The Structural Analysis of Siswati Poetic Sounds

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ABSTRACT This is a structural analysis of the specific aspects of Siswati poetic sounds. Rhythm is regarded as the measured movement or beat in the musical flow of poetry. It is created by meter, pauses, speed of delivery intonation of voice and volume of sound that contributes to the rhythmical pulsations of poetry. The vowel and syllable omissions are for fast rhythm, stressed and unstressed sounds elements. Ellipsis is the aspect that is deliberately used for word economy, compact and laconic. Asyndeton words are vital for rhetoric effect and poetic rhythm. Rhyme scheme is depicted as initial, internal or middle and terminative rhyming aspects. These are poetic techniques that are determined by repetitive sounds, tone, duration and caesuras in verse-lines.

INTRODUCTION

Ntuli (1984: 220) defined rhythm as follows:

By rhythm in a poem we generally mean a more or less regular recurrence of time pattern and successive and positional association of emphatic elements to less emphatic one.

Rhythm as a communicative device in Siswati poetry has caused controversy among scholars of literature. He concludes by suggesting that the term "rhythm segments" be used to mark rhythmic units which are brought about by length on the penultimate syllable. The controversy that surrounds rhythm in African languages has caused most poets to refrain from using it in poetry.

Rhythm in poetry is similar to that found in music. Rhythm includes metre which is the basic pattern of stressed and unstressed syllables. The length of the line is considered when looking at the schemes of omission and fundamental patterns such as *metres*, *feet* or stressed and unstressed syllables. The technical terms used for lines of various lengths are monometer, diameter, trimeter, tetrameter, pentameter and hexameter. Rhythm will not be studied closely as a single topic because it runs through all the schemes, from word balance to repetition.

The schemes of omission are ellipsis and asyndeton. These schemes bring about euphony, which is the pleasantness or smoothness of sound. Euphony is derived from the Greek word, *eu,* meaning well, and phone, meaning sound. The use of these schemes can avoid cacophony which is unpleasantness or roughness. This is also derived from a Greek word, *kakos* meaning bad. The schemes are remarkable because of rhythm. Stressed and unstressed syllables are commonly found in European languages, while in Siswati the patterns of tone and length are emphasized.

Lenake (1984: 122) commented about poetic sounds as follows:

The term rhyme indicates the correspondence of sounds at the beginning, or in the middle or at the end of verse lines. These rhyme schemes are normally referred to as initial rhyme, middle rhyme and end-rhyme with various possible sub-divisions. The corresponding sounds could be syllables, parts of syllables or morphemes depending on the possibilities provided by the language concerned and the genius of the poet.

The above-mentioned definition reflects the positions where rhyme occurs and its structural pattern. Cohen (1963: 194) emphasized the significance of rhyme as follows:

Rhyme of any kind obviously contributes to the musical quality of poetry … It is perhaps most effective when it contributes not only to sound but also the development of meaning and mood.

It is maintained that rhyme is evident in initial, middle and end positions. It can be extended over two syllables to reflect rhyming and emphatic qualities. The repetition of same or closely similar sounds that are patterned on regular intervals endorses the metrical scheme of a poem. However, we must heed to Reaske's (1966: 150) comments on the function of rhyme:

In African languages with their different syllabic structure consisting mainly of a consonant-vowel combination, the rhyme possibilities are more restricted than in a language such as English ... Another problem is the fact that African languages are tonal languages.

Rhyme emphasizes the meaning and the direction that a poem takes. It is an important structural element that rhythmically stresses certain ideas and atmosphere.

Although there is controversy about the use of rhyme by African poets, it was introduced into African poetry as a result of the examples set by hymns. The following are some examples of the views on rhyme in the African languages:

(i) Researchers claim that rhyme is only successful and convincing if it is extended over at least two syllables.

(ii) Some scholars feel that this is a European device unknown to the African poetry and as such it is unnecessary that it should be used. Without it, the same success as has been achieved with the traditional praise poem can be achieved.

(iii) Other poets maintain that because of the open syllabic structure of words in African languages and the fact that words end on vowels, the possibility of rhyming words are restricted and as such it puts modern poetry under restraint and it should rather not be utilised.

METHODOLOGY

Theoretical Approach

The structural approach is one of the fundamental approaches to the study of literature. Hawkes (1980: 17) states that:

Structuralism is fundamentally a way of thinking about the world which is predominantly concerned with the perception and description of structures.

The significance of the structural approach plays an important role in the organization of literary and linguistic materials. The following significant statement by Scholes (1969: 42) serves as the basis of this research paper:

Structuralism seeks to explore the relationship between the system of literature and the culture of which it is part. The structuralist idea of a system is that in which all the elements are interrelated and therefore mutually inferable from any significant sample.

Some theorists, like Culler (1975), Broekman (1974) and Scholes (1974) took the significance of relationships in literature into account and introduced elements of culture into the theory. The structural approach used in this research paper investigates the various components of poetry.

Ryan and Van Zyl (1982: 64) summed up the contributions and significance of a structural approach as follows:

Equally important structuralism reopened the question of the extent to which literary studies must become a theory-based discipline.

The structural aspects that are specifically selected for this research work are rhythm, vowels and syllable omissions, ellipsis, asyndeton and rhyme schemes.

The researchers organize poetic sounds in different ways because of their use and common characteristics. Certain sounds can be classified as figures of speech, or by considering their mental form, while others can be classified as independent sounds due to physical form.

The Aspects of Poetic Sounds

The poetic sounds that are selected for this Siswati research work are the following: rhythm, vowel and syllable omissions consonance, assonance, ellipsis, asyndeton and rhyme. They are all interrelated in every poem to form a specific structure and particular form.

Rhythm

Rhythm is a basic element in poetry. It is found and noticeable in all forms of poetry, from thematic explorations to the physical form.

Fletcher and Sceales (1969: 163) made the following observation regarding rhythm:

All poetry possesses rhythm whereas most prose has no regular rhythm. If a good poem is read aloud, the rhythm should help to induce in you a state of mind ready to understand and appreciate the poem.

Rhythm is certainly the repetitive sound that occurs in combination with the *stress,* length and tone. Caesura means a *break* and *pause* in line. This pause is determined by the breathing processes during the recitation of poem. There are half pause (/) and a full pause (//). The internal caesura is closer to the middle of a verse-line and a terminal caesura at the end of a verse-line. A verse-line often has more than one or none at all. A caesura is marked by punctuation.

Long Verse Line

There are number of words and syllables that are forming one long verse line. Polysyllabic words are characterized by length on the penultimate syllable. Certain syllable of some words, especially the ideophone; do not have length on their second last syllables. They are however, articulated with conspicuous stress and without length. If a poem has a regular rhythm, length on the penultimate syllable is balanced around the internal caesura, the rhythmic pattern changes within the poem. The total number of syllables on either side of the caesura can form a regular or irregular pattern. In the poem entitled, *Ngijulise Nkhosi* (Almighty, make me to think in depth) the length on penultimate syllables is displayed as follows:
Uts'uyotfubeleta phansi ematfunjin' emhla: ba/
Ube sewuphendvul' umzizima wezulu waba sico:co/
 (By the time you reach the depths of the earth
You have transformed the sky into a head-ring,)
(Ntuli and Ntuli 1980: 5)
The number of syllables, punctuations and pause play a major role. A sound combination is unimpeded and rhythmically heard.

Short Verse Lines

Most short verse-lines are made up of well-selected diction which is rich in imagery and metaphoric language. They constitute the characteristics of the rhythmic statements of emphasizing ideas, messages and meanings. In the poem, *Tinelunya* (They are ruthless) we have the following short lines which reflect a dance tempo:
Titsi lacu/   (4)
Titsi sika/   (4)
Titsi dzisha/   (4)
Titsi gcishi/   (4)
Titsi gikli/   (4)
Swifly they (the feet) rise,
They move stirringly,
They walk heavily for,
They walk with heavy steps,
They pound the ground).
(Ntuli and Ntuli 1988: 21)
The quoted lines are concise and impact because of the same number of syllables. They are made up of four syllables per line. The auxiliary verb, *titsi* (they) reflect a high tone. All the succeeding words are ideophones that have various meanings. The ideophones; *lacu* (to rise), *sika* (to move stirringly), *dzisha* (to work heavily for), *gcisha* (to walk with heavy steps) and *gikli* (to pound the ground). The dissylabic ideophones are articulated to produce regular sounds and fast movement.

Vowel Omission

In the epic poem on King Shaka, the terminative vowels of a series of verbs in successive lines are omitted for the fast rhythm. The examples are the following:
Batsite kush' umlilo
Kantsi kusha waseMthandeni;
Batsite kush' umlilo
Kantsi kusha waseMcakweni ...
 (They said the fire is burning
Yet is that of Mthandeni;
They said the fire is burning
Yet is that of eMcakweni ...)
(Msimang 1990: 65).
The extract depicts how the people of Mthandeni and Mcakweni were attacked and conquered by King Shaka. His swift and unflagging attacks made him endowed figure with the attributes of fire. The omission of the terminative vowel in each medial verb delineates fast and regular rhythm. Vowel omission is also found in the same epic poem, where Dingiswayo gets furious and shivers on hearing about the conspiracy of dethroning King Shaka for Sigujana. The resentment in Dingiswayo is illustrated with irregular rhythm:
Wativa Dingiswayo wangcangcazela,
Dingiswayo kuze kwasa angakalali ...
(Dingiswayo heard [the news] and shivered,
Dingiswayo did not sleep at all until the next morning ...)
(Msimang 1990: 61).

Vowel omission is generally found in predicates in selected poetry. It is used in many situations for fast rhythm and specific rhyme. This is evident in two predicates, *wativa* (he heard) and *kwasa* (it dawned). In the poem, *Indlela* (The path), vowel omission is found in specific nouns:

Ngibeletse sigoduke
Wena longesabi 'mahlatsi,
Tfubeleta ungichushise.
Wena longeyiswa 'micansa ...
(Carry me on the back and go home
You, who is not afraid of forests,
Dodge about and thread my way through.
You, who is not conquered by steep roads ...)
(Msimang 1980: 39).

The initial vowels of two nouns *(e)mahlatsi* (forests) and *(i)micansa* (steep roads) are omitted for poetic effect. The forests and steep roads are used as hindrance bars symbols in the poem. Their presence interrupts the success and impedes the educational progress.

Syllable Omission

Hornby (1974: 892) defined a syllable as follows:
The minimum rhythmic unit of spoken language consisting of a vowel or sustained consonant are often accompanied by unsustained consonant.

From this quotation, it is clear that syllables constitute elements of rhythm. Rhythm is, however used in Siswati poetry because of its tone patterns and length, but is not based on stressed and unstressed syllables. This notion is explained by Masuku (1973: 3) when he says:
One cannot base African poetry upon the English structure pattern entirely because of the problem of stressed and unstressed syllables.

Masuku (1973: 3) further elucidated this problem by saying that:
A word in an African language does not simply consist of stressed and unstressed syllables. A single syllable in a word may have various tone variations before it is fully articulated. This varied tone creates problems for metre and therefore poetry in African languages cannot be based on English poetic structure. The syllable and rhythm are interrelated and cannot be separated.

It is therefore, not all easy to write poetry in Siswati by making use of a regular foot because a syllable can be pronounced with length and pitch.

The configuration of words is not common in Siswati. However, it appears in some of Msimang's poems. In the poem, *Bhambatha WaMakhwatha* (Bhambatha, son of Makhwatha), configuration is sketched as follows:

La *emadlel' akhona emil' insindze*
La *kuchwakele ingcwayingcwayi' Dokhi ...*
(Where its pastures have grown anthistiria ciliata-
Where the selected figure Doke is in an elevated seat ...)
(Msimang 1990: 48).

The second position demonstrative pronoun *lapho* (where) is configurated into la without changing the meaning and position in successive lines. The quoted lines clarifies that Bhambatha left his place of origin and joined the academic institution place where the person in charge of the section was Doke. In this context the images of *emadlelo* (pastures) and *insindze* (bluish veld grass) refer to quality education. The subtraction of a syllable from the beginning of a word in the poem *Hhawu! NgaMaganedlula* (Oh! What an ill-mannered lady) is further noticed:

... 'Te ngetsemba lamatfongo ngimzuze.
(... Lest the ancestor's hope to gain her.)
(Msimang 1990: 26).

The conjunctive word *ukute* (lest) is configured for fast rhythm. The ancestral power appears to be the only hope for the accomplishment of the objective, that is, the attainment of economic empowerment. The preceding example is called *aphaeresis* in Greek. Here, an initial syllable is elided without any change of meaning. Rhythmic poetry is like music. The poet decides in advance on the arrangement of beats which are manifested through vowel or syllable elision for a special euphony.

Consonance

It is a figure of speech that shows consonants of the same quality. Similar sounds are always evident when the same consonants are used. They are employed as patterned ornament and constituent sounds for rhyming and rhythmic effects.

Cuddon (1982: 153) explained about consonance by reflecting its pattern as follows:
... the close repetition of identical consonant sounds before and after different vowels.

In the poem, *Lutsandvo* (love) the poet selects an idiomatic expression to display consonance:

Tintfotfoviyane ṯaẕe ṯafa ṯibeletsene.

(The larger greenish-yellow, evil-smelling locust died while carrying each other at the back.)

(Msimang 1980: 8)

The idiom expresses cooperation, collaboration and togetherness. The consonant t̲ is repeatedly used for special effect. The idiom is based on a type of insect specifically an evil-smelling locust. The natural behaviour of these insects is used to enrich the language. It is an indigenous expression used to encourage unity. Love binds together all types of animals for production and multiplication.

In the poem, *Inkondlo YaMkabayi* (Mkabayi's poem) an example of consonance occurs in the concluding line:

Tinhle tintsaba takaZulu!

(KwaZulu mountains are beautiful!)

(Msimang 1990: 39)

The poet mentions mountains as scenery topographical features to express the panoramic views of KwaZulu Mountains. Thus descriptive power is molded with musical power as it is rare to find a verse of description in which rhythm is not an element. The example has a remarkable rhythm with the rise and fall in cadence as well as the related sounds of words and syllables.

Gcumisa (1981: 38) used the voice velar nasal [ng] to bring about alliterative consonants:

Ingoma yakho ngayivile
Ngayiva ngingekabi lutfo
(I heard your song
I heard it when I was still young)

Mabuya and Mthiyane (1986: 17) appeared making use of the repetition of other sounds to achieve this sounds effect.

Somavitiviti ngekuvitiza tilimi tebetive
(Eloquent speaker of foreign languages)

From the examples give above, it is evident that poets create poetic effect by using communicative device. Consonance is the repetition of similar consonants in two or more different words. Consonance is either a conscious or an unconscious rhetoric device used by the poet for rhythm and to put forth a specific idea. The poet reacts with poetry and music comments upon life. Consonance portrays the deep thoughts, aspirations, a feelings and meaning through sound. Both auditory and visual images are capable of concentrating on subjective and objective reality and experience. The scenery is described in a fluent articulate and rhythmic way.

Assonance

Assonance is a figure of speech which shows vowels of the same quality. In Siswati poetry closed and open vowels are deliberately used to express various moods. Ideas that are associated with facts strong facts are emphasized and expressed with closed vowels, while light facts are expressed with open vowels.

Fletcher and Sceales (1969: 118) asserted the following about assonance:

... the repetition of the same vowel sound in two or more different words, but without the repetition of the same consonant sounds.

Reaske (1966: 21) postulated this about assonance:

... is the use of identical vowel sounds surrounded by different kinds of consonant sounds in words in close proximity to each other.

These scholars concur in their definitions by viewing assonance as the use of identical vowels before and after different consonants. It is a rhetoric device of sound prevalent in African poetry. The poet uses assonance deliberately or not deliberately to produce a certain effect.

In the poem, *Yimphi* (It is a fight) the poet displays assonance in these lines:

Phansi, gilikidzi!
Sacandza, ca!
(Suddenly falling down!
It is very chilling!)

(Msimang 1980: 30)

The second words in both lines are ideophones which are quadrisyllabic and monosyllabic respectively. In the first line the poet produces a tragic atmosphere when the attacked individual, failing to withstand the enemy, falls down defenselessly and helplessly because of severe bleeding. The identical high vowel i̲ is repeatedly used for tragic effect. In the second line, the low vowel *a* is repeatedly used. An individual fails to overcome his impediments and is ultimately becoming fatal.

There is another example of this in the poem, *Lifu Lelimnyama* (The dark cloud). The high vowel *u* is repeatedly used to denote that the Thukela River is overflowing because of floods.

Luthukela luphuphuma lulaka lwe-
tikhukhula ...
(Thukela River is overflowing because of
powerful floods ...)
(Msimang 1990: 34)

A particular effect of euphony is achieved when similar vowel sounds are repeated. Some scholars call assonance the vocalic rhyme. Mood and feeling are evoked when assonance occurs. The tragic mood results in unhappy disaster while the comic results in happiness.

In both poems, hostility, assertiveness and tenacity bring about uneasiness and tension which lead to bloodshed. Therefore, the readers are struck by compassion and horror. The importance of sound effect in poetry should not be exaggerated or seen in isolation. However, the meaning of words must play a major role for sound effect.

Assonance when employed in poetry brings about a fluid poetic effect. Mabuya and Mthiyane (1986: 18) used the vowel *u* to bring about the effect of assonance as it is depicted below:

Lompunyumpunyu bamphetse
(The one who slips away whilst they hold him)
Msimang (1980: 36) made use of assonance in the following line:

Umtimba ungasibungu ungasiphungu mangatsi
(The body that looks like a worm and looks
like a chrysalis)
Thwala (1984: 11) employed assonance in order to mimic the sweet sounds of instruments:

Ngiv' imciangala icangalata
Ivakala kuncibilika sibindzi kimi
(I heard the music bow instrument resounding
Its audibility melts the courage in me)
Some researchers purposely categorize both assonance and consonance as figures of speech based on the repetition of identical sounds, while others regard them as forms of rhyme that must be discussed as independent sounds or part of form in poetry.

Ellipsis

This is a figurative device that serves as a base in poetry by being epigrammatic, compact and laconic.

Corbett (1965: 432) defined ellipsis as:
... a deliberate omission of a word or of words
which are readily implied by the context.
Cuddon (1982: 216) concurred with Corbett by defining ellipsis as:

... a figurative device where a word (or several words) is left out in order to achieve more compact expression.

In the poem, *Netinyoni Tiyamdvumisa* (Even birds applaud him), ellipsis is found in the following example:

Vumani simdvumise natsi nani;
Sishaye emagekle nemitjingo ...
(Let us praise Him together;
And play the reed-flutes and reed-pipes ...)
(Msimang 1990: 35)

The name of the Almighty is implied in the first line. Certain compactness is achieved in this example. There is no ambiguity because the message is carried across without any violation of syntactic rules. Praising is accomplished through poetry and music. The poet requests unity in the worship of God. He insists that praising be echoed by reed-flutes and reed-pipes or trombones. Ellipsis allows a poet to use words economically. It prevents words losing their poetic flavour and form. It helps the poet to keep the lines within the same length. In the poem, *Cola Hleziphi* the following example is found:

Uyati bengitimisele
Kukuwola ngikugone ...
(You know I was serious
To throw the arms around and hug you ...)
(Msimang 1990: 36)

The name of Hleziphi is deliberately elided, as it is implied in the two lines. Rhythm, as an ingredient in poetry, is found and regularly felt through ellipsis. The strong feelings of love that spontaneously overflow from Washesha, the suitor, are rhythmically stressed without the name of Hleziphi being mentioned. This is a technique that adds poetic flavour. Ellipsis in poetry does not bring about any ambiguity but adds to the enjoyment of poetry. Ellipsis can help to balance and adjust lines. The researchers conclude by highlighting the fact that ellipsis is found in any position of the line whether it is at the beginning, middle or end, with the same effect.

Asyndeton

This is a rhetoric device used to exhibit conciseness, *compactness and hurriedness* for poetic essence.

Corbett (1965: 432) holds the following idea about asyndeton:

... it is a deliberate omission of conjunctions
between a series of related clauses.

Cuddon (1982: 60) concurred with Corbett when viewing asyndeton as:

... a rhetorical devise where conjunctions are omitted for the sake of speed and economy.

The major aim of asyndeton is to produce poetic flavor and rhythm in an entire poem.

The principal effect of asyndeton is to produce a hurried, regular rhythm as seen in the poem, *Afrika Ngingewakho*:

Afrika wami, Afrika wami,
Babe wami, make wami,
Gogo wami, Mkhulu, Khokho!
(My Africa, my Africa,
My father, my mother,
My grandmother, grandfather, grand
grandfather!)

(Msimang 1980: 47)

The anthropomorphic notion is noticed when the African continent is called and endowed with all the genealogical members' characteristics. Asyndeton co-occurs with certain repetition techniques to give a special effect. This type of omission of conjunctions is found in poetry and in impromptu speech. Msimang has purposefully ignored or omitted the conjunctions to avoid prose style. The Tudor rhetoricians call the omission of conjunctions between words or phrases *brachylogia*. This term is derived from the Greek perspective on 'short speech' or terse and condensed expression, *brachilogy*. Poetic style gets lost when conjunctions are used often in poetry:

*Babe wami **na**make wami,*
*Gogo wami **na**mkhulu kanye **na**khokho!*

This example is more prosaic than poetic because of the conjunctions which hinder the hurried rhythm. Prosaic narration is a flaw in poetry because of lack of rhythm. In asyndeton words are adjacent to each other for rhetorical effect and varied poetic rhythm.

Rhyme

The spontaneous overflow of powerful feelings in poetry is evident through rhythm and rhyme. Fletcher and Sceales (1969: 144) have this view on rhyme:

*... is the repetition of a particular sound, usually at the end of a line. Rhyme may be **single** or **masculine** ...; **double** or feminine ... and **triple**...*

Masuku (1973: 5) advocated this idea on rhyme:

The writing of poetry is both an art and science. It is necessary, therefore, to follow a constant rhyme scheme even in the writing of poetry in African languages.

Ntuli (1984: 203) provided the following view on this poetic device, where similar sounds are repeated at regular intervals as follows:

Zulu poets introduced rhyme into compositions after seeing examples of this in hymns and Western poetry. We still have much controversy regarding the suitability of this device in IsiZulu.

It is inappropriate to comment on rhyme in all African languages, without considering their differences in disjunctive and conjunctive writings, as well as the prosodic elements. It is the poet's choice to employ rhyme as an artificial art and a spontaneous deliberation. What is significant in the poet's work is how the intended idea is enhanced. The focus for this section will be initial, medial and terminative rhymes.

Initial Rhyme

In Msimang's poetry, two or more similar syllables are used at the beginning of the successive lines. The identical sounds are repeatedly used in the poem, *Bhambatha WaMakhwatha* as follows:

***La**dledlemuka layec' imigocwane*
***La**tjekula liphikelel' eMhlathuzana ...*
(It trotted jumping over heap of wooden logs,
It leapt about persisted towards Mhlathuzana ...)

(Msimang 1990: 47)

Initial rhyme is not only prevalent in the latter collection of Msimang's poems; it is also apparently vivid in his first anthology, especially in the poem, *Titiba TeLuthukela* (The pools of Thukela):

***Ngi**shiyeleni ngentjengula etfongwaneni,*
***Ngi**cakuleleni ngengwemb' embiteni,*
***Ngi**khangeteni ngengwemb' eludziweni...*
(Give a pinch of snuff with a snuff-spoon from the snuff-box,
Ladle out beer with a wooden spoon from the larger-sized earthenware pot,
Present me with a wooden spoon from the calabash pot ...)

(Msimang 1980: 65)

In these examples, rhyme appears to be more instructive. The poet insists on being given the wealth, heritage and treasure of the nation. The

poet employs *lugwayi* (snuff) and *tjwala* (beer) as recurrent images to put forth his ideas and messages.

Medial Rhyme

This is also known as interior or internal rhyme. This is a type of rhyme found in successive or non-successive lines. It is a technique that is used for specific effect as it is seen in the poem, *Bhambatha WaMakhwatha*:

*Langcabashiya **liyo**wel' iNkobongo neMhlali*

*Langcabashiya **liyo**nats' uMvoti neMadidiba ...*

 (It jumped about crossing over Nkobongo
It jumped about to drink from Mvoti and Madidiba ...)

(Msimang 1990: 46)

The use of this rhyme involves the repetition of sound patterns for melodic effect and reiterated meaning. It reveals how Bhambatha jumped about to cross over the two rivers, iNkobongo and uMhlali. It endorses how he involved himself in acquiring and giving knowledge to the people of uMvoti and Madidiba. In the poem *Bonoticu Baka-Unisa* (The Unisa graduads), the poet describes the colours that are worn by various graduates during the ceremony:

*Asho ngob' agace **lesi**luphuti samfanela;*
*Asho ngob' agace **lesi**bovu samfanela;*
*Asho ngob' agace **lesi**luhlata samfanela ...*

 (It is because he roped in the yellow one and it fitted him; nicely
It is because he roped in the red one and it fitted him; nicely
It is because he roped in the green one and it bfitted him nicely ...)

(Msimang 1990: 43)

The effects of aesthetic value and repetition are evident in the poem. The qualificative concords are used as rhyming sounds to reveal academic colours. Rhyme as an art of poetry appeals to the sense of hearing in this extract. Sounds and meanings are inseparable features that play a significant role in hearer's mind. Rhyme is used by the poet for sound effect, concordial agreement, conveyance of meanings and thoughts. Simply, the poet highlights that the graduands graduated with fitting yellow, red and green hoods.

Terminative Rhyme

This is the type of rhyme found at the end of the line. Rhythmic and rhyming patterns are con-sidered by looking at the final syllables or suffixes in selected poetry. Terminative rhyme is seen as a type of rhyme, while *homeoteleuton* is seen as a rhetoric device. Rhyme concentrates on the external structure of the poem, while the latter looks at physical and mental forms of the poem. *Homeoteleuton* is the rhetoric device which emphasizes the occurrence of similar endings in two or more adjacent words, clauses or lines of writing. The use of similar sound suffixes on the final words is found in the following lines of the poem, *Leso Sivakashi* (That Vistor):

*Bebangammem**anga** ...*

*Abengalayet**anga**...*

 (They did not invite him ...
He did not priorly give a prior message ...)
(Msimang 1990: 12)

Other identical sound suffixes are found in the following lines:

*Indlu yacubuka luhlev**ane**,*
*Ichuchiswa nguilowo ngcocw**ane** ...*
 (The house broke out in a rash,
Trembling because of that frost ...)
(Msimang 1990: 13).

The same sound suffixes *-anga* and *-ane* are used to produce a special rhyming ending. In the first extract, terminative rhyme depicts something that has not been done or an unaccomplished task, while the latter depicts a natural phenomenon. In the poem, *Busuku* (Night) the same sound effect is found in the following example:

*Uhlasele nami ngahlas**ela**,*
*Ugadle wagadla aphindzel**ela**; ...*
 (You attacked and I attacked,
He struck repeatedly; ...)
(Msimang 1980: 20)

In the same poem, another example is found:

*Usitse kukhanya kw**ami***
*Tiyakusongela titsa t**ami**.*
(You have hidden light for me,,
My enemies are threatening you.)
(Msimang 1980: 21)

Similar sounds *-ela* and *-ami* are used for *homeoteleutonic* effect. The first example depicts an applied form because of the formative *-el-,* while the latter reveals possessiveness. All three types of the rhyme techniques discussed display similar sound effects, repetition of ideas, meanings, melodic and harmonic patterns.

RESULTS

Rhyme is one of the poetic sounds aspects that are mostly associated with poetry for specific functions. It is brought about by the repeti-

tion of vowels, consonants, words, verses or stanza arrangements. It adds lyrical music quality, emphasize on meaning, aesthetic and correlation of sounds. It influences the direction that the poem takes effect on the mood and helps to aid the memory. Lutrin and Pincus (2009: 41) summed-up by giving a functional definition of rhyme as follows:

Rhyme depends on sound, rather than written words. It is used for effect.

Rhythm refers to a specific patterning of sounds in a poem, to suggest the meaning and create a mood in keeping with the theme. A slow rhythm suggests melancholy, depression and dejection, while a fast rhythm signals and dejection, while a fast rhythm signals elation, contentment and joy. Scheffler (2015: 171) defined rhythm as follows:

The movement created by the arrangement of long and short, stressed and unstressed syllable. It may be regular or irregular, strong or weak to achieve such effect.

It adds both melodic and harmonic qualities of poetry. While the repetition of syllables, consonants and vowels are evident for rhythmic movement, it echoes or underscores the sense and meaning or carries a narrative and descriptive forward. Rhythm is effected by pauses, stops, enjambment, monosyllabic or polysyllabic words. It delineates an integral part of the sound patterns in a poem, emphasizes key ideas and reinforces the feeling and atmosphere. Hendry (1998: 69) emphasized the following about rhythm:

Movement is poetry refers to the combined effects of emphasis (a metrical consideration) and tempo (that is speed or pace)

Rhythm is the sense of movement that is used for emphasis. It is influenced by metre, tempo and the use of pause. The selected rhythmic and rhyming sounds are not solely examined in poetry, but to communication process as mentioned by Steinberg (2011: 37) as follows:

Verbal and nonverbal communication, oral and written communication, formal and informal communication and intentional and unintentional communication.

The poetic sounds are making a poem unique because they structurally depict form, meaning and content. It is noted that what the poet is trying to say (the content) and how the language is organized (the form) are inseparable in poetic discourse.

DISCUSSION

The poetic sounds are looked at through various aspects such as rhyme, rhythm, assonance, consonance and asyndeton. Ntuli (1984: 203) maintained the following assertion:

Composers of traditional Zulu poetry never made an attempt to use rhythm in their poetry. This is obviously because their poems were not written, and there was therefore no opportunity to work cut schemes whereby ending of the verses could be similar. What we find in traditional poetry is the repetition of whole words or sentences.

From the quotation, it is evident that traditional poet used repeated words, phrases and sentences to achieve the intended poetic sounds. Vilakazi (1938: 129) remarked about the use of rhyme as follows:

I believe therefore it is absolutely necessary that, in composing some poems, we ought to rhyme and decorated our poetic images with definite stanza from.

Masuku (1973: 5) expressed his view on this matter as follows:

We cannot pretend to be writing poetry when we in fact, are writing prose. The writing of prose is both an art and a science. It is necessary, therefore to follow a constant rhyme scheme even in the writing of poetry in African language.

This scholar views poetry as an art and observe it as a poetic device that differentiates prosaic writings from poetry. The use of rhyme in African languages remained a point of discussion due to their metre, pause, syllables and conjunctive orthographical rules.

CONCLUSION

Poetry is determined by its sound combination and should be analyzed in terms of its phonic elements. According to Formalism, a poem violates the rules of practical language by foregrounding its sound. For rhythmic and rhyming effects, meter plays a vital role irrespective of a number of stressed and unstressed syllables. A poem appeals to the senses during recital process. Distinguishable emphasis whether the sounds are consonance or assonance, rhyming or rhythmic, vowel or syllabic omissions, ellipsis or asyndeton are apparent to determine sounds and meanings. The use of poetic sounds must be spontaneous

for poetic flavour, rhyming character and rhyth-
mic quality.

RECOMMENDATIONS

It is recommended that the following poetic
sounds aspects rhythm, vowel and syllable omis-
sions, ellipsis, asyndeton and rhyme are always
effectively used for the musicality and rhythmic
effect in poetry. Their interrelationship and func-
tionality should reflect spontaneity and poetic
techniques. The selected aspects need to be
correctly handled to suite the tonal languages
that are characterized by tone, length and lack
of adequate stressed and unstressed syllables.

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