referring to the way of using language form of speech, a way of expressing or an arrangement of words and sounds in a way that is effective in the transmission of the message. Elements that fall under poetic form are among others the title, line, stanza, rhythmic pattern and arrangements of sounds, syllables, some parts of words and words that give parallelism and/or linking. When you look at text two these elements are evident and can be seen even by a person who does not understand the language used.

A ctivity 10.5

(a)   Get back to the poem above and try to identify some of these poetic devices that you think make the poem qualify as a good poem.

(b)   Do you think the given text would have a better effect to a reader as compared to if it was written as prose? Support your explanation.

10.5.3.1   Sound devices

These are the sounds that you can hear by the ear when the poem is read. In most cases the poet uses certain sounds to highlight, accentuate or give emphasis to what is being said in the line or in the whole poem.

Sound devices include among others alliteration which is the repetition of sounds that sound similar but are not vowels. Assonance is the skill of using repetition of vowels. Another outstanding sound device is onomatopoeia in which the poet uses sounds that are identical to the meaning carried by those words. Such often assists in creating the rhythm of the poem. The other important fact is the existence of rhyme which comes out through the use of words that sound the same or alike.

10.5.3.2   Types of poems

Poetry can differ according to the content or the theme carried by the poem. In some instances, poems differ according to their structure and performance. This is when we end up having a number of types that include the ones we will briefly discuss below.

(a)   The lyric

This is the type that a poet uses to give expression to his/her thoughts and feelings. This is a very common type in our African languages. You may find a different structured poem doing the same, that is, expressing the feelings of the poet.

(b)   The epic

This type is based on history as it tells a historic event. It is well known for its length. A good example would be the epic by Mazisi Kunene's Emperor Shaka The Great. This type can include historical events and challenges that were faced by a nation or of a hero.

(c)   The ballad

This type often tells a sad story or a sad incidence. It may tell of a violent or an exciting event in the form of a story.

(d)   The elegy

An elegy is a poem that is about death. Such a poem often laments the death of an important person. Such a person can be a friend, a colleague or a relative. In this poem the poet expresses the grief of people around the deceased person. This is the type that is often composed and recited at a funeral.

(e)   The ode

This is a poem that praises an individual for good performances. One may describe this type as a way of praising a person for his or her good deeds.

(f)   The sonnet

This is a type that is based on its structure. A sonnet consists of one stanza that is made of 14 lines. They have a particular structure that is often difficult for African language's poets. In most cases our poets just satisfy the single stanza and the 14 lines requirements in their sonnets.

A ctivity 10.6

Try to write answers for the questions that follow:

(a)   Name the type of the poem given at the beginning of this discussion? Explain in detail.
(b)   In a few words explain how poetry differs from a prose text.

10.5.3.3   Poetic language

(a)   Imagery

It is important to understand what imagery is. Many scholars have tried to define imagery from different angles. Imagery is made up of words used in our everyday language. Imagery is the art of creating mental pictures in the mind of the reader. Poetry being a compressed genre is successfully created with the use of imagery. Imagery is created by using figures of speech such as metaphor, simile, personification, symbolism, and others. Some of them will be briefly discussed below.

(b)   Simile

If you are keen to read and understand a poem you need to know what a simile is. A simile is the art of comparing something with another by the use of a function word such as like or as. A simile compares two things by saying that one is like the other. We have a range of these morphemes that are used to create the idea of comparison between the two objects.

For example:

Menzi walks like a sick donkey.

(c)   Metaphor

A metaphor is also a figure of speech in which two things are likened. A metaphor compares two objects by identifying one object and calling it with the other object's name. This art creates imaginative pictures that assist the poet in expressing what he/she intends to highlight. Unlike in a simile, in a metaphor there are no function words used. An object is described by using another thing with which it can bring the intended comparison. For example:

Lungelo is a lion.

(d)   Personification

Personification is close to a metaphor in that two things are made one. As the name says in personification, a thing or an abstract concept is given human qualities. This can be achieved by making an object have human features or make it do things that can only be done by human beings. For example,

The flowers taught me to love.

(e)   Symbolism

Symbolism is a figure of speech in which one thing represents another thing. It has to be a known thing, that if you see this item it becomes known that it symbolises that particular

thing or concept. It has become an accepted fact that the cross symbolises or stands for Christianity. The same symbol is used to refer to a hospital. In our African culture emajobo (men's ware made of hide skin) is a symbol of manhood. There are even colours that symbolise certain things and/or concepts. For instance the red rose is associated with love and the color black, is associated with death. Some animals like a lion are regarded as a symbol of power.

(f)   Hyperbole

Hyperbole is a figure of speech that exaggerates. It is used in speech or writing to create an effect. In hyperbole the truth is exaggerated so that the reader/listener is made aware of its significance in the text. For example,

A pool of tears rolled down her face.

(g)   Apostrophe

Is an exclamatory rhetorical figure of speech when a writer or a speaker breaks off and directs speech to an imaginary person or abstract quality or idea. For example, education you are the light.

There are many other ways of making something or a concept be perceived as significant so as to be recognised. More of these will be dealt in detail in the next levels of your studies.

A ctivity 10.7 Answer the following questions, using your own examples.

(a)   What is imagery? Explain in detail.
(b)   What is the difference between a metaphor and a simile?
(c)   In your own understanding, why do you think imagery is important in the writing of a poem?

10.6   Drama

Read the following dialogue:

A peal of girlish laughter from the kitchen

JIM   :   I'm not right sure I know what you're talking about. What kind of glass is it?
LAURA :   Little articles of it, they're ornaments mostly! Most of them are little animals made out of glass, the tiniest little animals in the world. Mother calls them a glass menagerie! Here's an example of one, if you'd like to see it! This one is the oldest. It's nearly thirteen. (He stretches out his hand.) (Music: "THE GLASS MENAGERIE.") Oh, be careful if you breathe, it breaks!

JIM	:	I'd better not take it. I'm pretty clumsy with things.
LAURA	:	Go on. I trust you with him! (Places it in his palm.) There now you're holding him gently! Hold him over the light, he loves the light! You see how the light shines through him?
JIM	:	It sure does shine!
LAURA	:	I shouldn't be partial, but he is my favorite one. JIM:What kind of a thing is this one suppo
LAURA	:	Mmm-hmmm!
JIM	:	Unicorns, aren't they extinct in the modern world? LAURA: I know!
JIM	:	Poor little fellow, he must feel sort of lonesome.
LAURA	:	(Smiling). Well, if he does he doesn't complain about it. He stays on a shelf with some horses that don't have horns and all of them seem to get along nicely together.
JIM	:	How do you know?

10.6.1   Introduction

Drama is a genre that is written to be performed. The medium through which drama is performed for the audience gives a range of different types of drama. From the mode of performance, we have television, radio and stage dramas and films. The type of a drama determines the stage directions. Stage directions are the phrases and sentences that are written in between the lines of a drama. They keep the performer informed of what to do and how to do it. Dialogue and action are responsible for the development of the message or theme of the whole drama.

It is vital that we learn about the different types of drama as we listen and watch dramas on many occasions.

(a)   Stage drama

A stage drama is the type that is delivered to its audience though performing on stage. While the drama is performed on stage, the stage directions are supposed to be restricted to the stage only. On a stage performance it would not be possible to see racing cars, burning of forests. In other words, when you look at a drama it is important to know whether it is made for stage or other medium of performance.

(b)   A television drama or film

A drama meant for television has more flexibility in that a broader spectrum of events can be portrayed in a television drama or a film. Burning forests, racing cars can also be shown without a problem. In fact, the TV drama can have a setting all over the world but that becomes a limitation to the stage drama.

(c)   The radio drama

Radio drama does not have that much advantage because it depends on sound. If the stage director is creative enough he/she will gather sounds to play in the different scenes

and they will convincingly be heard on air. By the way in this drama all is revealed through the spoken word. The ear becomes the important carrier of the message. The limitations on this type of drama are those events that cannot be performed or be seen.

The other issue is that a drama is written for stage performance. A dramatist needs to control the length of the drama by using time. A drama should not exceed certain time limits otherwise the audience would lose interest in watching it.

(d)   One act play

This is a drama that consists of one act and a number of scenes. This type is called a one-act play. This type of drama is in some ways similar to a short story. It covers one event in the life of a character and has a limited number of supporting characters.
The other way of differentiating types of drama is by looking at the theme that is covered by the drama.

Some of the aspects of this work of literature are not different from those discussed in the section under the novel. Aspects such as language and style, plot, characters, and setting are similar to those discussed with regard to the novel in the previous section. In this discussion it is important to focus on some of the elements that are particular to drama. These will include among others the plot structure, dialogue, stage directions, conflict, dramatic irony and that which comes as an element of surprise.

A drama differs from the other forms of literature in that it does not have chapters but it consists of acts and scenes. Each act consists of different scenes that have an important function in that they take care of handling the movements from one scene to another. Scenes are often determined by the place in which the events take place. It changes if the place setting changes. Each scene should begin with clear stage directions, describing the setting and preparing the reader or audience about the appearance of characters.

10.6.2   Plot

As stated above, drama consists, among other things, of the plot which is the structuring of events in an artistic manner that enables the main theme to develop. Significant stages of the plot consist of the exposition, rising action, climax and resolution. The dramatist is expected to show the beginning of the conflict, its development and how it is resolved at the end.

(a)   Exposition

The exposition should be the first act. The main problem and characters are to be introduced in the scenes of the first act. This is the part of the play that provides all the necessary information on the action that is about to be performed. Such information may include among others background information and the cause of the conflict.

(b)   Rising action

The rising action is the stage in which conflict is initiated and intensifies as the drama develops. Events in this stage of the plot should contribute to the development of the theme of the drama.

(c)   Climax

This part of the plot constitutes the climax of the conflict. At the climax the complication of events should be complicated enough that the conflict reaches its highest point. It is imperative for the dramatist to select events and activities that will be heightening the conflict to a point that one of the two conflicting characters either accepts defeat or is eliminated from the drama, either by fleeing or death. What is important is that it marks the end of conflict.

(d)   Resolution

What is included at this level is pulling together the strings. Instead of leaving the drama at climax it makes sense to create a neat conclusion which gives information on how the problem has been resolved. However, that does not mean the dramatist should give every detail about the ending. A good writer will be able to use suspense, where the audience or readers are free to fill in their own interpretation of the ending.

10.6.3   Conflict

The plot is expected to have events and actions that are in constant conflict. Drama basically exists because there is conflict. This, therefore, makes conflict to be at the centre of the existence of drama. Conflict comes in various manners. It may be between a person with another person. It can be between a person and some force. At times it is between a character and his environment. There is also conflict that comes from within the individual. What is important is that the conflict should not move at one level but it must rise or complicate further. That is brought about by a dramatist who is aware of sustaining the conflict as well as making it complicated towards the climax.

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10.6.4   Characters

Characters are responsible for carrying the drama from the beginning to the end. Since drama is created for performance and the characters are the individuals tasked with the process of acting out the conflicting events. Dialogue and stage directions are responsible for the development of the character.

In drama there are main characters namely: the protagonist, antagonist and tritagonist. These are the characters who, if they were to be absent, the drama could not go ahead. They serve as pillars of the conflict and act according to the stage directions.

10.6.5   Dialogue

As stated above the audience or readers get to know what is taking place though dialogue. The development of the action, the setting and all other contextual information are revealed in the dialogue. We can conclude that dialogue is responsible for the development of action in a drama. It is however dangerous to use dialogue for too long a period, as that can lead to boredom on the side of the audience. Dialogue should be short and exciting and ihat way it will keep the audience glued to the stage, screen or radio.

A ctivity 10.8 Try to write answers for the questions that follow:

(a)   Why does a drama demand the use of dialogue? Use a drama that is published in your own language to support your view.
(b)   What is the difference between a radio drama and a stage drama?
(c)   What is the role or function of conflict in a drama? Use a published drama from your own language to support your argument.

10.6.6   Conclusion

In a nutshell, the discussion above has successfully introduced the various forms of prose. You were also given a glimpse of the elements of the various prose narratives. Poetry as a genre sends out the intended message in very artistic words. The different types of poems are to enable you to understand the features that qualify a poem to be of that particular type. The skill of using different poetic devices assists the poet to highlight and put emphasis on what is important in his/her message. Imagery assists the poet in presenting his/her message in form of mental pictures. The external arrangement of words and sounds all highlight and foreground the message in its mood.

The section under drama introduced you to this genre. It also looked at the different types of drama and their brief descriptions. The section went further to bring you a brief understanding of what drama is made of.

This was meant to introduce you to these forms of literature as they will be discussed in detail at higher levels. The different genres of modern literature all entertain as well as educate the readership.

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11   PERSUASIVE EXPRESSIONS

Dr TM Sengani

Learning outcomes
After you have worked through study unit 11 you should be able to:

•   describe the nature and functional values of praise names, clan praises and praise poems
•   explain the emotional function of slogans
•   discuss the impact of advertisements in the media

11.1 Introduction

Caption of crowds of people pointing at the slogan/advert: TATA MACHANCE TATA MAMILLION

You may have seen the above caption somewhere. Look at it carefully and respond to the following questions:

(1)   What is the purpose of the advert stated above?
(2)   Justify your response to the above question.
(3)   Explain the content of the words, that is, the meaning of the words in the advert.
(4)   Why do you think this code-switching language was used?
(5)   Why were these particular words or actions chosen?
(6)   What are the feelings of the people involved?

In your response you could have mentioned some of the following issues:

Individuals, families, communities, groups such as football clubs, shops, companies, political parties who all try their best to persuade people to support them or buy their products. Take the case of the betting "lotto" above. Persuasive expressions are used in various ways to encourage people to buy a certain product or support some cause. There are many types of persuasive expressions. Now look at the following table and complete the empty blocks.

Persuasion	Example	Elements
Praises	Bafana Bafana	
Advertisements	National freedom day	A group of happy people
Slogans	Black person with a clenched fist	
Religious sermons	Christian cross	

From the blocks above, you must have noticed associations between slogans and advertisements on the one side, and the objects they represent and how they are portrayed on the other. All these elements remain static until people decide to chant slogans and advertisements. The chants are the persuasive expressions that in the end are associated with the cause or the product. All these praises, advertisements, slogans and religious sermons have persuasive overtones.

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These expressions are associated with speakers, the message, the addressees and the effect of the message.

1. What would you say about the personality above? Refer to the points below:

• the speaker: his image and status
• the message: usually full of emotion and very effective - the structure of the advert or slogan, the language, its colour, with a central message
• the addressees: the persuadable

2. List a number of praises you know in your language or any other language and name the people who use them, the reason for using them and whom or what they are used for.
3. Name people or leaders you know and write down praises associated with them and further explain the contents thereof.
4. Where did you hear slogans being chanted? What were they about and who chanted them?

Choose any advertisement that you have seen or head and answer the following questions.

• When/where did you see or hear the advertisement that you mentioned above and why do you think it was aired/placed there?
• What is the advertisement about?
• Who do you think is the target of the advertisement you mentioned in (5) above?
• Which language is used in that advertisement?

Feedback and insight

It is important for us to know that advertisements and slogans or praises are things that people live by. In our everyday life, praises are sung everywhere. People chant them as they greet others, arrive somewhere, say goodbye, offer blessings or bury the deceased. Adverts and slogans fill our roads, stadia, shopping complexes and homes and we hear them on the radio and see them daily on TV. All these are different. While others encourage us to do something, others invite us to buy products or support causes. All this show how powerful persuasive expressions can be: they can move us to act, to look around, to take action and to change direction.

11.2 Praises

• Who is this man in the picture above? Write his names in full.
• What is his clan (praise) name?

Happy birthday, Mr Mandela!
Here are your birthday messages for Nelson Mandela, who turned 88 on 18 July 2006.

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Thank you all for your support!

Dear Mr Mandela: How do I love thee? Qala, baza-baza Madiba, Let me count the ways. I love thee to the depth and breadth and height my vuvuzela can reach, woza-woza, viva. You are never out of sight. For the ends of halakasha and half tiger.

I love thee, to the level of everyday. Most quiet need, by achaar and candlelight. I love thee with ithopa, as women strive for right; I love thee purely, Nkalakatha, as you turn from praise wena, I love thee with a phashasha put to use.

Name: Sophie Mayer
Place: Jozi
Dear Mr Mandela: Best wishes for the future, Madiba!!! You are an international peace legend ... love you lots!!!

Name: Hazel
Place: England
Dear Mr Mandela: VIVA, VIVA MKHULU WESIZWE SASE-AFRIKA, HAPPY, HAPPY BIRTHDAY MADIBA, (WENA WAPHAKAMISA ILIZWE LABANTU ABAMNYA- MA.) WE WISH YOU ALL THE BEST IN YOUR LIFE. ENJOY YOUR DAY!!!

Name: Thulani Sijaji
Place: BELFAST, NORTHERN IRELAND. UK
Dear Mr Mandela: My very best birthday wishes to you, and may you continue to inspire us and the world with your great wisdom for many years to come! South Africa is truly blessed by your presence!

Name: Sally Arnold
Place: Luxembourg/South Africa

We think the first message would be interesting to study and discuss. Do you think we can use it?

11.2.1   Clan praises

African communities use various types of praises: praise names, clan praises and ultimately praise poems to identify themselves more fully. The praises are not confined to persons only, but to other things associated with them, such as their animals, wild and domestic,

their habitat, which includes rivers, mountains, valleys, as well as things like football clubs, companies, etcetera.

African families or clans have names with code praises in them. These names are associated with totemic animals. Most clans are associated with animals such as lions, tigers, crocodiles, cattle, goats, rhinos, elephants, etcetera. These are the animals that they venerate. However, others use pure names like Madiba, Mbedzi, Munyai, Ndou, Sambo, Mnwanati, Mofokeng, Mokwena, Mokgalaka, Kolobe, Bakali, Sambo, Mntungwa, Nyambose, Mohlalerwa, Ndabezitha, Mutavhatsindi, Tlou and Mabuza.

All these have praises behind them. See the clan praises below:

- Mutavhatsindi wa gono musina ndevhe a tshi vhona (Tshivenda)
  [Mutavhatsindi, a master of issues around him or her, who would even keep quiet while experiencing very excruciating pain]
- Bakali Mashenzhele, chilala cha runako va ka lu pa na vana (Shona for Lemba)
  [Bakali of Mashenzhele the watershed of beauty which they also pass over to their children]
- Nkuna Mabuza ubusa ngenduku (isiZulu).
  [Nkuna is Mabuza the one who rules by the stick.]
- Nkuna Mavutana u vuta ai twile (Xitsonga).
  [Nkuna is the one who does not just get married unless he has first been given a taste.]
- Mabuza Shabalala Donga laMavuso (isiZulu).
  [Mabuza is of Shabalala and of Donga, all of Mavuso.]
- Tlou Letebele lekonkwane la hloka kgomo le ja motho (Northern Sotho).
  [Tlou is a Letebele who, if desparate for cattle and fails to get them, then eats up a person.]
- Mntungwa Mbulazi othi edla ebe eyenga umuntu ngendaba (isiZulu). [Mntungwa is a Mbulazi who eats while slandering someone.]
- Khabo mokgatla, ga e namele e je borekhu (Setswana). [Monkey, the mokhatla, let it climb and eat the tree gum.]\

The following are examples of Basotho clan praises.
Mosia (Mosia clan praise):
Ke thelleng,
Ke le Mosia, Motubatsi,
Motho wa Mantsha-thebe-di-ome,
Di-se-nna-di-omela-mokgwabo-tlung, Motho wa boLebajwa le Letuka,
Ka Tshele nka tshella mang?
[(Why should I pay homage,
Being a descendant of Mosia, a-Swearer-by-the-porcupine, One of those Take-out-the-shields-to-dry,
And-should-not-dry-in-the-wet-places-of-the-huts,

One of the family of Lebajwa le Letuka, Swearing by Tshele, who can I pay homage to?]

Bakwena (Bakwena clan praise): Mokwena wa ha Mantsane a Monaheng, Maila-ho-ngwathelwa,
Majapolokwe-kaofela!
[One of the Crocodile people of Ntsane, son of Monaheng, Abstainers-from-being-given-food,
Eaters-of-the-whole-round-bread!]

Motaung (Bataung clan praise):
Ke thelleng,
Ke le Motaung wa Maloisane, A kgomo ya lebese!
[Why do I pay homage,
Being one of the Lion people of Maloisane, Those of the milk bovine!]

Mofokeng (Bafokeng clan praise):
Mofokeng wa Mantsukunyane, A Kata a Sefiri,
Bakgwejana ba titima mabitleng!

[One of the Bafokeng, the descendants of Ntsukunyane, Son of Kata, son of Sefiri,
The young Kgwele people run on top of the graves!]

Feedback and insight

Clan praises developed from names of leaders within particular groups. In the past vast numbers of people left certain groups. These people, usually within certain families, would have a particular leader and would end up being the people of that particular leader. As they separated themselves from the original group, they then called themselves by the names of their leaders and then these names became their clan names, with praises behind them. In other cases, the same group would be associated with certain animals, which they venerated and would eventually be called after these animals. However, these people would still be tied to the original group.

Clan praises are chanted when people go to war, when they return victorious; when a long-lost person comes home, when the clan is rejoicing and therefore pledging solidarity, when they are encouraging one another, when a new baby arrives or when someone passes away.

The main aim of chanting clan praises is to teach the clan their history, their culture, and their heritage, as well as ubuntu.

11.2.2   Names of individuals and their praises

Individuals have personal names that are characterised by persuasive expressions. These are praise names. Whereas people are usually called by these names, when someone else appreciates another for his or her presence or simply wants such a person to perform some duty very well, they usually chant their praises and the process encourages them to do better. The person "targeted" will want to do as the name preaches. See the praise names below:

- maitazwitoma ha fani na madzulafhedzi [the ever-busy one who is not like the ever-loafing one]
- matevhutevhu mavhele a si na vhushelo [the everflowing mealies that are so full that there is nowhere to pour]
- ramudzuli ano toda ndimo a sa todi shango la muthu [the one who settles in need of a track of ploughing land with no claim to anyone's land]
- mangimani xifaki xa mumu [the short one, the mealies of the hot summer]

Feedback and insight

These praises are for the individual names of people. Each proper African name in a particular community has a praise behind it. The praises, unlike the clan praise which is linked to the clan, focus on the individual rather than on the group. These praises talk about people's relationships in the families or communities. They can code messages about the family's history, politics, religion, scandals, successes and so on.

These praises are used to encourage children and those associated with them. They may reprimand, scorn, warn, alert, express appreciation and so on.

11.2.3   Praises for natural phenomena and villages/towns/cities

Villages, mountains, valleys and countries too have names with their praises. These phenomena get their names from the landscape: in the case of a river, how it came into existence, how its waters flow or some other characteristic. When people chant these praises, there is usually some association with the people of the area. This, therefore, becomes a sort of indirect praise for the people rather than the phenomenon.

Name of village/town/city praise Nzhelele Nzhelele mitangaumani! [Nzhelele, the home of Mitanauma trees]

Tshitandani Tshitandani tsha ha Nyatsitsa nwana u bebe pholisa.

[Tshitandani, where you put down the baby and carry a policeman on your back]

Tshwane, Tshwane ya Mamelodi [Tshwane of Mamelodi]

Johannesburg Kwanyama ayipheli kuphela amazinyo endoda [Where meat is aplenty and only a man's teeth get tired of eating it]

Polokwane, Polokwane a Maraba! [Polokwane, home of Maraba]

Praises for villages/towns/cities, as well as of countries, are always associated with the people who live there or once lived there. In a way this puts on record

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that places of all kinds belong to a people. Again it registers a point that there are no specific places without owners. You will notice there are places with more than one name, the second being a European name, but the praises would always be in an African indigenous language. This explains that when Europeans arrived at the area, they ignored the original name and imposed theirs. Some of the areas have names or praises that display characteristics associated with the people who live there, which indicates that the particular place is closely tied to them and to no one else.

• What differences do you notice in the contents of praises of individuals and clan praises?
• What elements show us that a clan praise goes above and beyond an ordinary praise name of an individual?
• What associations do you spot in praises for places? Explain and support your answer with suitable examples.
• Do you know your clan praise? Write it down and explain the contents thereof.
• Looking at your clan praise, do you find it aligning itself with the history of your family?
• Does your area have a praise? Name it, give its contents and show how they are related to the area.
• Some people claim that praises are irrelevant today. Do you agree or disagree? Support your views with suitable examples.

Feedback and insight
The main aim of the use of these praises is to create solidarity among the inhabitants, to encourage one another, to defend the area and to warn or put strangers on the alert. It is important to look at the linguistic structures used in these praises: most show a possessive relationship between the people and the area, that is a possessive stem which is the name of the owner and the possession, which is the area.

11.2.4   Praises for animals

Animals, both domestic and wild, have names with praises behind them:

• Lion: Malazwivhisi! [The one who devours uncooked food.]
• Baboon: Wa ha nyamutsangadavhi wa lombe! [The one who climbs down swinging from one branch to the other!]
• Hare: Randevhe [Mr Hare] or Sankambe; Ramahlale [The deceiver.]

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What do praises of animals tell you about the people who praise them?

Feedback and insight

Animals are associated with people in many ways, be they domestic or wild. People have praises for all these animals, whether they own them as domestic animals or whether these animals are in fact man-eaters. Each group or nationality tends to see animals differently, although there are areas of commonality. These animals are named and praised based on the characteristics they display. Usually when people talk about characteristics such as strength, laziness, speed, treachery, humility and so on among themselves, they use the same ones they have noticed in animals. In the same manner, they praise them just like they do people - as we see in their use of similes and metaphors.

11.2.5   Praises/slogans for sporting activities

Football clubs have names, but they also have slogans that sing their praises. The praises behind football clubs take a similar route to names of clans or tribes. The names tend to follow certain characteristics that are found in the club: perhaps associated with their gear, the animal (mascot) or people they associate with, how they win or lose, or even their persistence, their style of play or the area they come from. The following are names and praises of various soccer and rugby teams:

Name Praise
Orlando Pirates   Ezimnyama ngenkani, ezika Magebhula! [The black one through cheek] or [Happy people!]

Kaizer ChiefsAmakhosi amahle [The beautiful chiefs]

Moroka Swallows   Don't follow me, follow the birds!
Black Leopards   Lidoda duvha [The day of reckoning will come]

Golden Arrows   Abafana besithende! [Heel extension boys!]

Bloemfontein
Celtics   Masokolara! Phunya selesele Bana ba o shebile [Pierce through Celtics, the beautiful youngsters are watching]

Mamelodi Sundowns   The sky is the limit!

Manchester United The Red Devils!

Arsenal   The Gunners

Chelsea   The Blues!

Liverpool   The Reds

The South African national rugby team   The Springboks / Amabokoboko

South African national soccer team   Bafana Bafana [Boys Oh Boys]
Senegalese national soccer team   The Lions of Taranga
Egyptian national soccer team   The Pharaohs!
Lesotho national soccer team   Likoena [The Champions]

A ctivity 11.4

- What is the relationship between the slogan or praise of the soccer teams and the elements they are associated with? Choose any three and explain.
- In some of the praises, the teams are associated with real danger and yet the people associated with them express joy and victory in them.What does this tell you?
- The South African national soccer team is praised as Bafana Bafana (Boys Oh Boys) and those of Senegal and Lesotho as The Lions of Taranga and Likoena (Champions) respectively. Does the association of a soccer team with boys and/ or lions have an effect on their play? Explain and support your answer with suitable examples.
- Most teams and players have English names and slogans.What does this explain in a country like South Africa?
- It is said that culture carries language and language carries culture. Would you say this is happening with praise names?

Feedback and insight

In the praises for sporting activities we see clearly how these activities are associated with objects, both animate and inanimate, and with the dangerous and the strong, the able and the successful. If a sporting activity is associated with failure, the words used will transform it into an apparent success. If associated with negativity the wording chosen will make it all seem positive.

In this use of language, it is important to note that words themselves do not have meanings on their own, but that people give them such meanings. People decide on the range of meaning of any word.

11.2.6   Praises for football and other sporting activities

In the world of entertainment, especially football and other sporting activities, players are encouraged to excel through the chants of the spectators. Most of them have nicknames, which are chanted to get them to give their best on the football pitch. Deafening cheers fill

the stadium as supporters in their thousands chant the names of their idols, urging the players to excel. The names are descriptive and some are given to them by supporters, based on how a player runs or dribbles, for example. The following lists some footballers' names and praise names:

Name Praise name
Kaizer Motaung   Tshintshaa Guluva!

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Jomo Sono   Troublemake!!
Lucas Moripe   Masterpiece or Modimo wa!olo!
Johnny Mokoena   Magwegwe!
Durant   Os!
Abednigo Ngcobo   UShaka akashayeki [The unbeatable Shaka, Valdez is coming!

• Choose any four sports personalities and explain their sporting praise names.
• What is the relationship between the player and the elements that are described in his or her praise name? Choose any three and explain.
• African personal names have praises in their specific languages, but nicknames or praise names for sports personalities are in English and Afrikaans as well as African languages. Please explain this diversity.
• Most praise names for players in various sporting activities have passed on to their children or relatives, and even to other players too. Can you explain why? Do these new carriers of praise names ever live up to the names of their forebearers? Choose any two you know and explain.
• Identify a sports hero in your community.Interview him or her.How does he or she feel when called by his or her praise name?

Feedback and insight

Besides having their own personal names, different sports players give themselves nicknames or are given them by their supporters. These nicknames become their praise names which are used when they are playing and showing off their skills on the field, but these nicknames tend to stick and become as important as their personal names. You have seen how praise names describe players' particular skills as they demonstrate them on the field. The fans cheer them on with these praise names, to a point where it seems the words used in them describe exactly what the players are in fact achieving - therefore the players end up achieving what the words in the praise name describe. Those words themselves, which describe the player's qualities, actually drive the players to excel in these same qualities. This proves again that words do not have meaning in isolation: it is people who give them meaning. This explains the importance of knowing that the meaning of a word is as determined by the context in which is used.

11.3   Slogans

You have heard of the word "slogan". What do you think it means? Do you know any slogans? List them. What do you associate slogans with?

We referred to the term slogan earlier. From what we have said we see that it does not differ much from a praise name. Indeed slogans are full of promise: they fire the imagination.

A ctivity 11.6

*   Do you know of a group of people that have a slogan?
*   What is the slogan used for?
*   Name the speaker and the audience.

Feedback and insight

People live by so many things and yet ignore them or never take them seriously. Slogans are used in our everyday life. They appear on billboards, we hear them in our homes and communities and on radio and TV. We may chant slogans when we meet with friends and support sporting activities. We also use them to praise or mock, others and we do the same when our team wins or loses.

Political slogans:

Look at the above picture. What do you think was the occasion? Support your answer.
Read the placards and comment.

The purpose of political slogans is to win electoral votes. Speakers use political metaphors, rhetoric and encourage applause. When there is an election, political parties come up with new slogans. Note the following three elements associated with sloganeering:

*   the speaker
*   slogan and delivery/chanting
*   the receiver or audience

Slogans are chanted by both politicians and their supporters to encode the history and culture of the group. They help people see the bigger picture about their group's mission. For instance, during the apartheid regime the Nationalist Party had a slogan Swart gevaar, in which black people were perceived to be dangerous by white people - which prompted them to vote for leaders who would keep black people out of their system of government. In other words, the slogan encoded a lot of content that made them see more than what they were hearing. In response black people chanted Amandla with replies of Ngawethu, accompanied by clenched

A ctivity 11.7

fists raised high. The UDF (United Democratic Front) sang Siyaya ePitoli. Marchers would run through the streets singing with fists raised high. The PAC have the slogan Afrika for Africans and the youth had One settler, one bullet; at some stage the Afrikaanse Weerstand Beweging or AWB had One settler, one taxi in reply.

When the democratic era dawned and parties were out to win votes, the ANC chanted Ke nako! but the Amandla and its chorus Ngawethu were chanted in support. The New Nationalist Party came up with Get South Africa working and at some time the Democratic Alliance chanted Fighting back! The UDM, formed by General Bantu Holomisa and Roelf Meyer who left the ANC and Nationalst Party respectively, went on to create Do what is best for South Africa. In the meantime, the Afrikaanse Eenheid Beweging chanted Eenheid is krag. At the time of writing, the two US Democratic candidates Hillary Clinton and Barrack Obama seem to be singing a song that is the same and yet different, as they chant Solutions for the American economy and Change we can believe in. Recently in Zimbabwe, Zanu-PF had Our land, our sovereign and the MDC had Morgan has more.

1. Slogans are used to empower, encourage or incite people. They can also be dangerous and misleading. Identify slogans which can elicit these responses and demonstrate how they would do so.
2. Identify two slogans that reflect victory and success and discuss their historical content.
3. Slogans are often linked with certain personalities in political parties. Why do you think party adherents do this?
4. Identify two or three slogans that create a dialogue between two or three opposing groups and explain the content of the discourse.
5. Can you explain in detail the association between a clenched fist and some of the slogans given above?
6. How do Clinton's and Obama's slogans affect us in South Africa?
7. What is your view on the Zanu-PF and MDC slogans?
8. Certain slogans reflect anger and are defensive. Identify three from three different political parties and explain why this happens.
9. Write down three slogans and clan praises and compare them, what differences or similarities do you notice? Explain briefly.

Feedback and insight

In both political and religious arenas, speakers have a tendency to invite audi- ence to applause. An audience may also applaud spontaneously at certain times: when a speaker first appears, stands to speak, offers praise for their group/cause or attacks opponents. In a discussion or debate, applause can also mark the different points at which speakers take turns to speak. Speakers or leaders may themselves chant slogans on their first appearance, or chant them at intervals during their address or at the end.

People often chant slogans with placards carried high for all to see. They may be supporting or dissenting around a leader, the government or a business organisation. What they are doing is displaying an "open letter" to whoever may be interested; the addressee is expected to take note and respond.

In church circles, preachers often chant an "Amen ... Allelujah" series, when they rise, during the sermon when they feel they have said something important, or at the end of the sermon. The congregation in turn will reply with "Amen ... Allelujah", some just raising their hands while others stand and raise their hands.

The congregation too can chant Amen or Allelujah when they feel the preacher has said something meaningful, or preacher and congregation may alternate in response to one another with an Amen or Allelujah. The congregation may chant when the preacher mentions the name of Jehovah or Jesus, or attacks the devil. Also, certain participants or congregants have their own particular slogans which they shout at political gatherings or church services.

In the Muslim community, if a speaker chants "Allah Akbar", the worshippers or audience chant in return, repeating the same chant.
Here are some case studies for you to think about.

A ctivity 11.8

Have you heard of the song Mshini wami? What do you associate it with? This song used to be a battle cry for the ANC when it was a liberation movement fighting the apartheid regime from exile. It commands the fighting comrade to give his co-fighter his machine gun, so that he can shoot his way back into his own country.

This song was sung even after liberation, when comrades were commemorating the days of the struggle. However, during 2000, the song became a trademark song for President Jacob Zuma in almost all his rallies. During his trial after he had been relieved of his position as deputy president of the country, it became a rallying cry before and after court appearances for Jacob Zuma and his supporters.

Others, such as the then Minister of Defence, Mosioua Lekota, claimed the song was irrelevant because the ANC were no longer out there fighting in the bush. Lekota felt it should be dropped, but this opinion made it even more popular during the 52nd National Conference of the African National Congress (ANC) which was held in Polokwane, Limpopo to elect new leadership of the ANC.

•   Why was Zuma's M'shini wami successful during his trials?
•   Does it still have the same effect today?
•   Do you know of a similar song or slogan? If so, explain the politics behind it in detail.
•   Comment on the words used in this song.

Feedback and insight

The songs that we heard our elders sing while we were growing up are songs they too heard years ago, when they were growing up. Some of these songs were war songs chanted by soldiers preparing for war, ready to attack, or returning home victorious. Most of the songs we sing today are not really new ones. The tune might be different but the theme remains the same (although adapted to suit the time and place). There is an element of intertextuality in most of the songs, meaning that much is carried over from the original ones to what we hear today.

The song Mshini wami is associated with Jacob Zuma, but it is not his song - he heard it somewhere as a freedom fighter. The same can be said of whoever started the song - he or she put words together that had been heard in another song. The freedom fighters sang this song under different conditions, but it remains relevant in Zuma's case and will continue to be sung in the future.

The expression "Hit me! Hit me! Rape me! Rape me!" is a persuasive expression, albeit a negative one. It encourages children to imitate hitting and raping one another, but in the process it instils elements of violence in them. Though a game, it was found to be damaging to the children. The participants are children, and to them it is a game and the song is characterised by alliterative words - very melodic and memorable, but deadly. The children are playing with dynamite.

The commission indicates that to the children this is a game, and that violence is normal; but in reality it obstructs their rights to basic education.
"This game demonstrates the extent and level ... [of] brutalisation the youth has reached and how endemic sexual violence has become in South Africa" says the report.

A ctivity 11.9

The Thohoyandou Victim Empowerment Programme came across what they were told were "sexually transmitted marks" or STMs, where learners engage in sexual activities with teachers in exchange for marks.

They interpreted from this a situation of forced sexual relations which constitutes rape, with teachers as perpetrators but learners seeing it as normal and harmless.
The sexual activities between teachers and learners were found to have done a lot of damage in the classroom, some learners openly stating that they had lost respect for their teachers because they believed they had abused them.
To the children, "Hit me! Hit me! Rape me! Rape me!" is a game, but to adults it is violence. Discuss this statement in the following activity, looking at both sides of the picture and supporting your answer with suitable examples.

1. Briefly explain why the song above is a game to children, whereas parents see it as abuse.
2. Please explain the association between what has been termed STMs" and teachers and learners.
3. STMs is modelled on STDs. STMs refers to teachers' abuse of learners for gain. STD refers to something that has dread results. Against this background explain the association between the two.

Feedback and insight

Children learn to use language through play. They learn about being adults in the same way: they play at being adults. When it comes to their use of language we may often be shocked when they are playful about using insulting words, for example. In their play about being adults, children imitate everything they see adults do without any sense of shame - after all it is a game to them.

The story above is a case in point. As they play and sing "Hit me! Hit me! Rape me! Rape me!" they end up playing at something closer to real hitting and raping; they are imitating what they have witnessed. To them it is a game, but they are actually reporting about serious cases that need attention.

However, while children are playing a game about a serious issue, adults are making allowances or being ironic about the situation. In the story above, the adults have used an abbreviation that points to a deadly disease (STDs, for "Sexually Transmitted Diseases") and adapted it to STMs, for "Sexually Transmitted Marks". By associating a deadly disease with abuse and corruption in this way, they have made a joke out of a serious case. They have perhaps used language in a frivolous way to report a very serious case. This is a case of association and transference occurring between the two phenomena.

11.4   Advertisements

Earlier we talked about advertisements as persuasive expressions. Adverts are used to persuade, like slogans.

A ctivity 11.10

1. Where do you always see advertisements?
2. Can you explain why they are placed there?
3. Who are the agents of these advertisements?
4. Who are the targets of these advertisements and why?
5. What is the content of their message and how has it been communicated?
6. Identify the attention-getting devices used and explain fully why they have been used.

Feedback and insight

The word "advertisement" comes from the Latin verb advertere which means "to turn towards". This implies that adverts make people turn towards the product; in other words, they are made to draw people towards the product.

Adverts appear on billboards along main roads and places of entertainment, and in the media, both print (eg magazines and newspapers) and electronic (eg radio and TV). They are chanted, sung and spoken.

Advertisements use participants, among other things, such as the speaker and addressees, as well as the message or advert.

The speaker relays the advertising agency's message. Various famous personalities are used here:

- David Beckham
- Lucas Radebe
- Nelson Mandela
- Desmond Tutu
- Oliver Tambo
- Yvone Chaka Chaka
- Charlize Theron
- Marcia Turner
- Lira
- Unisa's advert featuring Mandela, etc.

A ctivity 11.11

1. Why do you think adverts use personalities like these?
2. Sometimes ordinary people feature in adverts, mimicking famous people. What is the effect on the product?
3. Why do you think women are used for certain products and men for others? Pick two adverts and explain.
4. Do you think there are adverts for Africans and adverts for white people? Pick two and explain your observations.
5. Identify advertisements with proverbs, idioms or metaphors and comment about their use.
6. Do you ever see any relationship between an advertisement and a title of a book in your language? Choose any two from each and compare them.

Feedback and insight

Advertisements are meant to sell products. Besides the personalities, advertising agencies focus on the advertisment's message. The message includes elements like the language, form or format, and the characteristics of the product. As already noted, some adverts are spoken, some sung and others chanted. The other difference is that in the print media they are supposed to be seen and read, while in the electronic media they are heard on radio or seen, read and heard on TV. Some advertisements do not last because they are found unacceptable: there are complaints that they undermine certain groups of people. Companies tend to target different categories of people and have these clients in mind when they plan their advertisements. However, an advertisement message that goes beyond the bounds of accepted cultural and language norms may have to be withdrawn from circulation.

A ctivity 11.12

1.   Do you know of any advertisements in your language that are not acceptable in your culture because certain objects or animals have been used? Identify them and explain the unfortunate associations.
2.   Which animals are useful to advertising in your language and why? Identify two adverts and explain.
3.   Many advertisements may be written in a language that is not your own. Are you or people around you able to buy into them, despite the language issue? Explain fully.
4.   Do you think people from different languages and cultures are able to sell products in other languages and cultures?
5.   Have you noticed specific products for black or white people in any advertisements? Pick two and discuss.
6.   Have you come across advertisements that are offensive? Give two examples and explain briefly.
7.   Identify advertisements that contain expressions such as proverbs, idioms and or metaphors and explain their use.

A ctivity 11.13

Read the case below and answer the question in the activity.
An advert on a cake in Northern Sotho had a short spell some years ago and was then removed because women felt that it violated them.
The advert went like this: Bona kuku ya ka e monate bjang, e mabothobotho e a bothosela [Just have a look at my delicious cake; it is so soft and indeed very, very soft].

Can you explain what went wrong in the above Northern Sotho advert? Was it lost in translation? Explain.

Feedback and insight

Different objects are interpreted differently in different languages. Words are also used differently within one language, and even differently within the same language depending on the region where that language is spoken. For instance, the word bogobe/bohobe in Northern Sotho and Setswana refers to porridge, but in Sesotho it also refers to bread, whereas in all these languages borotho refers to bread.

It is therefore important for any language user to learn how words are used and what they represent in different languages (or else you may end up hurling insults at people without even knowing). This also means that companies should always conduct research before they design adverts. Not every advertisement we see on the billboards, hear over the radio or see on TV will sell; some do not work; people find them annoying or insulting, or ignore them. Then there are those that do sell, which people pay attention to, enjoy and admire. Consider the following development. Sometime in 2008 the ANCYL (ANC Youth League) spoke out against alcohol advertisements, suggesting that they be banned. Actually they were advocating a restriction on the sale of alcohol to

A ctivity 11.14

certain hours, to curb a drinking spree that had gone overboard. Their spokesperson at the time, Zizi Kodwa, had the following to say: "Advertisements play an important role in shaping attitudes. In every alcohol advert an impression is created that, after working hard, the only way to relax is by drinking a beer." (Sowetan 2008:6). The ANCYL's suggestion met the comment with resistance.

The ANCYL had been drumming up support from traditional and church leaders and met with the then Minister of Health to ask for support of a ban on selling liquor on Sundays.

Do you agree with the ANCYL's suggestion? Identify and study alcohol advertisements in all the media. Write down your own view on the ANCYL's suggestion.

Feedback and insight

In all languages praises are used as a means to sell a product like beer. Beer companies put out advertisements and slogans which we then see on billboards, listen to over the radio and watch on TV. The picture on the billboards is appealing, the tune catchy and the message engaging. These adverts often feature people relaxing with a beer after a hard day's work.

Now there is an outcry that these advertisements are sending the wrong message - because these days people of all ages are drinking too much beer. Adults and parents are said to be spending their days at pubs and taverns, children are bunking classes to drink, and many who drink and drive never reach their destinations.

It is important to look at the language in these advertisements and different people's reactions to it. Some are persuaded to buy, while others may read the advert as a message of destruction. Again these different interpretations show how language is like clay: in the hands of an artist it can be used to persuade - although the audience may still read danger in its message.

This is the headline that followed an advertisement by the Hillary Clinton campaign for the US presidential nomination of the Democratic Party aired before the Texas primary vote, which Clinton later won. The advertisement is about a phone call at 3 am, while a young girl of eight is fast asleep. It asks who would answer the call. In this advertisement, Clinton is implying that she would be the person to wake up and answer it. According to reporters the advertisement implied that Barack Obama lacked experience, therefore Clinton would be the one doing all the work.

The advertisement was later said to have been made when the girl in it, Casey Knowles who was eight years old. now about to turn 18 <<Author: How old is Casey Knowles now, in 2017? MM>>. The Clinton campaign were said to have bought it from Getty Images. It was originally shot for a railroad company advertisement.

A ctivity 11.15

The advertisement appeared on a TV satire programme, ABC's Good Morning America Weekend Edition on a Sunday presented by Jon Stewart, and members of Casey's family saw it. Later Casey expressed shock about the advertisement, stating that: "What I don't like about the ad is that it's fear- mongering." She made it known that she supported Obama and not Clinton because, she stated, "I really prefer Obama's message of looking forward to a bright future." Later on, the Obama campaign was said to have contacted her and she was later to add, "I mentioned that we should make a counter ad, me and Obama, against Hillary." She, however, added that in the end she would still vote for whoever won the Democratic nomination (Pretoria News 2008:16).

1.   What do you think the advert did for Clinton when it was aired for the first time? Give reasons for your answer.
2.   After Casey Knowles appeared on the scene, what do you think happened to both campaigns? Who won and who lost and why?
3.   With the advert above in mind, would you say different people can interpret multiple messages in an advert differently? Explain in detail.
4.   What do you see as the role of the language in the advertisement?
5.   Do you know of a similar case in your language, in your or another country? What happened in the end?

Feedback and insight

We have stressed the issue of advertisements that are designed with the sole purpose of selling products or drawing people to support a cause. We have indicated clearly and unambiguously that although some of these adverts may sell, they often also elicit negative responses from their target market. The advertisement above was made when Casey Knowles was very young and she had no control over its message and intention. It is possible that it sold products in their millions at the time. However, this time the advert did not sell:

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although she has made it clear that she would vote for the chosen Democratic candidate, be it Obama or Clinton, Casey Knowles who is now 18 years old was now intending to vote for the man that the advert was supposed to work against.

The outcome of the story above indicates that advertisements move with the times. Some may succeed and last, but some are short-lived. In the past decisions were made for Casey Knowles, but as she grew up, she was making her own decisions in her life. Although the language in the advert remained the same, the person changed because she grew up.

Look at the following praises or writings:

> Don't talk to me, talk to my lawyer
> Tata machance tata mamillion

1. Are these adverts or slogans? Explain.
2. Looking at the words in the above written praises, what emotions do they elicit in the addressee or audience? Explain your answer.
3. Have you ever come across competing adverts?
4. Name the companies that designed them and explain the competition between them, focusing on the language they use in their slogans.
5. Identify three advertisements that appear in your language and explain the emotions they elicit among the speakers of the language.

Feedback and insight

In this study unit we discussed how people see, hear and read things differently. In the same vein, people may interpret the examples given above as advertisements while others regard them as slogans. Some may also have reasons why they regard these examples as both adverts and slogans. Note that a clenched fist can represent black power, with shouts of Amandla! (Power) and cheers of Ngawethu! (It"s ours). This example is open to interpretation: it may be a threat by your enemy warning you of future defeat; or it may an encouragement to you, as a supporter, to hold on for success. Clearly, therefore, we need to know that the people behind advertisements have their own agendas, which are not necessarily ours. They want us to support their cause. Equally, though, a slogan or an advertisement may work for our good. The watchword, when it comes to advertising, is: Whatever the case, look before you leap.

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12 CULTURE AS REPRESENTED BY LANGUAGES IN MAKING SENTENCES

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Learning outcomes

After you have worked through this study unit, you should be able to:

- Discuss the noun class system and concord system of the African languages
- Discuss the verb system and its affixes in the African languages
- Discuss the basic sentence structure in the African languages

The unit consists of a brief language study of our African languages, based on how sentences are formed. We will limit our discussion to the African languages of South Africa, specifically Sesotho and isiZulu.

12.1 Introduction

Against the background of the sounds and sound changes we have discussed in the new Study Unit 2, we would now like to progress logically to the structure or form of words in the African languages, as sounds form words and words progress to form sentences. We would like to demonstrate this by showing you another passage from Botho, the essay by S M Mofokeng, and a passage from Uthingo Lwenkosazana, one of the short stories by D B Z Ntuli. We are going to use these passages to illustrate to you the morphological structure of the African languages, by using Sesotho and isiZulu.

"Matlakala ba mo loile ka nnete. Ha ho ka nnqe nngwe. Wena o re o ka sebetsana le motho dilemolemo tse ngata tsena, le adimana ka dintho, kapa le nka feela leha monga ntho a le siyo, ebe kajeno o se a rutloloha feela, a bile a o thekgetsa ka molamu hobane o nkile kgarafu ya hae a le siyo, empa o hlola o nka mohoma wa dipholo? Ke boloi." Tsena kaofela di a etsahala. Di bohloko ha di etsahala. Di monate ha di phetwa. Di bohloko, di monate, di natefisa bophelo hobane di a bo tswaka. Ka ntle ho tsona bophelo e ne e tla ba ntho e tenang, e hlokang motswako, e senyekge-nyekge.

("Witchdoctors bewitched him, truly. There cannot be any other way. You say that you can work with someone for this many years, you borrow from one another, or you maybe take something while the owner is not there, and then today he suddenly reacts (jumps up), he just hits you with a stick because you took his spade when he was not there, although you continually took the oxen plough? It is witchcraft". All these things do happen. It is painful when they happen. It is pleasant when they are told (repeated). They are painful, they are pleasant, they sweeten life because they mix it. Without them, life will be a tiresome thing, something that lacks a bit of mixing, an over-sweet thing.)

We have used the same paragraph in isiZulu that we used for Study Unit .

UTHINGO LWENKOSAZANA

Tibi! Ngofo! Yinyoka! Agxume agalekeqeke uMpiyakhe, umkhonto uwele laphaya, kusale ihawana kuphela. Uma ephakamisa amehlo, ayibone ihushuzela kancane inyoka, ize ingene emgodini. Aphelelwe ngamandla. Abheke lapha ngenhla kweqakala langakwesobunxele. Nazi izimbotshana ezimbili esekumfona igazi kuzo. Ezwe umqondo wakhe uduma manje. Kwagqama umcabango owodwa nje: ukufa.
Aphakamise amehlo. Izulu lide lithi khifikhifi, kodwa laphaya ekudeni kusekhona uthingo lwenkosazana oluphuza ezansi emfuleni uSomjadu. Uma ebheka laphaya entabeni uCijojo abephikelele kuyona, abone kushunqa isikhatha senthuthu ephuma emgedeni. (D B Z Ntuli)

(THE RAINBOW

(Something underfoot! A prick! It is a snake! Mpiyakhe jumped and fell, the spear fell over there, he was still in possession of the small shield. When he looks up, he sees the snake moving slowly, until it enters in a hole. He becomes powerless. He looks above his left ankle. Here there are two small holes from which blood is oozing. He becomes confused. Only one clear thought in his mind: death.
He looks up. The rain is drizzling, but there was still a rainbow down the Somjadu River. When he looked up Cijojo mountain where he was going, he sees smoke coming out from the cave.)

We will use these two extracts to base our discussion of the Sesotho and the isiZulu languages on and will add some interesting examples as well.

12.2   Morphology

A typical syllable in the African languages consists of a consonant + a vowel, for example SS Ma-tla-ka-la (witchdoctors), and interestingly enough, nasal sounds, like m, can also form a syllable on their own when in front of a plosive sound, like p in SS M-pho.

ZU Yinyoka! (Snake!) may be divided into 3 syllables: Yi + nyo + ka (Yi/nyo/ka).

What is Morphology? The term Morphology refers to the study of the structure of morphemes (in words), while the term morpheme refers to the smallest linguistic unit or form that carries meaning.

The basic structure of the word (based on morphological principles), namely that a word usually consists of (a) prefix(es) plus a root with (a) suffix(es) may also be applied to the African languages. The sequence from the extract above SS ba-mo-lo-ile qualifies, as it consists of prefix+prefix+root (from verb stem –loya)+ suffix, in which the root carries the basic meaning. Of course, the y was elided or removed when the suffix –ile was added to the root. In most African languages, words are written disjunctively, that is, it is not written as a phonetic or a morphological unit, but rather the different elements are written separately. Although ba mo loile (they bewitched him) is written with 3 separate words, it is phonetically and morphologically one single word.

In isiZulu, most concords are written conjunctively, in other words together as a unit with the following stems. In the word, ZU Agxume (He jumped) the morpheme A- (subject concord of persons class) changes from u to a.

We have discussed the term morpheme previously, but let us just define it again:

- The term morpheme refers to the smallest linguistic unit or form that carries meaning. Of course, a word is not the same as a morpheme, because a word is 'free standing' or can stand on its own, for example

o   SS matlakala (witchdoctors), while a morpheme may or may not be able to stand on its own, for example SS –loy- in ba mo loile (they bewitched him).

o   ZU Yinyoka! (Snake!) The copulative morpheme Yi- + inyoka (noun) is another example.

Our examples will be from Sesotho and isiZulu only, as representatives of the Sotho and the Nguni language families.

We have to explain a few basic but very important other concepts as well:

- Free and bound morphemes: Free morphemes can function independently as words, like SS nnete (truth), and can appear with other morphemes, for example, ka nnete (with truth). Other free morphemes are for example, nouns from the extract, like

- SS kajeno (today), SS kgarafu (spade), and others like SS pepe (a twig of sorghum), SS tau (lion), where no prefixes or suffixes can be identified, also SS phofu (ground flour) as well as ideophones or onomatopoeia, for example SS tu! (being quiet) and SS po! (being ice cold).

o ZU Tibi! (Something underfoot!) Khethe! (Being afraid). Ideophones are all good examples of free morphemes.

Bound morphemes appear only as parts of words, for example, from our Sesotho extract, ka nnete (truly), o ka sebetsana le motho.... (you can work together with someone), and others: ka pele ho yena, (in front of him), ka and ho are bound morphemes, while pele is a free morpheme and a word at the same time.

ZU Kwa-, as in kwazi (at the place of.), na-, as in nazi (here), phela, as in kuphela (only).

- Prefix: a prefix is a type of morpheme that is always added in front of a root or stem, for example, from our Sesotho extract,
o Matlakala (witchdoctors) = ma- (class prefix) = -tlakala (root), dilemolemo (a number of years) = di- (class prefix) + -lemolemo (root) and others: motho (person) = mo- (class prefix) + -tho (root) and moruti (pastor) = mo- (class prefix) + -rut- (teach) (root) + -i (personal deverbative suffix).
o From the isiZulu extract, Umkhonto uwele consists of um- (class prefix) + -khonto (noun stem) + u- (subject concord of class 3, u-) + -w- (verb root) + -el- (applicative suffix) + -e (perfect suffix).

- Suffix: a suffix is a type of morpheme that always appears behind a root, for example, from our Sesotho extract,

o SS -sebetsana (work together) = -sebets- (work) (verbal root), -an- (reciprocal suffix) + -a (present tense verbal suffix), SS -nkile (took) = -nk- (verbal root) + -ile (past tense suffix), and others: SS seremo (branches, timber) = se- (class prefix) + -rem- (chop) (verb root) + -o (non-personal deverbative suffix).
o From the isiZulu extract, ZU emgodini = e- (locative prefix) + umgodi (noun) + -ini (locative suffix).

- Root: a root is the smallest part of the word that contains meaning, for example from our Sesotho extract, di a etsahala (that which may happen) = di- (prefix) + -ets- (happen, do) (verbal root) + -ahal- (verbal suffix) + -a (verbal suffix), and others: SS moreki (buyer) = mo- (class prefix) + -rek- (to buy) (verb root) + -i (personal deverbative suffix).

o ZU A- + -gxum- (verbal root) + -e (verbal suffix) = Agxume (He jumped).

- Stem: a stem is the root without its prefixes, for example from our Sesotho extract ntho e tenang (a tiresome thing) = ntho + -e- + -ten- + -a- + -ng (of which -tenang is the verbal stem, or root plus suffixes), and others: –bonana (see each other: stem) = -bon- (verb root) + -an- (reciprocal verb suffix) + -a (present tense suffix).

o   ZU –ephakamisa (amehlo) (he lifts (his eyes) up).

In writing, these last four types of morphemes are preceded or followed by a hyphen, for example SS –hadi (family or home of one's husband), and –an- (reciprocal verb suffix), to indicate that some morpheme or root still has to be added in order for them to function properly as a word.

12.2.1   Two major morphological structures

    (a) The noun system and its concords; and
    (b) The verb system and its affixes (prefixes and suffixes).

12.2.2   The noun system and its concords

Every person, thing or object, real or abstract, is placed in a category or a group in the African languages. Each noun is placed in a separate class, mostly according to what it means. See for example, the following words that indicate persons, things or objects, that is, nouns: SS Motho (person), plural batho, molamu (stick), plural melamu, nnqe (actually nnqa + e nngwe, becomes nnqe, as it assimilates with the following –e-, and –a is elided (vowel elision) (direction, side), plural dinnqe (or dinnqa) and others:

- SS Molala (neck), plural melala, SS Lejwe (stone), plural majwe, SS Ntho (thing), plural dintho, SS Bohloko (pain), plural mahloko.
- ZU Inyoka (snake) plural: izinyoka, uMpiyakhe (person's name) plural: OMpiyake, umkhonto, plural: imikhonto. Have you noticed that each word starts with a specific

- syllable which is replaced by another syllable in the plural? Look at:

    SS Mo-/ba-; mo-/me-; le-/ma-; n-/din-; bo-/ma-.

    ZU U-/izin-; u-/o-; u (lu)-/izin-.

We speak of these syllables as prefixes or class prefixes of the nouns. The part that occurs behind the prefix is the stem which remains constant while the prefixes change. In this way the stem SS –tho (person) may be used to form the following nouns just by adding another prefix:

SS Motho (person), batho (persons), setho (human way), botho (humanity).
ZU from –ntu (person): Umuntu (person), Abantu (people), Ubuntu (humanity), Isintu (African nature).

According to this structure, each noun in the African languages belongs to a certain noun class. Originally each class had a specific demarcated content, but today most classes have a mixed content, although the basic contents of each noun class may be distinguished according to an overarching or coupling meaning. The following noun classes are distinguished in Sesotho, but each of the South African indigenous languages compares well with each other (note that the numbering is the internationally accepted system): For a discussion of the IsiZulu noun classes, see par. 6.2.2.2 later on.

12.2.2.1   The Sesotho noun classes:

Classes 1, 1a, 2 and 2a: mo-/ba- class (persons' /human beings class)

1.   Mo- content: people, for example motho (person), mosadi (woman).
1a.   This is a special class with no definite class prefix and contains:

•   Proper names of people, for example, Thabo, Tselane.
•   Kinship terms, for example, Ntate (my father), Rakgadi (my aunt).
•   Personified animals, for example, mmamolukule (a certain type of wasp), mmamolangwane (Secretary bird).
•   Terms expressing 'so and so', for example, nnyeo ('so and so'), mmannyeo (a woman whose name one does not mention).
•   The interrogative noun mang? (Who?)
•   From our Sesotho extract also mong (owner), plural beng.

2   Ba- content: plural of class 1, for example, batho (persons), basadi (women).
2a   Bo- serves as the plural of class 1a, for example, boThabo, bontate, borakgadi, bommamolukule.

Classes 3 and 4: mo-/me- class

2.   Mo- content: natural phenomena, also trees and plants, for example, from our extract: molamu (stick), monate (sweetness, niceness), mohoma (plough), motswaku (mixture), and others: mohlware (olive tree), mohlape (herd)
3.   Me- content: plural of class 3, for example, melamu (sticks), menate (sweetnesses), and others: mehlware (olive trees), mehlape (herds).

Classes 5 and 6: le-/ma- class

4.   Le- content: one of a pair, plants, also people, for example, from our extract letlakala (witchdoctor), and others: lehlokwa (bit of dry grass), lehetla (shoulder).
5.   Ma- content: plural of class 5, for example, matlakala (witchdoctors), and others: mahlokwa (bits of dry grass), mahetla (shoulders).

Classes 7 and 8: se-/di- class

6. Se- content: instruments, miscellaneous words, persons showing some habit or characteristic, for example, from our extract selemo (year), senyekgenyekge (an over-sweet thing), and others: seatla (hand), sefate (tree), Sesotho (the Sotho language), sebini (expert singer).

7. Di- content: plural of class 7, for example, dilemolemo (a few years), dinyekgenyekge (over-sweet things), and others: diatla (hands), difate (trees), dibini (expert singers).

Classes 9 and 10: n-/din- class

8. N- content: animals, mixed words, for example, from our extract nnqa (side, direction), nnete (truth), kgarafu (spade), pholo (ox), and others: nta (louse), ntho (thing), ntsu (eagle).

9. Din- content: plural of class 9, for example, dinnqa (sides), dinnete (truths), dikgarafu (spades), dipholo (oxen), dinta (lice), dintho (things), dintsu (eagles).

Classes 14 and 6: bo-/ma- class

14 bo- content: abstract terms, liquids or collectives, for example, from our extract, botho (humanity), boloi (witchcraft), bohloko (pain), bophelo (life), and others: boholo (size, bigness, majority), bohobe (porridge), bosiu (night).
6. ma- content: plural of class 14, for example, some single nouns do not have plurals. From our extract, maphelo (lives), mahloko (pains, sadnesses), and others: mahobe (bits of porridge), masiu (nights).

The infinitive class 15: ho-

15. ho- content: verbal infinitives, for example, ho bona (to see), ho teng batho (there are people present). From our extract, ha ho ka nnqe nngwe (there cannot be any other way)

This class has no plural.

The locative classes 16, 17 and 18: fa-/ho-/mo-

16 fa- content: locatives, for example, fatshe (on the ground).
17 ho- content: locatives, timewords, for example, hodimo (on top), hosasa (tomorrow)
18 mo- content: locatives, for example, morao (at the back).

Nouns belonging to these locative classes have almost disappeared. The few that still remain are used almost only as adverbs, for example, hole (far away) and mose (across), ntle (outside).

12.2.2.2   The IsiZulu noun classes:

Classes 1 and 2: umu-/aba- class: (persons class)

1.   Um(u)- content: persons, for example, umuntu (person), umfana (boy), umfazi (woman), umufo (fellow). The shortened form um- is used with all disyllabic and polysyllabic noun stems. The m of um- is syllabic and therefore forms a syllable on its

2.   own, for example, umlungu (a white person), umSuthu (a Sotho person), umZulu (a Zulu person), etc.

3.   Aba-, content: plural of class 1, abantu (persons), abafo (fellows), abafana (boys), abafazi (women), abelungu (white people), abeSuthu (Sotho people), amaZulu (Zulu people). The plural of the last word uses the class prefix of class 6.

Classes 1a and 2a: u-/o- class: (mainly proper names and relationship terms)

1a   U-, content: relationship terms, for example, ubaba (my father), umama (my mother), umamekuzi (my aunt), mamekhulu (my grandmother), proper names of people: uMpande, uShaka, uNkulunkulu. Some animals also occur here, as they are found in IsiZulu folktales: unogwaja (hare), unohemu (crowned crane).

2a   O-, plural of class 1 a, for example, obaba (my fathers), omama (my mothers), omamekuzi (my aunts), omamekhulu (my grandmothers), oMpande, oShaka, oNkulunkulu, onogwaja (hares), onohemu (crowned cranes).

Classes 3 and 4: umu-/imi- class:

4.   Umu- content: natural phenomena, miscellaneous nouns, parts of the body, for example, umfula (river), umNgeni (name of a river), umuthi (tree, medicine), umlilo (fire), umunwe (finger), umusi (smoke), umkhumbi (ship).

5.   Imi- content: plural of class 3, for example, imifula (rivers), imithi (trees, medicines), iminwe (fingers), imililo (fires), imisi (lots of smoke), imikhumbi (ships).

Classes 5 and 6: ili-/ama- class:

6.   Ili-, content: objects found in pairs or large numbers, like fruit, names of nations, liquids, foreign words, for example ihlombe (shoulder), idolo (knee), ihlo or iso (eye), itshe (stone), iNgisi (Englishman), ibhulukwe (trousers), ibhubesi (lion).

7.   Ama-, content: plural of class 5, for example amahlombe (shoulders), amadolo (knees), amehlo (eyes), amatshe (stones), amanzi (water, only in plural form), amafutha (fat), amaNgisi (Englishmen), amabhulukwe (trousers), amabhubesi (lions).

Classes 7 and 8: isi-/izi- class:

8.   Isi-, content: languages and cultures, material objects, instruments, for example isitsha (plate), isicathulo (shoe), isinkwa (bread), IsiZulu (Zulu language) (no plural), IsiNgisi (English), IsiBhunu (Afrikaans), isibili (second), isithathu (third).

9.   Izi-: plural of class 7: izitsha (plates) izicathulo (shoes), etc.

Classes 9 and 10: in-/izin- class:

10.   In-, content: animals, objects, etc. inja (dog), inkomo (head of cattle, cow), intombi (girl), inkosi (chief/king), indoda (man), into (thing), imvula (rain).

11.   Izin-, plural of class 9: izinja (dogs) izinkomo (cattle), izintombi (girls), amakhosi (kings), amadoda (men). Note that some nouns in this class take prefixes from other noun classes, specifically from class 6.

Classes 11 and 10: ulu-/izin- class:

12.   U(lu)-, content: a variety of objects, some persons, also abstract concepts. The singular form is more often u- instead of ulu-, (which only occurs with monosyllabic stems), for example, uthi/uluthi (stick), unwele (hair), uthando (love) (no plural), ulwandle (sea), uhlanya (mad man), uhlobo (kind).

10.   Izin-, sharing the plural prefix of class 10, for example, izinti (sticks), izinwele (lots of hair), izilwandle (seas), izihlanya (madmen), izihlobo (more than one kind).

Classes 14 and 6: ubu-/ama- class:

14.   Ubu-, content: class for abstracts, including collectives,
             for example, ubukhulu (greatness), ubuhlungu (pain), utshwala (beer), utshani (grass), uboya (hair).

        In the last three examples the process of palatalisation took place. (You can read about this sound change in the recommended books in the new chapter 2 in this tutorial letter).

6.   Ama-, plural prefix for class 14, which is the same as the prefix for class 6, for example, amatshwala (beers), amaboya (lots of hair).

Class 15: uku- class (The infinitive class)

This class consists of the prefix uku- which may be added to any verb in order to form a verbal infinitive or a noun, for example, ukubona (to see) or (the seeing), ukudlala (to play) or (the playing). The prefix becomes ukw- before a stem commencing with a vowel, for example, ukwakha (to build), ukwenza (to do).

Classes 16 and 17: the locative classes pha- and ku-:

These classes are very old noun classes that do not show all the characteristics of the other noun classes. They only occur as adverbs, but may occur in a subject position in a sentence, for example, phandle (outside). These nouns always use the concord ku-, for example, Phandle kuyashisa (Outside it is hot). Ku- expresses the impersonal 'it' in English.

16.   pha-: phansi (underneath), phambili (in front),
        phezulu (above), phakathi (inside, in the middle).

17.   ku-: This noun prefix may be added to any noun to form a locative meaning (at, in, to), for example

        Kubaba (at father)   kumfana (at the boy)
        Kumalume (at uncle)   kubafo (at the fellow)

If ku- is prefixed to the plural o-, the vowel u is elided (See par. 2.2.3 for sound changes), for example, kobaba (by father and company)   komalume (by uncle and company)

The article in the African languages

In the African languages there is no such thing as an article, neither the definite nor the indefinite article occurs, so statements like "a man walks" or "the man walks" are expressed by the same sentence: SS Monna o a tsamaya (The man walks), ZU Umfazi ubiza umfana (The woman calls the boy) and the English translation, when considering an article, will depend on the context of the sentence.

Forming new nouns

Apart from the basic (original) nouns occurring, some other processes exist for forming nouns:

(a)   Deverbatives:

The forming of nouns from the roots of verbs is a common occurrence in the African languages. There are mainly two types:

• Personal deverbatives, which usually occur in the SS mo-/ba- and ZU umu-/aba-classes and the SS se-/di- classes. The class prefix is placed in front of the verb root and the personal deverbative suffix at the back, for example,

SS Mongodi (writer) = mo- + ngol- + -i (Did you notice that the sound change occlusivation (see par. 2.2.3) took place here, li > di?). Also, SS sebini (expert singer) = se- + -bin- + -i. ZU umthwali (carrier) = umu- + -thwal- + -i.

• Non personal deverbatives, these occur in a lot of noun classes, for example, in one of the later sentences from

Botho, 'Noha e hatwa mohatleng ka phoso' (the snake is trampled on the tail by mistake), phoso is a deverbative, formed from n- (class prefix of n-class) + –fosa (verb, 'make a mistake') + -o (non personal deverbative suffix), others: SS Mmuso (government) = mo- + -bus- + -o, SS Lefielo (broom) = le- + -fiel- + -o, SS Lenyalo (marriage) = le- + -nyal- + -o.

ZU Umthwalo (load) = um- + -thwal- + -o, and umdlalo (play) = um- + -dlal- + -o.

(b)   Diminutives

Diminutives indicate that a certain thing or person is small, not that it is a child. Diminutives may also be formed to indicate non-living or inanimate objects. The suffix –ana is used to form diminutives, for example, from our Sesotho extract, SS semanyamanyane (so and so), diminutive of semangmang, from mang? (who?), and others: Taba (matter) > tabana (small matter), Tsela (road) > tselana (small road). Some sound changes occur with the adding of this suffix to certain nouns, for example, morwalo (load) > morwalwana (a small load), where consonantalisation occurs, o- + -ana > -wana.

In isiZulu, the same suffix –ana is used to form diminutives from nouns, for example ZU isihlalo (chair) becomes isihlalwana (a small chair), the sound change of consonantalisation took place here, as -o + -ana became -wana.
ZU Amazwi (voices) becomes amazwana (little voices), the sound change of vowel elision took place here, as amazwi + -ana became amazwana.
ZU Itshe (stone) becomes itshana (a little stone), the sound change of vowel elision once again took place as itshe + -ana became itshana.

Other sound changes, like palatalisation also take place in isiZulu when diminutives are formed, for example imphuphu (meal) + -ana, becomes impushana (a little meal), (ph > sh).

(c)   Loanwords

A large number of nouns are formed by adopting from other languages, especially from English and Afrikaans, all expressing material things that were unknown to the African languages. Consonants that are foreign to the African languages underwent phonetic modifications or sound changes to conform to the phonetic structure of the indigenous

languages. This, of course, explains the origin of foreign consonant clusters like kr, st, tr, etc. Examples: from our Sesotho extract,

o   SS kgarafu (spade, from Afrikaans 'graaf'), and others: SS Mokreste (a Christian), SS (Se)fenstere (window), SS Moprista (priest). Most of these adopted nouns can be found in class 9, whose concords are also applied, for example, SS Buka (book), SS Baki (jacket <Afrikaans baadjie), etc.

o   From isiZulu, ZU usheleni (10c or the old 'shilling'), seems like it should be a noun with a locative suffix –ini, but it is just a loanword from English that sounds like it. The isiZulu word ummese (knife) comes from the Afrikaans word 'mes' (knife) and is

o   obviously loaned from it. Look for other loanwords in isiZulu yourself.

The concords of the noun

The noun as subject of the sentence should always be connected to verbs by means of a subject concord. All subject concords are derived from the class prefixes of their respective nouns. The subject concord of the SS mo- class is the vowel o, in the case of the SS ba- class the subject concord is ba, in the case of class 3, SS mo-, the subject concord is o, and in the case of the SS me- class, it is e and so on. Examples:

SS Motho o sebetsana le motswalle (the person works together with his friend).

In the case of isiZulu, the ZU noun class 1, (umu-) subject concord is -u-, the ZU noun class 2, (aba-) subject concord is –ba-, the noun class 1, (u-) subject concord is –u- and the noun class 2a, (o-) has –ba- as subject concord, the same as the persons' class's plural subject concord. The subject concord follows directly after the noun to which it refers, for example

ZU Umkhonto uwele laphaya (The spear falls there yonder). The u of uwele is   the subject concord of noun umkhonto.

Look at the sentence below:

SS Batho ba rata nama (the people love meat)

By its function in the sentence, batho is the subject in the sentence, therefore the concord following immediately, ba is the subject concord. The function of each word category in a sentence will be discussed later on when we look at the study of Syntax. Each noun class has a variety of concords that are used in various contexts. Apart from the subject concord, there are also the following concords:

• Object concord, for example from the Sesotho extract, a bile a o thekgetsa ka molamu (he just hits you with a stick) Monna o a se (selepe) batla (The man is searching for it (the axe).

o ZU Abafazi bayakupheka ukudla (The women cook it, the food). The –ku- before the verb –pheka is the object concord of the word ukudla.

• Possessive concord, for example, from our Sesotho extract, kgarafu ya hae (his spade), botho ba motho (the humanity of someone), and others: SS Selepe sa monna (The axe of the man).

o ZU Inja yami (my dog), Ihhashi likababa (father's horse): before nouns of class 1a, (u-) the possessive concord consists of subject concord + -ka- (possessive morpheme).

• Relative concord used with:

a. Verbs, for example, from our Sesotho extract ke ntho e ipatileng (it is a thing that is hidden), and ntho e tenang (a tiresome thing).
• ZU Umthengi othengayo (A buyer who buys).

b. Nouns, for example, from our Sesotho extract, ntho e senyekgenyekge (an over-sweet thing), others:

• SS Monna ya matla (The strong man)
  Banna ba matla (The strong men).
• ZU igazi elibomvu (blood that is red).

c. Relative stems, for example, SS Thipa e nthithi (The blunt knife) and:

• SS Dithipa tse nthithi (The blunt knives).
• ZU Bangene endlini emakhaza (They entered a cold house).

d.   Enumerative relative stems, for example,

•   SS Monna ofe? (Which man?) in which –fe? is the relative stem.
•   ZU Umfana muphi? (Which boy?), in which –phi? is the stem.

e.   Quantitative concord, for example,

•   SS Batho bohle (All the people), (ba- + -ohle> bohle).
•   ZU Uthenge izinkom zonke na? (Did you buy all the cattle?), (zi- + -onke > zonke), vowel elision took place here, as the i was elided.

Compound nouns

Also called complex noun stems, compound nouns are made up of a nominal (noun) prefix plus various morphemes that form the noun stem. Examples:

SS Mmamasole < mma- (mother) + masole (soldiers)
SS Ralebitso (a proper name of a person) < Ra- (father) + lebitso (name)
SS Mmalerato (a proper name of a person) < Mma- (mother) + lerato (love)
ZU Umninimuzi (kraal head) < umnini (owner) + umuzi (smoke).
ZU Udadewethu (my/our sister) < udade (sister) + wethu (our).

Reduplication may be used:

From our Sesotho extract: SS Semanyamanyane (so and so), SS

senyekgenyekge (an over-sweet thing), SS dilemolemo (a few years), and others:

SS Boswahla-swahla (noise of a person going through reeds)
SS Lepotla-potla (haste, hurry)
SS Madi-madi (much blood)
ZU Imihlobohlobo (different nationalities) < umhlobo (nationality)
ZU Imithimithi (different kinds of trees) < imithi (trees).

Two nouns may be combined:

SS Hlaku-bele (March) < hlaku + bele.
SS Mokopu-ntja (wart hog) < mokopu (pumpkin) + ntja (dog).

(f)   Suffixes

Suffixes like the feminine and the augmentative ones may be added to nouns to achieve additional meanings:

SS Tauhadi (lioness) < tau (lion) + -hadi
SS Kgomohadi (cow) < kgomo (bovine animal, beast) + -hadi
SS Moradi (daughter) < mora (son) + -hadi

In isiZulu, suffixes ZU –kazi/-azi + -azana(e) often denotes the feminine:

ZU Inkosi (chief) inkosikazi (lady), inkosazana (princess).

Some other nouns denoting persons or objects take on an augmentative (enlarging) meaning with the same suffix and may also take on a derogatory meaning, depending on the speaker's attitude:

SS Molomohadi (big mouth)
SS Mosadihadi (big, huge woman)
SS Lefetwahadi (big old maid)

Enlarging in isiZulu with the augmentative suffix:
ZU Itshe (stone) > itshekazi (a rock)
Umuthi (tree) > umthikazi (a huge tree).

The suffix –ane (which looks like the diminutive suffix –ana) may also be used to form proper names of people and usually indicates girls' names:

SS Pulane < pula (rain) + -ane
SS Tselane < tsela (road) + -ane
SS Thakane < thaka (mate, age group) + -ane.

12.2.3   The verb system and its affixes

A study of the verb system in the African languages may start with the smallest unit a verb is able to be reduced to: the verbal root. The verbal root is the central morpheme which remains after all affixes to the verb have been removed: it is the core, the very heart of such a predicate whose basic meaning it conveys (Guma, S M, 1971: 132), for example from our extract,

SS –loy- (bewitch) (see –loyile), and another one: -rut- (teach).
ZU –w- (fall) from –wele (fall towards).

The verbal stem (see par. 6.2 of this study unit), on the other hand, constitutes the verbal root plus its suffixes, for example, SS -rutana (teach each other). The most common suffix of the verb is –a, which also signifies the present tense, positive ending, for example SS -kena (enter), SS -etsa (do).

- ZU –ngena (enter), -enza (do).

The subject concord of the 'persons'

We have seen a lot of sentences where the subject concord has been used, as each noun class is coupled to the verb by means of it. There are also a whole set of personal concords acting like subject concords and object concords towards the verb. They are the following underlined concords: for example from our Sesotho extract,

SS Wena o re o ka sebetsana le motho (You say you can work with someone...) and Lona le adimana ka dintho (You (plural) borrow things from one another).

Note that all the initial words in these examples are the absolute pronouns (Wena and Lona) of the persons (See par. 6.2.5 later on).

ZU Mina ngibona amaqanda (I see the eggs), Thina sithanda ukudla (We like food) in which mina and thina are the absolute pronouns.

The infinitive form of the verb

To express the infinitive, that is to say 'to.....', the prefix SS ho-, ZU uku- is placed in front of the verbal stem, for example,

- from our extract, SS leha e le ntho eo re ratang ho e tseba (although it is a thing that we would love to know), and its negative: leha e le ntho eo re ratang ho se tsebe (although it is a thing that we would love not to know).

- ZU Ukudla kujabulisa iziguli (the food makes the sick glad), and in the negative form: by means of –nga- following upon the infinitive prefix uku- while the verb stem ends in –i: Ukudla akujabulisi iziguli (The food does not make the sick glad).

In the same form the infinitive may also function as a noun, for example SS Ho tseba ho a ratwa (Knowing is to be liked).

The imperative form of the verb

The imperative (command) form of the verb uses the verb only as a stem:

for example, SS Sebetsa! (Work!), and in the plural form it is SS Sebetsang! (Work, you all!), where the suffix –ng is used.

The negative form of the imperative is formed by using the negative prefix se- and the verbal stem ends with the negative suffix –e:

SS Se sebetse! (Do not work!), and in the plural form, SS Se sebetseng! (Do not work, you all!).

In isiZulu the auxiliary verb –musa (don't) is used, followed by uku- (infinitive):

ZU Musa ukuhamba! Or Ungahambi (Don't walk!).
When an object concord is used in an imperative form, the verb ends with an –e,

ZU Yidle (inyama)! (Eat it, boy (the meat)!).

The negative of the Present tense

• It is formed by SS negative formative ha- + subject concord + verb stem + -e (negative ending), for example, SS Ha re tsamaye (We don't walk).

• The mo- persons class's subject concord becomes –a- instead of –o-:
Ha a tsamaye (He doesn't walk).

• In isiZulu, the negative formative ka- or a- plus the subject concord are prefixed to the verb, while the verb ends with –i:

for example, ZU Umfana uyakhala (The boy is crying) >Umfana akakhali (A boy doesn't cry). Note that the subject concord of the persons' class changes to –a in the negative. Also see Amantombazane akolobha indlu (The girls scrub the house) >Amantombazane awakolobhi indlu (The girls do not scrub the house), where an additional -w- is inserted between the subject concord and the negative morpheme.

The object concord in the verb

When there is an object in the sentence, it occupies a position behind the verb: SS Monna o batla molamu (the man searches for the stick). The object concord (see par. 6.2.2) may be used to refer to the noun as object without the noun being present, for example, SS Monna o a o batla (molamu) (the man searches for it (the stick)),
ZU Amadoda ayawubona umuzi (The men see the village) in which wu- refers to umuzi.

The object concord of the first person singular is achieved by prefixing SS n- or m- (syllables on their own) in front of the verb stem, for example SS O a ntseba (he knows me). Another prefix functioning as an object concord is the reflexive prefix i- (self) which also occurs in front of the verb stem, for example SS Ke a itseba (I know myself).

The persons also have their own set of object concords:

SS O a ntseba (He knows me) SS O a re tseba (He knows us)
ZU Ubaba uyasibona (Father sees us).

It is not the object only that may occur behind the verb, but also adverbs, for example,

SS Matlakala ba mo loile ka nnete (The witchdoctors bewitched him, truly).
ZU Ayibone ihushuzela kancane inyoka (He sees the snake moving slowly).

The negative of the present tense is achieved by prefixing a negative prefix ha- in front of the verb and by suffixing the negative suffix –e to the verb stem, for example SS Ha a tsamaye (He does not walk).

The future tense of the verb

The future tense is expressed by making use of a subject concord + SS tla + the verb stem: from our Sesotho extract:

... ha re ne re bo tseba, re ne re tla tseba... (if we were to know it, we would know...) and SS Moshemane o tla tsoma ka moso (The boy will hunt tomorrow).

IsiZulu makes use of two auxiliary verb stems, -za (come) and –ya (go), which are followed by the infinitive uku- and the verb,

ZU Siyakuhamba (We will go) or ZU Sizakuhamba.

Contractions of the auxiliary verbs, subject concords and the infinitive uku- occur, for example, ZU

Ngizokuhamba (I will go).

Verbal suffixes

The meaning of the verbal stem may be extended by means of a variety of suffixes. The following are the most important suffixes:

(a)   Perfect –ile SS and ZU –ile (-uhambile)
(b)   Passive –w- SS and ZU –w- (-thandwa)
(c)   Applied –el- SS and ZU –el- (-fundela)
(d)   Causative –is- SS and ZU –is- (-fundisa)
(e)   Reciprocal –an- SS and ZU –an- (-thandana)
(f)   Reduplicated - any duplicated verbal stem for example, SS -jaeja (eat a little), ZU -hambahamba (walk a little).

We will only discuss a few of these. If you want to know more about the verbal suffixes operating in your chosen African language, we suggest that you read some of the recommended publications you will find at the end of this study unit.

(a)   The perfect suffix –ile:

By means of the perfect suffix, two concepts are expressed:

(i)   An action in time indicating a completed or terminated action, and
(ii)   A timeless action indicating that a person or object is in a specific state, condition or position.

Both these notions are achieved by means of a subject concord + the perfect suffix –ile, for example,

- from our Sesotho extract, Matlakala ba mo loile (-loya + -ile) ka nnete (the witchdoctors bewitched him, truly) and -rata (love) > -ratile (loved),-apeha (cook) > -apehile (cooked).

- ZU Examples used here are not found in our extract: -akha (build) > -akhile (built), -ala (refuse) > -alile (refused), Ubonile (He has seen), Bafundile (They have learnt), -dla (eat) > -dlile (eaten).

A variety of sound changes occur with the adding of the perfect suffix to certain verb stems, of which affricatisation in Sesotho (see par. 2.2.3 in this Tutorial Letter) is the most important:

- SS -lesa + -ile > -lesitse (left alone, abandoned), SS -senya + -ile > -sentse (wasted, demolished).
- ZU The process of assimilation takes place in: -bonane (saw each other) <*bonanine<*bonanile<bonana (See each other) + -ile. Also, in the verb –bambele (caught for) <*bambelle<*bambelile<bambela (catch for) + -ile we see the same process of assimilation.

In Sesotho, the negative form of the perfect suffix is achieved by adding the negative prefix ha- in front of a subject concord, followed by the perfect morpheme –a-, while the verbal stem occurs in its original present tense form, for example

SS O ratile Mpho (She loved Mpho), negative: SS Ha a a rata Mpho (She did not love Mpho). Also note that the persons class subject concord changes from o to a in the negative.
SS Ba jile hamonate (They ate heartily), negative: SS Ha ba a ja hamonate (They did not eat well).

In isiZulu: the negative morphemes aka- or a- may be prefixed with the perfect suffix, for example

ZU Ubonile (He saw) > Akabonile (He didn't see) and Bafundile (They have studied) > Abafundile (They haven't studied), -bona (see) > -akaboni (does not see).

(b)   The passive suffix –w-:

The passive suffix indicates that the subject undergoes some sort of action or that it is enacted on him/her/it by someone or something else. In the African languages the suffix –w- is added to the verbal stem. From our extract:

•   SS di monate ha di phetwa… (..it is pleasant when they are told..), and: SS -bala (read) > -balwa (is read). With single syllable verb stems the passive is sometimes –ewa and sometimes –owa or –uwa: SS -ja (eat) > -jewa/- jowa/-juwa (is being eaten). A lot of sound changes take place with the appearance of the passive suffix: p > pjw; ph > pjhw; b > jw; f > fjw or shw; m > ngw; and ny > nngw. Consult paragraph 2.2.3 of this tutorial letter for more information about sound changes.

•   ZU Umfana uyashaywa (The boy is being beaten) < Umfana uyayishaya (inja) (The boy is beating it (e.g. the dog). Inja ishaywa ngumfana (The dog is being beaten by the boy).

(c)   The applicative verbal suffix –el-

This suffix is denoted by the suffix –el-/-ets- and indicates that the action is carried out for, on behalf of or to the detriment of somebody or something, for example,

SS O lemela bana moroho (He grows vegetables for his children).
ZU Ngimelusela izinkomo umalume (I herd uncle's cattle for him).

(d)   The causative verbal suffix –is-:

This suffix expresses the meaning of 'make' or 'help' additionally to the verb, for example,

•   from our Sesotho extract, SS Di bohloko, di monate, di natefisa bophelo (they are painful, they are pleasant, they sweeten life…) and: SS -lapa (is hungry) > -lapisa (make hungry). The sound change li > di applies here, for example, SS Hola (grow) > -hodisa (raise, make grow). Verb stems ending with –na is suffixed with –nya or –ntsha: -SS kena (enter) > -kenya or –kentsha (help enter, put in).

•   ZU From our isiZulu extract: Uma ephakamisa amehlo (When he looks up/makes his eyes go upwards), and another example: Wakhisa ubaba indlu (He helps father build a house).

For more applications of the causative verbal suffix, see the additional reading list for your chosen African language at the end of this study unit.

12.2.4.   Other word categories

Some of the rest of the word categories of the African languages function to assist either the noun or the verb, and they may be divided as follows:

Word categories assisting or describing the noun – Pronoun, Adjective, Possessive, Locative

Word categories assisting or describing the verb – Copulative, Deficient verbs, Adverb

We will start by discussing the word categories assisting the noun.

12.2.5   The Pronoun

Like the pronoun in other languages, a pronoun in the African languages may be used to represent a noun, for example,

> SS (Motho) Yena o a tsamaya ((The person) He walks.
> SS (Batho) Bona ba a tsamaya ((The people) They walk.
> ZU (Abafana) Bona badlile ((The men) They have eaten.
>
> ZU Ubiza wena na? (Does he call you?) – Cha, ubiza bona (No, he is calling them).

Each pronoun is derived from the noun it represents, as in the two examples above. In the African languages there are 3 different types of pronoun:

a.   The Absolute pronoun, as in the two examples above, can function in any position in which the noun may appear and may be used instead of the noun. This pronoun can even stand on its own, as in:

- SS O bitsa mang? (Who are you calling?) - Wena! (You!)
- ZU Ubiza wena na? (Does he call you?) – Cha, ubiza bona (No, he is calling them).

b.   The Demonstrative pronoun, indicating 3 positions to the noun, and may be translated with 'this', 'that' and 'there yonder', for example,

- From our Sesotho extract: SS Leha e le ntho eo re ratang… (Although it is a thing (this one) that we would love…), and
  SS Mme hoo ke e nngwe taba (and that (there) is another matter)
  SS Wena o re o ka sebetsana le motho dilemolemo tse ngata tsena… (You say that you can work with someone for this many years…
  SS Tsena kaofela di a etsahala (All these things do happen),

and other examples,
SS Mosadi enwa (This woman)
SS Mosadi eo (That woman)
SS Mosadi yane (That woman there yonder)

- ZU Amadoda la(wa) (These men), lawo (those), lawaya (there yonder).
  ZU Izinkomo lezo (Those cattle), lezi (these), leziya (there yonder).
  ZU Umkhonto uwele laphaya (the spear fell there yonder), lapha (these), lapho (those).

The demonstrative pronoun may be used with the noun to which it refers and it may function on its own, see the examples above. The rest of the noun classes have their own sets of demonstrative pronouns derived from their class prefix.

c.	The Possessive pronoun stem, which indicates the 'possessor' and actually may be the absolute pronoun or the demonstrative pronoun, for example,

- From our Sesotho extract: SS ... re tseba ho sebetsana le beng ba bona ... (we know how to work together with their owners...)
  SS O nkile kgarafu ya hae (You took his spade), and other examples:
  SS Buka ya hae (monna) (The book of him (the man))
  SS Dibuka tsa bona (banna) (The books of them (the men)).

- ZU Ezwe umqondo wakhe uduma manje (Literally: He felt his head began to beat then: he becomes confused).
  ZU Umfundo yethu (Our education).
  ZU Imali ya mi ilahlekile (My money is lost).

Also look at the following:

SS Selepe sa leqheku (The spade of the old man)
SS Selepe sa lona (The spade of you [plural])
SS Selepe sa leo (The spade of that one)

For the persons, the following possessive pronouns are used:

1st person singular SS –ka, ZU –mi (yami)	plural SS –rona/-heso (indicating a family)
                                            ZU –ithu (yethu)
2nd person singular SS–hao, ZU-kho (yakho);	plural SS –lona/-heno, ZU –inu (yenu)
3rd person singular SS–hae, ZU –khe (yakhe);	plural SS–bona/-habo, ZU –bo (yabo)

12.2.6   The Adjective

We may also call this word category a qualificative, which we may define as a word category that 'qualifies' the noun, by adding an additional quality, characteristic, feature or attribute to the meaning of a noun. This word category may also act, on its own, as a subject of a sentence, just like the noun itself, for example, from our Sesotho extract:

SS Re ne re tla utlwisisana mme diphapang tse ngata di ne di tla ba siyo. (We would understand each other and as such a lot of conflict wouldn't have existed)
SS Mme hoo ke e nngwe taba (and that is another matter), other examples:
SS (Diatla) tse kgolo (big hands) = tse- + n- + -holo
SS (Mosadi) e mong (the other woman) = e- + mo- + -ng (the mo- (persons) class has, as demonstrative element, e- in stead of o-)
SS (Merwalo) e mengata (a lot of loads) = e- + me- + -ngata
SS (Makgowa) a mabedi (two Europeans) = a- + ma- + -bedi

For isiZulu:

ZU Ukhamba olukhulu (A large claypot) = olu- + -khulu
ZU Imithi eminingi (A lot of other trees) = emi- + -ningi
ZU Amehlo amabili (Two eyes) = ama- + -bili.

The adjective consists of a variety of adjective stems which are coupled to nouns by means of their own set of concords, called adjective concords. These concords are made up of a demonstrative element plus an adjective concord (both of which refer to the noun they describe or qualify) + an adjective stem.

Examples of some important adjective stems are:

Numbers: SS-ng (one), -bedi (two), -raro (three), -ne (four), -hlano (five);

•   ZU –nye (another), -bili (two), -thathu (three), -ne (four), -hlanu (five).

Colours: SS -fubedu (red), -sehla (yellow), -tsho (black), -sweu (white), -tala (green, blue);

•   ZU –bomvu (red), -liphuzi (yellow), –mnyama (black), -mhlophe (white), -hlaza (green), -lufefe (blue).

Miscellaneous: SS -be (ugly, bad), -holo (big), -lelele (long, tall), -sesane (thin), -tjha (new), kae? (how many?), -kana (so big), -kgutshwane (short), -ng (other), -ngata (a lot), -nyane (small), -tle (good, pretty), -tjhitja (round).

- ZU –bi (ugly), -khulu (big), -de (tall), -ncane or –ngenamthamo (thin, small), -sha (new), -mfishane (short), -ningi (a lot), -hle or –bukekayo (pretty), -lungileyo (good), -izidingilizi (round).

The SS n-/din- class as well as the di- class causes sound changes to take place when prefixed to certain adjective stems. Sound changes that occur are africatisation and velarisation, for example,

SS Dikgoho tse telele (the tall chickens) < -lelele (tall), = l > t
SS Kgomo e kgubedu (the red beast) < -fubedu (red), = f > kg, etc.

In isiZulu mainly nasalisation takes place:

ZU Izinja ezimbi (Bad dogs),
Ingubo entsha (A new blanket).

For further reading on the adjective, consult the recommended publications pertaining to your chosen African language.

12.2.7   The Possessive

Some researchers view the possessive as a qualificative to the noun, while others talk about it as the possessive stem (see also par. 6.2.5). We will handle it just as a separate word category. The possessive construction consists of a possession + a possessive concord + a possessor, for example, from our Sesotho extract:

SS Botho ba motho ke ntho e ipatileng (The humanity of a person is something that is hidden), ...re tseba ho sebetsana le beng ba bona (...we know how to work together with its owners), and other examples:
SS Mehleng ya kgale (in times of long ago) = possession + possessive concord of me-class + possessor
SS Batho ba mehleng eo (people of those times) = possession + possessive concord of ba- + possessor + demonstrative pronoun

SS Dithaka tsa Thabo (the friends of Thabo) = possession + possessive concord of di- + possessor.

Examples from isiZulu:

ZU Ihashi likababa (Father's horse).
ZU Izinkomo zobaba (Father and company's cattle) Here, vowel elision took place: za + obaba > zobaba.
ZU Ihashi nokudla kwalo (The horse and its food).
ZU Yinto kabani le? (Whose thing is this?)
ZU Ilanga nokukhanya kwalo (The sun and its light)

ZU Umfula namanzi awo (The river and its water).

IsiZulu has possessive stems that are derived from the absolute pronouns and from the noun class prefixes to which the possessive concord is prefixed:

1st person		-mi (my)	-ithu (our)
2nd person		-kho (your)	-inu (your)
3rd person	Class umu-/aba-	-khe (his, her)	-bo (their)
	Umu-/imi-	-wo (its)	-yo (their)
	Ili-/ama-	-lo (its)	-wo (their)
	Isi-/-izi-	-so (its)	-zo (their)
	In-/izin-	-yo (its)	-zo (their)
	Ulu-/izin-	-lo (its)	-zo (their)
	Ubu-/ama-		-bo (its, their)
	Uku-		-kho (its, their)
	Pha-/ku-		-kho (its).

Examples: Indoda nenja yayo (The man and his dog)

      Inja yami nomsila wayo (My dog and its tail)
      Inyoni nephiko layo (The bird and its wing)

The possessive concord refers to the noun which is the grammatical possession and is constructed of the subject concord + the possessive morpheme –a, as in SS

class (in singular)	class (in plural)
ba-: ba-< *ba + a	mo-: wa< *o + a,
mo-: wa-< *o + a,	me-: ya-< *e + a
le-: la-< *le + a,	ma-: a-< *ma + a
se-: sa-< *se + a,	di-: tsa-< *di + a
n-: ya-< *e + a,	din-: tsa-< *di + a
bo-: ba-< *bo + a,	ma-: a-< *ma + a
ho-: ha-< *ho + a	

In isiZulu:

Class umu-/aba-	Wa-	ba-	
Umu-/imi-	wa-	ya-	
Ili-/ama-		la-	a-
Isi-/izi-		sa-	za-
In-/izin-		ya-	za-
Ulu-/izin-		lwa-	za-

Ubu-/ama-	ba-	
Uku-	kwa-	
Pha-/ku-		pha-/ku-/ko-

The possessor that usually follows the possessive concord in this construction (together form an independent word) may, instead of a noun, also be a possessive:

SS Dintwa mahareng a ditjhaba (Quarrels between nations)
SS Mohoma wa dipholo (the plough of the oxen), and other examples:
SS Ntja ya setsomi (the dog of the expert hunters)
SS Ntja ya sona (the dog of them [the expert hunters])
SS Ntja ya seo (the dog of those [expert hunters])

Of course, the noun, dog, may also be replaced by either of the above pronouns. In the sentence:

SS Ke rekile selepe sa mohlankana (I bought the axe of the young man), selepe sa mohlankana is the object.

See also:

ZU Abantwana balapha (The children of here)
Sahamba nezinqola zamaBhunu (We travelled together with the Boers' wagons)

For the persons there are separate possessive stems (also see par. 6.2.5):

SS Seo ke selepe sa ka (That one is my axe)
ZU Ibantshi lami (My coat)
Wena wami (You of me)
Nina bethu (You of us)
Thina benu (We belonging to you)

Or, from our Sesotho extract,

SS hobane o nkile kgarafu ya hae (because you took his spade), and
SS Kgomo ya hae e lahlehile (his beast is lost), in which case kgomo ya hae is the subject of the sentence.

The three plural stems SS –heso, -heno and –habo indicate a family group:

SS Dikgomo tsa heso (our family's cattle).

12.2.8   The Relative

The next word category that is viewed as a qualificative by some researchers, is the relative. We distinguish between the following four types of relative stems, each of which uses a different type of concord:

(a)   Nouns, or nominal relatives, for example SS –bohlale (clever) in which case the relative concord is prefixed:

SS Batho ba bohlale (the clever people)

SS Ngwana ya bohlale (the clever child) the relative concord of the mo- (persons) class follows its own rule (ya- in stead of wa-).
SS Ntja ya botswa (the lazy dog).

•   ZU Igazi elibomvu (red blood)
•   Ugqoke izingubo ezimanzi (He is wearing wet clothes)

(b)   Primitive or original radical relative stems: the relative concord of this type or relative looks the same as that of the nominal relative, but the relative stem does not have a nominal prefix, for example,

SS Thipa e nthithi (the blunt knife)
SS Noka ya batsi (the wide river)

ZU Sangena endlini kwabangcono (We went into the house to the better ones) – here with a locative prefix kwa-.
Umuntu oqotho (An honest person)
Ngifuna induku eqatha (I want a strong stick).

(c)   Enumerative relative stems, using a concord that looks the same as the relevant class prefix.

SS Motse ofe? (which village?)
SS Mosadi osele (the unknown woman), and from our extract:
SS Athe ha ke tsebe hore ke mo hlahile kahosele tsatsing leo (Whereas now, I did not know that I would find him in a bad mood (approach him from an unknown side) on that day).

ZU Ubone uhlobo lwezinja olunjani? (What sort of dogs did you see?)
Kukhona abantu abangakanani? (How many people are there?)

(d)   Verbal relatives, of which the concord consists of a relative concord plus a verbal stem plus the suffix SS –ng and ZU -o, for example from our extract:

SS ...re tseba ho sebetsana le beng ba bona ka matswalo a kokobetseng (... we know how to work together with its owners with an attitude that is humble/satisfied)
SS Motho ya rutang Sesotho (the man who teaches Sesotho)
SS Mokoko o jang poone (the cock that eats mealie pips).

ZU Unthengi othengayo (The buyer who buys).
Umuntu ohambayo (A person who travels).
Ukuloba okulungileyo¬ (Correct writing).

12.2.9   The Locative

This word category borders on the line between words that qualify the noun and those that qualify the verb. Originally there were also noun classes that indicated place in the African languages, however, these classes have lost their full noun status and we can only here and there discern a class prefix anymore. This obviously also means that they are not used as subjects or objects of a sentence any longer, but there are certain of their concords as well as certain pronoun forms that are still in use. We have already discussed the locative classes SS fa-, ho- and mo- (ZU pha-) in paragraph 6.2.2. Look at the following for Sesotho (Ferreira J.A., 1964: 62):

Class prefixes:

fa-	ho-	mo-	Subject concord
ho-	ho-	ho-	Object concord
ho-	ho-	ho-	Possessive concord
ha-	ha-	ha-	demonstrative I
mona	hona	mona	demonstrative II
moo	hoo	moo	demonstrative III
mane	hane	mane	absolute pronoun --
hona	--		possessive stem
hona	hona	hona	

Far more remaining concords and words of the locative classes are found in Sesotho than in isiZulu.

a.   When an idea of place or locality is expressed with regard to proper names, nouns indicating persons, pronouns, etc., the prefixes SS ho-, ZU ku-/kwa-, are used, for example

SS Ho Masilo (to, at Masilo)
SS Ho Semangmang (to so-and-so)
SS Ho nna (to me), with a personal absolute pronoun

SS Ho e moholo (to the big one), with an adjective
SS Ho wa ka (to mine), with a possessive.

ZU Kubaba (by father)
ZU KwaZulu (the Zulu's place) the prefix kwa- is often used.

b.   All locatives are used as adverbs, usually as adverbs of place and they usually
      occupy a position after the verb, for example,

SS Nonyana e fofa hodimo (the bird flies above)
SS Tlo mona! (Come here!)

SS Bana ba kene mane tshimong yane (The children went there yonder into that other field)

ZU Ngakhwela endlini (I climbed onto the house)

c.   Names to indicate 'the place of':

SS Ba robala ha boThabo (they are going to sleep at Thabo's family's place)

d.   The locative subject concord SS ho- is used often when the subject offers a place
      where something happened, for example

SS Ho a bata mona (it is cold here)
SS Ho na le dikgomo (there are cattle)

e.   Some of the proper locative nouns use the prefix SS le- to indicate locality:

SS Hole le lewatle (Far away from the sea)
SS Haufi le lelapa (near to the home)

f.   Nouns may also take a locative form, in the case of Sesotho, the suffix SS –ng is
      added to the noun:

SS Nokeng (in the river)
SS Leihlong la ka (in my eye)

In isiZulu, in locative forms of nouns, the prefix e- + the suffix –ini are used to indicate
location:

•   ZU Umuthi (tree) > emthini (at the tree).
•   Umfula (river) > emfuleni (at the river)
•   Izwe (country) > ezweni (in the country)

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- Zulu (sky) > ezulwini (in the sky), of course the sound changes vowel assimilation and vowel raising take place here.

The same sound changes take place in Sesotho, that is vowel assimilation and vowel raising, for example,

SS Lapa (the home) > lapeng (in the home)
SS Gauta (gold) > Gauteng (the province Gauteng or Johannesburg)
SS Maoka (thorn tree) > Maokeng (Kroonstad).

In isiZulu consonantalisation as well as palatalization may take place in locatives. See paragraph 2.2.3 of Study Unit 2.

Now let us have a look at the word categories that assist the verb.

12.2.10   The copulative

The copulative is a non-verbal descriptor of the action of a sentence, expressing 'to be', 'is', 'are' and 'have' or 'has'. In other words, a copulative is a word category that does the work of a predicate. Three different copulatives are distinguished, the identifying, the descriptive and the associative copulativeThe identifying copulative

The identifying copulative indicates that two objects are the same, for example from our Sesotho extract:

SS Re ne re tla tseba hore nnyeo ke senokwane ... (We would have known if someone was a crook ...) and
SS Ke boloi. (It is witchery)
SS Mme hoo ke e nngwe taba (And that is another matter)
SS Monna ke morena (The man is a king)

    and in isiZulu:

ZU Ngumuntu (It is a person)
    Ngumfazi (It is a woman)
    Ngamakhosi

The copulative prefix SS ke-, ZU ng- is used here in the positive form and the prefix SS ha se- ZU ak-/kak- in the negative, for example,

SS Monna ha se morena (The man is not a king), while the first noun may be left out:
SS Ke morena (He is a king) or SS Ha se morena (He is not a king).

ZU Ngumuntu (It is a person) and (Ka)kumuntu (It is not a person).

In isiZulu the identifying copulative is also formed by modification of the subject prefix or concord, while the tone on the initial vowel is lowered and the speakers of isiZulu will immediately know that this is a copulative. Note that with nouns in the copulative construction starting with an i-, a y- is prefixed in front of i-:

ZU Isisila or Yisisila (It is a tail)

Ushaywe, yitshe (He was struck by a stone, literally he was struck, it is a stone)

OMpande or ngoMpande (It is the Mpandes), or WoMpande. Nouns that start with the sound o-, will be prefixed with w-, which is a common ocurrence in isiZulu as well as in the rest of the African languages.

This occurrence of prefixing a semi-vowel (i.e. y- or w-) in front of another vowel is what we call consonantalisation, see paragraph 2.3 in New Study Unit 2. Even the sound I- may be prefixed:

ZU Itshe (It is a stone), litshe or yitshe or yilitshe are all variants of the same meaning.

See also:

ZU Lomuntu lidaka (This man is a sot)
Lowomuntu ungabani na? (Who is that man?)

Singabantu bakaNgoza (We are Ngoza's people)
Ngiyindodana yakhe (I am his son)
Izinkomo ziyingcozana (The cattle are few)

The descriptive copulative

The descriptive copulative describes a noun with regard to place, manner, characteristics, and so forth, for example from our Sesotho extract,

SS Na o ke o utlwe hore ho monate jwang... (Do you sometimes feel how pleasant   it is…)
SS Ha ho ka nnqe nngwe (There cannot be any other way),
SS Di monate ha di phetwa (It is pleasant when they are told), and other examples:
SS Moshemane o teng (The boy is here)

And for isiZulu:

ZU Ubaba ulapha (father is here), Negative: Ubaba akalapha (Father is not here).
ZU Ukudla kumnandi (The food is nice), Negative: ukudla akumnandi (The food is not nice).

With this type of copulative in isiZulu, the use of the word khona (present, here) (originally from the locative class) is a common occurrence, while the negative is formed by a contracted form –kho:

> ZU Ukhona (He is present) and the negative Akakho (He is not present/here)
> Ngikhona, wena unjani? (I am here/fine, how are you?)
> Ushukela ukhona na? (Is there sugar?)
> Ubisi lukhona (Milk is available), negative Ubisi alukho (Milk is unavailable)
> Kukhona iposi na? (Is there a post office?)

The associative copulative

In the sentence: SS Lona le na le dipodi tse kae na? (How many goats do you have?) na le expresses the concept of ownership or possession without using a verb to express it.

This is the associative copulative. We can illustrate it with an example from the essay by Mofokeng:

"Tshepo ke a mo rata leha e bile e le leshodu. Ke leshodu mme le yena ha a pate. O na le sebopeho se le seng feela". ("Tshepo, I like him although he is a thief. He is a thief and he does not hide. He only has one face"). Here are some other examples:

SS O na le matla (He has strength/ He is strong), with the negative:

SS Ha a na matla (He does not have strength/He is not strong): ha- (negative prefix) + -a- (subject concord of mo- class, changed to –a- because of negative prefix ha-) + -na- (associative copulative root) + matla (noun in ma- class). In the negative, le is left out.

In isiZulu, the prefix na- is used to express the concept of 'have' or 'possess', while the influence of nouns starting with i- is seen in na- becoming ne- and of nouns starting with u-, is seen in na- becoming no-:

ZU Umuntu unomfana (The person has a boy), negative Umuntu akanamfana (The person has no boy), the initial vowel of the noun is elided, na- remaining unaltered.
AmaSwazi abenezindlu (The AmaSwazi had houses), negative AmaSwazi abengenazindlu (The AmaSwazi had no houses)

> Ngifuna ukubanezincwadi ezine (I want to have four books)
> Ubaba unezinkomo eziningi (My father has many cattle)
> Banendodana (They have a son).

12.2.11   The deficient verb

The deficient verb in the African languages is used quite extensively. As the term specifies, this type of word cannot stand on its own, it needs the verb to supplement it in order to have meaning. At the same time, it complements the verb by describing the action in finer detail, like time, manner, combining actions, etc. An important discerning characteristic of deficient verbs is that they usually make use of their own subject concord, apart from the subject concord used by the verb itself, while both the deficient verb and the verb itself refer to the same noun. Most of the deficient verbs determine the mood of the verb following it. Let us look at the following deficient verbs from our extract of the Sesotho essay:

SS Ha re ne re bo tseba, re ne re tla tseba hore nnyeo ke senokwane... (If we were to know it (humanity), we would know that so and so is a criminal…)

The deficient verb SS -ne- (past tense) is followed by the participial mood, showing actions that happen simultaneously. Some other SS deficient verbs are:

a.   -se- ('already') followed by the participial mood, for example,

SS Ba se ba re bitsa (They are already calling us), ZU base bedile (They have already eaten).

b.   -fela ('really')followed by the participial mood, for example,

SS O fela a kula (He is really sick)

c.   Normal verbs acting as deficient verbs, followed by the infinitive, for example, from
        our extract:

SS Leha e le ntho eo re ratang ho e tseba.. (Although it is a thing that we would like to know), and
SS Re tseba ho sebetsana le beng ba bona. (We know to work together with its owners), other examples:

SS Re kopile ho tsamaya le lona (We asked if we could walk with you all)
SS Ba leka ho bua le rona (They try to talk to us)

d.   -tlo-, -yo-, -no- ('must'), contractions formed with single syllable stems, for example,

SS Tla ho > tlo: ba tlo tantsha (they must come dancing)
SS Ya ho > yo: a yo bua (he must go talk)

e.   -kile- (ever, once), -ile- (became), followed by the consecutive time:

SS Lefatshe le kile la tlala diphoofolo (The country was once filled with animals)
SS Lefatshe le ile la tlala diphoofolo (The country became full of animals).

f.   Ha- (let...) followed by the subjunctive mood,
SS Ha re tsamaye! (Let's go!)
SS Ha re tsamayeng! (Let's all go!)

g.   -ke- (negative), always used with the negative morpheme se-:

SS O se ke wa nthohaka! (Do not swear at me!)

h.   -ke- (sometimes)

SS Na o ke o utlwe hore ho monate jwang… (Do you sometimes feel it is pleasant when ...).

In isiZulu there are also a big number of deficient verbs, we will only discuss a few:

a.   –buye- (to do next)

Ngagula, ngabuye ngasinda (I was sick and then I recovered)

b.   –cishe- (to be on the point of doing, but never quite doing)

Ngacishe ngwawa (I nearly fell)

c.   –dlule- (to do nevertheless)

Uyise wamtshela, adlule enze-nje (His father told him, and yet he goes on doing it)

d.   –fike- (to do before, to do first)
Ngafike ngahlala… (First I sit down, and then…)

e.   –be (to be)

Ngibe ngibona (I was seeing)
Uma ebe efuna ukuya (If he wanted to go)

f.   –ke- (to do sometimes, occasional)

Uke ahambe (He sometimes travels)

Students may get more examples of deficient verbs from Sesotho and isiZulu handbooks in the additional reading list at the end of this study unit.

12.2.12   The adverb

Like the locative word category below, the adverb also describes the action in the sentence or the verb with regard to time, place or manner. A few radical or original adverbs exist in the African languages, for example,

SS Jwang? (How?), SS Kae? (Where?), SS Na? (used to ask a question): SS Na o batla ho ya hae? (Do you want to go home?).

In isiZulu, a lot of use is made of formatives, like ka-, ku, na-, and nga- to form adverbs, for example

ZU Kalokhu (now), khona-manje (right now, at once), kuphela (only, merely), kusasa (in the morning), kusihlwa (in the evening, at dusk), lapha (here), lapho (there), laphaya (yonder), the last three adverbs are of course adapted from pronouns, as you can see.

Some other isiZulu adverbs: Belu (of course, you know), manje (now), masinya, masinyane (immediately), nakanye (never, not even once), phakade (for ever), phakathi (within, in the middle), phambili (before, in front of), phandle (outside), phezulu (up, above, from izulu (sky))

A lot of nouns may be used as adverbs:

SS O ile maobane (He went yesterday). SS Mohlomong o tla ya (Maybe he will go),

and sometimes the prefixes ka- and le- are put in front of these nouns, to express the idea of 'with', 'with regard to', 'together with', 'also', a lot like the prepositions in English and Afrikaans, for example, from our Sesotho extract:

SS…ba eso re etse hamper (…before they even do something evil to us)
SS Na o ke o utlwe hore ho monate jwang ha motho a qoqa, … (Do you sometimes feel it is pleasant (so) when a person tells…) and other examples:
SS O tsamaya le mosadi (He walks with the woman)
SS Le bana ba tla tla (Also the children will come)
SS Ba tla tsamaya neng ka moso? (When will they walk tomorrow?)

IsiZulu examples:

ZU EmNgeni (at the Umgeni river), emGungundlovu (Pietermaritzburg), emTshezi (Estcourt), eThekwini (Durban), you may know some of these towns.
The formatives ka-/kwa- are used often:

Umfana uhamba kakhulu (The boy walks fast)

Sidla kaningi etafuleni (We eat often at the table).

Ayibone ihushuzela kancane inyoka (He saw the snake moving slowly)

kwaZulu (Natal), kwaJojo (at Jojo's kraal, home), KwaDukuza (at Chaka's big kraal, Stanger), kwaBhota (at Botha's Hill), kwami (at the house which I own), kwethu (at my mother's house).

12.3   Syntax or the study of sentences

The study of syntax refers to a study of the positioning of words in a sentence and the set of rules that govern it. To put it in other words, it is a study of the word order in a grammatical sentence. From our Sesotho essay we quoted in paragraph 6.1, we take the following words: SS Matlakala ba mo loile (motho). (The witchdoctors bewitched him (the person)). A sentence in any African language should include a subject, a predicate and an object. Of course, a subject or an object may not necessarily appear in the sentence, it may be represented by an object concord, as in our sentence above, or by a pronoun or a possessive, etc. Some researchers call syntax a functional analysis of words, where you consider the function that each complete word performs in the sentence. S M Guma (1971: 33) proposes the following illustration of the function of words in a Sesotho sentence:

S	P	O
(Rona)	re tla hloka	dintwa
Nna	ke tseba	Mpho
Ntja	e rata	masapo
Batho	ba rata	nama

Each of these capital letters then represents a 'slot which must be filled by a certain class or group of words performing the same function' (Guma, 1971: 33). S stands for Subject, P stands for Predicate and O stands for Object.

For isiZulu, let us take a look at the sentences: ZU Amadoda ayawubona umuzi (The men see the village), Thina sithanda ukudla (We like food) and Mina ngibona amaqanda (I see the eggs). If we were to slot the words from these sentences into the illustration above, it would look like this:

S	P	O
Amadoda	ayawubona	umuzi
Thina	sithanda	ukudla
Mina	ngibona	amaqanda

We will not go any further into the study of syntax in this module, as it will be discussed in more detail in some of the second year modules.

12.4   Semantics or the study of meaning

The concept Semantics refers to the study of meaning in language or the study of how language organizes and expresses meanings. In this extract from the essay by Mofokeng,

SS Athe ha ke tsebe hore ke mo hlahile kahosele tsatsing leo. Ka kopana le dipela di falla,… (Whereas now, I don't know if I approached him from a strange side on that day. I met with the dassies trekking…)

If we look at the literal meaning of these sentences, we may struggle with what the essayist really meant by writing them, but if we translate them more freely, they may look like this:

Whereas now, I don't know if he was in a bad mood. I was truly amazed…

Of course, 'I met with the dassies trekking ...' is actually an idiom, expressing a very unlikely event, that these little animals have never done, that is, to trek like wildebeest from one territory to another. Therefore, it actually expresses 'I was really surprised'. Look for a few isiZulu examples of your own.

We will not go into more detail about semantics here, as our discussion is only introductory. We hope, however, that we have started you thinking about the meanings of words and how their meaning may change when used in sentences.

12.5   ADDITIONAL READING LIST

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13   CONCLUSION

The team of AFL 1502 (African Languages and Culture in Practice) hopes that this study guide will help you to understand the concepts of the course. We also hope that examples made in this module guide help you to interact with the ideas that the topics of the course explained in this guide provides. We as a team wish you the best of luck in your studies.
Your Module Coordinator,

Dr Thato Mabolaeng Monyakane.