THE UNCOMMON BECOMES COMMON

A Critical Gaze at Some Research Trends in the South African Indigenous Languages

Sizwe Zwelakhe Dlamini
Onelisa Nomfundo Mbathu
Igneciah Pocia Thete (Eds)

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UNIVERSITY OF JOHANNESBURG

The Uncommon Becomes Common

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Sizwe Zwelakhe Dlamini, Onelisa Nomfundo Mbathu,
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Dedication

This book is dedicated to all the passionate African Languages students across South African Universities, Universities in the African continent, and around the world.

Editors' preface

First and foremost, it is worth mentioning that this book is an attempt to embrace the notion of multilingualism in research and academic discourse. It consists of research articles that are written in three of the official languages of South Africa, namely isiZulu, English, and Sepedi. This book is also an attempt to promote collaboration and research mentoring of postgraduate students. It is for this reason that most chapters are co-authored by academics and students from four different South African universities (the University of Limpopo, University of South Africa, University North-West, University of Zululand, and the University of Johannesburg) and one college (SANTS). This idea was first pioneered by the Department of African Languages at the University of Johannesburg, in 2022, with a book titled: Trends and Tropes: Some Aspects of African Indigenous Literatures of South Africa. Central to this book is also the promotion of collaboration and publication of postgraduate research. The book also embraces multilingualism since it consists of articles written in isiZulu, English, and Sepedi.

It is without a doubt that this book draws its motivation from the book Trends and Tropes: Some Aspects of African Indigenous Literatures of South Africa. It seeks to add to scientific knowledge by adding on what has been done before. This is an attempt to respond to the call made by Sibiya & Mtumane (2022), the editors of Trends & Tropes, who stated:

The publication of this volume is expected to inspire more works of this nature to be produced by colleagues in the Department of African Languages at the University of Johannesburg and other institutions.

Even though the book draws motivation from Trends and Tropes, it should be noted that it is different because it is the first of its kind as it includes isiZulu, English and Sepedi in one volume. The title 'The Uncommon Becomes Common: A Critical Gaze at Some Research Trends in the African Indigenous Languages of South Africa', is thus mainly motivated by this

factor. The book is an attempt to normalise what has not been normalised, that is to make common what has not been common. The significance of this book lies in its inclusion of research conducted in Sepedi. There is little that has been done on the to publish research that has been conducted in this language. Its inclusion in this book is therefore regarded as one of the features that make this book to standout.

This book is an attempt to investigate some of the pertinent research trends in the indigenous languages of South Africa. It covers aspects ranging from literature, language education, translation, folklore, linguistics, artificial intelligence and multilingualism, music, and creative media.

The editors believe that the book lays a firm foundation and inspiration for the publication of more books that will include more of the official languages of South Africa. It would be a delight to see languages such as Sesotho, Setswana, Tshivenda, Xitsonga, isiXhosa, Siswati, and even Afrikaans coming to the party.

Ukwethiwa kwamagama njengesu lokuveza abalingiswa

Kuhlaziywa izindaba ezimfushane zikaN.F. Mbhele ezikhethiwe eqoqweni elithi Amayezi Namathunzi

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Isingeniso

Abalingiswa bawumgogodla wendaba. Ziningi izindlela ezisentshiziswa ababhali ukuveza abalingiswa. Bangasebenzisa indlela eqondile noma engaqondile. Abalingiswa abantu ababamba iqhaza elibalulekile endabeni ngoba badlulisa imibono noma imicabango yombhali. Endabeni emfushane ayidingeki imidati ngempilo nangobunjalo babamlingiswa, ikakhulukazi nxa leyo midati ingaphathelene nesigameko esiwumongo wendaba. Ngenxa yokuqoqeka kwendaba emfushane, umbhali uvamise ukusebenzisa amasu namagama ambalwa ukuxoxa indaba yakhe.

Ukwethiwa kwamagama abalingiswa kubalulekile. Kunikeza abafundi bemibhalo yobuciko ithuba lokuhlaziya abalingiswa ngamagama ababizwa ngawo endabeni. Kulo msebenzi kuzobhekwa ukwethiwa kwabalingiswa

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njengendlela engaqondile yokubaveza. Kuzochazwa ukuthi kuyini ukwethiwa kwabalingiswa, kubhekwe nokuthi bathini abanye ongoti ngokwethiwa kwabalingiswa. Kuzobhekwa abalingiswa abalandela amagama abo encwadini yezindaba ezimfushane ethi Amayezi Namathunzi (1987), ezindabeni ezimfushane ezithi 'UDidekile', 'Isijingi Samawele' kanye nethi 'Bengiyokuthanda Unjalo'.

Kulesi sahluko kuzohlaziywa izindatshana ezimfushane ezitholakala encwadini ethi Amayezi Namathunzi (1987). Kuzobhekwa indlela uMbhele aveza ngayo abalingiswa ezindabeni zakhe, kugxilwe endleleni engaqondile. UKummar (2011: 44) uthi ulwazi lungaqoqwa ngokwekhwalithethivu noma ngokwekhwantithethivu. Umehluko phakathi kwalezi zindlela kuba yindlela ezibuka ngayo izinto kanye nasezindleleni eziqoqa ngazo ulwazi. Echaza umehluko phakathi kwale zindlela, uMsomi (2015: 42) uthi indlela yekhwalithethivu igxile kakhulu ekuphumeleni ngaphandle uyokwenza ucwaningo ezindaweni ezehlukene, uhlangane nabantu abehlukene ngenhloso yokuthola ulwazi oluthile ngeqembu labantu abathile. Indlela yekhwathithethivu, kolunye uhlangothi, yona iqoqa ulwazi ngokuhlanganisa izibalo.

Kulo msebenzi kuzosetshenziswa indlela yekhwalithethivu ngoba yiyo ebheka ukuhlaziywa kwemibhalo. UMason (1996) uphawula ukuthi indlela yekhwalithethivu ifaka izingxoxomibuzo, ukuhlola, ucwaningo, ukuhlaziywa kokuqukethwe kwezinto ezibonakalayo nezibhaliwe nomlando wobuciko bomlomo. UDenzin ocashunwe kuMsomi (2015: 42) uchaza ikhwalithethivu ngokuthi ucwaningo olutholakala lapho umcwaningi ebuka umhlaba. Kule ndlela yokuqhuba ucwaningo, umcwaningi angabuka izinto eziningi, njengezincwadi noma izindlela abantu abaphila ngazo kanye nezimo abahlangabezana nazo empilweni. Okushiwo nguDenzin kufakazela okushiwo nguMason ecashunwe nguoDlamini. Bobabili bakhuluma ngokuthi indlela eyikhwalithethivu ibandakanya ukuhlaziywa kwemibhalo nezincwadi, okuyikhona okuzogxilwa kukho kulo msebenzi.

UMazibuko (2016: 50) uthi injulalwazi yiqoqo lezitatimende noma indlela yokuchaza amaqiniso ngesimo esithile noma ubunjalo bento ethile. Injulalwazi isetshenziswa ukuchaza ukuthi kungani izigameko zenzeka. Emibhalweni yobuciko, isetshenziswa ukuhlaziya ukuze kutholakale umqondo ojulile oqukethwe imibhalo (Dlamini, 2019: 13). Ziningi izinhlobo zezinjulalwazi, okungabalwa kuzo injulalwazi yefeminism, i-structuralism, i-Marxism, i-stylistics, i-onomastics njll. Njengoba lungekho ucwaningo olungenziwa ngaphandle kokusebenzisa injulalwazi, kulo msebenzi kuzogxilwa enjulalwazini ye-onomastics.

UTumane (2016: 28) uthi i-Onomastikisi yisifundo sokwethiwa kwamagama. Leli gama libolekwe olimini lwesiGrikhi. Kubhekwa umsuka wegama. Kubhekwa nokuthi lisetshenziswa kanjani emasikweni ahlukene nokuthi kungani kuye kwethe abazali ukudlula abanye abantu. U-Alvarez-Alman (1987: 1) uthi: "Onomastics is a more specialized literary criticism in which scholars are concerned with levels of significance of names in drama, poetry, fiction and folklore" (I-Onomastikisi yinjulalwazi yemibhalo lapho izazi zithinta amazinga okubaluleka kwamagama emidlalweni, ezinkondlweni, ezinganekwaneni kanye nakubuciko bomlomo). O-Alvarez-Altman noBurelbackh (1987: 11) baqhubeka bachaze bathi:

> *In literary Onomastics we study how an examination of names and the way in which they reflect or explain the author's intentions can add to our understanding and appreciation of a work of literature.*
>
> (Ku-Onomastikisi sifunda ngokuhlolwa kwamagama nendlela ebonisa noma echaza ukuthi izinhloso zombhali zingengeza kanjani ekuqondeni nasekwaziseni kwethu imisebenzi yemibhalo yobuciko).

UMhlongo (2018) ufakazela ongoti ababalwe ngenhla ngokuthi ukwethiwa kwamagama ngendlela efanele kubalulekile ngoba kuba wumhlahlandlela wempilo yalowo mlingiswa noma lowo

okusuke kukhulunywa ngaye. Ukwethiwa kwakhe igama elithile kuba nomthelela omkhulu kuloyo owethiwe.

I-onomastikisi ingachazwa ngokuthi yinjulalwazi ecubungula ukwethiwa kwamagama. Iveza ukuthi uma kwethiwa amagama kusuke kukhona lapha esuselwa khona, okungaba isimo abazali abahlangabezana naso mhlasimbe ngesikhathi sokukhulelwa, into esuke yenzeka ngesikhathi ingane evela ngaso, ukuthi abazali bazizwa kanjani ngokuvela kwengane noma kungaba igama elingasuselwa kumuntu othile abamkhonzile. Amagama-ke aba nomthelela omkhulu kakhulu ezimpilweni zezingane ngoba ngokujwayelekile ziye zikhule ziwalandele amagama ezethiwe wona. Lokho kuvela nasemibhalweni yobuciko lapha abalingiswa bevama ukulandela amagama abo. Ngenxa yokuthi le njulalwazi imayelana nokwethiwa kwamagama, izosetshenziswa kulo msebenzi ngoba uhlose ukuhlaziya ukwethiwa kwamagama abalingiswa ezindabeni ezikhethekile zikaMbhele.

Ukwethiwa kwabalingiswa emibhalweni kuyachazwa

Ababhali betha abalingiswa amagama ngokwendlela abafuna ukubasebenzisa ngayo ezindabeni. Yingakho kwesinye isikhathi ezindabeni kutholakala abalingiswa abalandela amagama abo. Lokhu bakwenza ngenhloso yokuveza ukuthi igama linamandla kanjani futhi kangakanani. Esekela lokhu, UMabuza (2008: 16) uthi:

> Ngokwesiko lethu, ukwethiwa kwamagama kuyingxenye yesikompilo. Cishe onke amagama anencazelo ngemuva kwawo. Ukwethiwa kwamagama kuqukethe izinto eziningi, okungaba yilokho abazali abafisa ukuthi izingane zabo zibe yikho ekukhuleni kwazo, ukugcina umlando wesimo esithile ezimpilweni zabo noma impilo kamama ngesikhathi ekhulelwe njll. Ingane ingethiwa ukuze abazali badlulise imiyalezo nezifiso zabo ngalelo gama abalikhethayo. Ngokufanayo, ababhali abaningi basebenzisa amagama abawanika abalingiswa emisebenzini yobuciko njengendlela yokudlulisa umyalezo othize. Le ndlela yokuvezwa kwabalingiswa

> ivamile emibhalweni njengoba futhi ivamile emasikweni ethu.

Kujwayelekile kubantu abamnyama ukuthi kutholakale izingane zinamagama alumelayo ngenxa yokuthi abazali bazo babezama ukudlulisa umlayezo othile. Kwesinye isikhathi la magama asuke ethiwe ngenxa yesimo esithile abazali abazithola bekusona ngenkathi ingane izalwa. Abanye abazali betha izingane zabo amagama ngoba bethande indlela umuntu abambone enalelo gama aphila noma aphile ngayo, bese befisa ukuthi ngathi ingane yabo ingafana naye.

UTumane (2016: 8) ugcizelela lokhu okushiwo uMabuza ngenhla ngokuthi eminyakeni eyinkulungwane eyedlule, zabe zizininginzi izindlela ezabe zibhekwa uma kwethiwa amagama. Amagama abuye ethiwe ngokwezimo ezithile abazali abasuke bebhekene nazo ngaleso sikhathi. Amandla nomthelela odaleka esenzweni sokwethiwa kwegama, ubonakala lapho sikwazi ukutomula izinto ezifanayo nezihambisana nokwenzeka okuthile empilweni yomuntu. Amandla okwethiwa kwegama aye ahambelane ngandlela thize nokwenza nokuziphatha kwalowo osuke ethiwe.

Kuyiqiniso lokhu okushiwo uTumane (Op cit.) ngoba ngokujwayelekile ingane eyethiwe igama elilumelayo iyalilandela lelo gama. Uyithole iphila impilo elumelayo. Njengoba esho uMabuza ukuthi kwesinye isikhathi abazali betha izingane amagama belandela isimo abadlula kuso ngesikhathi bekhulelwe noma kuvela ingane. UTumane (Op cit.) uphawula ngamandla nomthelela wegama okusho ukuthi ingane kungenzeka ikhule nayo ibhekane nezimo ezibuhlungu njengokwethiwa kwayo, noma ibe nezibusiso uma isimo eyethiwa ngaso sasinesibusiso. Lokhu kuyatholakala nasemibhalweni ukuthi abalingiswa balandele amagama abo. Kwesinye isikhathi uthola abalingiswa behlelwa izinto ezibuhlungu ngenxa yamagama abethiwe wona. Le ndlela kuthiwa yindlela engaqondile yokuvezwa kwabalingiswa ngenxa yokuthi ababhali abasho lutho olutheni ngalaba balingiswa kodwa amagama abo asho konke ngabo. Uthola ukuthi izinto ezibehlelayo bezilindelekile ngokubheka igama lomlingiswa nje kuphela.

UHadebe (2002: 22) uveza ukubaluleka kwamagama abalingiswa uma ethi:

> Igama liveza ulwazi olusheshayo ngomlingiswa ngoba loyo osuke efunda usheshe anamathelise incazelo yegama nomnikazi walo. Umfundi akulula ukuba adwanguze ngohlobo lomlingiswa kodwa ulwazi ngaye lutholakala kalula egameni alethiwe noma aliphiwe. Ngokwethiyori yokwethiwa kwamagama emibhalweni, abalingiswa bafakwa ndawonye njengabangani, amalunga emindeni, njengezitha, njengezithandani. Okusemqoka ukuthi bonke bangqubuzana balwe enkundleni yempi yamagama. Yingakho kuthiwa ukuqanjwa kwamagama abalingiswa kuveza ukuphumelela nokungaphumeleli kombhali ukudlulisa amagama embhalweni wakhe wobuciko.

Kuyiqiniso lokhu okushiwo uHadebe. Ngokuzwa igama lomlingiswa nje emqondweni womfundi kuba nesithombe esakhekayo ngaloyo mlingiswa ikakhulukazi uma kuyigama elilumelayo. Amagama enza kube lula ukuthi kwaziwe ukuthi into ethile yenziwe ubani. Enza kube lula ukuhlukanisa isenzo somlingiswa uma eqhathaniswa nabanye. Umlingiswa onegama elilumelayo kuba lula ukuthi yonke into eyenzekayo embi kuthiwe yenziwe wuye. Kwesinye isikhathi labo balingiswa bangagcina bethwala amacala abanye abantu.

Ukwethiwa kwamagama kubalulekile empilweni yangempela kanye nakuyo imibhalo yobuciko ukuze sikwazi ukuhlukanisa abantu kanye nabalingiswa. Ngaphandle kokwethiwa kwamagama kuningi okungaphambana ezimpilweni zabantu kanye nakubo abalingiswa. Emibhalweni, amagama asenza sikwazi ukuqaphela ukuthi izenzo ezithile zithintana nobani noma namuphi umlingiswa. Kwesinye isikhathi igama lisinika incazelo yokuthi umlingiswa othile ungumlingiswa odaleke kanjani. Ezimpilweni zethu ngisho nakuyo imibhalo yobuciko siye sibone ukuthi abantu nabalingiswa benza izinto ezenza sibone ukuthi balandela amagama abo.

Lokhu kusho ukuthi umuntu noma umlingiswa owethiwe igama elinencazelo embi uye abonakale enza izinto ezimbi, kuthi

onikwe igama elihle, abonakale enza okuhle. Ngesinye isikhathi sithola laba balingiswa benza izinto eziphambene namagama abo ngoba uthola lawo magama enenye incazelo ngaphandle kwaleyo ebicatshangwa ngenkathi kwethiwa umuntu noma umlingiswa. Inhloso yalesi sahluko ukuveza ubuqiniso balokhu ezindabeni zikaMbhele ezikhethiwe, nokugqamisa ikhono lakhe ekuvezeni abalingiswa ngendlela engaqondile. Ukwethiwa kwabalingiswa kungathathwa njengendlela eqondile nengaqondile yokuveza abalingiswa. Kuyindlela eqondile ngoba kusuke kungumbhali owetha abalingiswa. Kuphinde kube yindlela engaqondile ngoba abafundi yibona abazitholela ukuthi abalingiswa bawalandela kanjani amagama abo.

Ukuhlaziywa kokwethiwa kwamagama abalingiswa ezindabeni ezimfushane ezikhethiwe zika NF Mbhele

Kule ngxenye kuzohlaziywa ukuvezwa kwabalingiswa ngamagama abo ezindabeni ezimfushane ezithi 'UDidekile', 'Isijingi Samawele' kanye nethi 'Bengiyokuthanda Unjalo'. Kuzobhekwa ukuthi abalingiswa bawalandela kanjani amagama abo nokwethiwa kwabalingiswa abathile ngokwenkolo.

Abalingiswa abalandela amagama abo

Indlela abalingiswa abenza ngayo izinto uma bezithola besezimeni ezithile yiyo eveza ukuthi ngabe balandela amagama abo noma cha. Lapha kubhekwa izimo abatholakala bekuzo bese kubhekwa ukuthi indlela abayisebenzisayo ukuze baphume kulezo zimo iyiyo yini ebilindelwe umfundi ngokubheka amagama abo abalingiswa. Igama lomlingiswa lenza ukuthi umfundi akwazi ukucabanga ukuthi uma lowo mlingiswa engaba sesimeni esithile uzokwenzenjani.

Ukwethiwa kwamagama ngelinye lamasu asetshenziswa ngababhali ukuveza abalingiswa. Abalingiswa bavamile ukuba balandele amagama abo kanti lokhu kusivezela okuningi ngabo. Ukusekela lokhu, uFerguson (1987: 120) uthi: " Names help to indicate what a character is or what a character is capable of becoming, and to clarify the meaning of a story's

action" (Amagama asiza ekuvezeni ukuthi umlingiswa uyini, noma lokhu anamandla okuba yikho, aphinde acacise incazelo yesenzeko sendaba).

Ukwethiwa kwamagama emibhalweni yobuciko kubalulekile ngoba amanye amagama avele asinike isithombe salokhu okusuke kuzokwenzeka endabeni. Umuntu uthi engakayifundi wayiqeda indaba, usuke eselindele ukuthi indaba ibhekephi ngokubuka nje amagama abalingiswa. Lokhu kuvela kahle kakhulu endabeni lapho abalingiswa belandela khona amagama abo. Kule ngxenye kuzobhekwa ukuthi uMbhele uphumelele kanjani futhi kangakanani ukuveza abalingiswa ngamagama ezindabeni zakhe ezimfushane ezibalulwe esingenisweni.

UDidekile

Okushiwo uFerguson (Op cit.) kuyabonakala endabeni emfushane ethi 'UDidekile'. Kutholakala umlingiswa onguDidekile elandela igama lakhe, sengathi lona owametha wayazi ukuthi kuyoba njani empilweni yakhe. Ngenxa yobuncane, akazi ukuthi kwenzekeni ngomama wakhe. Kuthi kungazelele nje abuze ngomama wakhe osewashona kuMdelwa, onguBaba wakhe. Ubuza lokhu ngoba akazwisisi ukuthi kwenzekani. Uzwakala endabeni ethi "Uphi uMama weBaba?" (Mbhele, 1987: 10).

Uphinde atholakale edidekile engazi nje ukuthi kwenzakaleni ngenkathi kushone odadewabo ababili. Ubuye atholakale edidekile futhi ngenkathi uMdelwa ebambe imbuzi eyigxamalazele. Utholakala ezibuza eziphendula ukuthi imbuzi yenziwani. Lokhu kufakazelwa uMbhele (1987: 15) lapho ethi: "Kubuye kubheke uyise osengathi kuyazibuza kuyaziphendula ukuthi imbuzi yenziwani lapha endlini".

Ngemuva kokufunda isihloko sendaba, emqondweni womfundi kuvele kwakheke isithombe somuntu odidekile yize kusuke kungaziwa ukuthi udidwe yini. Lokhu ukuphawulile uHadebe (2002) njengoba kuveziwe emakhasini angenhla ukuthi igama liveza ulwazi olusheshayo ngomlingiswa ngoba loyo osuke efunda usheshe anamathelise incazelo yegama nomnikazi

walo. Umfundi akulula ukuba adwanguze ngohlobo lomlingiswa kodwa ulwazi ngaye lutholakala kalula egameni alethiwe noma aliphiwe.

UNomadlozi

UMabuza (2008: 16) uthi imiphakathi emnyama eNingizimu Afrika kumele icaciselwe ukuthi ukubizwa ngegama elithile kuvamile ukuthi kwenze umuntu alandele incazelo yalo. Yilapho kuvela khona amandla igama elinawo, umthelela walo kanye nokusamlingo okuphumelelisa ukulandeleka kwalo. Yize lokhu kuyisikompilo, ababhali bavamile ukukusebenzisa emibhalweni.

Endabeni ethi 'UDidekile', uMbhele wethula umlingiswa onguNomadlozi. Ulandele igama lakhe. Ugulile ephethwe yizinto zabaphansi wagcina eshonile. UMdelwa, onguBaba wakhe, wanqaba ukuthi aye esangomeni ngenkathi umama wakhe emtshela. Wayesezibonela umama lo ukuthi ngempela uNomadlozi usegula kakhulu. Kutholakala uMdelwa ezicabangela ethi:

> UNomadlozi uyakhala ukhalelani? Izolo lokhu bekade ngicele amakholwa ukuba azomkhulekela, manje ngabe lo mkhuhlane wakhe sewuqale phansi yini?
>
> (Mbhele, 1987: 11)

La mandla akhuluma ngawo uMabuza ayabonakala kulo mlingiswa. Kubonakala sengathi wethiwa leli gama kwaziwa ukuthi uzohlushwa abaphansi. Kubukeka ngathi baveze intukuthelo yabo ngaye, okuholela ekutheni agcine eshonile. Konke lokhu imiphumela yokunganakwa komyalezo abaphansi abazama ukuwudlulisa kuMdelwa. Lokhu kuqhakanjiswa amazwi esalukazi sikaMdelwa endabeni:

> Ucela ukuba ngihlabe imbuzi emhlophe, akunjalo? Musa ukungifunza amazwi Mdelwa. Sasho qede sabheka phansi isalukazi izinyembezi zehla ubuqathatha. Sabuye sazibamba, sesula izinyembezi. Saphefumula kakhulu, Mdelwa mntanami sekonakele endlini.
>
> (Mbhele, 1987: 12)

Isalukazi sakwazi ukuhlukanisa ukugula kukaNomadlozi kokunye ngenxa yegama lakhe, sabona ukuthi kuyinto ephathelene nezinto zabaphansi. Yingakho wayezocela uMdelwa ukuthi ahlabe imbuzi. Lokhu kufakazela okushiwo uHadebe (2002:1) ukuthi igama libalulekile ngoba Iikwazi ukwahlukanisa into kwezinye izinto noma umuntu kwabanye abantu. Igama lesiZulu lethiwa ngokwesimo nangesizathu esibalulekile. Igama likaNomadlozi lenze kwaba lula ukuthi kuhlukaniswe ukuthi ukugula kwakhe kuphathelene namadlozi. Kuvele kwacaciswa ngegama lakhe ukuthi ngabe ukugula lokhu kumsukela ngani.

UNjabulo

UGumede (1988: 23) uthi:

> *Because it is believed that a person is inclined to live up to his name, the Zulus now avoid giving children names with unpleasant connotations.)*
>
> (Ngoba kunenkolelo yokuthi umuntu uyalilandela igama lakhe, amaZulu manje ayakugwema ukwetha izingane amagama angekho mahle noma anencazelo embi).

Emibhalweni kuyenzeka atholakale amagama anezincazelo ezimbi, bese futhi kutholakala abanikazi bawo bewalandela. Ababhali ngayo yonke imibhalo abayibhalayo basuke benenhloso yokufundisa okuthile ngayo, nakho ukwetha abalingiswa amagama anencazelo embi noma enhle kusuke kwenziwa ngenhloso yokufundisa ukuthi igama libaluleke kangakanani, nokuxwayisa abazali ngobungozi bokwetha izingane ngamagama anezincazelo ezimbi, noma abangaziqondisisi. Lokhu kubuye kukhuthaze abazali ukuthi bacwaninge ngamagama abawetha izingane zabo.

UNjabulo umlingiswa otholakala endabeni ethi 'Isijingi Samawele'. Leli gama lisho ukwenama kwenhliziyo noma intokozo. Uyiwele elalihlala nobaba walo. Elinye liphesheya. UNjabulo wakwazi ukuvala ihlazo uyise ayezobhekana nalo ngenkathi umnakabo ohlala phesheya egcina engafikanga emshadweni wakhe. Njengegama

lakhe, uNjabulo wakwazi ukujabulisa uyise ngokuthi athi uyolanda umnakabo esikhumulweni sezindiza. Nangempela, wahamba wabuya sekunguye oshada nomakoti. UBaba wakhe wajabula kakhulu waze wangabona ukuthi uNjabulo wuye owayesengumkhwenyana. Wayeselokhu emfuna esixukwini ubaba wakhe. Kuvela kube sobala lokhu endabeni ngala mazwi:

> Amatshilo avakashela izindlebe lapho uMngadi ecabanga ngoMthokozisi obuya phesheya kwezilwandle.
>
> (Mbhele, 1987: 24)

Ngezenzo zakhe uNjabulo wajabulisa nesixuku esasimenyiwe esasesibona naso ukuthi ngathi kukhona okushaya amanzi. Wonke umuntu wakholwa ukuthi wayeyiwele lakhe. Umakoti wezwakala ngaphansi kweveyili esethi: "Waze wangisiza Njabulo. Uphi uMthoko?" (Mbhele, 1987: 25). La magama agqamisa intokozo yokuvaleka kwehlazo kumakoti, okusho khona ukuthi njengegama lakhe uNjabulo wakwazi ukujabulisa umakoti. Okushiwo uGumede ngenhla uyakufakazela uNjabulo ngezenzo zakhe zokujabulisa abanye abantu. Ungumuntu nje ungacabanga ukuthi ukube wayethiwe igama elithi Dumazile kwakuzokwenzekani, abantu babezobuyela emuva bedumele.

UMdelwa

Lona ngumlingiswa otholakala endabeni ethi 'UDidekile'. Igama lakhe lisho ukuthi ulahliwe. Njengoba esho uGumede (1988) ukuthi imvamisa abantu baphila impilo yabo balandele amagama abo, kanti uTumane (2016) yena uthi ucwaningo lukhombisa ngokusobala ukuthi ukwethiwa kwamagama kuphathelene nendlela abantu abaphila ngayo. Incazelo yegama ivamise ukubonakala ngezenzo zomuntu. Lokhu kufakazelwa yimpilo kaMdelwa olilandelayo igama lakhe. Kubonakala ngokuthi ashonelwe ngumkakhe, athi engazelele kulandele uNomadlozi. Khona manjalo kulandele uNkonzweni. UMdelwa ufulathelwe noma ulahlwe ngamadlozi, okuyizehlo ezilandela igama lakhe ngoba kuthiwa akaze awenze umsebenzi wokugeza ngemuva kokushona kukaBaba wakhe. Lokhu kufakazelwa yilesi siqeshana esicashunwe endabeni:

> Wu!.... hha!..... Makhosi amakhulu. Kuthiwa-ke lapha mangikutshele ukuthi wena washonelwa nguyihlo kawaze wamgeza. Abaphansi bakuthatha ngesihluku ngokuhlwitha umkakho. Kawaze wakunaka nalokho. Baphinde bahlwitha indodakazi nendodana oze ngayo lapha namuhla. Uma futhi uqinisa ikhanda nawe uyalandela ngokukhulu ukushesha lokhu.
>
> (Mbhele, 1987: 14)

Inkolo kaMdelwa yobuKrestu yayingamvumeli ukuba ahlabele amadlozi noma aye ezangomeni. Lokhu kufakazelwa uMbhele (1987: 15) uma ethi:

> Lapha phambi komnyango kumi uMdelwa ubambe imbuzi, uyigxamalazele. Uthe esayigxamalazele wezwa imvungana yomculo omnandi wamakholwa isho ngaphansi esigodini. Lwamuthi nke uvalo.

Into eyamenza washaywa luvalo ukuthi wayazi ukuthi ngokwenkolo yobuKrestu akufanele ahlabele amadlozi. Osekumthusa ukuthi ezwe amakholwa ecula eduze kungathi eza kubo kanti wenza into ephambene nokholo lwawo. Lokhu kubuye kumveze njengomlingswa ongayimeli into akholelwa kuyo ngoba uthe ngokushonelwa izingane zakhe, wakubona kufanele ukuthi aye kwabahlolayo. UMdelwa ubonakala edelwe ngisho nanguNkulunkulu abethi ubalekele kuye. Lokhu kubonakala lapho ala khona ukuya esangomeni ethi yena akasazilandeli izinto zabaphansi ngoba usegcotshelwe ukuthi abe ngumshumayeli. Izingane zakhe zashona kunjalo kodwa. Ukwethembela kwakhe kuNkulunkulu nakho akuzange kumsize. Amazwi kaMdelwa akuveza kube sobala lokhu:

> Nakuba ngiyakhuluma ngikhulumela imithandazo yamakholwa. Ngakho-ke nalo mntwana uyopholiswa ngegama leNkosi. Umangabe umkhuleko wehluleka, kulungile intando yeNkosi mayenziwe. NakuJobe eBhayibhelini kwabe kunjenganamuhla.
>
> (Mbhele, 1987: 15)

La magama angenhla agqamisa indlela uMdelwa ayekholelwa ngayo kuNkulunkulu, kodwa uNomadlozi washona kunjalo. Lokhu kwenzeka ukuze lokhu okushiwo ongoti kugqame ukuthi umlingiswa uyalilandela igama lakhe noma incazelo yegama lakhe iyamlandela. UMdelwa ubonakala esele yedwa emva kokushonelwa abantu asondelene nabo.

Ukwethiwa amagama ngenkolo

UTumane (2016: 51) uthi kuyenzeka sithole amagama ethiwa ngoba kulandelwa inkolo ethile. Lokho kusuke kuqondwe ukuthi leyo ngane ilandele ezinyathelweni zalelo kholwa eyethiwe ngalo ngokwemisebenzi yakhe emihle eBhayibhelini noma ngokweqhaza lakhe elihle asuke elibambile esontweni. Uma sibheka nabo abantu baseBhayibhelini, ukwethiwa kwabo kwakuhambelana nemisebenzi yabo. Amanye amagama aphathelene nenkolo kuyenzeka kungabi amagama abantu abasuselwe eBhayibhelini kodwa asuke ehambisana nenkolo yobuKrestu.

Umfundisi

Endabeni ethi 'Isijingi Samawele' kutholakala umlingiswa ongumfundisi. Wenza into eyayilindelekile kuye njengomfundisi. Utholakala ebanjiswe udonga isikhathi eside, abantu okufanele ahole umshado wabo bengafiki esontweni. Kwakungekho nomuntu omazisayo ukuthi kwenzekani nokuthi kuzofuneka alinde isikhathi esingakanani ukuze umshado uqale. Amazwi alandelayo afakazela lokhu:

> Wathi uma esebona kwehla wonke umuntu kwaMngadi wakholwa ukuthi uphakathi kwezihlwele umkhwenyana. Nebala wadumela intambo yensimbi yesonto kwaba ngubukenqekenqe. Wathi angaqeda naye wangena ngaphakathi. Wakhangwa ngukuthi kwakungekho noyedwa umuntu ezihlalweni zomkhwenyana nezimpelesi. Wenyukela ngasephuliphithi ehambe eqalaza ethi kumbe uzombona ehlezi phakathi kwezihlwele. Do umkhwenyana.
>
> (Mbhele, 1987: 23)

Wababekezelela abantu ababeshada njengoba iBhayibheli kwabaseRoma (12:12) lithi "ethembeni nithokoze, osizini nibekezele, ekukhulekeni niqinisele njalo." Umfundisi akazange aveze intukuthelo nakuba wayeselinde isikhathi eside. Umfundisi waveza ithemba nentshisekelo yokubona umshado uqhubeka kahle. Lokho kwaba nomvuzo omuhle njengoba neBhayibheli kwabaseRoma (8:25) lithi "kodwa uma sethemba lokho esingakuboniyo, siyakulindela ngokubekezela." Kulindelekile ukuthi abafundisi babe nesithelo sothando nokubekezela kanti akukho okuhlukile ngalo mfundisi okukhulunywa ngaye endabeni kunalokhu okushiwo yiBhayibheli.

UPeter

UPeter ngumlingiswa otholakala endabeni ethi 'Bengizokuthanda Unjalo'. Wayefunda noNomusa enyuvesi, abuye abe yisoka likaNomusa. Lo mlingiswa wethiwe ngokwenkolo yobuKrestu, igama loMphostoli uPeter. Kuphinde kube yigama lencwadi etholakala eBhayibhelini. Encwadini kaMakho (8:32-33) sivezelwa uPeter okhuluma ngaphandle kokucabanga. Kwesinye isikhathi wayeke atshele uJesu qobo ukuthi enzeni. Wayekhuluma enganaki azithole esesho izinto eziwubuwula. Wayekhuluma kakhulu futhi ethembeke kakhulu ekuzijabuliseni. Ngenxa yalezi zinto wayezithola ephumile endleleni. UPeter wayebuthakathaka enyameni kodwa eqinile ngokomoya.

Endabeni akukho okuzwakala ngoPeter nobudlelwane bakhe noNkulunkulu, kodwa utholakala engumlingiswa okhuluma kakhulu. Ngenkathi ethola uNomusa ekhathazekile ngenxa yencwadi eyayivela kumama wakhe eayayinezinsolo zokungaziphathi kahle kwakhe, wafika uPeter wamtshela ukuthi izinto ezincane lezo. Ngenxa yokuthi uNomusa kubo wayekhuliswe ngenkolo yobuKrestu, kwakufanele akubone ukuthi uPeter akusakhulumi yena kodwa usesetshenziswa uSathane, njengoba noPeter eBhayibhelini wayekwenza lokho kuJesu.

UMakho (14:37-42, 14:66-72) usitshela ukuthi uPeter wayeqinile ngokomoya ezinikele futhi kuNkulunkulu. Kwesinye

isikhathi inyama yakhe ebuthaka yayithatha izintambo (bese uJesu embiza ngoSimon ngenxa yokwehlulwa yinyama) agcine ezithola enza izinto azozisola ngazo ekugcineni. Walala engadini ngenkathi uJesu emcela ukuthi athandaze, wabuye waphika uJesu kathathu. Wagenca indlebe yesikhonzi somPristi omkhulu wezigqila. Kamuva wayengasadli nabezizwe.

Endabeni uPeter utholakala elandela ezinyathelweni zomPhostoli uPeter ngezinto ayezenza esenyameni. Wathi kuNomusa: "Benza kahle abazali khona ezohlala ethukile, azi ukuthi bakhona bona njengomakhonya phezu kwakhe" (Mbhele, 1987: 36).

Njengaye uPeter waseBhayibhelini owayekhathazeka ngokwenelisa izinkanuko zenyama, wayengaboni ngisho noma umuntu esesenkingeni. Ayekhathazeke ngakho ukwenelisa izinkanuko zenyama yakhe kuphela njengoba noJesu wayeshilo kubo oPeter wathi "Lindani, nikhuleke ukuba ningangeni ekulingweni." Kodwa wathi lapho ebuya uJesu wabathola belele, eseshilo ukuthi iNdodana yomuntu izokhashelwa ezandleni zezoni. NoPeter wayenganandaba nenkinga ayengahle abhekane nayo ekhaya uNomusa.

Lokhu kufakazelwa uMbhele (1987: 37) uma ethi:

> Eyodwa incwadi kulezo ayezibhala yayiya kuPeter enye iya kuFakazile. Kwakungeyesibili incwadi ayeyibhalela uPeter. Eyokuqala wayibhala esese-University akaze ayithola impendulo.

Lokhu kwakusho khona ukuthi wayengeseyophinde ambone ngoba wayengamazi nokuthi uhlalaphi. Yize uPeter engamphikanga ngomlomo uNomusa, isenzo sakhe sokuthula engaphenduli siyikho ukumphika. Njengoba noPeter eBhayibhelini wabuye waphika uJesu entombazaneni eyayi yisisebenzi somPristi omkhulu.

UMabuza (2008:17) uthi:

> Izinjongo ukukhumbuza abansundu ukuthi kungakuhle uma kwethiwa igama kukhetheke amagama azokhulisa

> isizwe ngokwencazelo yawo ngoba uma kwenzeke iphutha kulokhu amandla asegameni nencazelo yalo azoholela isizwe ehlathini.

Kuyiqiniso elingephikiswe okushiwo uMabuza ngenhla futhi kuyangena nasemibhalweni. Uma kubhekwa umlingiswa onguPeter, yize abazali bakhe bametha ngokwenkolo yobuKrestu, kodwa bakhetha igama lomuntu owayenobuthaka kakhulu enyameni, kanjalo nendodana yabo yalandela ezinyathelweni zobuthaka boMphostoli uPeter. Endabeni akukho la kuvela khona okuhle okwakwenziwa nguMphostoli uPeter. Lokhu kubonisa ukuthi kubaluleke kangakanani ukucwaninga ngegama elethiwa ingane. Kubalulekile ukuthi abazali uma betha izingane zabo ngokwenkolo babe becwaningile ngalabo abafuna ukuzetha ngabo, futhi kungabhekwa izenzo zakhe ezinhle kuphela ngoba ingane ingase ilandele lokhu okubi kuphela. Kungenzeka ukuthi abazali bakaPeter babemnika leli gama bethembe ukuthi uzolandela okuhle okwenziwa umphostoli uPeter, kanti ngebhadi uzokwenza okushiwo uMabuza ngenhla okuwukuholela isizwe ehlathini.

Isiphetho

Ezindabeni ezisetshenziswe kulo msebenzi, liyancomeka ikhono lombhali ekubumbeni abalingiswa, ngoba uvezile ukuthi abanye abalingiswa bayawalandela amagama abo. Abanye balandela izenzo ezimbi kuphela zabantu abasuke bethiwe ngamagama abo njengoPeter. Amagama abalingiswa abanikwe wona enza umuntu akwazi ukucabanga ukuthi bangabalingiswa abanjani engakayifundi yonke indaba. Kuyikhono eliseqophelweni eliphezulu kakhulu elisetshenziswa ngababhali ekuvezeni abalingiswa emibhalweni yobuciko.

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Ukuhlaziywa Kwendawo Njengesizinda Enovelini Ka-F. Khumalo Ethi Ngenxa YeMendi

Ukuvezwa Kwendikimba Yokungalingani

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Isingeniso

Njalo mhla zingama-21 kuNhlolanja, lapha eNingizimu Afrika kuba nesikhumbuzo esibizwa ngokuthi 'i-SS Mendi Day' okuwusuku lokukhumbula amasosha angama-600 anikela ngezimpilo zawo ukuba ayolekelela ezimpini zamazwe omhlaba. Yize iNingizimu Afrika ingabandakanyeki kulolu suku izithola isiphakathi ngenxa yokungalingani ngezigaba kwabantu bakuleli. La madoda abizwa ngamasosha azithola esevuma ukuba ahambe ukuze kube khona abakuzuzayo. Le noveli kaFred Khumalo esihloko sithi Ngenxa YeMendi (2019) ingenye yamanoveli asebe negalelo elikhulu ekufundiseni ngomlando wakuleli oveza amaqiniso abantu abaningi abebenganalo ulwazi ngawo. UFred Khumalo ongumbhali wamanoveli kanye nentatheli esezingeni eliphezulu wenze umsebenzi omuhle ngokubhala inoveli efana nalena ukuze abantu bazi ukuthi

kwenzakalani ngoMkhumbi iSS Mendi. Okugqama kakhulu kule noveli ukungalingani phakathi kwabanamandla nalabo abaphethwe. Lesi sifundo sihlose ukuveza ukungalingani okudalwa ukwehlukanisa abantu ngezigaba okutholakala ocwaningeni olwenziwa incithabuchopho uKarl Marx. Enovelini loku kungalingani yikona okuyimbangela yokuthi kuze kufike lapho khona amasosha amaningi elahlekelwa izimpilo zawo. Lokhu kuzokwenziwa ngokuhlaziya isizinda kugxilwe engxenyeni yendawo lapho kuzobhekwa ukuthi izindawo ezitholakala enovelini zikugqamisa kanjani ukungalingani kwabantu. Kuzohlaziywa kuvezwe ukuthi izindawo ezihlala abantu zinamthelela muni ezingeni lempilo, izindawo ezibhekwayo yilezi: kwaMaphumulo, eThekwini, eKapa, Emkhunjini iSS Mendi naseFrance. Ngokolwazi lwabamcwaningi akekho osahlaziye indikimba yokungalingani esebenzisa isizinda senoveli ethi Ngenxa YeMendi (2019)

Okugqugquzele isifundo esifana nalesi yikona ukufuna ukusiqhakambisa njengoba siqukethe ulwazi olusemqoka kangaka. Kuhle ukuthi abantu abasha besizwe nesizwe bazi umlando nemvelaphi yabo ukuze bagqugquzeleke baphinde babe nesibindi sokubhekana nobunzima. Indlela le noveli efundisa ngayo iyona eyenze yaqokwa njengefanele ekwenzeni lolu cwaningo. Ngaphandle kokuthi lesi sifundo sizovala isikhala sokwentuleka kwemisebenzi eseyenziwe ngale noveli, sizophinde sigqugquzele abantu abasha ukuba bafunde ngomlando wabo.

Okubalulekile ngalesi sifundo ukuthi le noveli kaKhumalo ize ngesikhathi esifanele impela ukulekela abathandi bemibhalo yamanoveli kanye nabantu bakuleli ngobubanzi ukuba bazuze ulwazi ngomlando wabantu abamnyama baseNingizimu Afrika. Okunye okubalulekile ngalesi sifundo ukuthi yize isigameko se SS Mendi senzeka eminyakeni eyi-105 e,yedlule, nanamhlanje eNingizimu Afrika entsha, emiphakathini kusekhona ukungalingani nokucindezelwa kwabantu abasesigabeni esiphansi. Lokhu ke kubiza intsha yamanje ukuba isukume ilwisane nalesi sihlava ngoba siyabulala yize kungasikona ukucwila komkhumbi iSS Mendi kodwa

miningi eminye imikhumbi ecwilisa izimpilo zabampisholo ngenxa yokungalingani.

Kule ngxoxo kuzodingidwa ngezindawo ezitholakala enovelini kaKhumalo esihloko sithi Ngenxa YeMendi (2019) lapho kuzoqale kuvezwe incazelo yegama elithi indawo, kuzolulwa ngokuveza ukuthuthuka kwezindawo ezisenovelini ngokomnotho wazo, bese kubhekwa izigameko ezenzeka ezindaweni zenoveli okubalwa kuzo indawo yakwaMaphumulo, eThekwini, eKapa, emkhunjini iSS Mendi kanye naseFrance.

Kuzolandelwa indlela yekhwalithethivu ukuqhuba lolu cwaningo. I-Oxford English dictionary (2012) ichaza le ndlela yokucwaninga ngale ndlela "it involves collectiong and analyising non-numerical data such as texts, videos to understand concepts, opinion or experiences". (ifaka ukuqoqa nokuhlaziya ulwazi olungezona izibalo okungaba imibhalo, amavidiyo ukuze kuqondwe amagama, nemibono noma izipiliyoni). Lokhu kusho ukuthi ulwazi luzothathwa encwadini ebalulwe ngenhla, ama-athikili, izichazamazwi, amajenali kanye namaphephandaba. Lesi sifundo sizohlaziya indikimba yokungalingani etholakala enovelini kaKhumalo enesihloko esithi Ngenxa YeMendi (2019) eveza isizinda ngokucaphuna ulwazi olufakazela amaphuzu avela enovelini ngokusebenzisa lokhu okubalulwe ngenhla. Kulo msebenzi kuzosetshenziswa inoveli kaKhumalo njengomthombo ozohola lolu cwaningo neminye imithombo efana nama-athikili, amajenali njalonjalo.

Injulalwazi yeMarxism, ezosetshenziswa kulolu cwaningo, yasungulwa nguKarl Marx owayeyikhomanisi eliqavile ngonyaka we-1848. Le njulalwazi yaziwa ngokuhlukanisa umphakathi ngokwamaqembu lapho ibheka khona ukuthi iliphi iqembu elinemali nomcebo ukudlula elinye okulinika amandla okulawula. UTaylar (1967: 79) uveza ukuhlukana kwamaqembu ngale ndlela:

> *The history of all hitherto existing society is the history of class struggle between the Bourgeoisie and Proletariat, by bourgeoisie is meant the class of mordern capitalists, owners of the means of social production and employers of wage-labour. By proletariat the class of modern wage-labourers who have no*

> *means of production of their own and sell their labourer power in order to live.*
>
> (Umlando wawo wonke umphakathi okhona umlando wokuhlukana kwamaqembu phakathi kweqembu elinamandla nomcebo kanye neqembu elinganawo amandla nomcebo, iqembu elinamandla lichaza iqembu elinomcebo namandla okukhiqiza, abaphathi abalawula ukwakheka nokukhiqizwa komphakathi. Iqembu elingenamandla lichaza iqembu labasebenzi elingenawo amandla okukhiqiza futhi elithengisa amandla alo okusebenza ukuze lizokwazi ukuziphilisa).

Lokhu kuchaza ukuthi emphakathini kukhona ukungalingani njengoba kukhona amaqembu amabili ahlukene, okuyiqembu elinamandla nomcebo kanye neqembu elinganawo umcebo namandla. Lelo elinamandla yilona elilawula ukwakheka nokuphathwa komphakathi njengoba likwazi ukusebenzisa amandla elinawo ngokomcebo ukuze lilawule ukuphathwa komphakathi. Yilona elilawula ukuqanjwa kwemithetho elivunayo iphinde ithuthukise umnotho walo ukuze lihlale linamandla okulawula. Lelo eliswele alinazwi mayelana nokulawula kanye nemithetho yomphakathi kodwa lithobela okubekwa iqembu elinamandla. UHorsthemke nabanye (2016: 160) banaba kanje ukugcizelela umbono ongenhla:

> *The Capitalist uses property and material conditions and gain political power, the property struggles are turned into political struggles. This is evident when there is a conflict between capitalists and workers. The powerful group uses these material conditions to organise their political standing and to spread their agenda among social groups.*
>
> (Iqembu elinamandla lisebenzisa izakhiwo nempahla elinayo ukuze lizuze amandla epolitiki, ukubangisana ngokwezakhiwo sekuphendulwe umbango wepolitiki, lokhu kuyavela uma kunengxabano phakathi kweqembu elinamandla kanye nabasebenzi. Iqembu elinamandla lisebenzisa impahla elinayo ukuze libe nesikhundla

sepolitiki kanye nokubhebhethekisa izinhloso zalo emaqenjini omphakathi).

Lokhu kuchaza ukuthi iqembu elinamandla lisebenzisa amandla omcebo ngokwempahla elinayo ukuze lizuze amandla epolitiki okusho ukuthi lizokwazi ukulawula ukuphathwa komphakathi okugcina kucindezela iqembu elingenamandla. Lesi senzo seqembu elinamandla sigcina sidala ukungalingani okuyinto ebonakala yenzeka nesemiphakathini yesimanje. UMarx no-Engels (1848: 44) bayakugcizelela ukuthi kunempi phakathi kweqembu elinamandla neqembu eliswele ngale ndlela " there is conflict amongst the social groups which are the wealthy versus the poor because of the material resources available to them" (Kunengxabano phakathi kwamaqembu omphakathi okubalwa kuwo iqembu elinomcebo kanye neqembu elihlwempu ngenxa yezinsiza ezikhona). Lokhu kuchaza ukuthi amaqembu asemphakathini awalingani kukhona iqembu elinomcebo nemali kanye neqembu eliswele ngenxa yokuthi alinayo imali yokuzithuthukisa. Ngokwenoveli kaKhumalo enesihloko esithi Ngenxa Yemendi (2019) kukhona amaqembu amabili lapho kuvela uHulumeni omhlophe nabantu bebala elimhlophe kuyibona abanamandla nomcebo kanti labo bebala elimnyama abanawo amandla nomcebo ngenxa yokucindezelwa uHulumeni omhlophe owawuphethe ngaleso sikhathi.

Bakhona ababhali asebecwaninge ngesizinda kanye nendikimba yenoveli lapho beveza umthelela wesizinda ekugqamiseni indikimba emanovelini ahlukene kodwa-ke, akekho oseke wasebenzisa inoveli kaKhumalo. UMshengu (2020) ocwaningweni lwakhe lweMastazi olunesihloko esithi "Isizinda Nendikimba Yobugebengu Emibhalweni Engamanoveli: Kuyoqhuma Nhlavana, Igazi lezibi, Ayikho Impunga Yehlathi nethi Inkinsela YaseMgungundlovu" uveza umthelela wendawo, inkathi nesimo senhlalo ekuziphatheni kwabalingiswa abenza ubugebengu. Ucwaninge kabanzi ukuthi indawo, isikhathi kanye nesimo senhlalo kunamuphi umthelela ebugebengwini obahlukene. Lokhu kuveza ukuthi inkulu indima edlalwa yisizinda ebugebengwini.

UMhlongo (2018) ocwaningweni lwakhe lweMastazi olunesihloko esithi "Ucwaningo Ngegalelo LikaWanda, M.E. Ekubhalweni Kwenoveli ethi: Kunjalo-ke" ugxile esakhiweni, abalingiswa nengqikithi. Esahlukweni sesithupha kuvezwa ukuthi indawo, inkathi nesimo senhlalo zinomthelela ekuziphatheni komlingiswa othile okugcina kugqamisa indikimba yengculazi.

UTshabalala (2015) ocwaningweni lwakhe lweMastazi olunesihloko esithi "Ukuvezwa Kwendikimba Yengculazi Enovelini kaM.E Wanda ethi Kunjalo-Ke". Esahlukweni sesihlanu uveza okufanayo noMhlongo lapho eveza ukuthi indawo yiyona elawula ukuziphatha komlingiswa othile okugcina kugqamisa indikimba yengculazi. Okugqamisa indikimba ukuthi uDumazile ubengenaso isimilo ngoba ubethandana nabantu abadala okwagcina kumenza athole igciwane lengculazi.

UMkhize kuMtumane noSibiya (2022) uveza isizinda njengelinye lamasu okuxoxa indaba emculweni kaKhansela. Okugqamayo ngesifundo sakhe ukuthi uveza ukusetshenziswa kwesizinda ukulandisa indaba okugcine kucacisela abafundi ingqikithi yendaba kaMajazi, okuyindikimba yokuhlukunyezwa. Yize sekuveziwe ukuhlobana phakathi kwesihloko salolu cwaningo nezingcwaningo zabanye ababhali ababalulwe ngenhla akekho osecwaninge ngokuhlaziywa kwesizinda ngenhloso yokuveza indikimba yokungalingani enovelini kaKhumalo enesihloko esithi Ngenxa Yemendi (2019) okwenza lolu cwaningo luhluke.

Inoveli ngamafuphi

Lena inoveli emayelana nomlando wezimpi zamaNgisi ezenzeka kudala. Umbhali ulandisa ngokuqale aveze impi yomhlaba yokuqala (1st world war) eyenzeka phakathi kwezwe laseJemeni kanye nelaseFrance, lapho izwe laseBosnia elaselikhathele ukuphathwa ngengcindezelo ngumbuso wase-Austria-Hungary, abantu baseBosnia babona ukuthi babulale u-Archduke Franz Ferdinand okwakuyisiqumama sase-Austria-Hungary nokwakulindeleke ukuba athathe izintambo

zombuso wase-Austria-Hungary. Lokho kwasusa impi phakathi kwalawa mazwe njengoba izwe lase-Austriliya, eRashiya kanye nezwe laseFrance afuna ukuziphindiselela okwadala ukuthi izwe laseJemeni lingene empini ngenhloso yokulwela izwe laseBosnia. Lokhu kwadala ukuthi umbuso waseFrance ufune usizo emazweni aphansi kombuso walo okubalwa kuwo iNingizimu Afrika, okuyilapho kwacelwa amadoda amnyama ukuthi ayolekelela empini. Phakathi kwalawo madoda ahamba ayolekelela empini, umbhali uthula umlingiswa osemqoka uSihlangusikayise Ngobese, uFunukwenzani Zungu, uMdubuleni uyise kaSihlangu, uZungu uyise kaFunukwenzani, uPitso noNgqavini okungabangani bakaSihlangu ahlangana nabo eKapa.

Indaba iqala endaweni yaKwaMaphumulo lapho inkosi ithole umbiko ovela kuHulumeni omhlophe ukuthi icele amadoda ebala elimnyama ukuthi ayolekelela empini yaseFrance. Amadoda ayavuma ayazibophezela ukuyolekelela empini, asuka KwaMaphumulo ahlangana namanye amadoda akwezinye izindawo eThekwini ukuze azogibela isitimela esasibheke eKapa. Wonke la madoda azinikela empini ngoba ayenethemba lokuthi mhla yaphela impi noHulumeni omhlophe uzophatha isizwe esimnyama kangcono, asinike amalungelo afana nelungelo lokuvota nelokuba nomhlaba. Afika eKapa aqeqeshelwa impi kwaze kwafika usuku lokuthi agibele umkhumbi iSS Mendi owawuzowahambisa empini eFrance. Kuthe sekuphele isikhashana esahamba ngawo umkhumbi sebezofika eFrance umkhumbi waminza emva kokuthi ushayisane nomunye omkhulu kunawo, lokhu kwaba nomphumela ongemuhle ngoba amasosha angamakhulu ayisishiyagalombili (800) alahlekelwa izimpilo zawo amanye asinda, okubalwa kuwo uSihlangusikayise.

USihlangu waphaphama esibhedlela, emva kokuhlala isikhashana wathunyelwa enkanjini yamasosha eDippie lapho wayezosebenza ukuphekela amasosha abelungu. Izinkambi zamasosha zazihlaselwa amaJalimani okuyilapho uFunukwenzani umngani kaSihlangu alahlekelwa impilo yakhe khona. Indaba iyaqhubeka lapho uSihlangu namanye amadoda belwa neziphathimandla zikaHulumeni waseFrance ngenxa

yokuthi zazingabaphethe kahle okwagcina kudale ukuthi baboshwe. Kuthe besavalelwe ekhulukuthu belinde usuku lokuthethwa kwecala labo yaphela impi badedelwa babuyiselwa eNingizimu Afrika. Emva kokuthi bafike eKapa sebebuya empini abatholi ukwamukelwa njengamaqhawe alekelelile empini kunalokho isimo sobandlululo sisafana. Kuyabadumaza lokho njengoba babenethemba lokuthi isimo sasizoguquka. Kuthe uSihlangu esebuyile emva kwesikhashana wathola incwadi eyayimazisa ngokubungazwa kwamasosha abelungu ngeqhaza ayelibambile empini. Okwamdumaza ukuthi bona njengamadoda amnyama alekelela empini abazange babungazwe, okwakusho ukuthi ubandlululo lwalungakapheli.

Ukuhlaziywa kwendawo njengesizinda ukuveza indikimba yokungalingani enovelini ethi *Ngenxa YeMendi*

UZungu (2008: 26) uchaza indawo yendaba ngale ndlela:

> Lapha kuqondwe indawo yasemakhaya noma emadolobheni, kungenzeka futhi indaba yenzeke endaweni exubile, ngezinye izindlela yenzeka endaweni yasemakhaya kanye nasemadolobheni. Lokhu kubonakala ngezinto noma ngezigameko ezitholakala kuyona indaba. Isibonelo uma kuvela izigameko ezifana nokuboshelwa kwenkabi, ukwelusa izinkomo njalonjalo, lokhu kusho ukuthi indaba yenzeka emakhaya

UHlongwane nabanye (1988: 24) bona bachaza indawo yendaba ngokuthi izindawo ezitholakala endabeni okubalwa kuzo indawo yasemaphandleni, indawo yasedolobheni kanye nendawo esuswa ekhanda. UMhlanga (2019: 15) uchaza indawo ngokuveza okufanayo nalokho okushiwo oHlongwane uma ethi indawo yilapho izigameko zenzeka khona okungaba yindawo yasemadolobheni noma yasemakhaya. Lezi zincazelo ziveza ukuthi izigameko zendawo azenzeki emoyeni kodwa kumele kube khona indawo ezenzeka kuyo. Indawo iba nomthelela omkhulu ezenzweni zabalingiswa ezigcina zidlulela ezigamekweni ezithile ezigqamisa indikimba yendaba.

Enovelini kuvela izindawo ezahlukahlukene lapho kwenzeka khona izigameko ezigqamisa indikimba yokungalingani, okubalwa kuzo indawo yakwaMaphumulo, eThekwini, eKapa, emkhunjini iSS Mendi kanye naseFrance. Okumele kuqashelwe ukuthi kule noveli indawo iyagcogcoma, iqala kwaMaphumulo, ithuthuke iye ezindaweni ezifana naseThekwini, eKapa, emkhunjini, eFrance lapho bekuhlala khona amasosha, kuthi lapho iphela impi indaba ibuyele eMkhunjini, eKapa, eThekwini igcina isiphelela kwaMaphumulo.

KwaMaphumulo

Enovelini umbhali ulandisa ngendawo lapho indaba iqala khona okuyindawo yakwaMaphumulo, eyindawo yasemaphandleni. Lokhu kubonakala ngokuthi kungabi khona izithuthi zesimanjemanje okubalwa kuzo izimoto, izitimela kanye nezinye izithuthi. Umbhali ulandisa ukuthi abalingiswa uma befuna isitimela kumele baye emadolobheni amakhulu afana neTheku njengoba kuyilapho kutholakala khona izithuthi ezingconywana. Lokhu kucacisa ukuthi indawo yakwaMaphumulo ayithuthukile uma iqhathaniswa nendawo eyidolobha njengeTheku. Abalingiswa basebenzisa amahhashi njengezithuthi. Lokhu kuvela lapho uSihlangu egibele ihhashi eyovalelisa abafundi bakhe endaweni ekude eyayidinga isithuthi njengoba wayephuma engena lapho abafundi babehlala khona. Isigejana samazwi esilandelayo siyakugqamisa lokhu:

> Ngosuku lwesithathu agibele ihhashi uSihlangusikayise, eqe imihosha nemihoshana, akhwele edilika emagqumeni ngemali yehhashi ayiphiwa nguyise, imeli emhlophe qwa, liyadlalisela njengoba lona nomgibeli behla benyuka nezinkalo, baphuma bayangena emizini yendawo.
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> (Khumalo, 2019: 28)

Lapha umbhali ulandisa ngehhashi likaSihlangu alisebenzisa njengesithuthi sakhe, lokhu kufakazela ukuthi indawo yakwaMaphumulo ayithuthukile ngokwesimo somnotho njengoba abalingiswa bakhona abanazo izimoto kanye nezinye

izithuthi zesimanje, azikho izitimela ezitholakala emadolobheni amakhulu afana neTheku kanye nendawo yaseKapa.

Khona kulesi siqephu umbhali uphinde aveze ukuthi ihhashi leqa imihosha okuyindawo enotshani obude, okusho ukuthi ayikho imigwaqo efana nesemadolobheni amakhulu okusakhomba khona ukungathuthuki ngokomnotho njengoba zingekho izingqalasizinda. Lokhu kuveza ukungalingani okukhona mayelana nokuthuthuka ngokwezindawo njengoba indawo yakwaMaphumulo ingathuthukile ngokomnotho njengoba ihlala abantu abamnyama. Yingakho ingathuthukile uma iqhathaniswa nendawo yaseKapa okuyindawo ehlala abantu bebala elimhlophe. Imvamisa abantu abamnyama bahlala ezindaweni ezingenayo intuthuko ngenxa yokunganakekelwa yiqembu elibusayo.

UMarx no-Engels (1848: 35) baveza ukulawula kweqembu elinamandla "Bourgeoisie controls all centres of power-legal, ideological, political- that it can use against the proletariat" (Iqembu elinamandla lilawula zonke izikhungo zamandla- ezomthetho, imibono, ezepolitiki ezingasetshenziswa ukumelelana neqembu elingenamandla). Lokhu kufakazela okwenziwa uHulumeni omhlophe njengoba ethuthukisa izindawo zasemadolobheni ezihlala abantu bebala elimhlophe okuyinto angayenzi ezindaweni ezihlala abantu abamnyama. Lokhu kusenzeka nasesikhathini samanje lapho abantu abamnyama abahlala emalokishini nasemaphandleni bengayitholi intuthuko bagcine sebathuthela emadolobheni athuthukile anamathuba emisebenzi.

Umbiko womthombo wezindaba i-News 24 (2022) uphawula kanje mayelana nezizathu ezenza ukuthi abantu bathuthele ezindaweni zasemadolobheni: "people migrate from rural to urban areas due to lack of service delivery as well as the economic situation" (Abantu basuka ezindaweni zasemaphandleni bathuthele ezindaweni zasemadolobheni ngenxa yokuntuleka kwezingqalasizinda kanye nesimo somnotho). Lokhu kusaveza ukungalingani okusekhona emphakathini waseNingizimu Afrika lapho abamnyama behlala ezindaweni ezingathuthukile.

Umbhali uqhubeka aveze ukungalingani lapho kunesigameko sokuqala esenzeka kwaMaphumulo lapho inkosi ibize umhlangano, ngoba icelwe nguHulumeni omhlophe ukuthi igqugquzele abamnumzane nezinsizwa zesigodi ukuba balekelele empini ephakathi kwezwe lasJemeni nelase-Ostraliya ababengahlangene nayo. Lokhu kubonisa ngokusobala ukuthi nayo ilawulwa ngumthetho kaHulumeni omhlophe, okuyinto ecasula uFunukwenzani njengoba umbhali eveza lokhu enkulumeni kaFunukwenzani noSihlangu ngezansi:

> Inkosi ithole isicelo esiphuthumayo esivela kuHulumeni wamaNgisi ukuba kubuthwe izinsizwa ezizohamba ziyolwa le phesheya Wooooh! Ibuye ingqondo kuFunukwenzani anwaye ikhanda, abheke phansi esephethwe amahloni. Ungibona ngikhohlwa nje yingoba le ndaba angiyizwa kahle. Le mpi yaphesheya iphakathi kwabelungu, amaNgisi namaJalimane, nabanye-ke engibezwa ngendaba. Thina pho singenaphi? lamaNgisi lawa asekhohliwe ukuthi athatha umhlaba wethu ngendluzula, manje wona lawo maNgisi ndini angcolile asecela thina ukuba siyowalekelela! Siya phesheya siyolekelela abacindezeli bethu?
>
> (Khumalo, 2019: 10)

Ukufika kukaSihlangu namanye amadoda emhlanganweni, kuveza ukuhlonishwa kwezwi lenkosi uma ibiza umhlangano. Bahlonipha izwi lenkosi ngoba nayo icelwe uHulumeni wabebala elimhlophe ukuthi icele abantu bomdabu bayolekelela empini. Le nkulumo phakathi kukaSihlangu noFunukwenzani iveza ngokusobala ukungalingani okukhona phakathi kwendlu emnyama nabantu bebala elimhlophe. UFunukwenzani uveza ukungagculiseki ngesicelo sikaHulumeni omhlophe sokuthi bayolwa empini abangahlangene nayo kwazise bacindezelekile abantu, abanawo umhlaba njengoba usuthathwe amaNgisi ngendluzula. Lokhu kucacisa ukungalingani phakathi kwamaNgisi kanye nabantu boMdabu njengoba amaNgisi kuyiwo aphethe amandla okubalwa kuwo amandla okuphatha izwe, umhlaba, umnotho, ezepolitiki njalonjalo.

UMarx no-Engels (1848: 76) bachaza ukuthi iqembu elinamandla lisebenzisa amandla ngenhloso yokulawula nokucindezela iqembu elinganamandla "Bourgeoisie enjoys the upper hand as they are the owners of superstructures such as the ideology, economic and political superstructure" (Iqembu elinamandla liyakujabulela ukulawula njengoba kuyilo eliphethe amandla ngokombono, kwezomnotho, ezepolitiki kanye nangokomcebo nenhloso okumele ilandelwe). Lapha uHulumeni wamaNgisi njengoba kuyiwona ophethe amandla uwasebenzisa ngendlela yokucindezela nokulawula ukuziphatha kwabantu bomdabu njengoba efaka abantu bomdabu empini abangahlangene nayo. UHulumeni omhlophe usebenzisa uNdabezitha ngenhloso yokuthi agquqguzele abantu abamnyama ukuthi bazinikele empini njengoba azi ukuthi abantu bomdabu bayalihlonipha izwi lenkosi.

Lokhu kungalingani akuveli kuphela lapha kulesi siqeshana, umbhali uqhubeka aveze ukuthi amadoda esizwe esimnyama ayengeke anikezwe izikhali empini. UHulumeni wamaNgisi wabona kungewona umbono omuhle ukuthi abantu abamnyana banikwe izibhamu kunalokho babezonikwa ithuba lokuba babe ngabaphekeli bamasosha amhlophe. Isigejana esilandelayo sigqamisa lokhu:

> Kuhambe kuhambe, kuvele mvelayo wathi, kungebe kuhle na ukuba abantu abamnyama baseNingizimu Afrika nabo bathathwe bayolekelela phesheya, kwasuka umsindo ePhalamende bakhala bathi yebuya baba, nanso impi isiphelile, sebeyabuya abomdabu bathi sifuna amalungelo aphelele njengabelungu, sifuna ivoti, sifuna zonke izimfanelo ezitholwa yilabo bebala elimhlophe, sifuna amakhosi ethu abuyiselwe ezikhundleni zawo. Bakhuluma bakhihliza amagwebu abelungu bebanga lolu daba, kwabe sekuvunyelwana ngokuthi abomdabu bazothunyelwa empini, kepha bazoya bengahlomile. Bazoya empini ukuyoba ngokuka abazobe bephekela amasosha abelungu.
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> (Khumalo, 2019: 15)

Umbhali ulandisa ukuthi iziphathimandla zikaHulumeni wamaNgisi ePhalamende zibe nokushayisana kwemibono mayelana nokucela abantu abamnyama ukuthi beyolekelela empini ngenxa yokuthi babebona ukuthi mhla abantu abamnyama babuya empini bangahle bafune ukuphathwa ngokufana nabantu bebala elimhlophe. Bagcina ngokuvumelana ukuthi abantu abamnyama banganikezwa izibhamu. Lokhu kuveza ngokusabala ukungalingani phakathi kwabantu bebala elimhlophe nabebala elimnyama. Lokhu kugcizelela ukuthi abantu abamhlophe babephathwa kahle kunabantu abamnyama. Ukungalingani kuphinde kuvele lapho abantu abamnyama benganikwa izikhali zokuthi bazivikele empini kodwa amasosha amhlophe wona anikwa. Lokhu kugqamisa ukuthi ukuphepha kwabantu abamnyama kwakungabalulekile, njengokwabantu abamhlophe.

Injulalwazi yokungalingani iveza ukuthi iqembu elinamandla ilona elilawulayo, liphinde lithathe izinqumo. "The capitalist class which have wealth, power, status in the society influence the social structure so as to reinforce it's status quo"(Iqembu lonxiwankulu elinomcebo, amandla, isikhundla emphakathini libanomthelela ekwakhekeni komphakathi ukuze lizohlala linamandla).

Lokhu kucacisa ukuthi abantu abanamandla benza konke okusemandleni abo ukuze bahlale benamandla adlula aweqembu eliswele. Lapha iziphathimandla zikaHulumeni omhlophe zibona ukuthi abantu abamnyama bangahle babuye empini benamandla okubhekana nencindezelo kaHulumeni omhlophe. Yingakho zabona kungcono ukuthi amadoda amnyama ayolekelela empini abe ngabapheki kuphela futhi angahlonyiswa ngezikhali ngoba angaze afunde ukulwa nencindezelo.

Lesi senzo seqembu elinamandla sokwenza isiqiniseko sokuthi lihlale lisemandleni sisenzeka nasesikhathini samanje lapho abafundi babekholelwa ukuthi imfundo ifundisa ngendlela ecindezelayo engathuthukisi abantwana babantu abamnyama nabaswele njengoba ilawulwa yiqembu elinamandla ukuze lizoqhubeka nokucindezela abantu abangaphansi kwalo. Uma kubhekwa isibonelo sesigameko sabafundi esaziwa ngokuthi yi

”Fees must fall” esenzeka ngonyaka we-2016, lapho abafundi babelwisana nolwazi ababefundiswa lona ezikhungweni zemfundo ephakeme. Abafundi babekholelwa ekutheni ulwazi ababelufunda lalungabathuthukisi. Ngokombiko womthombo wezindaba i-BusinessTech (2016: 2), abafundi babelwela ukufundiswa ulwazi olubaxhumanisa nemvelaphi yabo. Umbiko uphawula uthi:

> *The statement said that Fees Must Fall is a clear call for a free decolonized, afrocentric education. This call is rooted in the liberation of black people and the total dismantling of the anti-black system that maintains black oppression. From this it is clear that the education system was designed to thwart the liberation of the black child, in so doing keeping them in the same position as the generations before them through coercion. Currently in South Africa, the education system is not designed for the interests of the black community, but those who intend to preserve the status quo which is a colonial education*
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> (Isitatimende sithe i-Fees Must Fall iyikhwelo elicacile lemfundo yamahhala okungeyona eyamakoloni, egxile kuma-Afrika. Leli khwelo lisekelwe ekukhululweni kwabantu abamnyama kanye nokuhlakazwa ngokuphelele kohlelo olumelene nabamnyama olugcina incindezelo yabantu abamnyama. Kulokhu kuyacaca ukuthi uhlelo lwezemfundo lwaludalelwe ukuvimba inkululeko yengane yomuntu omnyama, ngokwenza lokho igcinwe isesimweni esifanayo nesezizukulwane ezingaphambi kwayo ngenkani. Njengamanje eNingizimu Afrika, uhlelo lwezemfundo aludalelwe izimfuno zabantu abamnyama, kodwa labo abahlose ukulondoloza isimo esikhona, okuyimfundo yamakoloni).

Nasesikhathini samanje indlela yokufunda ayenziwe ngendlela ezovuna izinhloso zabantu abamnyama kodwa yenziwe ukugcina abanamandla bahlale benamandla naphezu kwemfundo imbala. Lokhu kusafakazela ukuthi ukungalingani kusaqhubeka nokwenzeka njengoba abanamandla kuyibona abanquma ukuthi yiluphi ulwazi okumele lufundwe ezikhungweni zemfundo.

Umbhali uqhubeka alandise ngokungalingani okwenzeka enovelini lapho indaba ithuthukela eThekwini.

EThekwini

Indaba iyathuthuka ngokwendawo lapho amadoda ayevumile ukuya empini eyogibela isitimela eThekwini esasizobafikisa eKapa okuyilapho babezothatha khona umkhumbi sebebheke eFrance empini. Uma kuqhathaniswa indawo yaseThekwini neyakwaMaphumulo kuyacaca ukuthi iTheku lithuthukile njengoba linezithuthi ezifana nezitimela, okuyinto engekho kwaMaphumulo. Abantu bakwaMaphumulo kumele bathathe isitimela eThekwini uma befuna ukuya emadolobheni amakhulu afana nedolobha laseKapa. Lokhu kungalingani kwenziwa ukuthi iziphathimandla eziningi ezimhlophe zizinze kulo iTheku. Lokhu kuyinto evamile ukuthi abantu abaphethe bathuthukise izindawo abahlala kuzo kuphela. Umbhali uveza ukuthuthuka kwendawo yaseThekwini okumangaza abalingiswa abavela ezindaweni zasemaphandleni njengendawo yakwaMaphumulo ngale ndlela:

> Siyaphuma siyangena eziteshini isitimela, kumnandi kudelile lapha ezinsizweni. Iningi lapha liyaqala ngqa ukugibela esitimeleni. Kulaba abasiqabukayo isitimela singabala kubo uFunukwenzani okuyilokhu eqalaqalaza ehleka ubala.
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> (Khumalo, 2019: 52)

Lapha kuvela ukuthi amanye amadoda ebala elimnyama afana noFunukwenzani avela ezindaweni ezingathuthukile ayeqala ukubona nokugibela isitimela ngenxa yokuthi asikho endaweni engathuthukile njengeyakwaMaphumulo. Okugqamayo lapha ukuthi kukhona ukungalingani ngokuthuthuka kwezindawo okulawulwa uHulumeni omhlophe njengoba kuyiwo ophethe amandla okwenza izinguquko. Injulalwazi yokungalingani ichazile ngenhla ukuthi iqembu elinamandla omnotho yilona elilawula ukwakheka komphakathi okufakazela okubalulwe yilesi siqephu, uHulumeni omhlophe njengoba kuyiwona ophethe amandla yiwona futhi olawula ukwakheka nokuthuthuka

komphakathi. Umbhali uqhubeka ngokulandisa emva kokugibela isitimela, amadoda ayenethemba lokuthi mhlazane kwaphela impi, bazonikwa amalungelo njengomklomelo:

> Kuyaculwa lapha esitimeleni kugibela amadoda ezizwe ezahlukahlukene okubalwa kuzo amaXhosa, amaPedi, abeSotho kanye nezinye, sihambe sicosha isitimela uma sihamba sigudla sidlule ngisho emaMpondweni. Silayishile lesi sitimela. Ngaphandle kwezilimi ezahlukahlukene ezikhulunywa lapha, okunye okuphawulekayo ngukuthi abantu abalapha bavela kuzo zonke izinhlaka zomphakathi. Wonke la madoda ahlanganiswe yithemba. Ithemba lokuthi indlu emnyama izoke ithole ukuhlonishwa nozwelo uma ibambisana namaNgisi kule mpi enzima yaseYurophu.
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> (Khumalo, 2019:56-57)

Umbhali uqala ngokulandisa ukuthi kulesi sitimela kugcwele amadoda ezinhlanga ezihlukene lapho abala khona amaXhosa, abeSuthu, amaPedi kanye nezinye izinhlanga.m Lokhu kuveza ukuthi ukungalingani kwakungeyona into eyayenzeka kwaMaphumulo kuphela kodwa nakwezinye izindawo lapho la madoda ayevela khona. Kuphinde kuvele ukuthi amadoda ayegcwele isitimela ayezimisele ukubambisana noHulumeni omhlophe ngoba ayenethemba lokuthi indlu emnyama yayizoke ithole ukuhlonishwa nozwelo emva kwempi. Lokhu kugqamisa ukucindezeleka abantu abamnyama ababedlula kukho, ngenxa yokuthi babenganawo amandla okuphatha. UMarx no-Engels (1848: 78) baveza ukuthi iqembu elinamandla seliguqule izwe lenza imithetho yalo "The bourgeoisie has subjected the country to the rule of the towns" (Iqembu elinamandla selifake izwe ngaphansi kokubuswa ngamadolobha). Lokhu kuchaza ukuthi iqembu elinamandla seliphendule izwe ukuthi lilandele umthetho walo njengoba linamandla, okuyinto evelayo nalapha kulesi siqephu njengoba abantu abamnyama becindezelekile ngenxa yemithetho yeqembu elinamandla. Indawo yendaba ithuthukela eKapa okuyilapho abalingiswa bethola uMkhumbi ozobathutha ubayise eFrance empini, nalapha kukhona izigameko ezivelayo ezigqamisa ukungalingani.

EKapa

Indawo yaseKapa iyindawo eyidolobha njengeyaseThekwini. Kunezimoto, izitimela amabhilidi kanye nemikhumbi, okuyinto engatholakali kwaMaphumulo. Ithuthukile le ndawo uma iqhathaniswa neTheku nendawo yakwaMaphumulo njengoba umbhali elandisa ukuthi kunamabhilidi, okuyinto angazange ayibalule uma echaza indawo yaseThekweni. Lokhu kuvela lapha umbhali ethi:

> Kuchwaze isitimela sonke uma isiqhamuka njenganjeya intaba yodumo iTable Mountain. AmaXhosa ayibiza athi iNtaba yetafile, bayibone isondela, isondela intabakazi yodumo. Balibone idolobha laseKapa likhosele ezinzwaneni zale ntabakazi yodumo. Bayibone imikhumbi ithe saka echwebeni. Bawabone amabhilidi athe chithi saka kuleli dolobhakazi elibuhle balo bukitaza inhliziyo, kujuluke ibunzi emadodeni.
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> (Khumalo, 2019: 60)

Umbhali ulandisa ngobuhle bendawo yaseKapa lapho echaza ukuthi kunamabhilidi, imikhumbi, intaba yodumo eyaziwa ngele "Table Mountain". Uchaza ubuhle balo njengokuthi bukitaza inhliziyo futhi benza amadoda ajuluke njengoba engayijwayele indawo enhle kangaka, enamabhilidi, imikhumbi, ulwandle, efakazela ukuthuthuka okungcono nokusheshayo uma iqhathaniswa nendawo yaKwaMaphumulo. Lokhu kuveza ukungalingani ngokwentuthuko yezindawo okulawulwa uHulumeni omhlophe. Uthuthukisa indawo yeseKapa njengoba kuyindawo egcwele abantu bebala elimhlophe.

Ngokombiko wephephandaba le-The Guardian (2014) uveza ukuthi indawo yaseKapa kwakuyindawo eyayigcwele kakhulu abantu bebala elimhlophe "Cape Town was conceived with a white-only centre, surrounded by settlements for the black and coloured labour forces to the east" (IKapa lalicatshangwe njengesizinda sabebala elimhlophe , sizungezwe yizindawo ezihlala abasebenzi bebala elimnyama kanye nabasebenzi abangamakhaladi ngasempumalanga). Lokhu kuchaza ukuthi abantu bebala elimhlophe babephethe ingxenye

enkulu yomhlaba waseKapa okucacisa isizathu sokuthi indawo yaseKapa ithuthuke kakhulu uma iqhathaniswa namanye amadolobha aseNingizimu Afrika. Ingxenye eyayihlala abelungu yayithuthuke kakhulu uma iqhathaniswa naleyo eyayihlala abasebenzi bebala elimnyama namakhaladi.

Lokhu kugqamisa ukungalingani ngokuthuthukiswa kwezingqalasizinda zezindawo ngenxa yokuthi iqembu elinamandla yilona elalilawula ukuthuthukiswa kwezindawo. U-Althusser (1970: 2) uveza ukuthi izingxenye zikaHulumeni zivuna iqembu elinamandla "The state Apparatuses which is the ideological state apparatus and reppresive state apparatus support the class structure of capitalist" (Amathuluzi kaHulumeni okuyithuluzi lombono wokubuswa kwezwe kanye nethuluzi lombuso lokucindezela eseka uhlaka lobuqembu lonxiwankulu).

Yize sesaphela isikhathi sobandlululo, kusekhona ukungalingani ngokwentuthuko endaweni yaseKapa okuhlala khona abantu bomdabu. Lapha kubalwa izindawo ezifana noKhayelitsha, lapho abantu besahlala emikhukhwini. Umbiko wephephandaba le-The Guardian (2014) uveza isimo esingesihle abantu baseKhayelitsha ababhekane naso ngenxa yokuntuleka kwentuthuko yendawo yakhona "in the township of Khayelitsha, on the eastern edge of Cape Town, there are barefoot children playing on the banks of an open sewer, while cows roam next to an overflowing rubbish heap" (Elokishini laseKhayelitsha ngasempumalanga yeKapa kukhona izingane ezihamba ngezinyawo ezidlala duzane nesitamukoko esivulekile, izinkomo zona zizula duzane nenqwaba kadoti echichimayo.). Lokhu kufakazela ukuthi kusekhona ukungalingani ngokwentuthuko kwezinye izingxenye zeKapa. Indaba ithuthela emkhunjini ISS mendi okuyilapho kwenzeka khona ezinye izigameko eziveza ukungalingani.

Emkhunjini ISS Mendi

Umbhali ulandisa ukuthi indawo ithuthela emkhunjini iMendi lapho kwenzeka izigameko ezigqamisa ukuthi kukhona

ukungalingani phakathi kwabalingiswa bebala elimhlophe nalaba bebala elimnyama ngale ndlela:

> Zithi zingangena izinsizwa emkhunjini, zikhonjiswe amagumbi ezizolala kuwo. Zithi zingaqeda ukubeka izimpahla emagunjini, zikhuphuke ziye esitezi esingenhla emkhunjini, isitezi okuhlalwa kuso kuthanyelwe isigcaki, kubukwe ulwandle. Isitezi esiphakathi nendawo sibekelwe abakhuzi bamasosha. Bonke abakhuzi ngabeLungu.
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> (Khumalo, 2019: 68)

Lapha kulesi siqeshana umbhali ulandisa ngokwenzeka emva kokuthi amadoda esengene emkhunjini. Ulandisa ngokuthi kunezitezi ezimbili okuyileso sabakhuzi kanye naleso samadoda namasosha. Umbhali uveza ukuthi abakhuzi bamasosha abelungu kuphela, okuveza ukungalingani. Abakhuzi balapha emkhunjini abelungu kuphela abekho abebala elimnyama. Lokhu kuveza ukungalingani phakathi kwabebala elimhlophe nabomdabu. Ukuhlala ngokuhlukaniswa, abebala elimhlophe bahlaliswa endaweni egcono kuneyabebala elinsundu kusasho ukungalingani. Indaba iqhubeka emkhunjini lapho kuvela ukuthi iziphathimandla zisebenzisa amandla ezinawo ukucindezela abangenawo. Umbhali uveza isigameko lapho kukhona ukungazwani kahle phakathi kukaKaputeni Portmouth noNgqavini uma ethi:

> Iyacasula lento eyenziwa ezidunjini zala madoda, kusho uNgqavini ephimisela amathe phansi. Ukaputeni Portsmouth amgxavule ngamahlombe uNgqavini. Akhulume ngesankahlu, wena sosha Ngqavini awunanhlonipho! Sula la mathe owaphimisele phansi. Ngiyaxolisa nkosi bengithi…, vala isipepe sakho wesule la mathe owaphimbisile! Yebo nkosi ngizohamba ngiyothola isidwedwe sokwesula. Cha! Wesule ngomlomo wakho, wona lowo mlomo okuyiwona owakhiphile! Manje!
>
> (Khumalo, 2019: 87)

Lapha kuvela ukuthi uNgqavini uthukuthele ngesenzo sabakhuzi sokuthi balahle izidumbu zabantu abamnyama olwandle. Uma ezama ukuveza ukucasuka kwakhe uKaputeni Portsmouth ulwa naye ngoba ubona ukuthi uphikisana nombono wakhe. Lokhu kuveza ukungalingani ngokwamandla okugcina kwenza iqembu elinamandla liwasebenzise ukucindezela abangenawo. Isenzo sokuthi akhothiswe amathe awakhafulile sigqamisa ukuvezwa kwamandla ukuthi ubani ophethe onezwi eligcinayo. U-Althusser (1970:7) uveza ukuthi iqembu elinamandla lisebenzisa isikhungo somthetho ukucindezela abaphikisana nombono nenhloso yalo "The repressive state apparatus operate to repress in an intervention of the interest of the rulling class" (Ithuluzi lombuso lokucindezela lisebenza ukucindezela ukunginelela kuloku okuvuna iqembu elibusayo)). Lokhu kufakazela okwenzeka lapha njengoba uNgqavini engakwazi nokuzwakalisa ukungaphatheki kahle kwakhe ngesenzo sikaKaputeni. Lokhu kusenzeka nasesikhathini samanje lapho umthetho usetshenziselwa ukucindezela izikhalazo zeqembu elinganamandla. Kunesigameko esenzeka eSwaziland lapho inkosi uMswati asebenzisa amandla anawo ukucindezela abasebenzi ababebhikishela amaholo angcono ukuze bezothuthukisa isimo sabo somnotho. Umbiko wephephandaba iPeople Dispatch (2022) uveza okwenzeka ngale ndlela:

> *Angry workers used petrol bombs, stones and sticks to attack properties of the King, who owns most of the economy and runs it for his indulgences such as a fleet of Rolls Royce cars, private jets, palaces and parties, while nearly 70% of the population survives on less than a dollar a day. Ordering the army to crack down.*
>
> (Abasebenzi abathukuthele basenzisa amabhomu kaphethiloli, amatshe kanye nezinduku ukuhlasela izakhiwo zenkosi, okuyiyona ephethe umnotho futhi iwusebenzisele ukuthenga izimoto zohlobo lwe-Rolls Royce, izindiza ezithi yena, izigodlo kanye nemicimbi, kube kunenani cishe elingamaphesenti angamashumi ayisikhombisa labantu eliphila ngemali engaphansi

> kwedola ngosuku. Inkosi yathumela amasosha ayo ukuthi ayohlakaza imibhikisho).

Lokhu kusafakazela ukuthi iziphathimandla zisebenzisa amandla azo ukucindezela labo abangenawo noma labo abalwisana nokucindezeleka. Umbhali uqhubeka alandise ngokwenzeka eFrance emva kokuthi kucwile umkhumbi iMendi kwashona amasosha angamakhulu ayisishiyagalombili (800). Kuvela ukuthi iphutha laba ngelomunye woKaputeni babelungu owashayisa umkhumbi.

EFrance

Indaba iyathuthuka lapho amasosha esefikile eDieppie okuyidolobha elikhulu laseFrance elithuthuke kakhulu. Emva kokuthi kube khona ingozi yokucwila kokhumbi, uSihlangu ungena esibhedlela. Kuthe emva kwesikhathi uSihlangu waphuma esibhedlela wahanjiswa enkanjini yamasosha eRouen okwakulapho wayezosebenza khona ephekela amasosha abelungu. Uthe uma efika enkanjini uSihlangu wezwa ukuthi kwenziwa uphenyo mayelana nembangela yokucwila komkhumbi iMendi. Kwamujabulisa lokho uSihlangu. Ngakusasa wafika umbiko wafundela amanye amasosha uSihlangu ukuthi imbangela yokuthi umkhumbi wabo ucwile ngukuthi washayiswa umkhumbi iDarro owawulawulwa uKaputeni Stump. UKaputeni lona akazange ajeziswe ngesenzo asenza kodwa wamane waphucwa ilayisensi yakhe izinyanga ezintathu kuphela. Amagama alandelayo agqamisa lokhu:

> Uphenyo lwekhomishini lubhekane ngqo noKaputeni Stump ngobudedengu bakhe, obudale ukuchitheka kwegazi singekho isidingo, bamuphuce ilayisensi yakhe yokushayela umkhumbi kuchazwe ukuthi uzoyithola emva kwezinyanga ezintathu.
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> (Khumalo, 2019: 130)

Lapha kuvela ukuthi uKaputeni owashayisa umkhumbi owacwila kwashona amashosha angamakhulu ayisishiyagalombili akazange anikwe isijeziso esiqinile njengoba phela wayebulale

abantu kodwa washaywa ngoswazi oluncane. Lokhu akuzange kuwaphathe kahle amasosha amnyama ngoba abona ukuthi abelungu baphathwa kangcono, noma onile abulala abantu abangaka abagwetshwa njengabantu abamnyama. Njengoba U-Althusser evezile ngenhla ukuthi umthetho uvuna iqembu elinamandla nalapha kuvela ngokusobala ukuthi isijeziso sikaKaputeni Stump sincane ngoba evunwa ngumthetho kaHulumeni omhlophe ngenxa yebala lakhe. USihlangu namanye amadoda aya enkantolo eyoseka uMokoena, okuyilapho kwasuka khona impi enkulu eyaholela ekutheni uSihlangu neqembu lakhe baboshwe. Isigaba esilandelayo siyakugqamisa lokhu:

> Kube yinhlanhla kaSihlangu neqembu lakhe ejele ukuthi ngenkathi sekulungiselelwa ukuba bayokleliswa phambi kwamasosha ahlomile, bathelwe phansi ngezinhlamvu, kuvele umbiko ophuthumayo ovela kubakhuzi abakhulu bempi. Umbiko uthi impi isingene kwelinye igiya. Sengathi iNgilandi nozakwabo bawakladulisa amathafa amaJalimane. Kuthiwa awasabaleki aseshiya izithunzi zawo. Ngakho-ke kunqunywe ukuthi amacala obekufanele ethethwe awasulwe. Nebala ufike umbiko wokuthi iziboshwa nazo ziyadedelwa. Yilapho-ke umfo kaNgobese egiye wagiya waze waquleka. Uphaphama nje usesenkanjini yakhe eRouen.
>
> (Khumalo, 2019: 147)

Lapha kuvela ukuthi uSihlangu namanye amadoda ayajeziswa ngokuboshwa ngenxa yokuthi alwe neziphathimandla zikaHulumeni omhlophe kodwa isijeziso sikaKaputeni Stump asizange sifane nesikaSihlangu namanye amadoda amnyama. Lokhu kuveza ukungalingani okukhona phakathi kwalezi zinhlanga zombili okuveza ukuthi abanamandla, yibona abashaya umthetho ovuna bona.

Isiphetho

Kulesi sahluko kuchazwe ukuthi indawo yendaba iyini kusetshenziswa izincazelo zababhali ezahlukahlukene. Kuqhutshwe ngokuveza zonke izindawo ezitholakala enovelini

esihloko esithi Ngenxa YeMendi (2019) kaKhumalo, okubalwa kuzo indawo yaKwaMaphumulo, eThekwini, eKapa, eMkhunjini ISS Mendi kanye naseFrance lapho kuvezwe ukuthuthuka kwalezi zindawo kanye nezigameko ezenzeka kulezi zindawo ezigqamisa indikimba yokungalingani. Indawo lapho indaba yenzeka khona. Kuningi ekubalulayo okufana nokuthi indawo inamthelela muni kusikompilo labalingiswa, inamuthelela muni ekuziphatheni kwabalingiswa, lokhu kuvelile kwenzeka kumlingiswa omkhulu uSihlangu.

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Ukuhlaziywa Kwezinhlobo Zemibuzo-Mbumbulu Ezitholakala Ezinkondlweni Ezithize ZesiZulu

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Isingeniso

Indlela ababhali abasebenzisa ngayo ulimi uma bebhala imisebenzi yobuciko njengazo izinkondlo iyakwazi ukuveza ikhono lombhali. Umuntu nomuntu unendlela yakhe yokwenza izinto, lokhu kuphawulwa njengesitayela somuntu. Nemibhalo yesiZulu ilandela isitayela sababhali bayo. Umbhali uyena okhetha indlela azobhala ngayo. Injulalwazi ye-stayilistiki okusekelwe kuyo lolu cwaningo ikubeka kucace ukuthi umbhali ngamunye unendlela yakhe abhala ngayo nesu lakhe alisebenzisa emibhalweni yakhe ukudlulisa umlayezo wombhalo. Izifenqgo zingelinye lamasu asetshenziswa ngababhali bezinkondlo ukugqamisa bagcizelele umlayezo ezinkondlweni zabo. Usonkondlo ukhetha izifenqgo afisa ukuzisebenzisa enkondlweni yakhe bese egxila ekuzisebenziseni ngempumelelo.

Lesi sahluko sizobheka uhlobo lwesifenqo olwaziwa ngokuthi umbuzo-mbumbulu. Sizoqala ngokunika incazelo yombuzo-mbumbulu bese sibheka izinhlobo zemibuzo-mbumbulu. Sizobheka uhlobo olubizwa ngomabuza-sakukhathazeka nezibonelo zalo. Sizoqhubeka sichaze uhlobo

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olubizwa ngomabuzeqinisekisa kuvezwe nezibonelo bese kuchazwa uhlobo lokugcina olubizwa ngomabuzephendula. Okugqugquzele lolu cwaningo ukubona indlela abahlaziyi bolimi lwesizulu abayishaya ngayo indiva indaba yokujula kwezifengqo njengoba iningi labo uma kuhlaziywa izifengqo lukha phezulu nje.

Okubalulekile ngalolu cwaningo ukuthi kube nolwazi oluveza ukuthi nakhona ezinkondlweni zesiZulu zikhona izinhlonhlobo zemibuzo mbumbulu, azigcini kuphela ezinkondlweni ezibhalwe ngezinye izilimi. Ukubaluleka kwalolu cwaningo kuzobonakala kuzo izinhlobo zemibuzo mbumbulu njengoba engekho amagama esiZulu alezi zinhlobo ngaphandle kwalawa abacwaningi abaziqambele wona bewasusela esiNgisini. Lokhu kuchaza ukuthi lolu cwaningo luzovala igebe elikhona ekwenziweni kocwaningo ngezinhlobo zemibuzo mbumbulu, luphinde luveze namagama amasha esiZulu angasetshenziswa.

Lolu cwaningo luzoqhutshwa ngokusebenzisa indlela yekhwalithethivu. Indlela yekhwalithethivu yileyo esho ukuqonda kabanzi ngento ethile, Kungaba uhlobo lwabantu abathile ngaphandle kokuphumela ngaphandle uzifikele qathatha endaweni yabo (Msomi, 2015:11).

U-Aspers noCorte (2019:142) bachaza indlela yekhwalithethivu bathi:

> *Qualitative method involves the studied use and collection of a variety of empirical materials – case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts – that describe routine and problematic moments and meanings in individuals' lives*
>
> (Indlela yekhwalithethivu ifaka indlela efundiwe yokusetshenziswa nokuqoqwa kwezinsiza eziwubufakazi beqiniso- ucwaningo lwesigameko, ulwazi lomuntu, ukuzibheka wena, indaba ngempilo, ingxoxomibuzo, okubonakalayo emphakathini, umlando, ingxoxo kanye nezithombemagama ezichaza inqubo kanye nezikhathi eziyinkinga nezincazelo zazo ezimpilweni zabantu abahlukene).

Laba babhali bagqamisa ukuthi endleleni yekhwalithethivu kuqoqwa ulwazi ukuzama ukuchaza izinto eziyinkinga empilweni, ocwaningayo uhlala phansi acubungule aqoqe ulwazi. U-Adam nabanye (2019:15) bona bacaphuna uDenzin noLincoln lapho bethi:

> *Qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them.*
>
> (Ucwaningo lwekhwalithethivu luqukethe indlela yemvelo yokuhumusha izwe. Lokhu kuchaza ukuthi abacwaningi bekhwalithethivu bafunda izinto besendaweni yabo, bezama ukwenza umqondo wezinto noma bezihumusha ngokwencazelo elethwa abantu kubo).

Lolu cwaningo luzoqhutshwa ngokuthi kufundwe imibhalo ephathelene nezifengqo, ikakhulukazi leyo ebheka umbuzo-mbumbulu. Kuzosetshenziswa imithombo ehlukahlukene efana namajenali, ama-athikili kanye nezichazamazwi ukuthola ulwazi.

Lolu cwaningo lusekelwe yinjulalwazi yokusetshenziswa kolimi. UStockwell noWhiteley (2014: 5) bathi "Stylistics retains a central emphasis on style as its validating principle" (Istayilistiki sigcizelela ngokuphelele isitayela njengengxenye ebalulekile). Ngenxa yokuthi isitayela siyingqikithi yenjulalwazi yokusetshenziswa kolimi, uBurke (2014:518) ucaphuna umbhalo wakhe kuVerdonk lapho echaza isitayela esixhumanisa nenjulalwazi yokusetshenziswa kolimi (istayilistiki) ethi "Style is characterized as a 'distinctive linguistic expression' and stylistics as 'the analysis' of such expression 'and the description of its purpose and effect" (Isitayela siphawulwa 'njengendlela ekhethekile yezisho zolimi kanti injulalwazi yona ngukucutshungulwa' kwalezo zisho 'nokuchaza inhloso nomthelela wazo).

Kafushane uBurke uchaza ukuthi ngesitayela kusuke kuchazwa indlela umsebenzi womuntu ophawuleka ngayo kulandela indlela asebenzise ngayo ulimi ngendlela eyehlukile bese kuthi injulalwazi yokusetshenziswa kolimi isetshenziswe ukucubungula kuhlolwe lolu limi. Injulalwazi yestayilistiki ihamba phezu kwayo lencazelo kaBurke, ihlola indlela ulimi olusetshenziswe ngayo njengesitayela sombhali.

Omunye umbhali oyichazayo lenjulalwazi yokusetshenziswa kolimi ngu-Abdulmughni (2019: 413) lapho ecaphuna u-Aslam nabanye uma bethi:

> *Stylistics is a discipline of applied linguistics, which was primarily involved in evaluating the styles of textual content. In this context, stylistics aims to interpret textual content, rather than simply describing the text's formal characteristics.*
>
> (Istayilistiki umkhakha wokusetshenziswa kolimi, ekuqaleni owawuphathelene nokuhlola isitayela sokuqukethwe umbhalo. Kulokhu, istayilistiki sihloselwe ukutolika okuqukethwe umbhalo, kunokuchaza kuphela izimpawu ezisemthethweni zemibhalo).

Uyaqhubeka uBurke (2014:1) eyichaza lenjulalwazi enaba nangomlando wayo lapho ethi:

> *Stylistics is the study and analysis of texts; it is in particular the study and analysis of literary texts. The origins of stylistics go back to the poetics, and especially to the rhetoric, of the ancient classical world. In ancient rhetoric, it is principally the third of the five canons which is of importance to stylistics. The ancient Greeks called this third canon 'Lexis', and the Romans referred to it as 'elocutio'. We know it today as style.*
>
> (Istayilistiki yisifundo sokuhlaziywa kwemibhalo; ngokukhethekile yisifundo sokuhlaziya imibhalo yobuciko. Umsuka wenjulalwazi yestayilistiki usuka emuva ebunkondlweni, ikakhulukazi kokukhulunywayo, ezweni lasemandulo. Ekukhulumeni kwasendulo ingumthetho wesithathu kwemihlanu ebalulekile

> kunjulalwazi yestayilistiki. AmaGrikhi asendulo ayewubiza lomthetho wesithathu ngokuthi yi-'Lexis', amaRomani ewubiza ngokuthi yi- 'elocutio'. Namhlanje yaziwa ngokuthi yisitayela).

Ngokubheka izincazelo ezingenhla, injulalwazi yokusetshenziswa kolimi ingachazwa ngokuthi yinjulalwazi ephathelene nokuhlola ikhono lombhali ekusebenziseni ulimi ngendlela yakhe. Isetshenziswa ukuhlaziya ulimi olusetshenzisiwe, indlela umbhali akhethe ukusebenzisa ngayo ulimi ukudlulisa umlayezo noma imizwa nemicabango yakhe. Iphinda ibheke umthelela lokhu okunakho embhalweni ngenhloso yokuveza ukuthi umlayezo udluliswe kanjani kusetshenziswa amasu olimi.

Izifengqo emibhalweni yobuciko ziyisu umbhali asuke enqume ukulisebenzisa ukudlulisa umlayezo wombhalo wakhe, lokhu ke kungabizwa ngesitayela sombhali. Izifengqo lezi njengesitayela sombhali zisebenzisa ulimi olucashile olungahlaziywa kalula ngenjulalwazi yestayilistiki lapho kubhekwa indlela umbhali asebenzise ngayo ulimi ezinkondlweni zakhe. Yingakho ke le njulalwazi ihambisana nalolu cwaningo olujula ngesifengqo esingumbuzo -mbumbulu esitholakala ezinkondlweni zesiZulu.

Baningi ababhali asebebhale ngezifengqo ezinkondlweni bebeka imibono yabo ngesihloko, kanti futhi baningi ababhale ngezinhlobo zezifengqo kodwa akekho obhale ngezifengqo wajula ngazo ngale ndlela yomcwaningi.

UChiliza (2001) ocwaningweni lwakhe olunesihloko esithi 'Ucwaningo Olunzulu Ngengqikithi Yobunkondlo Bezibongo Zomdabu' uyabhala ngezinhlobo zezifengqo lapho ebheka izinhlobo eziyishumi nanye. Zonke lezi zifengqo okaChiliza uzibheka ezikha phezulu, akajuli ngazo. Isibonelo yilapho ebheka uhlobo lwesifengqo olwaziwa ngesifaniso. Yena uchaza isifaniso njengesifengqo, akabheki izinhlobo zaso nendlela eyahlukile ezivela ngayo ezinkondlweni.

UKhathi (2002) ocwaningweni lwakhe olunesihloko esithi 'Ikhono LikaMagolwana Jiyane Ekusebenziseni

Izithombemagama, Izifengqo Nesakhiwo Ezibongweni Zenkosi UDingane' ubhala ngezifengqo futhi athi ukujula kepha yena uzehlukanise ngalokho ezikuqukethe ngokwencazelo. Isibonelo yindlela achaza ngayo uhlobo lwesifengqo olubizwa ngokuthi yisingathekiso. Lesi sifengqo uKhathi usihlukanisa kabili, kukhona esihlobene nebizo kanye nesihlobene nesenzo okuchaza ukuthi ubheka incazelo yaso ukuthi siqukethe isenzo yini bese esihlukanise ngale ndlela.

UZwane (2015) ocwaningweni lwakhe oluthi 'Ucwaningo Lwezingathekiso Ezitholakala Ezithakazelweni ZesiZulu' ucwaninga ngohlobo lwesifengqo olubizwa ngokuthi yisingathekiso. Ocwaningweni lwakhe uyajula ngalolu hlobo lapho ebheka izinhlobo zesingathekiso. Uzehlukanisa ngendlela ezivela ngayo emibhalweni nencazelo yazo. Isibonelo yilapho echaza izinhlobo zesingathekiso eveza izingathekiso ezingamabizoqho, ezingamabizo, eziyisenzo njalonjalo. Umehluko omkhulu ukuthi uZwane ujula ngesingathekiso ezithakazelweni hhayi ezinkondlweni.

UNtombela (2011) esifundweni sakhe esinesihloko esithi 'Amasu Asetshenziswa Ngomasikandi BesiZulu Emculweni Wabo' uzidingidile izinhlobo zezifengqo kepha ezibheka njengesu elisetshenziswa emculweni kamaskandi. Naye njengeningi elibhala ngezifengqo, uzikhe phezulu. Uma echaza isifaniso usichaze njengegama eliyisambulela, akangenanga abheke izinhlobo zazo, uchaze isifaniso njengesifengqo kuphela.

UThwala (2018) ocwaningweni lwakhe lokufeza izidingo zehonours olusihloko sithi 'Izifengqo Ezithize Ezitholakala Ezinkondlweni Zezimbongi Ezimbili ZesiZulu' naye ubhalile ngezifengqo kepha yena ubheka isifaniso, isingathekiso kanye nesenzasamuntu ngendlela eyehlukile kunaleyo yalolu cwaningo njengoba yena egxila emaqoqweni ezinkondlo amabili kuphela, iqoqo likaMhlanga noThwala (2008) elithi Amahlokohloko kanye neqoqo likaNkabinde (1997) elisihloko sithi Inkwazi.

Le mibhalo engenhla ihlaziya izifengqo ezitholakala emibhalweni yobuciko. Yize kunjalo awukho ojula ngombuzo mbumbulu nezinhlobo zawo, lesi sifundo esihlose ukujula kuwo.

Ukuchazwa kombuzombumbulu

Uma kukhulunywa ngombuzo, emqondweni kufika igama elithi impendulo ngoba lokhu kuyahambisana. Umbuzo ubuzwa ngenhloso yokuthola impendulo. Umbuzo uthi, kungashiwo yini lokho ngombuzo-mbumbulu? Impendulo yalo mbuzo itholakala encazelweni yaso lesi sifenqo esibizwa ngombuzo-mbumbulu.

UNtombela (2011) uveza ukuthi umbuzo-mbumbulu umbuzo obuzwa kube kungadingeki mpendulo, ngenhloso yokugcizelela umlayezo othile. Lokhu kuchaza ukuthi umbuzo-mbumbulu uyindlela engaqondile yokudlulisa kugcizelelwe umlayezo embhalweni. Nabanye ababhali bayavumelana nokuthi lolu hlobo lombuzo awudinge mpendulo, njengaye uCronick (2002) uma ethi umbuzo-mbumbulu umbuzo ovamise ukusetshenziselwa ukubeka iqiniso elingephikiswe ngenhloso yokugcizelela iqiniso ngendlela esambuzo. Le ncazelo igcizelela ukuthi umbhali noma usonkondlo angasebenzisa umbuzo-mbumbulu ukudlulisa ubuqiniso nobunjalo bento. Nalapha akukho lapho kukhulunywa khona ngempendulo yalolu hlobo lombuzo, laba babhali babeka phambili inhloso yokugcizelela ulwazi oluthize. Ngokuka Rong-gen (2019), umbuzo-mbumbulu uhlobo lwesifenqo olubeka iphuzu ngendlela ebuzayo, lolu hlobo luvamise ukuvela luqukethe impendulo, ngakhoke aludingi mpendulo kuphela ludlulisa umlayezo.

Lokhu kuchaza ukuthi impendulo yombuzo-mbumbulu ayitholakali ekudeni, ikuwo umbuzo ngenhloso yokugcizelela uqondo wempendulo leyo.

UNordquist (2020:1) uthi:

> *Rhetorical questions are commonly used in speech and in informal kinds of writing (such as advertisements). Rhetorical questions appear less frequently in academic discourse*
>
> (Umbuzo-mbumbulu uvamise ukusetshenziswa kakhulu uma kwethulwa inkulumo kanye nasemibhalweni engabekelwe mgomo (njengezikhangiso). Umbuzo-mbumbulu awuvamisanga ukuvela ezingxoxweni zezemfundo).

Ukusebenzisa umbuzo-mbumbulu kudonsa umqondo walowo olalele agxile kulokho okwethulwayo futhi umenze alangazelele ukuzwa okuzolandela. Inhloso yombuzo-mbumbulu iyehluka umbhalo nombhalo. Kokunye umbuzo-mbumbulu uyagcizelela kanti kokunye uveza ukuvumelana nokuphikisana nephuzu elithize ngamandla. Kukhona nohlobo lombuzo-mbumbulu lapho umbhali ebuza maqede alandelise ngempendulo. Lokhu kuchaza ukuthi kukhona izinhlobonhlobo zemibuzo-mbumbulu.

Umbuzo-mbumbulu ke ungachazwa ngokuthi uhlobo lombuzo ongadinge mpendulo, onhloso yawo ingale kokuthola impendulo. Inhloso ngukudlulisa isitatimende ngandlela thizeni. Njengoba kunezinhlobo zezifenqo, lolu uhlobo lwesifenqo nalo lunezinhlobonhlobo. Umbuzo-mbumbulu wehlukene kulandela indlela ohleleke ngayo nenhloso yawo. Kukhona uhlobo olubizwa ngokuthi umabuza-sakukhathazeka, kukhona umabuzeqinisekisa kanye nohlobo olubizwa ngokuthi umabuzephendula. Ukuchazwa kwalezi zinhlobo kuyalandela ngezansi, kuqalwa ngomabuza-sakukhathazeka.

Umabuza-Sakukhathazeka

Umabuza-sakukhathazeka ngolunye lwezinhlobo zemibuzo-mbumbulu. Ungaphawulwa ngokuthi uhlobo lombuzo-mbumbulu oluhambisana nokukhathazeka ngesenzo esithile esikhuzwayo. UGallagher (1970:510) uchaza umabuza-sakukhathazeka kanje:

> *Epiplexis is a rhetorical question where in questions are asked not in order to know anything but to chide, reprehend, show disappointment and embarrassment. This is to emphasize one's fault and disapproval of it.*
>
> (Umabuza-sakukhathazeka uhlobo lombuzo-mbumbulu lapho khona imibuzo ayibuzwa ukuze kwazeke okuthize kodwa ukudlulisa ukukhala, ukukhathazeka, ukuphoxeka nokuhlambalazeka. Lokhu kuwukugcizelela iphutha lomuntu nokungahambisani nalo).

Kule ncazelo kuyavela ukuthi lolu hlobo lombuzo-mbumbulu luphelezelwa yimizwa yokukhathazeka ngoba umbhali usuke engeneme ngesenzo leso esisembuzweni.

Abanye ababhalali bababaza ubungozi balolu hlobo lombuzo-mbumbulu, njengaye uNordquist (2020:2) ngokucaphuna uPoe lapho ethi umabuza-sakukhathazeka uyingozi kunazo zonke ezinye izinhlobo zemibuzo-mbumbulu ngoba akasetshenziselwa ukuthola ulwazi kodwa ukuhlambalaza, ukukhuza nokuhlukumeza. Okokugcina uSherry (2015:1) uthi umabuza-sakukhathazeka ubuye achazwe ngokuthi "It is asking questions in order to chide, to express grief or to inveigh" (Kungukubuza imibuzo ukuze kukhuzwe, kuvezwe usizi noma kugxekwe).

Ngemuva kokubuka izincazelo ezingenhla, lolu hlobo lombuzo-mbumbulu lungabizwa ngokuthi umabuza-sakukhathazeka futhi lungachazwa ngokuthi uhlobo lwesifenqo olwakhiwe okombuzo owejwayekile kodwa onhloso yawo ingukudlulisa umqondo noma umlayezo ngendlela egcizelela umuzwa othile.

Umabuza-sakukhathazeka uyatholakala enkondlweni ka E. J Mhlanga ethi 'Mbali Yami':

> Mbali yami, kungan' ungangincinzanga,
>
> Ngokuthi lo mhlabath' obuqhakaze kuwona
>
> Usuphelelwe ngumquba ongumsoco wokuqhakaza?
>
> (Maphumulo, 2004:65)

Kule nkondlo usonkondlo ukhuluma nesithandwa sakhe esesimdukele ngenxa yokuphela kothando. Usibuza imibuzo ngendlela uthando lwabo oluvele lwaphela ngayo. Ubuza umbuzo-mbumbulu owuhlobo olubizwa ngomabuza-sakukhathazeka ngendlela eveza usizi nokuphatheka kabi lapho ebuza isithandwa sakhe ukuthi kungani singakhulumanga uma uthando lwabo lungasasijabulisi.

Enkondlweni usonkondlo ubiza isithandwa sakhe ngembali. Lokhu kuyindlela yokukhanyisa ngobuhle bakhe,

phela izimbali zaziwa ngemibala yazo emihle eqhakaza ikuhehe uhamba kude. Uyabuza ke usonkondlo ukuthi kungani imbali yakhe ingamncinzanga. Ukuncinza yisenzo esenziwa yizinyosi. Uma kwenziwa ngumuntu komunye kusuke kuchazwa ukuqwashisa umuntu ngokwenzekayo noma okuzokwenzeka. Ngakho ke ngalo mbuzo usonkondlo ubuza ukuthi kungani isithandwa sakhe singamqwashisanga noma singamhlebelanga kusenesikhathi ngesimo sothando lwabo.

Uyaqhubeka usonkondlo ubuza uthi "Ngokuthi lomhlabath'' obuqhakaze kuwona usuphelelwe ngumquba ongumsoco wokuqhakaza?". Uma kukhulunywa ngomhlabathi kusuke kukhulunywa ngesisekelo sokuthize noma into okwakhiwa ngaphezu kwayo. Ngokwenkondlo umhlabathi umele uthando lukasonkondlo nesithandwa sakhe oluyisisekelo sobudlelwane babo. Umquba umhlabathi ohlangene nobulongwe otholakala esibayeni semfuyo. Umquba ke usetshenziswa ukulekelela isitshalo ukuthi sikhule siqhakaze sikhiphe ukudla okunomsoco. Lapha usonkondlo uma ekhuluma ngomquba othandweni lwabo ukhuluma ngezenzo zothando ezifudumeza noma ezenza uthando lukhule. Ngalamazwi usonkondlo uyabuza ukuthi kungani engamqwashisanga ukuthi uthando lwabo alusamujabulisi.

Lapha usonkondlo ugxeka isenzo sokuthi isithandwa sakhe sivele siphume othandweni lwabo ngaphandle kokukhuluma uma singaseneme. Inhloso yalombuzo-mbumbulu akukona ukuthola impendulo kepha ukuveza ukukhathazeka kuka sonkondlo nokungahambisani kwakhe nesinqumo salona abethandana naye sokushiya uthando abebenalo. La mazwi aphelezelwa ngumoya wosizi nokukhathazeka. Usonkondlo ukhathazekile ukuthi lona abethandana naye wathatha isinqumo sokumshiya ngaphandle kokumqwashisa ukuthi akasajabule. Zonke lezi zimpawu zifakazela ukuthi ngempela lona ngumabuza-sakukhathazeka.

Umabuza-sakukhathazeka uyavela futhi enkondlweni kaMajola ethi 'Lunjalo Uthando'. Usonkondlo ngokudideka nokukhathazeka uyabuza uthi:

Kuphithane ikhanda ukudideka.

Kanti yimuphi engimthandayo?

(Mazibuko, 2018:6)

Kule nkondlo yothando usonkondlo ukhathazwa ukudideka kwenhliziyo yakhe, edidwa ubuhle bamantombazane ahlukene ezweni. Ubuza umbuzo-mbumbulu lapho ethi "kanti yimuphi engimthandayo?" Lo mbuzo-mbumbulu awunayo impendulo, olalele ngeke awuphendule kanjalo naye usonkondlo uqobo ngoba usadidekile. Lokhu kudideka kuyamkhathaza ngoba naye usezifunela uthando oluzogxila kepha nakhu ukudideka kungumngane wakhe. Lo mbuzo-mbumbulu ke uhlobo olubizwa ngokuthi umabuza-sakukhathazeka ngoba inhloso yawo akusikho ukuthola impendulo kepha udlulisa ukukhathazeka ngomuzwa wokudideka anawo usonkondlo.

Esinye isibonelo sika mabuza-sakukhathazeka sitholakala enkondlweni kaButhelezi ethi "Gugu lami ukuphi?" Lapha usonkondlo udlulisa ukukhathazeka ngokudukelana kwakhe nesithandwa sakhe asibiza ngegugu lakhe. Uthi:

Uma ngabe usukwelabathule;

Akungcono ngibe nawe na?

(Ntuli, et al., 2007:17)

Ngokukhathazeka lapha usonkondlo ubuza ukuthi uma isithandwa sakhe kwenzeka ukuthi sesikwelabathule okuchaza ukuthi sesikwelabangasekho emhlabeni, akungcono yini naye afe ukuze babe ndawonye? Lena yindlela yokudlulisa ukukhathazeka ngoba esezosala yedwa engazi ukuthi usezophila kanjani ngaphandle kwesithandwa sakhe ngenxa yokudukelana kwabo. Lo mbuzo awunampendulo ngoba vele negugu lakhe leli alitholakali ndawo. Lokhu kuyaqinisekisa ukuthi lona ngumbuzo-mbumbulu onhloso yawo ukudlulisa ukukhathazeka kuphela.

Umabuzeqinisekisa

UZimmerman (1997:747) uchaza umabuzeqinisekisa uthi: "An erotesis is a rhetorical question serving two functions, implying strong affirmation or denial" (Umabuzeqinisekisa umbuzo-mbumbulu osebenza imisebenzi emibili, ukuqinisekisa ngamandla noma ukuphika ngamandla. Lapha usonkondlo usuke evuma okuthize kodwa ekwenza lokhu sakubuza. Umabuzeqinisekisa umbuzo-mbumbulu oqinisekisa ukuhambisana nento noma uphike ngamandla. Kukumuntu owusebenzisayo ukuthi ngaleso sikhathi uzama ukuphikisa okuthize noma ukukuqinisekisa. USmith (2006: 167) yena uthi inhloso kamabuzeqinisekisa ukunxenxa lowo olalele ukuthi avumelane aphinde akholwe lokho okubekwa yimbongi. Lokhu ke kuliqiniso. Uma umbhali esebenzisa umabuzeqinisekis usebenzisa amazwi aqinisekisa uhlangothi angakulo ngokuphelele, kodwa konke lokhu kwenziwa ngendlela esakubuza umbuzo.

NgokukaQuinion (2008:1), "erotesis is a manner of phrasing a question that presupposes an answer that is either a strong affirmative or, more often, a strong negative" (Umabuzeqinisekisa yindlela yokubeka umbuzo osampendulo evuma ngamandla noma kaningi, ephika ngamandla). Lolu hlobo lo mbuzombumbulu ngokwencazelo lungabizwa ngokuthi umabuzeqinisekisa kanti lungachazwa ngokuthi umbuzo ongadingi impendulo, onhloso yawo ingukuqinisekisa umbono noma uhlangothi oluthize.

Umabuzeqinisekisa uhlobo lombuzo-mbumbulu ongaphendulwa ngoba impendulo yawo isobala, iyaqinisekiswa nje kuphela. Umsebenzi kamabuzeqinisekisa ukuqinisekisa noma ukudweba isitatimende esiyisiphetho ngodaba okukhulunywa ngalo. UMabuzeqinisekisa uyatholakala enkondlweni ka-Buthelezi ethi "Gugu lami ukuphi?" lapho ethi:

Gugu lami- guqa ucele

kuyena nawe uMvelingqangi,

Esephendula ubuso beNkazimulo-

> Zifezeke nezethu izifiso- Akunjalo?
>
> (Ntuli, et al., 2007:18)

Lapha usonkondlo ubalisa ngokudukelana kwakhe nothandiweyo wakhe. Enkondlweni usonkondlo unxenxa isithandwa sakhe ukuthi lapho sikhona sishaye ngedolo phansi sibike konke kuMdali ukuze abakufisayo, okungukuba baphinde bahlangane kwenzeke.

Kulesi sitanza usonkondlo ubuza ngenhloso yokuqinisekisa agcizelele lokho akuveza ngaphambi kokudlulisa umbuzo othi 'akunjalo?' Usonkondlo uqala ngokuveza loko afisa isithandwa sakhe sikwenze ukuze baphinde batholane babe ndawonye. Umtshela okufanele akwenze ukuze kufezeke isifiso sabo sokuba ndawonye. Ukuze abe nesiqiniseko sokuthi isithandwa sakhe naso sifisa lokho akufisayo, ubuza umbuzo oqinisekisa uphinde ugcizelele lokho akufisayo lapho ethi 'Akunjalo?'. Ngalo mbuzo akalindele mpendulo kepha uqinisekisa ukuthi bobabili benesithandwa sakhe banesifiso esisodwa. Igama elithi 'akunjalo' lisendleleni ephikayo kepha lapha lisebenze njengombuzo ukuqinisekisa ngamandla futhi kugcizelelwe okushiwo ngaphambi kombuzo lona. Impendulo yalo mbuzombumbulu ilele kusitatimende asidlulisa ngaphambi kwawo futhi asikho nesithandwa sakhe ukuwuphendula. Ngakho-ke kungashiwo ngaphandle kokungabaza ukuthi lona ngumbuzo-mbumbulu oqinisekisa ukuvuma noma ukuphika ngamandla.

Isibonelo sesibili yileso esitholakala enkondlweni kaNgubo esihloko sithi "Ngingephile Ngaphandle Kwakho" lapho sivela kanjena:

> Ingabe kunjalo nakuwe Bhungane omuhle?
>
> (Sibiya, 2005:41)

Kule nkondlo usonkondlo uchaza indlela angeneme ngayo ngokuphila ngaphandle kwesithandwa sakhe. Uthi kokunye ufikelwa nayizinyembezi. Usonkondlo weneka indlela azizwa ngayo ngaphandle kwesithandwa sakhe. Indlela impilo

engashintsha ngayo ngisho sekuthiwa isithandwa sakhe sesidlulile emhlabeni. Uzizwa eyedwa, egcwele ukukhathazeka aze afikelwe nayizinyembezi. Konke lokhu ukwenza maqedeaqinisekise ngombuzo-mbumbulu ukuthi isithandwa sakhe naso ngabe sizizwa ngale ndlela yini lapho sikhona ngamazwi athi "Ingabe kunjalo nakuwe Bhungane omuhle?"

Lo mbuzo-mbumbulu usonkondlo uwubuza ngenhloso yokuqinisekisa ukuthi indlela azizwa ngayo iyafana yini naleyo isithandwa sakhe esizizwa ngayo. Umabuzeqinisekisa uyatholakala futhi enkondlweni ka NP Mpungose ethi "Uthi Angikholwe Uthando?" lapho usonkondlo ethi:

> Uth' angikholw' uthando?
>
> Ngikholwe yilo? Kambe lona
>
> Luyakholwa yimi na?
>
> Kanjani ngingayek' ukukholwa kuMdali
>
> Kodwa ngikholwe uthando?
>
> (Sibiya, 2019:88)

Lapha usonkondlo usebenzise umabuzeqinisekisa ukuqinisekisa futhi agcizelele ukungahambisani noma ukuphikisana ngamandla nothando ngenxa yokuphoxeka kwakhe. Lo mbuzo-mbumbulu ubeka iqiniso ngendlela esambuzo. Usonkondlo udlulisa umlayezo othi ngeke esalukholwa yena uthando ngoba lumhlukumezile. Ukunalokho kungcono akholelwe kuNkulunkulu ngoba yena akaphoxani. Konke lokhu ukudlulisa ngendlela esambuzo, umbuzo uqobo uqukethe impendulo ngendlela engaqondile. Ekugcineni uthi "Kanjani ngingayek' ukukholwa kuMdali kodwa ngikholwe uthando?'' Lo mbuzo-mbumbulo usebenze njengesiqinisekiso esingamandla sokuthi usonkondlo akasenawo amandla okukholelwa othandweni usezikhethele uNkulunkulu. Iyona nhloso kamabuzeqinisekisa ke lena, ukudlulisa ukuphika noma ukuqinisekisa okungamandla ngesu lombuzo-mbumbulu enkondlweni. Usonkondlo uyaqinisekisa ukuthi ngeke akholwe uthando ayeke ukukholwa kuNkulunkulu.

Umabuzephendula

Umabuzephendula uhlobo lombuzo-mbumbulu owehlukile kakhulu. Lolu hlobo luphelezelwa yimpendulo. Omunye umbhali uchaza lolu hlobo lombuzo-mbumbulu ngokuthi "Anthypophora is a rhetorical term for the practice of asking oneself a question and then immediately answering it" (uNordquist, 2019:1) (Umabuzephendula yigama mbumbulu lesenzo sokuzibuza umbuzo bese uwuphendula ngokushesha). Lokhu kuchaza ukuthi lo mbuzo-mbumbulu kufanele ulandelwe yimpendulo ngaso sonke isikhathi.

UNordquist (2019:1) ngokucaphuna i-Dictionary of Rhetorical terms, uchaza kanje: "Anthypophora is known as the immediate reply to a rhetorical question" (Umabuzephendula waziwa ngokuthi yimpendulo ephuthumayo elandela umbuzo-mbumbulu). Lokhu kugcizelela ukuthi impendulo ehamba nalo mbuzo-mbumbulu kufanele isheshe ilandele abalalele nabafundayo bengekazihluphi ngokucabanga impendulo. UCronick (2002:4) uphawula ngomabuzephendula ovele enkondlweni yomunye usonkondlo uthi "He begins with a question and passes immediately to the answer (anthypophora)" (Uqala ngombuzo bese ngokushesha aqhubekele rempendulweni). Lo mbuzo ungabuzwa ekupheleni kwesinye isitanza uphenduleke ekuqaleni kwesinye. Okubalulelike ukuthi kubekhona ukulandelana kombuzo nempendulo. UNordquist (2019:1) uphawula ngomabuzephendula uthi "anthypophora at times poses a problem due to the definition of a rhetorical question, the answer to the question may be confusing" (Umabuzephendula uyindida kwabaningi ngenxa yencazelo enikezwa uma kuchazwa umbuzo-mbumbulu, impendulo yombuzo ingase idale ukudideka). Inhloso yalolu hlobo lombuzo-mbumbulu ukwenza olalele alangazelele ukuzwa impendulo ezolandela futhi azilungiselele ukuhambisana nombhali wenkondlo ukuveza impendulo.

Umabuzephendula ke ngamanye amazwi angachazwa ngokuthi uhlobo lombuzo-mbumbulu obuza ngenhloso yokudlulisa impendulo. Lo mbuzo-mbumbulu usuke ulandelwa

yimpendulo ngaso sonke isikhathi. Enkondlweni kaNtuli ethi 'Lezozinsuku' umabuzephendula uvela kanjena:

> Yingoba usuthole elinye ijuba
>
> Elizoncoma izimpaphe zakho?
>
> Angilitholanga elinye ijuba
>
> Elizoncoma izimpaphe zami.
>
> (Msimang,1990: 76-77)

Kule nkondlo usonkondlo ukhumbula izinsuku zakudala lapho esenesithandwa sakhe futhi uzama ukuthola nezizathu ezenza behlukane. Usonkondlo ubuza umbuzo abuye aziphendule. Umbuzo yilowo othi "Yingoba usuthole elinye ijuba elizoncoma izimpaphe zakho?" Uma ekhuluma ngejuba usonkondlo akasho isilwane kepha uchaza umuntu. Izithandani ziyaye zibizwe ngamajuba ngoba zihlala zibonakala ngambili ndawonye. Phela amajuba avamise ukuhamba ngamabili. Ngezimpaphe akasho izimpamphe zenyoni, yena ukhuluma ngobuhle besithandwa sakhe. Ubuhle benyoni bulele ezimpapheni zayo. Uyabuza ke ukuthi usethole omunye umuntu ozoncoma ubuhle bakhe yini.

Esitanzeni esilandelayo uyawuphendula lo mbuzo usonkondlo lapho ethi "Angilitholanga elinye ijuba elizoncoma izimpaphe zami", uyaziphendula usonkondlo lapha. Uphendulela isithandwa sakhe ukuthi cha akekho omunye omuntu ozoncoma ubuhle baso. Ngalolu hlobo lombuzo-mbumbulu usonkondlo uzama ukudlulisa umqondo wokuthi uthando lwabo alupheliswanga ukuthi omunye uthole omunye. Usonkondlo akawubuzi lo mbuzo-mbumbulu ngoba elindele impendulo, unayo impendulo okuyilena ayilandelisa ngemuva kokubuza.

Esinye isibonelo sikamabuzephendula sitholakala enkondlweni kaMakhambeni ethi 'Yini le?'. Usonkondlo ubuza umbuzo maqede awuphendule sakubuza kanjena:

> Yinkowankowane na?
>
> Qhabo.

> Kuyadliwa lokhu na?
>
> Phinde.
>
> (Sibiya, 2005:48)

Le nkondlo ikhuluma ngesithelo sasendle esingejwayelekile esikhula ezintabeni sibemhlophe. Usonkondlo ubabaza ubuhle baso nokuheha kwaso. Okumangazayo ukuthi akekho onesiqiniseko segama lalesi sithelo, yingakho nesihloko senkondlo sithi 'Yini le?' Usonkondlo uveza ukuthi lesi sithelo sesihambe saze safika nasemlonyeni wakhe okwenza ukuthi azibuze eziphendula lapho ethi 'Yinkowankwane na?' Inkowankowane ke isithelo sasendle esimise okwe khowe, ikhula imise okwesambulela kodwa yona inkowankowane ayidliwa, iyabulala (uNyembezi noNxumalo, 1966:67).

Usonkondlo ke uzibuza ukuthi ngabe yinkowankowane yini lesi sithelo maqede aziphendule ngokushesha athi 'qhabo'. Lokhu kuzibuza eziphendula kumholela kumbuzo olandelayo lapho ethi 'kuyadliwa lokhu yini?', nalapha uyaziphendula ngokushesha athi 'Phinde'. Lo mbuzo awubuzwa ngenhloso yokuthola impendulo kepha udlulisa isitatimende noma umqondo othize ocashile wokuthi inkowankowane ayidliwa.

Isibonelo sokugcina sikamabuzephendula sitholakala enkondlweni kaBiyela esihloko sithi "Luyini ubandlululo?" lapho usonkondlo ebuza umbuzo-mbumbulu bese elandelisa ngempendulo. Enkondlweni lokhu kuvela kanjena:

> Kanti ngempela luyini ubandlululo?
>
> Izazimthetho zithi ukucwasana ngezepolitiki...
>
> (Ntuli, 2006:45)

Le nkondlo ikhuluma ngobandlululo. Usonkondlo ufunisa ngencazelo yobandlululo, ubuza umbuzo othi "luyini ubandlululo?" Enkondlweni uyawubuza lo mbuzo maqede awulandelise ngempendulo ngokwabantu abathize. Esibonelweni esingenhla ubuza umbuzo uthi "Kanti ngempela luyini ubandlululo?" Lapha usonkondlo uzwakalisa ukudideka nokulangazelela impendulo yokuthi luyini ubandlululo, usefuna

ukwazi ukuthi ngempela luyini. Lo mbuzo ulandelwa umusho odlulisa incazelo yobandlululo lapho ethi "Izazimthetho zithi ukucwasana ngezepolitiki". Le mpendulo yandulela umbuzo kule nkondlo okuchaza ukuthi usonkondlo ubuza umbuzo abuye awuphendule ngokushesha. Inhloso yalo mbuzo akusikho ukuthola impendulo ngoba vele useyivezile usonkondlo, kodwa ukudlulisa ulwazi noma umqondo othize ngendlela enobuciko ehlelekile ukuze ofundayo angalahlekelwa yincazelo yobandlululo. Ngalesi sizathu kuhle yandulele umbuzo embhalweni. Ofundayo ke kulula ukuthi athole umqondo ophelele futhi nosonkondlo uphumelele ekudluliseni umqondo ngendlela eyenza olalele noma ofundayo alalelisise kwazise umbuzo wenza umuntu amise umqondo alalele.

Isiphetho

Kulesi sahluko kucutshungulwe kwadingidwa uhlobo lwesifenqo olwaziwa ngombuzo-mbumbulu nokujula kwaso ezinkondlweni zesiZulu. Kuqale kwachazwa ukuthi uyini umbuzo-mbumbulu ngosizo lwemibhalo yabanye ababhali. Kubuye kwabhekwa izinhlobo ezintathu zemibuzo-mbumbulu zachazwa kabanzi kusetshenziswa nezibonelo ezithathwe ezinkondlweni zababhali abahlukahlukene. Umbuzo-mbumbulu wehlukene njengoba kuveziwe ngenhla kanti futhi uhlobo nohlobo lusetshenziselwa inhloso ethize. Osonkondlo basebenzisa umbuzo-mbumbulu ezinkondlweni ezahlukene ukudlulisa ukukhathazeka, ukudideka, ukuqinisekisa kanye nokudlulisa ulwazi oluthize noma umlayezo wenkondlo.

Okutholakele ukuthi akuvamile ukuthola ukujula ngombuzo-mbumbulu. Uma kukhulunywa ngombuzo-mbumbulu kubhekwa umbuzo-mbumbulu ngokuphelele kungabe kusabhekwa ukwehlukana kwawo, kepha iqiniso lithi umbuzo-mbumbulu awuveli ngendlela efanayo emibhalweni yobunkondlo futhi awusebenzi umsebenzi owodwa.

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Ukusetshenziswa Kwezifengqo Ezinkondlweni Zika T. B. Qwabe

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Isingeniso

Izinkondlo e-Afrika ziyinto elula kakhulu neyindlela ejulile yokuveza imizwa. Abantu abangama-Afrika bakhombisa imizwa ngengoma noma ngenkondlo uma bethanda, bezonda, besebenza noma bedlala, benokuthula, belwa, kuzelwe ingane noma kuvele isifo (Myeni, 2019). Umbhali wezinkondlo okhaliphile, akaxoxi nje indaba uma ebhala izinkondlo kepha uyaye ayinandise ngokufaka izifengqo ezithile ukuze izinkondlo zakhe zifundeke, zihehe nalowo ozilalele. Ababhali abaningi bezinkondlo abalenzi iphutha lokungafaki noma esisodwa isifaniso ezinkondlweni zabo. Ukufaka isifaniso enkondlweni kwenza nalowo oyifundayo kumbe oyilalele, athole noma abe nesithombe sokuthi inkondlo ikhuluma ngani. Isenzamuntu naso senza umsebenzi ofanayo enkondlweni, siyanandisa bese sisiza ukugqamisa umqondo wenkondlo.

Kulolu cwaningo kusetshenziswe injulalwazi ye-Cognitive Poetics theory. UFreeman (2000:1) uchaza i-Cognitive Poetics Theory kanje:

> *Cognitive Poetics theory is a powerful tool for making explicit our reasoning processes and for illuminating the structure and content of literary texts. It provides a theory of literature that is both grounded in the language of literary texts and grounded in the cognitive linguistic strategies readers use to understand them.*
>
> (Injulalwazi ye-Cognitive Poetics iyithuluzi elinamandla lokwenza kucace izindlela zethu zokucabanga kanye nokukhanyisa ukwakheka nokuqukethwe imibhalo yobuciko. Ihlinzeka ngethiyori yemibhalo esekelwe olimini lwemibhalo yobucikofuthi esekelwe emaswini olimi okucabanga asetshenziswa abafundi ukuze bayiqonde.)

Abacwaningi basebenzise le njulalwazi ukuhumusha nokuhlaziya izifaniso nesenzamuntu ezinkondlweni zikaQwabe (2015). Lolu hlobo lwenjulalwazi lukhethwe ngoba lusiza ekukhanyiseni ukwakheka nokuqukethwe yimibhalo njengoba abacwaningi behlaziya ukusetshenziswa kwezifaniso nesenzamuntu ezinkondlweni zikaQwabe. Injulalwazi yindlela esetshenziswa ngabacwaningi njengomhlahlandlela owusizo noma osizayo ekucutshungulweni kwemibhalo. Ngokusebenzisa injulalwazi efanele nehambisanayo nocwaningo lwakho njengomcwaningi, ungathuka uthola noma umbula nokukade kunganakekile.

UNkumane (1995: 67) uthi sekwaphenduka umgomo ezifundweni kulezi zinsuku ukusebenzisa uhlobo oluthile lwenjulalwazi yemibhalo uma kuhlaziywa umsebenzi wemibhalo. Kanti uBartens (1995:116) yena uthi ukuhumusha imibhalo kanye nezinjulalwazi sekwasondelana kakhulu, eqinisweni abantu abaningi abagxile ezifundweni zemibhalo ngeke bahlukaniswa nezinjulalwazi. UMitchell noJolley (1988: 21) bathi injulalwazi ingathathwa njengesiphakamiso lapho imibono emininingi emisha isuselwa khona. Lokhu kufakazelwa uNdimande (1998: 17) lapho ethi injulalwazi

ngumhlahlandlela ohlahlwa ngusonjulalwazi ngokubona ukwenzeka kwezinto emhlabeni. Uphinde athi (2001: 19) injulalwazi ingachazwa njengombono womuntu ongawuthatha uwusebenzise ocwaningweni ukuze wesekele ubuqiniso bolwazi olwethuliwe ngocwaningo.

Umcwaningi angakhetha indlela yokucwaninga kweziningi kepha kumele akuqinisekise ukuthi akakhethi noma iyiphi nje, kepha akhethe ehambisana nocwaningo lwakhe. Ziningi izindlela zokuqhuba ucwaningo, kunendlela yekhwalithethivu, neyekhwantithethivu kanye nendlela exubile. Lolu cwaningo lusebenzise indlela yekhwalithethivu. Le ndlela ikhethwe ngoba imiphumela yalolu cwaningo ihlelwe yase ihlaziywa ngokwezindikimba hhayi izinombolo. Ukuze abacwaningi bafeze izidingo zalolu cwaningo bafunde imiqulu yocwaningo lweziqu zemfundo ephakeme kanye neminye etholakala kwi-inthanethi. Babuye bafunda izincwadi ezinamaqoqo ezinkondlo ezibhalwe nguQwabe.

UKuna (2014) uthi ikhwantithethivu yindlela egxile ezinombolweni esetshenziswa ngumcwaningi ekucwaningeni ngezinto ezithile. Umcwaningi uye athole inani noma ubungako baleyonto ethile ocwaningweni lwakhe. Ababhali asebemkantshubomvu uma bezichaza lezi zindlela zombili usheshe uwubone umehluko futhi ukhanyiseleke, ukwazi nokubona ehambisana nocwaningo lwakho. Bese kuba khona amathuluzi okuqoqa ulwazi ngaphansi kwalezi zindlela ezibaliwe, singabala: indlela yemibuzo, indlela yokuthola ulwazi ku-inthanethi kanjalo nendlela yokufunda ezincwadini ezisemtatsheni yolwazi kanye nendlela yokuxoxisana nomphakathi.

Abacwaningi basebenzise ukubuyekezwa kwedokhumenti njengethuluzi lokuqoqa ulwazi njengoba bebefunda imibhalo esishicilelwe ukuqhuba ucwaningo lwabo nokufeza izinhloso zocwaningo. Ukubuyekezwa kwedokhumenti kuwukufunda ucubungule imibhalo eqoshiwe phansi yabhalwa emaphepheni noma emiqulwini ephathekayo ngesandla, nokucubungula imibhalo eshicilelwe yase ifakwa kumakhompyutha/inthanethi.

UBowen, (2009:27) uchaza ukubuyekezwa kwedokhumenti uthi:

> *Document analysis is a systematic procedure for reviewing or evaluating documents, both printed and electronic (computer-based and internet-transmitted) material. Like other analytical methods in qualitative research, document analysis requires that data be examined and interpreted in order to elicit meaning, gain understanding and develop empirical knowledge.*
>
> (Ukuhlaziywa kwedokhumenti kuyinqubo ehlelekile yokubuyekeza noma yokucubungula imibhalo, ephrintiwe ne-elekthronikhi (ezisekelwe kukhompyutha kanye ne-inthanethi). Njengezinye izindlela zokucubungula ocwaningweni lwekhwalithethivu, ukuhlaziywa/ ukucutshungulwa kwemibhalo kudinga ukuthi ulwazi luhlolwe bese luhunyushwa ukuze kutholakale incazelo, kube nokuqonda bese kuthuthukiswa ulwazi.)

Abacwaningi babe sebefunda bacubungula izinkondlo eziningi ezibhalwe nguQwabe (2015) emaqoqweni amaningi ahlukahlukene, kwamanye ehlanganyele nabanye ababhali, kwamanye ewabhale yedwa. Abacwaningi abagcinanga ngokusebenzisa amaqoqo abalwe ngenhla kepha basebenzise nemiqulu eshicilelwe, okuyizincwadi kanye namatesisi acishe ahambisane nesihloko sabo.

Ukusetshenziswa kwesifaniso

Isifaniso yilapho kusuke kuhlotshaniswa izinto ezimbili ezingahlobene kodwa esingathi uma sizibuka zombili kube nento efanayo embi noma enhle ngazo. Isibonelo umuntu wesifazane uma emuhle kuyaye kuthiwe "muhle njengembali". Lapha sesithathe ubuhle bomuntu sabufanisa nobembali. Kulezi zinto akukho nokukodwa okufanayo ngazo ukuthi zingaze zihlotshaniswe kepha ngokuthi izimbali zinhle, yingakho nobuhle bomuntu wesifazane bufaniswe nalobo bembali.

Umhlanga (1994:66) uchaza isifaniso uthi:

> Sikhumbule ukuthi inkondlo iyimicabango yembongi. Leyo micabango imbongi izama ukuthi iyibeke ngendlela ehlobisekile, indlela emnandi kanti enesithunzi esizophakamisa ubunkondlo baleyo micabango. Lapha-ke kufaniswa izinto ezimbili ezingafani kodwa ezinokuthile okufanayo njengobuhle nje. Kuyenzeka ukuthi uma umuntu enolaka imbongi ibhekisise ukuthi yisiphi isifengqo esingahambelana nalolu laka lwalo muntu. Mhlawumbe enye imbongi bese imqhathanisa nendlondlo. Ngalokho-ke sinezakhi ezithile ezizogqamisa lokhu kuqhathanisa njengalezi, njenga-, nganga-, kuna-, okwe- njalonjalo.

Incazelo engenhla igqamisa kona ukuthi uma kukhulunywa ngesifaniso enkondlweni kusuke kuqhathaniswa noma kuhlotshaniswa izinto ezimbili ezingafani kodwa futhi ezinokuthile esingathi kuyafana. Yingakho lesi simo sokukhuluma sibizwa ngokuthi isifaniso ngoba siyafanisa.

Inkondlo yokuqala esizoyibheka isihloko sayo sithi: 'Baba Wabantabami' eqoqweni elinesihloko esithi Imvunge Yokusa. Sizobheka isigaba sesibili sale nkondlo kuphela:

> Ngisakhumbula kahle ngengqondo yami,
> Usangikhulumisa ngamazwi amnandi,
> *Njengoju* lwezinyosi zasebusika,
> Ungidlalisa ngamazwi achichim' amancoko,
> Ungibuka emehlweni ngidakwe ngidiyazele,
> Ungibamba kushis' umzimba wonke,
> Ohlekweni lwakho ngibon' imisebe,
> Ngibone nemibala yothingo lwenkosazane,
> Ngibon' imibala yezimbali ezinhle.
>
> (Qwabe, 2015: 87)

Sithola umbhali esebenzise isakhi sesifaniso esithi: njengo-,. Lapha ufanisa amazwi kababa wezingane zakhe noju lwezinyosi zasebusika. UNyembezi (1992) uchaza uju uthi umpe olwenziwa yizinyosi, ubusi. Uju luwuphawu lobumnandi noma lwento emnandi. Ngamanye amazwi ubaba wezingane okukhulunywa ngaye lapha enkondlweni, wayethi uma

ekhuluma nomama wezingane zakhe, asho amazwi amnandi ngendlela emangalisayo ngoba imbongi ize isivezela ukuthi ayemnandi njengoju lwezinyosi zasebusika. Uju lwezinyosi lwasebusika olulandwa ezintabeni noma emahlathini, luba noshukela kakhulu kunolwangezinye izikhathi zonyaka. Isifaniso esisebenzisile imbongi senza kucace bha noma sibeke ngokusobala izinga lobumnandi bobudlelwane balaba bazali.

> Angaz-ke kwathi gwiqiqi kuphi,
> Kwathi ngingashongo lutho kuwena,
> Kodwa wathukuthela wagana unwabu,
> Amehl' akho alokoza *njengawemamba,*
> Aphenduka izikhweqe ezinamandla.

Imbongi isebenzise isakhi sesifaniso okungu: njenga-. Umama wezingane ubona noma ufanisa amehlo kababa wezingane zakhe nalawo emamba. UNyembezi (1992) uchaza imamba uthi yinyoka enesihlungu esibi, kukhona emnyama neluhlaza, yinde futhi inesidumbu esikhulu. Imamba emnyama kayiphuthunyelwa, ngeke uphumelele ukuyivika le ngozi. Uma ngabe imamba ithukuthele kakhulu iyaye ilokozise amehlo ayo. Uma seyilokozisa amehlo isuke isingakulimaza noma ingakuhlasela noma yinini. Lesi sifaniso sigqamisa ngokusobala ukuthi ubaba wezingane wayedinwe noma ethukuthele kangakanani futhi wayesengamenza noma yini, esengamenza into enesihluku noma yinini. Izinto zase zihluke kakhulu kunakuqala. Ubaba wezingane wayengaseyiyo le ndoda eyayimkhulumisa ngamazwi amtoti, amazwi amnandi okoju, wayeseyindoda enolaka, ethukuthele.

Izifaniso ezisebenzisile imbongi zenze ukuthi abafundi bakwazi ukuthola isimo sempilo phakathi kukamama nobaba wabantwana. Kuyabonakala estanzeni sesibili ukuthi phambilini ubudlelwane babo babumnandi kangakanani, ngokuthi umama abufanise noju, kuyacaca ukuthi kwakuyinjabulo yodwa. Kuyabonakala futhi kuso lesi stanza sesibili, emgqeni we-18 lapho imbongi isebenzise isifaniso futhi ukubonisa ukushintsha kwesimo: "amehl' akho alokoza njengawemamba" ukusigqamisela ukuguquka kwesimo phakathi kwalaba bazali. Lapha ubaba wabantwana usehlezi enolaka futhi

ethukuthele isizathu sibe singaziwa. Izimo zokukhuluma ezisebenzisile imbongi zigqamisa umqondo wenkondlo, okungukuhlukumezeka kwalo muntu wesifazane. Kuyavela ukuthi lo wesifazane wayethandwa kusaqala ubudlelwane isimo saya sashintsha manje useyahlukumezeka.

Inkondlo yesibili esizoyibheka, nayo ithathwe eqoqweni "Imvunge Yokusa" (Qwabe, 2015: 90). Isihloko sale nkondlo sithi: 'Kuyoze Kube Nini?'

> Kuthiwa asiphume ngothi lwethu,
> Siqond' emithonjeni yakwaMfundo,
> Nangempela senze njengemiyalelo,
> Sivule izingqondo ezivundile
> Abahlwanyeli bahlwanyele
> Sinisele okusagqunywe isibeletho somhlabathi,
> Kuqhume kuthi vembu ngempilokazi,
> Kubika lona ikusasa eliqhakazile,
> *Njengezimbali* ezinhle zemnsinsi eqhakazile.

Kule ndima engenhla imbongi isebenzise isakhi sesifaniso esithi: njenge-. Imbongi ifanisa ukuqhakaza kwekusasa labantu besifazane abafundile noma abafundayo nezimbali ezinhle zemnsinsi eqhakazile. Ukuqhakaza kwemnsinsi kubukwa yiwo wonke umuntu. Kanjalo nempumelelo yomuntu wesifazane, iba yinhle, kuthakase wonke umuntu oseduze naye ngoba kusuke kuyinto enhle nencomekayo kakhulu. Izimbali zomnsinsi osuke uqhakazile ziba zinhle kakhulu, yingakho-ke imbongi ifanisa ukuqhakaza kwekusasa labantu besifazane abafundayo/abafundile nezimbali ezinhle zemnsinsi:

> Yithi labaya sidla umhlanganiso,
> Siwudle kukikize omame,
> Siwudle kuhhomuzele amadoda,
> Achobozele njengomakoti ezogana,
> Ahline ngezinhlungu esingazazi.
>
> (Qwabe, 2015: 91)

Kulesi sibonelo imbongi isebenzise isakhi okungu njengo-. Ngokwesiko lesiZulu umakoti akababuki abantu ezinhlamvini zamehlo, ikakhulukazi abasemzini njengoba esuke ezogana nje. Umakoti uyaye agobise ikhanda kancane achobozele. Lokho kusuke kubonisa inhlonipho. Kuyenzeka-ke umuntu angachobozeliswa ukuthi uyahlonipha kepha achobozeliswe ukuthi unamahloni noma achobozeliswe ukuhlazeka. Lapha imbongi iveza ukuthi kuthe uma abesifazane bedla umhlanganiso, benqoba noma bephumelela ezifundweni zabo amadoda ahhomuzela, achobozela njengomakoti ezogana. Achobozela nje ashawa amahloni okuthi kuphumelele abantu besifazane ababekade bengalindele ukuthi bangaphumelela. Banamahloni manje, nezinhliziyo zabo zibuhlungu nje, yingoba abakholelwa ekutheni umuntu wesifazane kumele afunde. Abakholelwa ekutheni umuntu wesifazane uyaphumelela ekwenzeni lokhu abazitshela ukuthi kufanele bona bodwa:

> Singene kwamakhulu amabhilidi,
> Sifakwa ukuqhakaza kwezingqondo zethu,
> Singene sichwashazele ngezinemicondo,
> Ezingqondweni sikhaliphe njengameva,
>
> (Qwabe, 2015: 91)

Kulesi sibonelo imbongi isebenzise isakhi sesifaniso esithi njenga-. Ameva noma iva, yinto esingathi uma siyichaza sithi icijile, yinto emila ezihlahleni ezihlabayo, yize kungezona zonke izihlahla ezimila ameva. UNyembezi (1992) uchaza ameva njengezinciji ezihlabayo ezimila ezihlahleni ezithize nasezimileni ezithile. Imbongi ifanisa ukuhlakanipha kwalaba bantu besifazane nokukhalipha kwameva. Ameva akhaliphile singathi ameva acije kakhulu, ayingozi ngoba uma engakuhlaba ungezwa ubuhlungu obukhulu. Ezingqondweni zalaba bantu besifazane kunolwazi olunzulu, bacijiwe, baphekwa ezikhungweni ezahlukene akade befunda kuzo. Imbongi isebenzise ameva ukugqamisa ukukhalipha kwezingqondo zabo ngoba ameva akhaliphe ngendlela esabisayo enanobungozi:

> Sifice kukhonya zona izinkunzi zakhona,
> Zisibuke ziconse amathe angapheli,

Ngamehlo zisithi njo zingacwayizi,
Zisibuka *njengamabhubesi* adlal' indlala,
Zithi kithi impela sifanelwe
Ukuhlomula ngamathuba okuqasheka,
Singene kwezenkece engabaleki,
Kodwa sifanelwe ukuqala kuzo,
Ngoba sifanelwe yizona kuqala.

(Qwabe, 2015: 92)

Kulesi sibonelo, imbongi ifanise izikhulu okungabaqashi namabhubesi. Amabhubesi yizilwane zasendle eziphila ngokuzingela inyama ukuze ziphile. Amabhubesi uma ezingela awavele agxumele lokhu afuna ukukubamba kepha aqale akubuke nje isikhathi eside anduba ahlasele. UNyembezi (1992) uchaza ibhubesi uthi isilwane esisakati elikhulu esithathwa njengenkosi yezilwane, imbube, isilo, ingonyama. Imbongi isebenzise amabhubesi ukugqamisa indlela lawa madoda aziphethe nenza ngayo. Lawa madoda abuka laba bantu besifazane engacwayizi nje kuhle kwamabhubesi yingoba abona inyama kubona, inyama efanelwe ukudliwa. Izifaniso ezisebenzisile imbongi zigqamisa ukuthi abantu besifazane bayahlushwa ukuze baphumelele. Impumelelo yabo ayizi kalula ngoba kuyavela ukuthi ukuze baqasheke bayaphoqwa ukuthi balalwe kuqala.

Inkondlo yesithathu esizoyibheka, inkondlo esihloko sithi: 'Indodana Engabuyanga' eqoqweni Imvunge Yokusa. Sizobheka isigaba sokuqala sale nkondlo kuphela:

Ngikhumbula injabulo eyake yangigubuzela,
Inhliziyo yami yagxumagxuma *okwenkonyane* lincele lasutha,
Injabulo engavuka ngayo ngiya esikhumulweni,
Ngiyoba mdibi munye noquqaba olwalulindile,
Sonke silinde ukuhlangana kwemizuzu,
Sonke silinde ukufika kwamabhanoyi.

(Qwabe, 2015: 52)

Kule nkondlo imbongi isebenzise isakhi sesifaniso esihlukile, okuyisakhi u- okwe-. Imbongi ifanise ukujabula komzali nalokho kwenkonyane elisuke selincele lasutha. Lona eligxumagxuma ngokwethaba ngenxa yokuneliseka. Umzali wayethakase kanjena nje yingoba wayelindele ukuthi uzohlangana nendodana yakhe esikhumulweni sezindiza, ibuya ukuyoqeqeshelwa ukulwela izwe lakubo. Kuyavela ukuthi lo mzali kwakungesiyena yedwa owayeyohlangabeza isihlobo sakhe kepha babebaningi. Ngesifaniso imbongi esisebenzisile ukulinganisa injabulo yomzali, kuyacaca ukuthi injabulo yayiphuphuma kulo mzali ngaleso sikhathi.

Inkondlo yesine esizoyibheka isihloko sayo sithi: 'Ngiyafisa Nami' eqoqweni Izimvemvane. Sizobheka indima yokuqala yale nkondlo kuphela:

> Ngiyafisa nam' ukulala ngilula njengeze
> Ngintshontshw' ubuthongo bungigwinye
> Ngithule du *kuhle* komunt' osedlulile
> Osehlangene namadloz' amahle akwabo.
>
> (Qwabe, 2015: 64)

Kule nkondlo imbongi isebenzise isakhi sesifaniso esithi: kuhle ko-. Imbongi ifisa ukulala ilula, ingathwele mithwalo emahlombe ayo, ingakhathazwe yilutho. Ifisa ukuphumula buthule, ingasho lutho. Ifisa ukuphumula njengomuntu osuke esedlulile emhlabeni. Umuntu osuke eseshonile usuke engasakhathazwa yilutho olwenzeka emhlabeni, engasacabangi lutho. Akuvamisile-ke ukuthi izimbongi zisebenzise lesi sakhi ngendlela esisebenzise ngayo imbongi kule nkondlo. Kuvamise ukuthi kuthiwe "kuhle kwe-" hhayi "kuhle ko-". Lokhu akusho ukuthi imbongi iphazamile kepha lesi sakhi isisebenzise ngendlela eyakha umqondo nevumelana kahle. Bekungeke kuwenze umqondo futhi kuvumelane kahle ukube imbongi ithe "kuhle kwemuntu…". Isimo sokukhuluma esisebenzile imbongi siwugqamisile umqondo wenkondlo, okuwukuphumula.

Ukusetshenziswa kwesenzasamuntu

Uma kukhulunywa ngesenzamuntu kusuke kubhekiswe kuhlobo lwesifengqo lapho kuthathwa izimpawu zomuntu zinikezwe into engaphili. Isibonelo, umuntu angasho ukuthi inhliziyo yakhe iyalila. Inhliziyo ayilili, umuntu olilayo, ngakho-ke kusuke sekuyisenzamuntu lokho., Inhliziyo inikwe izimpawu zomuntu.

UMsimang, (1986:18-19) uchaza isenzamuntu uthi:

> Isenzamuntu kusewuhlobo oluthile lwesingathekiso. Umahluko wukuthi lapha into engaphili ithathwa njengento ephilayo. Ziningi izindlela zokwenza lokho, kokunye lento ungayenza ikhulume noma yenze ezinye izinto ezenziwa ngabantu. Kokunye uyinike imizwa nemicabango yomuntu, kokunye uyinike izitho zomuntu, ibe nomlomo, ikhala, izandla, njll.

Kule ncazelo engenhla, ungoti usagqamisa kona ukuthi kusenzamuntu kuthathwa into engeyona umuntu inikezwe izimpawu zomuntu. Kutholakale leyonto engeyona umuntu yenza izinto ezingenziwa umuntu kuphela.

Inkondlo yokuqala esizoyibheka isihloko sayo sithi: 'Nkosazane Emhlophe Qwa' eqoqweni Izihlangu ZikaZulu:

> Manje-ke ngifisa sihlale emathafeni
> *Ambethe* imisebe yelanga lilihle
> Imisebe efudumele
> Ifudumeze mina nawe
> Ifudumeze imizimba yethu
> Ifudumeze nezinhliziyo zethu.
>
> (Qwabe, 2015: 24-25)

Imisebe yelanga iletha imfudumalo. Ebusika uma kubanda, yilowo nalowo uba nentshisekelo nothando lokuthamela ilanga, ilanga eliletha intokomalo ngemisebe yalo. Akekho-ke ongayitholi intokomalo noma imfudumalo kuleyo misebe futhi akekho osuke ezimisele ngokusuka kuleyo ntokomalo uma eseqalile ukuyithamela. Amathafa yindawo ebanzi, okulula ukufinyelela kuyo yonke into ngaphandle kwezingqinamba

ezithile. Indawo engenazo izihlahla, enotshani, eyisiganga nje. UMbatha (2006) uchaza ithafa uthi indawo enkulu eyendlalekile, indawo ebanzi evulekile, idlelo. Imbongi isebenzise igama elithi "emathafeni" ngoba indawo emkhululayo yena nowakwakhe ukuthi bahambe noma bahlale ngokukhululeka ngoba akunazihlahla nalutho okuyobasitha imisebe yelanga. Imbongi ifisa bahlale othandweni lwabo bobabili olujulile, oluhle futhi olungaphazanyiswa yilutho namuntu.

Omunye angathi imbongi ngokuthi ithi "emathafeni ambethe imisebe yelanga", lokhu kwakha isithombe esihle ezingqondweni zabafundi. Imisebe yelanga yenza kukhanye kahle kube kuhle lapho iklaya khona. Ibuyisa ithemba lokuthi hleze isimo sezulu sibe sihle imini nentambama yakhona. Ngokwenkondlo imisebe yelanga ingaba wuphawu lwesethembiso esenziwa isesheli kule nkosazane emhlophe, insizwa iyathembisa ukuthi uma bendawonye, kuyohlale kukuhle othandweni lwabo kunemfudumalo:

Ngifisa silalele *umoya*
Ushweza ngenkululeko
Ucula iculo lethemba
Iculo lekusasa lethu,
Iculo elikitaza thina,
Lisibonise lena kude
Lapho kuhlobe khona
Ngezimbali ezembethe
Izimbali ezinhle nezimsulwa
Ezimsulwa ngobuhle njengawe.

Kulesi sigaba imbongi isebenzise isenzamuntu (Qwabe, 2015: 77):

Ngifisa silalele umoya
...
ucula iculo lethemba
...
elikitaza thina

Kule migqa engenhla imbongi inikeze umoya isici somuntu. Umuntu kuphela okwazi ukucula. Lapha sithola imbongi itshela isesheli sayo ngokuhle okuphethwe yikusasa labo kwezothando. Imbongi ize ithi "ushweza ngenkululeko", nakanjani okuphethwe yikusasa kuhle ngoba inkululeko ihambisana nenjabulo nokuthokoza kodwa. Le migqa iveza ukuthi insizwa le inamathemba amahle nezifiso ezinhle ngobudlelwane efisa buqubuke phakathi kwakhe nentokazi emhlophe ayishelayo. Iyaqhubeka imbongi ithi: "iculo elikitaza thina" umuntu kuphela okwazi ukukitaza, iculo linikezwe amandla okukitaza. Uma umuntu ekitaza omunye yingoba usuke emdlalisa. Kungaba ukuthi uyamsukela nje ngoba embona ethule noma exhukule futhi kungaba wukuthi umkitaza nje yingoba ufuna ukumbona egxumagxuma, ehleka, emamatheka noma ejabula. Njengoba imbongi isebenzise ukukitaza, lokhu kuveza umqondo wokuthi isifiso sensizwa sisodwa, ukubona intokazi emhlophe ijabule:

> Ngifisa ukukubuka emehlweni,
> Kuwona ngibone ukujula,
> Kuwona ngibone ukucweba,
> Nawe ungibuke *emehlweni*,
> *Akuxoxele* ngemizwa yami,
> Akuxoxele ngamathemba ami
> Engiwabona ebumba kancane
> Ebumbela ukuqhakaza kahle
> Ngobuhle obucwebile
> Njengobuhle bakho.

Imbongi isebenzise isenzamuntu ukugqamisa ubuqiniso bemizwa yayo.

> Nawe ungibuke emehlweni,
> Akuxoxele ngemizwa yami,
>
> (Qwabe, 2015: 77)

Amehlo awakwazi ukukhuluma. Ngakho-ke, imbongi ithathe isenzo esingenziwa ngumuntu okuwukuxoxa, yasinika amehlo. Uma umuntu exoxa, usuke esho amazwi athile komunye, angaba mnandi, angaba buhlungu futhi kungenzeka amakhe

omunye umuntu noma abhidlize. Kulesi sigaba esingenhla imbongi ifisa intokazi emhlophe imbuke emehlweni, amehlo ayo ayixoxele indaba yemizwa. Lokhu kuveza ngokusobala ukuthi insizwa akudingi nokuthi ize iwakhiphe ngomlomo amazwi othando. Akudingi ize isho entombini ukuthi iyayithanda nokuthi iyithanda kangakanani ngoba amehlo ayo ayixoxa ayiqede indaba ewodwa nje. Uthando olubonakala emehlweni izazi ziyaye zithi lungolweqiniso. Ezikwazi ukufunda umuntu emehlweni zithi amehlo soze aqamba amanga ngoba aveza lokhu okungaphakathi enhlizweni yomuntu:

> Ngifisa mtanomuntu
> Uqamele ehlombe lami,
> Nami ngincike kwelakho
> Ngikukhombise *inyanga*
> Iphuphuma ukukhanya
> *Isibuka imamatheka*
> Ngoba nayo ivuma
> Ithi okuhle kusifanele,
> Ngikukhombise futhi
> *Izinkanyezi* ziqhakazile
> Nazo *zishaya ihlombe*
> Zithi kuhle kufanele.
>
> (Qwabe, 2015: 77)

Inyanga iyobe ibapha ukukhanya, ithakasele inhlangano yabo. Umuntu kuphela omamathekayo. Umamatheka uma kukhona into enhle ayibonayo noma emujabulisayo. Inyanga iyobe ijabulela ukuthandana kwabo, iyobe ijabulela ukuthi intokazi iyinikile insizwa ithuba ngoba liyifanele. Izinkanyezi azikwazi ukushaya ihlomb.e Abantu kuphela kuphela abashaya ihlombe. Ihlombe lishaywa uma kuhalaliselwa umuntu edle umhlanganiso noma ephumelele entweni ethile. Kule nkondlo, imbongi isibonisa ukuthi ngobudlelwane babo kuyojabula kuze kujabule ngisho inyanga nezinkanyezi. Izinkanyezi ziyomhalalisela ziqhakaze kube kuhle. Kuyokhanya kuqhakaze esibhakabhakeni, kuyobe kuwuphawu lokuthakasa lolu ezinkanyezini, zithakasela ubudlelwane babo.

Le nkondlo ikhuluma ngensizwa ekhangekile, ekhangwe yinkosazane emhlophe qwa. Insizwa icela ukunikwa ithuba ukuze izibonakalise entombini. Ithembisa ukuyithanda nokuyiphatha kahle intombi. Ithembisa imfudumalo nenjabulo yodwa othandweni lwabo. Ithembisa ukuyithanda ngothando lweqiniso, olungedinge ukuthi aze akhululume kodwa oluyozibonakalela emehlweni. Bayokwelekelelana kukho konke. Lokhu kuvela esigabeni sesihlanu lapho imbongi ithi:

> Uqamele ehlombe lami,
> Nami ngincike kwelakho

Lokhu kuwuphawu lokuthi bazobe belekelelana, bengayekelelani. Insizwa inesiqiniseko sokuthi uthando lwabo luyokwesekwa lwamukelwe naphezulu emazulwini. Kuyavela insizwa itshela intokazi ukuthi kuyobe kumamatheka nenyanga, izinkanyezi zishaya ihlombe. Imvelo iyobe ibona kubafanele konke okuhle okuyobe kubehlela othandweni lwabo. Izimo zokukhuluma ezisebenzisile imbongi ziyawugqamisa umqondo wenkondlo, okuwuthando.

Inkondlo yesibili esizoyibheka isihloko sayo sithi: 'Myeni Wami' eqoqweni Imvunge Yokusa kuhlaziywa imigqa elandelayo:

> Amadoda onke ngokuhlwa,
> *Athathwa izinyawo* zawo,
> Ziwabuyisele ezithandweni zawo,
> Wena ezakho zikuthatha,
> *Zikuthwale* uye emajoyintini,
> Unephuze wonke umuntu,
> Ungene uyinjingakazi,
> Uphume unguphuyakazi.
>
> (Qwabe, 2015: 24–25)

Isenzamuntu sokuqala nje kule nkondlo sisithola lapho imbongi ithi "Athathwa izinyawo zawo". Lapha imbongi iphe izinyawo izimpawu zomuntu ngoba umuntu kuphela okwazi ukuthatha "ngezandla". Iyaqhubeka imbongi ithi "Zikuthwale uye emajoyintini", nalapha imbongi inikeze izinyawo izimpawu

zomuntu. Uma sizoyibheka ngokomqondo osobala, umuntu okwazi ukuthwala hhayi izinyawo. Imbongi ngalokhu iqonde ukuthi umyeni walo wesifazane uyahamba aye emajoyintini. Kungenzeka uhamba ngemoto lo myeni ngoba phela nayo iyabizwa "ngezinyawo ezilula". Kungenzeka futhi ukuba uzihambele ngezinyawo zakhe nje. Lona wesifazane akagcini-ke ngokukhaliswa yilokho kuphela kodwa kuningi okumkhalisayo nakakukhonondelayo (Qwabe, 2015: 25).

Mina *ngazogana isizungu la,*
Engicamela esifubeni saso,
Ngikhale kushe isiziba sezinyembezi,
Ngoba ngidlala usizi nezinyembezi.

Uyaqhubeka athi "Mina ngazogana isizungu la", isenzamuntu nalesi. Isizungu yinto engabonakali nokubonakala ngakho-ke ngeke umuntu kutholakale ukuthi usesiganile. Leli binzana lamagama lisikhanyisela ngokusobala ukuthi lo wesifazane usehlezi eyedwa kangangoba uze uzibona sengathi wazogana isizungu ngoba phela usehlezi ezihlalele yedwa, edliwa umzwangedwa, lo ambiza ngomyeni wakhe engekho esemajoyintini.

Inkondlo yesithathu esizoyibheka isihloko sayo sithi: 'Kazi Niyaphi?' eqoqweni Izimvemvane. Sizobheka isitanza sesithathu:

Sibona ninyathela
Nidakw' imizwa
Nidlala nokufa
Nihleka nokufa
Nihleka nipansana
Kuvel' elomhlathi
Ebunganini bobuwula
Kwezimpupmuthe zidonsana
Ukufa kunihlek' usulu
Kuthi lala lulaza
Kufik' imizuzu kunengule
Nilile ngezinhlungu ezihlabayo
Ezishubil' enhlizweni nasemoyeni

Zithi kodwa zisashisa kanjalo
Nibuyel' endleleni yokufa
Yemisind' edum' ezindlebeni
Yezidakamizw' ezithen' ingqondo
Ziboph' imicabango ehluzekile
Nidlwadlwathek' ekukhanyeni
Ukukhanya okumnyama njengobusuku
Kodwa kazi nidlwadlwatheka niyaphi?

(Qwabe, 2015: 68)

Estanzeni sesithathu, emgqeni wama-30 kuya kowama-34, imbongi ibonakala ipha ukufa izimpawu zomuntu ngokuthi ithi ukufa kuyadlala, kuyapansa, kuhleka kuze kuvele elomhlathi. Ukufa akukwazi ukudlala, akukwazi nokupansa ngoba akunazo izandla. Akunawo amazinyo ngakho-ke ngeke kutholakale sekuhleka kuze kuvele elomhlathi. Ngokusebenzisa lezi zimo zokukhuluma, imbongi ibigqamisa khona ukuthi abantu sebekhululeke kakhulu, benza konke abakuthandayo nokubi, okungeke kubabuyisele lutho oluhle. Balawulwa yimizwa yenjabulo ababoni noma sebeziphosa ekufeni. Ababoni noma sebenza izinto ezizoba nomthelela omubi kusasa. Ababoni futhi abanendaba noma sebenza izinto ezifaka izimpilo zabo engcupheni, izinto ezinamandla okubabulala noma okubabulalisa.

Emgqeni wama-44 kuya kowama-45 lapho imbongi ithi:

Yezidakamizw' ezithen' ingqondo
Ziboph' imicabang' ehluzekile

Umuntu kuphela okwazi ukuthena nokubopha. Kule migqa yomibili imbongi ithathe lezi zimpawu zomuntu yazinika izidakamizwa ukugqamisa amandla eziba nawo phezu kwempilo yomuntu. "Ziboph' imicabango ehluzile". Imbongi isebenzise lesi simo sokukhuluma ngoba ifuna ukugqamisa ukuthi umuntu odla izidakamizwa akabe esakwazi ukuthatha izinqumo eziphusile ngenxa yazo. Imbongi isebenzise lezi izimo zokukhuluma ukugqamisa ukungalawuleki kwabantu abasha.

Inkondlo yesine esizoyibheka isihloko sayo sithi: 'Kubafelokazi BaseMarikana' eqoqweni Imvunge Yokusa (Qwabe, 2015: 89). Sizobheka isigaba sokuqala kuphela.

Kwahlwa emini,
Izulu laqoqa izinhlonzi,
Kwaduma izulu emini,
Laduma lasho enyameni,
Umphefumulo wantininiza,
Washiya inyama yodwa,
Kwadindiliza izidumbu.

Estanzeni sokuqala umugqa othi "izulu laqoqa izinhlonzi" uchaza ukushuba kwesimo. Lapha izulu liphiwe izimpawu zomuntu. Umuntu onezinhlonzi. Umuntu okwazi ukuqoqa izinhlonzi. Izinhlonzi uziqoqa uma udidekile, uxakekile noma uthukuthele. Imbongi isebenzise lesi senzamuntu ngoba okwakwenzeka kwakuyindida, kwakuxaka futhi kungaqondakali. Bese kuthi lapho imbongi ithi "umphefumulo wantininiza", imbongi ithathe izimpawu zomuntu yazinika umphefumulo. Umuntu okwazi ukuntininiza, okuwukugijima noma ukubaleka noma ukushesha kakhulu. Lapha imbongi isivezela isivinini imiphefumulo eyayishiya ngaso izidumbu zabantu. Kwakungathathi sikhathi esingakanani ukuthi umphefumulo uhlukane nenyama.

Izimo zokukhuluma ezisebenzisile imbongi kulesi stanza ziwugqamisile umqondo wale nkondlo. Amadoda ayesebenza ezimayini eMarikana abulawa kabuhlungu ebulawa ngezulu lezandla, "isibhamu". Imbongi ikuvezile lokhu esitanzeni sokuqala, emgqeni wesi-2 nowesi-3 lapho ithi:

Izulu laqoqa izinhlonzi
Kwaduma izulu emini

Lokho kusho khona ukuqhuma kwezibhamu kudutshulwa laba basebenzi ababesebenza ezimayini. Bashona kalula kanjalo-ke, imiphefumulo yabo yahlukana nenyama ngokushesha njengoba ikuvezile lokhu imbongi ngokusebenzisa isenzamuntu lapho ithi "umphefumulo wantininiza". Lezi zimo zokukhuluma

ezisebenzisile imbongi zisizile ukugqamisa umqondo wenkondlo, okuwukubulawa kwabasebenzi ababesebenza ezimayini zaseMarikana.

Imiphumela

Ulwazi olutholakele luveza ukuthi uQwabe ezinkondlweni zakhe usebenzise izifengqo ukunandisa kanye nokudlalisa ulimi. Izifengqo ziyizimo zokukhuluma ezisetshenziswa amaciko noma izimbongi ukuhlobiza izinkondlo zazo. Izifengqo zisebenza ukufihla umqondo walokho okujwayelekile okungase kuqondwe yinkondlo. UKhathi (2002:41) uthi " izifengqo kungaba igama noma ibinzana lamagama asetshenziswayo kodwa akusiyona indlela ejwayelekile okusetshenziswa ngayo noma incazelo ejwayelekile eqondiwe. Ucwaningo luveza ukuthi inhloso enkulu yokusetshenziswa kwezifengqo ukuhlobisa ulimi lombhali noma isikhulumi ukuze lungafani nje nolimi olujwayelekile. Izifengqo zenza umsebenzi omkhulu wokuthinta izinzwa zolalele". Osonkondlo banendlela yabo yokubhala nokudlalisa ulimi uma bebhala okubizwa ngokuthi "ukunkondloza". Kanti futhi kuvamise ukuthi osonkondlo babe nezinto ezithile abathanda ukubhala ngazo. Kungaba izinto eziphathelene nothando, ukufa, ezombangazwe noma izinto nje ezenzeka emiphakathini nsuku zonke. Lolu cwaningo lucacisa bha ukuthi uQwabe indlela abhala ngayo ithe ukwehluka kwabanye ababhali bezinkondlo ngoba yena usebenzisa kakhulu isifaniso kanye nesenzasamuntu kanti ngokujwayelekile abacwaningi basebenzisa ihaba, isifaniso kanye nesingathekiso. Ezinkondlweni ezifundiwe akukho la uQwabe esebenzisa ezinye izimo zokukhuluma, hhayi ngoba zona zingabalulekile kodwa usuke elawulwa uhlobo lwenkondlo kanye nomyalezo afisa ukuwudlulisa.

Ulwazi olutholakele luyaveza futhi ukuthi lezi zimo zokukhuluma uQwabe (2015) azisebenzisile ziyawugqamisa umqondo wenkondlo. Umqondo wenkodlo utholakala kulokhu imbongi esuke ifisa ukukudlulisa. Indlela yokubhala nokudlalisa ulimi yenza ofundayo akwazi ukubona ukuthi imbongi yayikusiphi isimo ngesikhathi ibhala kanye nokuthi yini efisa ukuyifundisa labo abafunda inkondlo. Ukusetshenziswa kwezimo zokukhuluma kwenza inkondlo ingabi lula nje

ukuthi umuntu ofundayo angasheshe ayiqonde ukuthi isho ukuthini. Inkondlo ebhaleke kahle umuntu angayifunda aze ayiphinde kabili engakawutholi umqondo wayo ngenxa yokuthi akusetshenziswa ulimi oluqondile. Kuye kudingeke ukuthi umfundi azicabangele yena ukuthi imbongi yayinqonde ukuthini. Okungukuthi kwesinye isikhathi kungaba yinto ehlukile kule imbongi eyayiyiqondile. Ezinye izinkondlo zikaQwabe zikushiya unemibuzo ngoba uma singazifanisa nendaba yenoveli noma indaba emfushane singasho ukuthi ziphela zingakafiki kuphola vuthondaba. Isibonelo inkondlo ethi " Indodana Engabuyanga",lapho ofundayo engalindela ukuthi inkondlo iveze ukuthi ayibuyanga kuphi leyo ndodana. Kodwa sithola ukuthi ize iphele inkondlo kungaveli ngokugqamile. Imbongi nje igcina ngokuveza ukuthi yayilindele indodana ezokwehla esikhumulweni sezindiza kanye nokuthi izikhulu zithule azisho lutho ngokungabuyi kwayo. Indlela ulimi olusetshenziswe ngayo luyawugqamisa umqondo wenkondlo kodwa aluvezi kahle ukuthi indodana engabuyanga, asola ukuthi seyashona yayikade iyephi futhi iyokwenzani.

Izincomo neziphakamiso

Abacwaningi bakubone kuyinto encomekayo ukuthi uQwabe (2015) asebenzise isifaniso nesenzamuntu ngendlela akusebenzisa ngayo ezinkondlweni zakhe. Lezi zimo zokukhuluma ziyamelekelela umfundi ukuthi asheshe akhanyiseleke, aqonde umqondo wenkondlo, okuwukuthi inkondlo ikhuluma ngani. Ezinkondlweni abacwaningi abazisebenzisile babone ukuthi uQwabe (Op.cit) makubhekwa ngasohlangothini lwesifaniso, akazisebenzisi zonke izakhi zesifaniso. Imbongi lena igxila kakhulu kulezi zakhi: njenga-, njengo-, njenge-. Ukugxila kwakhe kulezi kwenza kubonakale sengathi lezi ezinye izakhi uzishaya indiva noma zona azibalulekile njengalezi akhonze ukuzisebenzisa. Abacwaningi bakubona kuyinto engancomeka ukuthi ajwayele ukusebenzisa nalezi zakhi: fana ne-, kuhle kwe-, okwe-. Ngakho abacwaningi baphakamisa ukuthi kube khona ababhali besimanje abazobhala izinkondlo ezidle kakhulu ngalezi lezi zimo zokukhuluma bese basebenzisa nalezi zakhi: fana ne-, kuhle kwe-, okwe- ukuze

nabafundi bazijwayele lezi zifengqo nezakhi zazo baze bakwazi ukuzitomula kanye nokuzichaza ngaphandle kokudideka.

Isiphetho

Lolu cwaningo beluhlose ukucubungula indlela okusetshenziswe ngayo isifaniso nesenzamuntu ezinkondlweni zikaQwabe (2015). Kuphindwe kwabhekwa nokuthi ukusetshenziswa kwalezi zimo zokukhuluma kuwugqamise kanjani umqondo wezinkondlo zakhe nokube yinkuthazo yalolu yocwaningo. Abacwaningi babe sebeqoka izinkondlo ezimbalwa ngaphansi kwesifengqo ngasinye, bazihlaziya, bazichaza lezi zimo zokukhuluma, bachaza nokuthi ngasinye siwugqamise kanjani umqondo wenkondlo. Ucwaningo selulonke belulawulwa injulalwazi i-Coginitive Poetics theory okuyiyona esetshenziswe ukuhlaziya nokuhumusha isifaniso nesenzamuntu ezinkondlweni zikaQwabe. Kuvelile ukuthi isimo sokukhuluma ngasinye abesisebenzisa besiwugqamisa umqondo wenkondlo ebesitholakala kuyo.

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Ukusetshenziswa Kwabalingiswa Ngendlela Engaqondile Ukwethula Indikimba Yesandulela-Ngculazi Kanye Nengculazi Enovelini Ethi, Ngidedele Ngife

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Isingeniso

Isandulela-ngculazi yisifo esike sabhebhetheka kakhulu ngesikhathi ingakabi bikho imishanguzo yaso eNingizimu Afrika. Ababhali abaningi babhalile ngesifo sesandulela-ngculazi, bezama ukufundisa isizwe ngalesi sifo. Uma kungabalwa ezimbalwa nje izincwadi ezabhalwa ngenhloso yokufundisa isizwe ngengculazi, kungabalwa inoveli kaNakanjani Sibiya ethi Kuxolelwa Abanjani (2002), inoveli kaM.E. Wanda ethi Kunjalo-Ke (2008), umdlalo kaMpumelelo Mbatha othi Ithemba Lingumanqoba (1997), inoveli kaSibiya ethi Ngidedele Ngife (2006), kanye nabanye ababhale izindaba ezimfushane kanye nezinkondlo. Yize kubhaliwe ngesifo sengculazi, ngokwemibhalo ebuyekeziwe, abekho ababhale ngaso besebenzisa inoveli ethi Ngidedele Ngife. Kungalesi sizathu umcwaningi ebone kukuhle ukuthi ake ahlolisise ukuthi umbhali wale noveli ubasebenzisa kanjani abalingiswa ukwethula indikimba

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yesandulela-ngculazi kanye nengculazi uqobo. Baningi ababhali ababhalile ngokuvezwa kwabalingiswa kanye nokusetshenziswa kwabalingiswa emibhalweni ehlukahlukene kodwa akekho oke wabhala ngokusetshenziswa kwabalingiswa ngendlela engaqondile ukwethula izindikimba ezitholakala enovelini kaSibiya ezosetshenziswa kulolu cwaningo. UPoswa (2023) okususelwe lo msebenzi ocwaningweni lwakhe lweziqu ze-M.A., cishe nguye owokuqala osenze njalo. Lokhu kuchaza ukuthi leli phepha lizovala leso sikhala esikhona emibhalweni elandisayo. Ngakho-ke, lolu cwaningo luzobheka ukuthi imicabango yabalingiswa kanye nezingxoxo abalingiswa ababa nazo nabanye abalingiswa ziyethula kanjani indikimba yesandulela-ngculazi nengculazi uqobo.

Lolu cwaningo luzoqhutshwa kulandelwa inqubo yokucwaninga eyaziwa ngokuthi yikhwalitheyithivu njengoba kuzobe kusetshenziswa inoveli kaSibiya ethi Ngidedele Ngife (2006) ukuqoqa ulwazi. Kuzosetsheniswa neminye imithombo yolwazi ebhaliwe ukwesekela amaphuzu azobe ehlaziywa. Lolu cwaningo luzosekelwa ngemibono yenjulalwazi noma insizakuhlaziya eyaziwa ngokuthi inaratholoji. NgokukaFludernik (2009), injulalwazi yenaratholoji yisifundo semibhalo elandisayo. Le njulalwazi ibheka ukuthi imibhalo ixoxwa noma ilandiswa kanjani. Ababhali noma labo abaxoxayo basebenzisa amasu athile uma bexoxa indaba. Uma kuhlaziywa le mibhalo, kuye kuhlaziywe lokho okubumbe indaba yonkana, okubalwa kukho abalingiswa, isizinda, izindikimba, izigigaba, ulimi, kanye nokunye (Bengu, 2014).

Umbhali ubone kukuhle ukuthi acwaninge ngokusetshenziswa kwemicabango kanye nezingxoxo zabalingiswa ekwethulweni kwendikimba yesandulela-ngculazi kanye nengculazi uqobo. Lokhu kuza emuva kokuthola ulwazi olunzulu encwadini ethi Ngidedele Ngife (2006). Okugqugquzele umcwaningi wukuthi ubonile ukuthi abantu abaningi abakaze balithole ithuba lokuhlaziyelwa lo mbhalo kanti uqukethe izimfundiso ezinqala. Kuyenzeka abantu bafunde umbhalo nje ngoba bechitha isizungu, bese bengakwazi ukuzitholela ngokwabo isifundo esidluliswa umbhalo. Okubalulekile ngalolu cwaningo ukuthi abantu bazohlaziyelwa umbhalo

bese bacaciseleka ngesifundo esiqukethwe yinoveli. Okunye okubalulekile ngalolu cwaningo ukuthi abantu bazokhanyiseleka ukuthi indlela engaqondile yokubunjwa kwabalingiswa ayisetshenziswa kuphela ukuveza uhlobo lwabalingiswa olusetshenzisiwe embhalweni, kodwa ibuye ilekelele ababhali ukuthi bakwazi ukudlulisa umyalezo noma isifundo besebenzisa abalingiswa.

Abalingiswa nokuvezwa kwabalingiswa

Abalingiswa abantu ababunjwa ngumbhali, abanikeze izimpawu zabantu bangempela, bese ebaphilisa emhlabeni wombhalo. UMalaza (2002: 33) uchaza abalingiswa kanje:

> Abalingiswa akubona abantu bangempela kodwa bayingxenye yenoveli, engumfanekiso-mbumbulu womlobi. Abalingiswa kufanele benze njengabantu, bakholweke kumfundi, baphile.

UHadebe (2018) yena uthi abalingiswa bayimifanekiso yabantu ebunjwa ngababhali ngobuciko. Kufanele babukeke njengabantu abaphila ngempela. Ngamanye amazwi, kufanele babe nazo zonke izimpawu zabantu bangempela ezizokwenza abantu bakholwe ukuthi ngempela bangabantu bangempela. UZuma (2016: 5) ucaphune uHadebe (2002) lapho ethi:

Abalingiswa bangabantu ababalulekile kakhulu, kumele benze izinto ezenziwa ngabantu abaphilayo. Baklama indima enkulu ekuqhubekiseni indaba ngezigigaba abahlangabezana nazo.

Emuva kokubheka izincazelo zababhali abahlukene, kungashiwo ukuthi abalingiswa abantu abangaphili kodwa ababunjwa ngumbhali, abanike izimpawu zabantu abaphilayo ukuze bakholweke kubafundi, futhi badlala indima enkulu ekuqhubekiseni indaba leyo umbhali asuke efuna ifinyelele ebantwini.

Zimbili izindlela ababhali abazisebenzisayo ukuze baveze uhlobo lwabalingiswa abasetshenzisiwe emibhalweni. Kukhona indlela eqondile nendlela engaqondile. Lolu cwaningo

luzogxila endleleni engaqondile. Indlela engaqondile yokuveza abalingiswa isetshenziswa ababhali ngenhloso yokunikeza abafundi bombhalo ithuba lokuthi bazitholele ngokwabo uhlobo lwabalingiswa abasetshenzisiwe. UNdebele (2007: 33) uchaza indlela engaqondile kanje:

> *In this method, the author does not tell us about his characters: he shows them to us. Accordingly, this method is populary known as dramatic method character portrayal. Through the use of environment, characters words and action, the reader is put in a position where he can deduce for himself what kind of character he is presented with.*
>
> (Kule ndlela, umbhali akasitsheli ngabalingiswa bakhe: uyabaveza kuthina. Ngokufanele, le ndlela idume ngokuthi indlela engaqondile yokuveza abalingiswa. Ngendawo, amazwi abalingiswa kanye nezenzo, umfundi ubekwa endaweni lapho engaziqagulela ngokwakhe uhlobo lomlingiswa athulelwa yena).

Ngamanye amazwi, umbhali akasho lutho ngabalingiswa bakhe uma ebasebenzisa, kodwa uye abaveze ngokusebenzisa amazwi abawakhulumayo, izenzo zabo, kanye nendawo abaphila kuyona. UHadebe (2018: 4) usahamba emazwini kaNdebele. Uthi:

> *This method is implicit. In other words, the author does not give direct descriptions of the characters, rather the reader is able to tell the kind of people the characters are by their speech, how they express themselves, their actions, beaviours, the kind of environment they live in, and their thoughts.*
>
> (Le ndlela ayibeki ngembaba. Ngamanye amazwi, umbhali akanikezi incazelo eqondile ngabalingiswa, kodwa umfundi uyakwazi ukusho uhlobo lwabantu abalingiswa abayilona esusela ezinkulumweni zabo, indlela abaziveza ngayo, izenzo zabo, indlela abaziphatha ngayo, indawo abaphila kuyo, kanye nemicabango yabo).

Kulokhu obekubalulwe nguNdebele (Op. cit), uHadebe uveze nokuthi imicabango, izingxoxo ababa nazo nabanye abantu, kanye nendlela abaziphatha ngayo abalingiswa isho lukhulu ngabo. Ngakho-ke, indlela engaqondile yokuveza abalingiswa ingachazwa njengesu elisetshenziswa ababhali ukuveza abalingiswa besebenzisa izenzo, izinkulumo, izingxoxo ababa nazo nabanye abantu, indlela abaziphatha ngayo, imicabango, nendawo abaphila kuyona. Kulolu cwaningo kuzobhekwa ukuthi umbhali wenoveli ethi Ngidedele Ngife (2006) uyethule kanjani indikimba yesandulela-ngculazi nengculazi uqobo esebenzisa imicabango, kanye nezingxoxo zabalingiswa.

Indikimba

NgokukaKhuboni (2018:127), "indikimba yilokho okuqukethwe yindaba yonke. Yilokho othe uma usuyifundile indaba wathola ukuthi ikhuluma ngakho". UNtombela (2003: 42) yena uchaza indikimba kanje:

> Indikimba ngumyalezo umlobi wombhalo wobuciko afuna ukuwedlulisela kubafundi bombhalo wakhe. Indikimba umfundi uzitholela yena ngemuva kokuwufunda wonke umbhalo othile.

UMshengu (2020: 5) usahamba emazwini kaNtombela noKhuboni uma ethi:

> Indikimba ngumqondo ongumongo umbhali asuke efuna ukuwuzuza ekuqoqekeni kwenoveli. Ukuthola ukuqoqeka kwenoveli iyonke kumele uqale uthole ukuthi umbhali yikuphi azama ukukusho ngenoveli ephambi kwethu.

Emuva kokubheka izincazelo zababhali abahlukene, kungashiwo ukuthi indikima iyingqikithi yombhali, lokhu indaba ekhuluma ngakho. Kuyenzeka umbhalo ube nezindikimba ezingaphezulu kweyodwa, yize lezi ezinye zisuke zilekelela umbhali ukuba athule indikimba enkulu (Poswa, 2023). Kuleli phepha kuzogxilwa kakhulu endikimbeni yesandulela-ngculazi

nengculazi uqobo njengoba kuyiyona ndikimba enkulu enovelini kaSibiya ethi 'Ngidedele Ngife' (2006).

Isifingqo senoveli

Inoveli ethi Ngidedele Ngife (2006) imayelana nomfana obizwa ngoNdabayakhe. UNdabayakhe uthulwe embhalweni njengomuntu ozama ukuzibulala. Umbhali usebenzise isu lokuqagula ukuze athule isehlakalo esizokwenzeka endabeni. Kugcine kutholakala ukuthi uNdabayakhe wayezama ukuzibulala ngenxa yokuthi wayesola ukuthi unesandulela-ngculazi. Lo mcabango ube nawo emuva kokujuqwa yisisu izinsukwana. Isisu lesi samqeda amandla , walahlekelwa umdlandla wokudla, wehla nasemzimbeni, waphathwa yikhanda, waphinde waba nomzimba obuhlungu. Lezi zimpawu zamenza wacabanga ukuthi unesandulela-ngculazi, njengoba wayesenalo ulwazi oluncane ngesandulela-ngculazi kanye nengculazi uqobo, emuva kokuhambela izindawo ezimbalwa lapho kwakuqwashiswa khona ngesandulela-ngculazi kanye nengculazi uqobo.

Imicabango yabalingiswa ethula indikimba yesandulela-ngculazi nengculazi

Le ngxenye izobheka ukuthi umbhali uyethula kanjani indikimba yesandulela-ngculazi nengculazi uqobo esebenzisa imicabango yabalingiswa. UZwane (2019: 34) ucaphune uSithole (2017) lapho echaza imicabango njengengxoxo umuntu aba nayo nengaphakathi lakhe. Imicabango iveza ubunjalo babantu njengoba iveza indlela abazizwa ngayo ngabo, ngabanye abantu, kanye nangezimo ezithile (Mtumane, 1995; Hadebe, 2018; Zwane, 2019). UDlamini (2019: 12) uthi imicabango itholakala engqondweni. Ubeka kanje ngemicabango:

> Ingqondo yileyo ngxenye yomuntu okutholakala kuyo imicabango yakhe, imizwa yakhe, kanye nokuqonda kwakhe izinto. Ingqondo yakhiwa indawo umuntu ahlala kuyo, okuchaza ukuthi indawo umuntu aphila kuyo yakha umqondo, nendlela awusebenzisa ngayo umqondo wakhe.

Okuchazwa nguDlamini wukuthi indawo umuntu ahlala kuyo inomthelela endleleni umuntu acabanga ngayo, kanye nendlela abuka ngayo impilo jikelele. Ngamafushane, imicabango yabalingiswa ibaveza kabanzi ukuthi bangabantu abanjani. Imicabango iveza ingaphakathi labalingiswa, kanye namacebo abanquma ukuxazulula ngawo izimo ezithile (Poswa, 2023: 169).

Ndabayakhe

UNdabayakhe wethulwe njengomlingiswa omkhulu. Emuva kokujuqwa yisisu izinsukwana, munye umcabango owamfikela; ukuthi unengculazi. Umbhali uthi: "Munye vo umqondo owamfikela: uphethwe yingculazi" (Sibiya, 2006: 11). UNdabayakhe uphinde acabange kanje:

> Konje kungenzeka ukuthi nginengculazi? Angithi abaziyo bathi umane uphathwe yisihudo nje kungaziwa nokuthi sivelaphi?
>
> (Sibiya, 2006: 11)

Ingculazi yisifo esidume ngokuthi sithathelana ngocansi. U-Madima (2003: 10) ucaphune u-Goncalves (2001) ephawula kanje ngokusulelana ngesifo sengculazi:

> *In Africa, HIV is predominantly acquired through heterosexual contact, mother-to-child transmission, and through blood contact. In most countries, however, over 80% of infections are through heterosexual contact.*
>
> (E-Afrika, Isandulela-ngculazi saziwa kakhulu ngokuthelelana ngokocansi ebantwini bobulili obuhlukene, ngokudluliselwa umama enganeni, kanye nokuhlangana kwamagazi. Yize kunjalo, emazweni amaningi, bangaphezu kwamaphesenti angama-80 abatheleleke ngenxa yokuhlangana ngokocansi kwabantu bobulili obuhlukene).

Okuchazwe ngenhla kugqamisa ukuthi yize zikhona ezinye izindlela isifo sesandulela-ngculazi esithelelana ngazo, indlela yokuthelelana ngenxa yocansi olungaphephile iyona ehamba

phambili. Uma kubuyelwa emicabangweni kaNdabayakhe, kwenza umuntu acabange ukuthi uNdabayakhe ujwayele ukuya ocansini olungaphephile. Kungaleso sizathu efikelwe ukuthi ezifeni ezingaka ezikhona, yena acabange ukuthi unesandulela-ngculazi. UNdabayakhe uphinde avezwe ecabanga ngokuthi wasithola kanjani lesi sifo. Lokhu kuvezwa lapha:

> Phela uma ecabanga kahle akekho omunye umuntu okungenzeka ukuba umthelele ngalokhu kufa ngaphandle kukaZodwa. Nx! Futhi umuntu! Acabange. Cha, yena uthembekile umntana kaNdlovu. Pho kungabe uyithathephi le ngculazi ngoba noma eganga ngaphandle usebenzisa ijazi?
>
> (Sibiya, 2006: 16)

Ukucabanga kukaNdabayakhe kumveza njengomlingiswa ongaziphethe kahle. Umusho othi "Phela uma ecabanga kahle akekho omunye umuntu okungenzeka ukuba umthelele ngalokhu kufa ngaphandle kukaZodwa", ukhomba ukuthi uNdabayakhe ukholwa ukuthi isifo usithelelwe yintombi yakhe uZodwa. Umbhali lapha ugqamisa ukuthi abantu baye basole abanye uma sebethole isifo, yize kade bazi ukuthi nabo izindlela zabo bezingaqondile. Kungalesi sizathu umbhali aphinde aveze uNdabayakhe esecabanga kanje: "Cha, yena uthembekile umntana kaNdlovu. Pho kungabe uyithathephi le ngculazi ngoba noma eganga ngaphandle usebenzisa ijazi?" Lo mcabango kaNdabayakhe wenza umfundi akholwe ukuthi unaso isifo sengculazi. Umbhali le ndikimba uyethula kahle ngoba kungephikwe ukuthi abantu abaningi isifo sengculazi basithola ngokuzibandabakanya ocansini olungaphephile. Ukungabi nasiqiseko sokuthi wasithola kuphi isifo uNdabayakhe kuphinde kugqanyiswe lapha:

> Yingculazi ngempela lena. Kusho ukuthi uqale ukusebenzisa ijazi nje besekungemuva kwendaba. Uzokufa esemncane-ke nokho, ukuba ubesehlanganise noma amashumi amathathu eminyaka nje okungenani-ke. Sengathi nale ndaba yabacwaningana nekhambi

> lalokhu kufa ihamba kancane nayo bo. Usengaze afe ngempela kodwa?
>
> (Sibiya, 2006: 12-13)

UNdabayakhe ucabanga ukuthi uzokufa ngenxa yokuthi awekho amakhambi okwelapha isifo. Kuzokhumbuleka ukuthi ingculazi yayibhubhisa abantu ngeminyaka yezi-2006, njengoba nomnyango wezempilo wawumanqikanqika ukukhipha imishanguzo ngalesiya sikhathi. UKhuzwayo (2002: 1) uthi:

> Kusukela onyakeni we-1981 kuze kube ngowe-2001, izigidi zabantu emhlabeni wonke jikelele ziyafa ngenxa yegciwane lesandulela-ngculazi nengculazi uqobo lwayo. Izigidi ezingamashumi amathathu nesithupha (36 000 000) sezihaqwe yileli gciwane lesandulela-ngculazi, kanti izinkulungwane eziyishumi nesithupha (16 000) kubikwa ukuthi zihaqwa yigciwane lesandulela-ngculazi nsuku zonke.

Lokhu kuphinde kugcizelelwe embikweni we-World Health Organisation (WHO) kanye ne-United Nations Programme on HIV/AIDS (Zibandlela, 2006: 1), uma kuthiwa: 'Isibalo sabantu ababebulawe yisifo sengculazi sasilinganiselwa cishe ezigidini ezingamashumi amane (39.5 million) emhlabeni wonke jikelele'.

Ukucabanga ukuthi uqale ukusebenzisa ijazi lomkhwenyana emuva kwesikhathi kwenza umuntu acabange ukuthi kade waqala ukuzibandakanya ocansini, yingakho esecabanga ukuthi unesandulela-ngculazi kanye nengculazi. Umbhali uphinde akugcizelele lokhu lapha:

> Khona akusizi ukulokhu ezixaka ngokuthi wathelelwa ngubani ukufa ngoba mhlawumbe wathelelwa yintombi yakhe yokuqala, noma yesibili, noma yesithathu esaqala ukujola eminyakeni eyedlule.
>
> (Sibiya, 2006: 16-17)

Ukubala aze afike emntwini wesithathu kukhombisa ngokusobala ukuthi uNdabayakhe washeshe wazibandakanya

ocansini. UNdabayakhe wethulwe njengomlingiswa oneminyaka engamashumi amabili nane (Sibiya, 2006: 133). Umbhali usebenzise lo mlingiswa ngenjongo yokufundisa intsha ngobungozi bokusheshe uzibandakanye ocansini. Umbhali uphinde ayiqhube indikimba yesandulela-ngculazi nengculazi uqobo, lapho esebenzisa uNdabayakhe ecabanga ngokuthi wake wathandana nentombi eyayithandana noMtshingothi ongumlingiswa onesandulela-ngculazi endabeni. Lokhu kuvela lapha: "Khona manjalo esendlini encane, akhumbule ukuthi konje bashiyelana intombi noMtshingothi" (Sibiya, 2006: 22). Lo mcabango ugqamisa ngokusobala ukuthi baningi abantu abazithola sebenesandulela-ngculazi kodwa bebe bengazi ukuthi basithola kanjani ngenxa yokuthi bazibandakanya ocansini nabantu abahlukene. Indlela acabanga ngayo uNdabayakhe ifakazela okushiwo nguDlamini (2019) lapho ethi izehlakalo zakudala zibuye zibe nomthelela omubi emntwini. UNdabayakhe ukhumbula ukuthi wake wathandana nentombi kaMtshingothi ngoba esegula. Lokhu kumenza acabange ukuthi isifo wasithola kuyo le ntombazane eyayithandana noMtshingothi, kwazise uMtshingothi yena usephumele obala ngokugula kwakhe.

Mtshingothi

Umbhali usebenzisa uMtshingothi ukwethula indikimba yengculazi. UTshabalala (2015) ubalula ukuthi ingculazi yisifo esihlasela amasosha omzimba alwa nezifo. Lokho kudondobalisa amasosha omzimba, angabe esakwazi ukulwa nezifo ezingena emzimbeni. Umuntu onaso lesi sifo akabi nesifo esisodwa kepha kuba wuhidehide lwezifo ezimhlasela kanye kanye ngenxa yobuthaka bamasosha omzimba. UMtshingothi usetshenziswe ecabanga kaningi lapho esehlaselwe yingculazi. Uthi:

> Noma engakathwalwa ngoba engasakwazi ukuzihambela, umzuzu nomzuzu wempilo yakhe ususho ubuhlungu bekhanda, ukujuqwa yisisu, ukukhwehlela noma ukuphelelwa ngamandla. Ucabanga ukuthi ukufa sekungamphumuza uma kunje.
>
> (Sibiya, 2006: 145)

Ngenhla umbhali uthule uMtshingothi esehlaselwa yizifo eziningi ngesikhathi esisodwa. Okwenzeka kuMtshingothi kuyafana nalokhu okuchazwe nguTshabalala (Op.cit). Lokhu kuchaza ukuthi uMtshingothi ubesehlaselwe yingculazi ngokugcwele. Lesi sisu esijuqa uMtshingothi siyisizathu sokuthi uNdabayakhe acabange ukuthi unengculazi. Ukucabanga kukaMtshingothi ukuthi ukufa sekungamphumuza, kukhomba ukuthi usezizwile izinhlungu, kungakho esencamela nokufa. Ukuncamela ukufa kukaMtshingothi kuphinde kuvezwe lapha: "Uma uSomandla nezinyanya zakubo bengamdedela asale esefa okungenani." (Sibiya, 2006: 145). Lapha kuvela ukuthi uMtshingothi ukholelwa kuNkulunkulu kanye nasemadlozini. Lokhu kuyinkomba yokuthi abanye abantu abakhethi nkolo uma sebesebunzimeni kodwa bamukela usizo noma ngabe luqhamuka ngakuphi. Uma efisa ukudedelwa nguSomandla noma izinyanya, kukhomba ukuthi useyidelile impilo, ngakho-ke usenxusa uMdali kanye namathongo ukuba basebenzisane, bamphumuze ezinhlungwini. Ingxenye ethi "bengamdedela asale esefa" ihambisana nesihloko sencwadi. Lokhu kuchaza ukuthi akuyena umlingiswa omkhulu osho lawa mazwi, kodwa ashiwo nguMtshingothi, okunguyena umlingiswa onesifo sengculazi.

Umbhali uphinde agcizelele ukungabi khona kwemishanguzo ethithibalisa lesi sifo egazini. Lokhu kulahlisa abantu ithemba, baze bancamele ukufa kunokuthi babulawe noma baqugudwe ukufa okungalapheki. Ukungabi bikho kwemishanguzo kuvezwa lapha:

> Impela isintu sidibene nezimbila zithutha ziholwa emhlophe phambili ngendaba yalokhu kufa. Ikhambi liyotholakala mhla kubusa yiphi inkosi ngempela? Nale mishanguzo indaba yayo ihamba ngolonwabu nje, kucabanga uMtshingothi.
>
> (Sibiya, 2006: 145)

Isisho esithi "ukudibana nezimbila zithutha ziholwa ngemhlophe phambili" sichaza ukubhekana nenkinga enkulu. Uma umbhali ethi "isintu sidibene nezimbila zithutha", uchaza ukuthi abalaphi bendabuko babhekene nenkinga enkulu

njengoba bezama ukulapha isifo esingalapheki. Umugqa othi "ikhambi liyotholakala mhla kubusa yiphi inkosi?" usetshenziswe njengombuzo mbumbulu ngoba akulindelekanga ukuthi kube khona ophendulayo ngoba akekho owaziyo ukuthi ikhambi liyotholakala nini. Lokhu kufakazelwa ukuthi namanje ngonyaka wezi-2023 ikhambi alikatholakali yize isikhona imishanguzo elekelela amasosha omzimba ukuthi athithibalise igciwane egazini.

Umbhali uphinde agqugquzele intsha ukuba ingazibandakanyi ocansini ngokushesha ukuze kunqandeke ukubhebhetheka kwesandulela-ngculazi kanye nengculazi uqobo. Lokhu kuvezwa lapho uMtshingothi ecabanga kanje:

> Kodwa-ke okubalulekile wukuthi intsha yakithi engakabi nakho lokhu kufa izithibe. Akekho umuntu owake wafa ngoba engayi ocansini.
>
> (Sibiya, 2006: 145)

Izingxoxo zabalingiswa ezithula indikimba yesandulela-ngculazi nengculazi

UMtumane (2010: 70) uchaza ingxoxo kanje: 'Dialogue is a converstaion between two or more people' (Ingxoxo yinkulumo-mpendulwano phakathi kwabantu ababili noma ngaphezulu).

Kafushane, izingxoxo zingachazwa njengenkulumo-mpendulwano lapho abalingiswa bekhuluma ngokwabo, noma kukhulume abanye abalingiswa ngabo abalingiswa abathile. Ngale ndlela, umbhali usebenzisa izingxoxo ukuveza uhlobo lwabalingiswa afisa ukulubumba. Izingxoxo zabalingiswa zingelinye lamasu asetshenziswa ngababhali ukudlulisa umyalezo othile. UBengu (2014) useka lokhu ngokuthi ababhali baye basebenzise abalingiswa ngokuthi babaphathise imiyalezo okunzima ukuthi umuntu avele ayidlulise kalula nje esizweni kodwa bona bakwenza kalula lokhu. Umuntu angathola okuningi ngokulalela amagama abalingiswa abawasebenzisayo uma bexoxa (Hadebe, 2018). Kafushane nje, ukukhethwa kwamagama kudlala indima enkulu ekudlulisweni komyalezo, kusetshenziswa abalingiswa.

Mtshingothi noNdabayakhe

Umbhali usebenzise ingxoxo ephakathi kukaMtshingothi kanye noNdabayakhe ukufundisa isizwe ngesandulela-ngculazi kanye nengculazi uqobo. Lokhu kuza emuva kokuthi uMtshingothi eqophe ingoma enendikimba yengculazi. Ingoma inalawa mazwi:

> Ningambheki uMongameli ophethe izwe
> Nongqongqoshe wezempilo umkhohlwe
> Ngeke akufake ikhondomu
> Yizinyembezi zami lezo bakithi
> Masiziphatheni kahle sizwe sakithi
> Nant'ulaka silubona luhlasela
> Mabavuke bonke abasalele
> Izinyanga nodokotela sebehlulekile
> Imikhonto yengculazi iyabacakaza
> Sekonakele yebo kaniphuphi
> Ningabe nilokhu ningundaza
> Hloman'izikhali nivikel'isizwe
>
> (Sibiya, 2006: 17-18)

Ingoma le ikhuthaza abantu ukuba basebenzise ijazi lomkhwenyana uma bezibandakanya enkonzweni yasekamelweni. Le ngoma ikubeka ngokusobala ukuthi izinyanga kanye nodokotela sebehlulekile njengoba isizwe sihlaselwe umashayabhuqe nje. Ngakho-ke, kungakuhle ukuthi abantu bazivikele ngayo yonke indlela ukuze isifo singabhebhetheki. Amagama asetshenziswe kule ngoma akhombisa ngokusobala ukuthi isifo sase sisiqedile isizwe. UMtshingothi utshela uNdabayakhe isizathu esimenze aqophe le ngoma ejule kangaka. Uthi:

> **Mtshingothi:** Angilibeke ngembaba nje ntangayethu elokuthi njengoba ungizwa ngihuba ngalo mbulalazwe wesifo sengculazi, yingoba nami senginalo igciwane elisibangelayo. Ngihlolile igazi kwaze kwaba kathathu, kwacaca ukuthi impela akukho ukwenza ngokunye ngoba selikhona egazini. Ngicabanga ukuthi leli culo lizolishumayeza ngempumelelo ivangeli lokuthi abantu

> bakithi baziphathe kahle. Mina ngangilokhu ngiyiphika le ndaba yengculazi, ngithi kudlalwa ngathi, yindlela nje yokwenza ukuthi singabe sisaqonywa, siphenduke ovukuvale bezishimane.
>
> (Sibiya, 2006:21)

Inkulumo kaMtshingothi iveza ukuthi ubazi ngesifo sengculazi kodwa engazitsheli ukuthi sikhona. Ukuhlola kwakhe kathathu igazi, kugqamisa ukuthi ubengakholwa ngempela ukuthi unaso, njengoba naye esho nje ukuthi ubethi yindlela yokuthi izinsizwa zingaqonywa. Lokhu kukhombisa ukuthi baningi abantu abazitshela lokho vele. Abantu baye babone sengathi abaphilile ekhanda abanye uma bebaqwashisa ngengculazi. Mhlawumbe kuzoba ngcono uma sebeqwashiswa umuntu osenaso ngoba bazobona ukuthi akuyona inganekwane.

Abantu abaningi baye basabe ukuphumela obala ngokuba nesandulela-ngculazi ngenxa yezinkulumo zamalunga omphakathi kanye nokwahlulelwa okuba khona. UMtshingothi naye uyakubalula ukuthi ubesaba ukuphumela obala. Uthi:

> **Mtshingothi:** Noma bengesaba, kodwa ngibonile ukuthi kungubuvaka nokuzonda isizwe ukungaqwashisi ngempi ezoqotha imbokodo nesisekelo. Uyabona njengoba sicula lo mculo womdabu, usikhumbuza ubuqhawe bakithi kwaZulu. Kungani pho kufanele sizenze amavaka, sifihle ukufa sekungene?
>
> **Ndabayakhe:** Kodwa Mtshingothi mfowethu, awusabi ukuthi usuzokufa?
>
> (Sibiya, 2006: 23)

Ukuqotha imbokodo nesisekelo kuchaza ukubulala kungasali lutho (Nxumalo noNyembezi, 2012: 213). Umbhali usebenzise lesi sisho ukugqamisa ukuthi ingculazi ayikhethi muntu, kodwa ibulala omncane, ibulale omdala. Kungalesi sizathu kubonakale kukuhle ukuthi abantu baxwayiswe ngaso. Ukuxwayiswa kwabantu ngesandulela-ngculazi kanye nengculazi uqobo yivangeli elisashuyanyelwa namanje emhlabeni jikelele. Lokhu kungenxa yokuthi abantu basatheleleka ngesandulela-

ngculazi yize seyikhona nemishanguzo evikela abantu ukuthi bangatheleleki ngalesi sifo. Ukutheleleka kwabantu ngegciwane kukhombisa ukuthi baningi abantu abangayikhathaleli impilo yabo. Ngakho-ke kuhle ukuthi balokhu bekhunjuzwa abantu ngobungozi begciwane lengculazi kanye nengculazi uqobo. Umbhali usebenzise isu elihle njengoba esebenzise umculo ukuxwayisa isizwe ngalesi sifo. Umculo ufinyelela kalula ebantwini njengoba uwubuciko bomlomo abantu abaningi abawuthakaselayo. Ngakho-ke nomyalezo uzofinyelela kalula ebantwini.

Umbuzo kaNdabayakhe ngenhla ukhombisa ukuthi baningi abantu abaye bacabange ukuthi umuntu usezokufa uma enesandulela-ngculazi. Iqiniso ukuthi abantu bangaphila isikhathi eside, inqobo nje uma bezodla imishanguzo yabo kahle, baphinde bazinakekele ngendlela efanele.

Mtshingothi noMajongosi

Umbhali uphinde asebenzise uMtshingothi noMajongosi ukufundisa abantu ngokuthi ngeke bazi ukuthi isifo banaso noma cha ngaphandle kokuthi bahlole igazi. Lokhu kuza emuva kokuthi uMajongosi alibeke ngembaba elokuthi usola sengathi uNdabayakhe unesandulela-ngculazi. Lokhu kuvela lapha:

> **Majongosi:** UNdabayakhe ngiyamsola ukuthi uphethwe yilesi sifo esibizwa ngamagama amathathu, indlela asehle ngayo ngesidumo. Uyagula lo muntu, ubonakala ngisho emehlweni.
>
> **Mtshingothi:** Singekhulume kakhulu mntakaThango. Nami noma ngimsola kodwa iqiniso wukuthi asikho isiqiniseko uma ungakalihloli igazi. Futhi abantu bakithi kumele bakuqonde ukuthi ukufa okuningi akukhuluphalisi uma sekukubambile. Ngibona kukuhle ukuthi abe nesibindi ayohlola igazi uma kungukuthi akakalihloli.
>
> (Sibiya, 2006: 37)

Inkulumo kaMajongosi iveza ukuthi abantu baye bahlulele abanye uma bebona behla emzimbeni. Iqiniso ukuthi ngeke wazi

ukuthi umuntu uphethwe yini, ngaphandle kokuthi utshelwe uyena. Isifo sengculazi asibhalwa emehlweni. Ngakho-ke kuhle ukuthi abantu bangahluleli abantu ngokubuka imizimba yabo nje. Kuyenzeka abanye babe yizidudla kodwa babe nesandulela-ngculazi, kanti kuyenzeka abanye babe nemizimba emincane kodwa bangabi naso isandulela-ngculazi. Ngakho-ke kubalulekile ukuthi abantu bazivikele njalo uma bengasazi isimo segazi labanye abantu.

Indlela uMtshingothi aphendule ngayo uMajongosi ikhombisa ukuthi usefundiseke kangcono ngesandulela-ngculazi nengculazi uqobo. Umbhali usebenzise lo mlingiswa ukugqugquzela abantu ukuba baye kohlola igazi ukuze bahlale bezazi ukuthi banaso isifo noma cha. Inkulumo kaMtshingothi iphinde ikhuze umkhuba omubi owenziwa ngabantu wokuthi bacabange ukuthi abantu banesandulela-ngculazi uma behla emzimbeni, kanti phela akukho ukugula okukhuluphalisayo. Abantu abaningi baye bahletshwe emiphakathini uma behlile emzimbeni, lize libekwe ngembaba elokuthi babanjwe amagama amathathu, njengoba noMajongosi enzile nje. Amagama amathathu ngelinye igama okubizwa ngalo isandulela-ngculazi. Lokhu kususelwa egameni lesiNgisi, njengoba isandulela-ngculazi sibizwa nge-Human Immunodeficiency Virus.

Umbhali uphinde adalule ukuthi ingculazi iyafana nezinye izifo, kuphela nje ayinalo ikhambi. Lokhu kuvela lapha:

> **Mtshingothi:** Emtholampilo uyakuthola ukwelulekwa, ngakho-ke abantu bakithi akumele besabe. Ingculazi ifana nje nazo zonke ezinye izifo ezikhona. Umehluko nje wukuthi ayinamhlabelo.
>
> **Majongosi:** Mtshingothi, masiyiyeke le ndaba. Mina iyangethusa ngoba angazi ukuthi ngisaphelele yini noma selikhona igciwane egazini lami.
>
> (Sibiya, 2006: 37)

Umbhali usebenzise laba balingiswa ukufundisa abantu ukuthi asikho isidingo sokwesaba ukuhlola igazi ngoba isandulela-ngculazi nengculazi uqobo ziyafana nezinye izifo. Ezifweni

eziyingozi ezikhona kungabalwa umdlavuza, isifo sofuba, ukushoda kwegazi emzimbeni, kanye nesifo sikashukela. Lezi zifo ziba yingozi kakhulu futhi zingambulala umuntu uma zingasheshanga ukubonakala egazini. Inkulumo kaMtshingothi iphinde idalule ukuba bakhona oSonhlalakahle emitholampilo abaqashelwe ukuthi baluleke abantu ngaphambi kokuthi bahlolelwe isandulela-ngculazi, kanye nangemuva kokuhlola. Lokhu kwenziwa ngenhloso yokuthi abantu bakulungele ukwamukela imiphumela noma ngabe injani.

Ndabayakhe noPhilisiwe Madonsela

UPhilisiwe Madonsela ngomunye wabahlengikazi esibhedlela i-JCM, lapho okwangeniswa khona uNdabayakhe emuva kokuquleka, kanye nangesikhathi kade ezama ukuzibulala. Umbhali usebenzise laba balingiswa ukufundisa abantu ukuthi kuhle ukuhlola igazi, kunokuthi babone izimpawu ezithile ebantwini bese bacabanga ukuthi banesandulela-ngculazi. UNdabayakhe wagcina elihlolile igazi. Imiphumela yakhe ivezwa lapha: "Angikholwa ngempela nesi ukuthi anginalo igciwane! Uthi awungikhohlisi kodwa?" Inkulumo kaNdabayakhe ikhombisa ukuthi akanaso isandulela-ngculazi. Lokhu kuyammangaza. Yingakho ebuza umbuzo mbululu othi "uthi awungikhohlisi kodwa?" (Sibiya, 2006: 122). Umbuzo wakhe ukhombisa ukushaqeka, uze ucabanga ukuthi kudlalwa ngaye. Umbuzo wakhe uphinde uveze ukuzisola ngenxa yokubona ukuthi ucishe wazibulalela into engekho. Lokhu kuyisexwayiso nakwabanye abantu ukuthi bangasabi isifo abangazi noma banaso noma cha. Kuhle umuntu azihlole kuqala ngaphambi kokuthi athathe izinqumo ezithile. Kuyenzeka ube nazo izimpawu zesifo esithile kanti awunaso.

Umbhali usebenzisa uPhilisiwe ukukhuza isihlava sokuzibulala ebantwini uma besola noma bethola ukuthi banesandulela-ngculazi. Lokhu kuvela lapha:

> **Philisiwe:** Uzibonele nje ukuthi amaphepha asho njalo. Akusho mina. Mina ngibonga ukuthi usululeme. Ngicabanga ukwazi kwakho ukuthi awunalo igciwane kuzokunika isibindi sokuphila kakhulu kunakuqala. Uze

> ungacabangi ukushiya umhlaba, wazi ukuthi baningi abantu abakuthandayo. Abazali bakho, omakhelwane, abangani nomphakathi nje jikelele.
>
> (Sibiya, 2006: 122)

UPhilisiwe uma ethi "uzibonele nawe ukuthi amaphepha asho njalo" ukhuluma ngemiphumela ebuyile emuva kokuthi uNdabayakhe ehlole igazi. Umbhali usebenzise isenzasamuntu lapha, wanikeza amaphepha izimpawu zomuntu. UMtumane noThwala (2021: 32) bathi 'isenzasamuntu wuhlobo lwesifenqo lapho into engaphili noma engeyena umuntu inikwa izimpawu zomuntu noma zento ephilayo'. Amaphepha awanawo umlomo, ngakho ngeke akwazi ukukhuluma, kodwa ngenxa yento ebhalwe kuwona, umuntu uthola lonke ulwazi abefisa ukulwazi. Ngakho-ke amaphepha axoxa indaba ngalokho okusuke kulotshwe kuwona. Yingakho-ke noNdabayakhe ekwazile ukuthola emaphepheni awafundile ukuthi akanalo igciwane. Enkulumweni kaPhilisiwe kuphinde kukhuzwe abantu ukuthi bangazibulali noma ngabe imiphumela ithini ngoba basuke bethandwa emakubo kanye nasemphakathini. Ngakho-ke kufanele bangasabi ngemiphumela yabo ngoba bayokuthola ukwesekwa noma ngabe kunjani. Abantu kufanele bamukele isimo sabo kuqala ukuze baphile kangcono.

Umbhali uphinde waveza ukuthi umuntu uyaba nezimpawu zesandulela-ngculazi, yize yena enganaso lesi sifo. Lokhu kuvezwe kanje:

> **Ndabayakhe:** Ngiyawabonga amazwi akho ezeluleko. Njengoba ushilo ukuthi kunezakhamzimba ezishodayo emzimbeni, ngizokuthola kanjani lokhu kudla okudingekayo njengoba ngingasebenzi nje?
>
> (Sibiya, 2006: 122)

Inkulumo kaNdabayakhe iveza ukuthi ubeguliswa ukushoda kwezakhamzimba emzimbeni wakhe. Izakhamzimba zibalulekile ngoba zisiza umzimba ukuthi ukwazi ukulwisana nezifo egazini. Kulula ukuthi umuntu angenwe yizifo uma amasosha akhe omzimba engakutholi okuzowalekelela ukuthi alwisane nezifo (Dlamini, 2004). Okuchazwa nguDlamini ukuthi izakhamzimba

zinika amasosha omzimba amandla ukuze akwazi ukulwa nezifo emzimbeni. Njengoba uNdabayakhe kade eshoda ngezakhamzimba nje, kube lula ukuthi amasosha omzimba wakhe abe buthaka. Uze umzimba wakhe ube ntekenteke, ahlaselwe yisihudo, ikhanda elingapheli, ukwehlelwa umdlandla wokudla, ukwehla emzimbeni, kanye nokusheshe akhathale. Ngakho-ke, kubalulekile ukuthi abantu bafundiswe nangokudla okubalulekile emzimbeni ukuze amashosha omzimba azohlala enamandla okulwisana nezifo emzimbeni.

Izimpawu akade enazo uNdabayakhe ziyafana nalezo zabantu abanesandulela-ngculazi ngenxa yokuthi amasosha omzimba asuke ebuthaka, ngakho-ke bonke bahlaselwa yizifo kalula. Umbhali ufundisa abantu ngalezi zimpawu ukuze bangahluleli abantu noma bacabange ukuthi bayazi ukuthi abantu baguliswa yini, ngenxa nje yokuthi bayazi ukuthi izimpawu ezithile zihambisana nasiphi isifo. Ukuba uNdabayakhe akalihlolanga igazi, ubezohlala ezitshela ukuthi unesandulela-ngculazi, kanti nabangani bakhe kade bezoqhubeka nokusola ukuthi unesandulela-ngculazi.

Isiphetho

Kuleli phepha kuxoxwe ngokusetshenziswa kwabalingiswa ukwethula indikimba yesandulela-ngculazi nengculazi uqobo. Kuhlaziywe indlela u-E.D.M Sibiya asebenzise abalingiswa ngayo kubhekwa imicabango yabo, kanye nezingxoxo ababa nazo uma bekhuluma nabanye abalingiswa.

Kutholake ukuthi imicabango idlale indima enkulu ekwethulweni kwendikimba yale noveli ethi Ngidedele Ngife (2006). Indaba iyonke ithungelwe emcabangweni kaNdabayakhe wokuthi unengculazi. Umbhali ukwazile ukufundisa abantu ngezimpawu zesandulela-ngculazi nengculazi esebenzisa imicabango kanye nezingxoxo zabalingiswa. Uphinde wakwazi ukufundisa abantu ngokuzamukela ukuze baphile kahle. Kutholakele ezingxoxweni ukubaluleka kokuhlola igazi ukuze abantu bazazi ukuthi bami kuphi ngokwesimo sempilo. Kutholakele futhi ezingxoxweni ukuthi umuntu angaba nazo izimpawu ezifana nezesandulela-ngculazi kanye

nengculazi kodwa kube kungukuthi akanakho lokhu kufa. Umbhali ukwazile ukusebenzisa izingxoxo ukuze akhuze intsha ngokuzibandakanya ocansini ngokushesha. Kusetshenziswe izingxoxo njengesu lokugqugquzela abantu ukuba bazithibe, noma basebenzise ijazi lomkhwenyana.

Indlela umbhali asebenzise ngayo abalingiswa ukwethula indikimba igqamisa ukuthi akukho okungabalulekile okusetshenziswa ngababhali uma bebumba indaba. Zonke izakhi zenaratholoji zixhumene, futhi ziyadingana. Ngeke size siphumelele esinye isakhi ngaphandle kwesinye.

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Lexical Elements of Some IsiZulu School Names

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Introduction

This chapter examines the combination of lexical elements of some school names found in the Gauteng province. It looks closely at how some school names are formed using a combination of parts of speech such as nouns and verbs. The process of forming words using a combination of two or more other words is also known as compounding. Rundell (2007: 283) affirms that in linguistic terms, a compound is a word which is made up of a combination of two or more words. Fowler et al., (1984: 150) and Smith and O'Loughlin (1946: 228) also state that a compound is a word formed by a combination of other words. From these insights, it is evident that a compound word can be viewed as a single word that is formed by using two or more words. This can be in the form of combining two nouns, two verbs, or a verb and a noun. In some cases, this can also involve combining a verb and a pronoun.

For some isiZulu grammarians, who follow the Dokean notion of compounding (Madondo, 2001: 111), compounding of isiZulu words results in the formation of a word which has

features of the words that form it This implies that the words which are combined to form another word have semantic relations. For instance, the compound word 'uchibidolo' is made up of two words 'uchibi' and 'udolo'. According to Mbatha (2006: 143), the noun 'uchibi' can be defined as "abantu noma izinkomo eziningi ndawonye" [many people or cattle together], whereas the term 'udolo' refers to "inqwaba yabantu noma umhlambi omkhulu wezinkomo" [a large number of people or a large herd of cattle] (Mbatha, 2006: 229). Thus, the afore words 'uchibi' and 'udolo' exhibit semantic relatedness as they both bare a common meaning of a large number of people or herd of cattle.

There are also instances where a compounded word does not consist of or resemble any characteristics of the individual words combined. An example of the afore-mentioned view is evident in the noun 'unhliziyonkulu'. According to Mbatha (2006: 820), the noun 'unhliziyonkulu' refers to "uhlobo lwesihlahla esikhulu esimila ehlanzeni, amaxolo aso avamile ukusetshenziswa uma kwelashwa umuntu oqulekile" [a kind of large tree that grows in the widl, its bark is often used to treat a person who has fainted]. The noun 'unhliziyonkulu' refers to a type of tree and is coined from the noun 'inhliziyo' (a heart) and the adjective '-nkulu' (big). It is evident that the noun 'unhliziyonkulu' can be translated as 'big heart' and yet it refers to a type of tree, thus there is no semantic relation between the compound word and its actual meaning. There are two categories of compounds in the isiZulu language, namely, the exocentric and the endocentric compounds. These will be explained in detail in one of the forthcoming sections.

The aim of this chapter is to discuss and investigate how some school names in Gauteng are formulated through the process of compounding. The school names that will be analysed are: Vezukhono Secondary School, Phandimfundo Secondary School, Khulanolwazi Primary School, Vukazenzele Primary School, and Wozanibone Interm Farm School.

There are two types of research methods that one can use to conduct research: qualitative and quantitative research

methods. The difference between the two methods is that the qualitative method involves the collection of data through the analysis and interpretation of various sources or texts which are concerned with why and how things unfold whereas the quantitative method involves the collection of data that is concerned with digits or numerical information – it may take the form of statistical data Msomi (2015: 42). Creswell, in Mhlongo (2017: 15), points out that qualitative research assists a researcher by looking at how people view the world around them, including the knowledge that they already possess about things that take place. For Holloway and Wheeler, in Mhlongo (Op cit.), the qualitative research method is concerned with analysing various behavioral patterns by first understanding the social and cultural contexts. Thus, the qualitative method helps the researcher investigate and answer the 'why' questions of research.

Lincoln in Maake (2021: 7), maintains that qualitative research can be viewed as an interpretive approach which studies social aspects including people's experiences and imaginations through the interpretation of texts or audios. This is usually an attempt to understand certain societal phenomena as it appears in the current period. Therefore, the qualitative method of research can be perceived as a non-numerical data approach which is used to examine how society operates based on the views and opinions of people. It can be done through the process of collecting and interpreting existing studies, articles or literary texts composed by various authors or researchers. Qualitative research can also take the form of conducting interviews with certain members of society to further acquire a deeper understanding of how they view certain aspects of life as well as the world around them.

Khumalo (2022), from whose honours research paper this article is collated, mainly analyses the naming of some selected schools in Gauteng. As a method of gathering data, the research paper relies on the researcher's observations and information found on the internet. Moreover, sources such as dictionaries, books and various other research studies significantly form part

of the method used to collect data to validate the researcher's findings and observations.

When conducting research, it is impossible for the researcher to conduct research without referring to a theory or theories. This chapter adopts onomastics theory, particularly its branch or discipline known as toponymy or toponomastics. This is because the focus of this study is on the naming of schools. Onomastics is about naming. It is the study of names of people, places, and so on. When this concept is linked to texts like novels, short stories, or plays, etc, it tends to focus on the naming of characters. It is also possible that the concept of onomastics includes the naming of places found within a certain text.

According to Koopman (2002: 8), the term 'onomastics' is derived from the Greek word 'onoma', which means 'name'. Ngubane (2000: 17) maintains that onomastics theory involves various and complex naming techniques. It is an open-ended science which accommodates new ideas and developments which may arise because of naming in any language. Nordquist (2019) differentiates between the various types of disciplines or branches found under the theory of onomastics. This includes anthroponomy (the study of human proper names), toponomy (the study of proper names of places), literary onomastics (the study of proper names of fictional characters found in literary works), and socio-onomastics (the study of names in the context of societal and cultural aspects).

From the above views, it can be deduced that the study of names (onomastics) looks at where a word comes from and how it was coined. It allows different racial groups to learn about their various cultural backgrounds. What is noteworthy is that onomastics is broad. It consists of various connected forms. Since this study is based on the names of man-made geographical features like schools, it can be said that toponomastics or toponomy is the main discipline of onomastics which underpins this article.

On the notion of endocentric and exocentric compounds

Želvienė (2015: 5) distinguishes between the two types of compounds by maintaining that their differences depend on the semantic properties of the head constituent of a compound. He (Op cit.) further affirms that an endocentric type of compound normally has its head element within the compounded word itself, and it is the head element which expresses the core meaning of the compound. Madondo (2001: 112) concurs with Želvienė's view when defining an endocentric compound as one that denotes a sub-class of the item denoted by one of the elements. For instance, the word 'itshenkomo' is a noun which consists of two terms, namely 'itshe' (stone) and 'inkomo' (cow). According to Mbatha (2006: 1227), the term 'itshenkomo' bares the meaning of "itshe elithi alibe luhlaza okwesibhakabhaka eliqinile elisetshenziswa ekwakheni izindlu" [it is a hard blue stone that is used to build houses]. Although the two terms are combined to coin the compound noun 'itshenkomo', they contain different meanings. The head element or word 'itshe-' (stone) of the compound provides an indication of what the overall meaning of the compound is. Thus, the noun 'itshe' (stone) serves as a hyponym of the endocentric compound 'itshenkomo'.

As opposed to the endocentric compound, the exocentric compound denotes an item which is not a sub-class of elements making up the compound (Madondo, Op cit.). Želvienė (2015: 21) adds that unlike in the case of an endocentric compound, where the head element is found within the compound itself, exocentric compounds lack a head element. Thus, it is impossible for one to figure out the meaning of the compound by merely looking at the sum of meanings of the words which form it. For example, the noun 'ukhandampondwe' (poll tax) is made up of the nouns 'ukhanda' (a portion of cow head) and 'uphondo' (a horn). According to Mbatha (2006: 551) 'ukhandampondwe' refers to "intela yekhanda imvama okwakuba ngumpondo eyabe ithelwa ngabesilisa" [the head tax which amounted to a pound and was usually paid by men]. It is evident that the two words that form the compound have no

semantic relation. Therefore, an exocentric compound can be defined as a word formed by combining two or more words that consist of distinct meanings.

The analysis of school names found in the Gauteng Province

The following discussion on the names of schools will be divided into two parts, namely: school names compounded using a verb and a noun, and school names that are compounded using two verbs.

School names compounded using a verb and a noun

The following section discusses the names of schools made up of verbs and nouns. These school names include Vezukhono, Phandimfundo, and Khulanolwazi.

Vezukhono Secondary School

Vezukhono Secondary School is a government school based in an area called Barcelona near Daveyton. The name of the school literally means to show, reveal, or demonstrate a skill. This name is made up of two isiZulu words. It is made up of the verb '-veza' (reveal) and the noun 'ikhono' (a skill). Therefore, the school's name can be viewed as one that has been compounded using a verb and a noun. This implies that the name can be viewed as a compound that was formed by using two lexemes.

According to Mbatha (2006: 1244), the word 'ukuveza' (to reveal) can be defined as follows: "Ukubonakalisa, ukutshengisa, ukubukisa, ukukhangisa" [To make visible, to demonstrate, to show off, to advertise]. It can then be concluded that the verb 'veza' (reveal) means showcasing or exposing something. Nyembezi and Nxumalo (1996: 263), on the other hand, claim that the noun 'ikhono' (a skill) can be defined as "Ubungcweti, isiphiwo sokuyenza kahle into" [Professionalism, the gift of doing something well]. Mbatha (2006: 580) concurs with Nyembezi and Nxumalo and maintains that the term 'ikhono' (a skill) refers to "Isiphiwo sokwenza kahle okuthile

ukwenze ngobuchwepheshe" [It is the gift of doing something well with expertise]. Therefore, 'ikhono' (a skill) can be viewed as an ability that one is not born with. This implies that it is taught, and, as a result, it is learnt by those who wish to master it. A skill requires constant training, practice, and guidance so that one may eventually master it.

It can be deduced that the compound 'Vezukhono' refers to revealing, showcasing, or demonstrating a skill as indicated above. The assumption here is that the school was named in this manner to encourage learners to showcase their skills and talents. This includes abilities such as singing, draw, sports activities, etc. Some school learners may not be academically gifted, but they may excel in their natural abilities and skills. Therefore, it can be said that the school's name aims to encourage learners to discover and showcase their academic and non-academic abilities or skills. It is noteworthy that the compound 'Vezukhono' can be considered an endocentric one. Unlike in the case of a typical endocentric compound, where only a single part or word within the compound is considered the core or head element of the overall meaning, the compound 'Vezukhono' consists of a meaning which can be traced back to the two words which form it. Thus, both the verb 'veza' (showcase) and 'ikhono' (skill) in this case can be considered to play the roles of being head elements.

Phandimfundo Secondary School

Phandimfundo Secondary School is a government school located in Etwatwa East, near Daveyton. It carries a name that is made up of a combination of two isiZulu words. The verb 'phanda' (dig) and the noun 'imfundo' (education) have been combined in this case to form the compounded name 'Phandimfundo'. This word can thus be viewed as a compound word that is formed by combining two isiZulu lexemes - a verb and a noun. According to Mbatha (2006: 954), the verb 'ukuphanda' (to dig) can be defined as "Ukumba ngokuqhwisha umhlabathi, ukukhupheza, ukugubha" [To excavate by breaking the ground, digging]. In modern terminology, this verb also refers to the act of searching for various means of generating money (Ngwenya, 1995: 52).

Therefore, the verb 'phanda' (dig) can be viewed as the act of digging with the purpose of finding or extracting something. Normally, one digs for the purpose of planting something like a seed with the hope that whatever they sow will come out beautiful and they can harvest it.

Mbatha (2006: 700) holds the ideology that the noun 'imfundo' (education) can be defined as "Isenzo sokuthungatha ulwazi, ukuthola ulwazi" [It is the act of searching for knowledge, obtaining information]. It can then be concluded that this now can be viewed as a system of searching and acquiring knowledge. It also refers to the process of learning and teaching, which often takes place in schools or universities.

The name 'Phandimfundo', in its literal sense, refers to the act of excavating education. However, one cannot physically dig or excavate education as education has no physical form – it is an abstract noun. For something to be dug, it must exist in the physical world and not in the mind. Therefore, in the context of education, digging can be viewed as the act of investigating and searching for scholarly knowledge. It can be concluded that the name 'Phandimfundo' aims to motivate and inspire learners to seek knowledge and to continuously long to acquire education. It can also be said that the school aims to produce learners who are critical thinkers, observant, as well as learners who constantly use their brains to dig deeper into knowledge.

Khulanolwazi Primary School

Khulanolwazi Primary is a government school located in Bram Fischerville in Soweto. The school is attended by learners who are at their first stage of acquiring basic education. The name of the school is made up of two isiZulu words. This involves the combination of the verb 'khula' (grow) and the noun 'ulwazi' (knowledge). According to Mbatha (2006: 591), the word 'ukukhula' (to grow) means: "Ukuthuthuka kobukhulu kanye nobudala bomuntu kumbe kwesilwane" [The development of the size and age of a person or an animal]. Nyembezi (1992: 244) concurs with Mbatha by maintaining that the verb 'khula' means "Ukuthuthuka ngobukhulu nobudala bomuntu

noma besilwane. Ukuqhuma kwembewu isimila ibe nkulu. Ukuchuma komsebenzi" [The development in the size or age or a person or animal. A seed burst, such that the plant develops to a larger size. Work prosperity]. It can be concluded that the verb 'ukukhula' refers to a person, an object or any other phenomenon growing and developing for the better. When a person grows, it is an indication that he or she has reached a higher level of something such as age, height or even understanding. Therefore, the verb 'ukukhula' (grow) can be said to have connotations of maturity, achievement, prosperity, and success.

Mbatha (2006: 15) maintains that the noun 'ulwazi' (knowledge) refers to "Umqondo ojulile ngokuthile, inhlakanipho, ukukhalipha" [A deep thought about something, intelligence, to be smart]. Nyembezi (1992: 8), on the other hand, claims that the term 'ulwazi' denotes "Inhlakanipho, ukuqondisisa" [Wisdom, to understand]. Based on the above definitions, the noun 'ulwazi' can be viewed as information, lessons, or skills that one has obtained or learned from experiencing a phenomenon such as education or life in general. It reflects wisdom, cleverness, and brilliance as well as the ability to apply and transmit what has been learnt or acquired. It can then be said that the term refers to the knowledge that one acquires in their lifetime.

When the conjunction 'na-' (with) is compounded with the noun 'ulwazi' (knowledge), this creates the word 'nolwazi' (with knowledge). Furthermore, when this occurs, vowel coalescence takes place. The vowels 'a' and 'u' (na+ulwazi = nolwazi) form another vowel when they are combined. According to Sibanda (2009: 39), isiZulu language employs vowel coalescence to avoid vowel juxtaposition. One of the rules of vowel coalescence states that the sum of the vowels 'a' and 'u' is equal to the vowel 'o' (Sibanda, Op cit.).

It can be concluded that naming the school Khulanolwazi is a result of the vision that its stakeholders have and aim to achieve. Since it is a primary school, it enrolls young children in their early stages of acquiring education. Thus, the idea is that

they need a lot of guidance from their educators. It can be said that the school name 'Khulanolwazi' (grow with knowledge) encourages children to learn and grow with the knowledge that they obtain from school. Moreover, the name serves as a reminder to the educators and parents that their main aim is to aid the young ones to grow not only physically, but also intellectually or academically.

School names compounded using a verb and a verb

This part of the article explores school names thar are made up of two verbs. The schools are: Vukazenzele Secondary School and Wozanibone Interm Farm School.

Vukazenzele Primary School

Vukazenzele Primary School is based in Soweto. The name of this school is a combination of two isiZulu verbs, namely 'vuka' (wake or get up) and 'zenzele' (do it for yourself). According to Mbatha (2006: 1254), 'ukuvuka' (to get up or awake) means "Ukusukuma lapho kade ulele khona, ukuphaphama ebuthongweni" [To get up from where you have been sleeping, to wake up from sleep]. Similarly, Nyembezi (1992: 528) defines the verb as "Phaphama ebuthongweni, phakama ocansini noma embhedeni" [Wake up from sleep, get up from bed]. For Rundell (2007: 81), to awake can also refer to the act of making someone begin to realise, notice, or experience a certain emotion or feeling. It can then be concluded that apart from the verb's literal meaning of waking up from a place of rest or sleep, it can also denote the act of realising, noticing, or experiencing a certain feeling, such that the awakening leads to the implementation of certain changes.

The verb 'zenzele' (do it for yourself) is derived from the verb stem 'enza' (do). Therefore, it is necessary for one to first understand the meaning of the verb stem 'enza' (do) to understand what the verb 'zenzele' means or how it came about. According to Mbatha (2006: 263), the verb 'ukwenza' (to do or doing) means "Ukusungula okuthile, ukufuna indlela yokuphumelelisa umsebenzi, ukulinga noma ukuzama ukufeza

okuthile" [To begin or establish something, to find a way to make a job or task more successful, attempting or trying to achieve something]. Thus, it can be said that the verb stem 'enza' refers to the act of doing something with the aim of seeing an outcome or result from the action. Moreover, the verb 'zenzele' is made up of the reflexive morpheme 'zi-', the verb 'enza' and the applied verbal extension '-el-'. When the applied verbal extension '-el-' is infixed in the verb 'enza' (do), the verb becomes 'enzela' (do for or do on behalf of). Therefore, the verb 'enzela' refers to the act of doing something for or on behalf of something or someone else. When the reflexive morpheme 'zi-' is prefixed to the verb 'enzela', it then becomes 'zenzele', thus baring the meaning of someone doing something for or to him- or herself. The afore-mentioned command or verb can also apply in cases where an animal is doing something for or to itself. Thus, the reflexive morpheme can be considered a prefix that speaks to the action performed by 'self' and for or to self. Therefore, the word 'zenzele' refers to an act of one doing something for oneself.

By naming the school using the compounded word or phrase 'vukazenzele' (awake and do it yourself), it can be concluded that the name givers intended to encourage or motivate learners to be independent in their journeyto acquiring education or knowledge. They eventually must come to a realisation that they will not always be provided with information. Thus, the name can be viewed as a reminder to the school learners that it is important for them to be self-regulated and learn how to take it upon themselves to seek knowledge.

Wozanibone Interm Farm School

Wozanibone is a government high secondary based in Bronkhorstspruit farm. This school name is made up of two verbs, namely 'wozani' (come) and 'nibone' (and see). The verb 'wozani' (come) is derived from the verb 'ukuza' (to come). According to Nyembezi (1992: 550), the term means "Nyakaza usondele, lindelwa" [Move closer, be waited upon, or expected]. For Mbatha (2006: 1321), the word refers to "Ukusondela kumuntu noma kokuthile, ukulindelwa ukuthi uzofika" [To

move closer to someone or something, to be expected to arrive]. Thus, the term 'ukuza' can be said to denote the act of either moving towards or closer to a person or an object or being expected to arrive at a certain destination. Moreover, when a verb or command is directed to more than one person, it is usually suffixed with the morpheme '-ni' (Van Huyssteen et al, 2008: 60). It is for the afore-mentioned reason that the verb 'wozani' (come) is suffixed with the morpheme '-ni' to indicate that the command or request is directed to a certain group of people.

The phrase 'nibone' (and see), on the other hand, is derived from combining the subject concord 'ni-' (you), which originates from its plural pronoun 'nina' (you), and the verb 'bona' (see). According to Nyembezi (1992: 41), the verb 'bona' means "Yiba namehlo aphilile, caca emehlweni, khanyelwa engqondweni" [Have healthy eyes, clear eyes, a clear mind]. In agreement with Nyembezi's view Mbatha (2006: 103) maintains that the verb means "Ukwazi ukwahlukanisa ubunjalo bento ngokugxilisa ihlo kuyo, ukuqonda noma ukwazi okuthile, ukuhlola noma ukuhlaziya, ukucabanga ujule ngokuthile" [Being able to distinguish the nature of something by focusing on it, understanding, or knowing something, examining, or analyzing, thinking deeply about something].

The compounded school name 'Wozanibone' can be viewed as an invitation to the target learners. In its literal form, the name simply means 'come and see'. Since this is a learning or education institution, it can be said that the name of the school aims to attract learners who will eventually be deep and critical thinkers. This includes learners who will be experts in analysing and examining a phenomenon or a situation.

Conclusion

The above chapter focused on the naming of schools which have compounded names. Exocentric compounds were the point of interest. An analysis was made using one of the branches of the onomastics theory known as toponomastics or toponymy. Since toponomastics is the study of names, it was necessary

for this article to be analysed through the lenses of the theory. The school names which were examined included Vezukhono, Phandimfundo, Khulanolwazi, Vukazenzele, and Wozanibone. The above-mentioned schools are all state-owned and they have been producing good results throughout the years.

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Selected Themes in Jabulani 'Sjava' Hadebe's South African Music

A Literary Study

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Introduction

This chapter focuses on themes found in Jabulani Hadebe's South African music. Themes are evident in music as much as they are evident in other literary forms such as poetry and prose. The themes to be explored in this study are from the following albums: Isinamuva (2016), Umphako (2018) and Umqhele (2018). They touch on the following social aspects: love, valuing women, and religion and belief systems.

Jabulani Hadebe, well-known as 'Sjava' in the music industry, has received local and international recognition for his music. Between the period of 2016 to 2019, Hadebe was nominated 11 times for different musical accolades and won 6 awards. The biggest of his achievement was a nomination and a win at the BET awards in the United States of America (USA). Hadebe's music is a fusion of different sounds, ranging between hip-hop, R&B, and rap and is rendered mostly in isiZulu. This makes it one of its own kind. It goes without saying that his

work is peculiar. Despite these highlighted achievements though, it is disappointing that Sjava's music has not been given the attention it deserves in academic discourse. Maphala's honours research essay (2020), on which this chapter is based, is probably the only scholarly endeavour to explore the artist's works. A paper by Dlamini & Maphala (2023) titled 'a literary critique of some poetic aspects in Jabulani 'Sjava's Music', was derived from this study and it seems to be only published study on Hadebe's music so far. The chapter thus makes its contribution to scientific knowledge in this sense. It seeks to add to the existing works on Hadebe's craft.

The chapter starts by commenting on research methodology and the post-colonial theory as the selected theory for the study. The definitions of the concepts of 'theme' and 'social aspect' are also provided. It was deemed necessary to integrate and define the concept of 'social aspects' because the analysed themes are of a social nature. Since this discourse investigates music as the primary source of data, the qualitative research method was adopted and uses textual analysis as a research technique.

In this investigation, data is primarily collected from Hadebe's lyrics, which are available online. No interviews, observations or other data collection methods are used. The study of written lyrics and listening to music indicate that the research study is done qualitatively. Commenting on the qualitative method, Malterud (2001: 483) states: "The qualitative method involves the systematic collection, organisation, and interpretation of textual material derived from talk or observation". This study leans on this understanding of the qualitative research method, although talks and observations are eliminated. Information is collected, organised, and interpreted from lyrics and the songs listened to. Postgraduate research works and dictionaries will serve as secondary data sources.

Castle (2007: 3) explains the necessity of theory in any work of literature. He claims that a theory is important to literature, and it is used for interpretation and comprehension. Maintaining a similar view, Abed in Dlamini (2018: 6) remarks:

"Theories are intended to explicate, predict and enhance the understanding of phenomena". The above views highlight that a theory is important to literature, as it enables individuals to comprehend, analyse, and develop meaning and engage with different works of literature. In this discourse, the post-colonial theory is the selected theory through which the analysis of Hadebe's music is done.

Post-colonialism emerged from within anti-colonial activism and political movements in Asia, Africa and South America (Nayar, 2010: 2). Post-colonial theory studies literature with lenses that focus on life after oppression, how the formerly oppressed lives dealt with the challenges and social issues on a day-to-day basis. Castle (2013: 242) states:

> Post-colonial studies are an interdisciplinary domain in which we can discern two very broad trends: on the one hand, we see a concentration on imperialism and colonialism; while on the other hand, we see primary accounts of post-colonial literature, culture, society, and politics.

In support of the argument by Castle, Dlamini (2018: 7) argues that post-colonial theory focused on imperialism and colonialism initially but has now shifted to include studying current social issues that may have little or nothing to do with imperialism. The themes to be discussed in this study comment on the current societal aspects and how people live. The post-colonial theory is thus relevant to this paper since the paper discusses themes that are of a social nature.

Theme defined

An insight into the concept of theme is provided by Cuddon (2013: 721) who states: "Properly speaking, the theme of a work is not its subject but rather its central idea, which may be stated directly or indirectly". This definition seems to imply that theme could mean either subject/topic or central idea. Childs and Fowler (2006: 239) distinguish the concept of theme from subject by stating that a theme is a subject, but a subject is not

always a theme. Diamond, in Dlamini (2018: 39), alludes to the views above by stating:

> A topic is general while "theme" is specific. Theme refers to the insight the dramatist is trying to communicate to the readers by means of a certain topic, plot, and characters.

Although the above view refers to theme in the genre of drama, the meaning is applicable to any literary work. Abrams (1999: 170) states: "The term (theme) is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader". The above insights reveal that a theme is the main idea of a literal work; it is the general idea that the literal piece presents, and not necessarily the topic. The songs in Isina-Muva, Umphako and Umqhele will be analysed to get the main ideas that Sjava communicates through them. The themes found in these songs are of a social nature.

The concept of 'social aspect'

Childs and Fowler (2006: 221) state that critics from Plato and Aristotle onwards have argued that literature is essentially 'social' – has social causes, contents, and effects. The discourse at hand has identified the themes in Hadebe's music to be of a social nature and this is in accord with the view presented above. The South African Oxford Dictionary (2002: 860) defines the word 'social' as something that has to do with society. Gidden, in Dlamini (2018: 40), then defines society as: "the system of interrelationships which connects together the individuals who share a common culture". Ronney, in Dlamini (2018: 40), on the other hand, says that society is: "the sum total of relationships among groups of humans or animals … a structured community of people bound together by similar traditions, institutions, or nationality."

The definitions of society given above show that society is where a group of people with related ways of living, customs, laws, culture or traditions can be found. The themes to be

discussed are of a social nature as they are part of people's lives and how they live. The discussion below shows how Sjava's music engages in social topics, such as love, religion and belief systems, as well as the value and treatment of women, which affect individuals directly or indirectly in day-to-day living.

The analysis of socio-thematic aspects in Jabulani Hadebe's music

The discussion of the identified socio-thematic aspects in Sjava's songs is done according to the following sub-headings: love, the value of women, and religion and belief systems.

Love

There are at least three facets of love that are evident in Sjava's music, namely family love, love for friends, and romantic love. The South African Oxford Dictionary (2002: 534) defines the term love as "a strong feeling of affection". Similarly, The MacMillan English Dictionary (2002: 851) states that love is "a very strong emotional and sexual feeling for someone". The above definitions reveal that love is a multifaceted mix of emotions, behaviours, and beliefs connected to strong feelings of affection.

Family love

The South African Oxford Dictionary (2002: 319) defines a family as a group of people consisting of parents and their children. Families co-exist in societies. In the song 'Baba', from Isina Muva, Sjava demonstrates affection for his father who has passed on before he became successful. He is wondering whether his late father can see his progress and how much he has achieved, and how proud he would have been of him. The fact that Sjava is asking himself these questions shows how much he thinks of this father. In verse one, he reveals that he has been through a lot. It is almost as if his life is a fiction. One can argue that this song also reflects the sincere and authentic conversations he would have had with his father. His love for

his father is deep to an extent that he distances himself from anything that happened between him and his mother. The following lines from the song allude to this:

> Le eyok 'xabana kwakho nomama angiyngeni. Ukuthi ngubani owenzani kanjani lezo ezenu. Ngibonga ukuthi nangletha emhlabeni
>
> *(I am not involving myself in the conflict between you and my mother. It does not matter who did what and how, it is an issue between the two of you. I'm grateful that you brought me to earth.)*
>
> *(Hadebe, 2016)*

The lyrics above show that Sjava decides to stay out of this conflict as he feels it has nothing to do with him, out of love and respect for his father/parents. This song shows that the father was mostly absent in the artist's life, because of two reasons: the conflict between him and Sjava's mother, and secondly, because of death. Because of the love Sjava has for his father, he chooses to overlook all his faults. The following words highlight this: "Ukuthi wabaleka noma awubalekanga, anginankinga nawe ...." (Whether you ran away or not, I have no problem with you...) (Hadebe, 2016). He chooses not to judge his father. One can argue that such a gesture complements the adage "Love knows no wrongs". At the end of the verse, he directly declares his love for his father as highlighted by these words: "Into engizokutshela yona noma unamaphutha ukuthi mina ngiyakuthanda" (What I will tell you even if you have your own faults is that I love you) (Hadebe, 2016).

The songs 'Ugogo', 'Umama' and 'Isibhamu' further expand on the theme of family love in the artist's collection. In the song 'Ugogo' (grandmother), Sjava shows his affection for his grandmother who has taught him valuable life lessons and prayed for him to be safe. He avers: "Mhlambe emhlabeni ngabe angisekho. Kube ak'yona imithandazo yakho" (Maybe I would have left the earth had it not been for your prayers) (Hadebe, 2016). Throughout the song, he appreciates all the prayers, the support and encouragement he received from his grandmother.

He further thanks the Creator for keeping her for him as shown in this verse: "Dankie, dankie Mdali for ukungigcinela ugogo" (Thank you, thank you Creator for keeping my grandmother for me) (Hadebe, 2016).

The song 'Umama' (mother) reveals his affection for his mother and the relationship they have. It also addresses a generic stereotype among men, namely that men who love their mothers are 'mamas boys/sissies'. They are generally regarded as not being man enough. Sjava conquers the stereotype and reveals that because of the strong bond between him and his mother, nothing can stand in his way. The following verse shows how his mother rejoices when he gets home and that their love is not materialistic but reciprocal in nature:

> Yojabula uma ngifika. Into engiyithanda ngekhaya ukuthi ekhaya akungenwa ngemali. Noma ngingasebenzi, umama ungithanda ngingenani
>
> *(You will delight when I arrive. What I love about home is that you do not need money to gain access. Even when I do not work, my mother would still love me, even when I do not have anything.)*
>
> *(Hadebe, 2018)*

Lastly, in the song titled 'isibhamu', one of the central ideas presented in the body of the song is love. Sjava is pleading for his life; he is negotiating with the man holding him at gunpoint not to kill him. His plea reveals that he has a family to work for. These words demonstrate the utmost love and care he has for his family. The following lyrics from the verse demonstrate the love: "Nginomndeni ekumele ngiwusebenzele (I have a family to work for.) (Hadebe, 2018). Sjava shows that he values his family more than anything as he would give up material things for his life to be spared. He states: "Kungcono uthathe imoto, uthath' ifoni mina ungixolele" (Rather you take the car, the phone and forgive me). (Hadebe, 2018).

In verse two of the same song, the artist reveals that he lost a brother he loved in a hijacking and further shows his love

for his brother's widow: "Qina ntombi yam' Madlokovu" (Be of courage Madlokovu). (Hadebe, 2018). This song is one of the songs he uses to disclose his love for family and the lengths he would go to just to spare the lives of his loved ones. The songs demonstrate the artist's affection for his family.

Romantic love

The South African Oxford Dictionary (2002: 778) defines romance as a "pleasurable feeling of excitement and wonder associated with love, and a love affair". Sjava presents the different stages through which romantic love evolves. From courting to marriage, difficulties of a relationship, and the end of a relationship. The song titled 'Intombi' reveals the courting process, using an old tradition of 'izikhuzelo', where a gentleman would publicly recite lovely words to get the attention of a girl. It is also a way to appreciate their beauty and to lay down a request for the girl to agree to a proposed relationship.

'Izikhuzelo' are different from confessions. In confessions, the gentleman is not making a bold move but sits and wonders whether the girl has strong feelings for him or not. He has observed her and now questions how the lady feels. By this stage, it is assumed that the gentleman has developed strong feelings for the woman. He would like to know how the girl or woman feels about him. It is generally known that rejection in these kinds of relationships happens, and some people do not take it well. Since this is the case, men tend to have fears and thus guard their hearts. This is supported by the following verse in the song titled 'Intombi': "Yaz ngisaba ukuthi angeke ungithande the way ngikuthanda ngakhona" (I am scared you won't love me the way I love you) (Hadebe, 2018).

Unlike family love, where love comes naturally, romantic love means exposing oneself to a stranger and sometimes, the love is not reciprocated. There are thus a lot of risks that one takes when one acts on this kind of love. It is for this reason, that the artist has these worries in the verse highlighted above.

The theme of romantic love is also highlighted in the song titled 'Amagama'. In this song, Sjava indicates how there

are just not enough words to express his love. By making this declaration, Sjava communicates that his love for this lady cannot be sufficiently expressed in words. The following lines allude to this:

> Amagam' othando akhona emhlabeni
> Engingakubiza ngawo awanele
>
> *(Words of love that exist in the world*
> *There are not enough to refer to you.)*
>
> *(Hadebe 2018)*

On the same note, the song titled 'Intomb' Yam' is used by Sjava to communicate the responsibilities of a guy in a romantic relationship. Sjava shows that there are certain responsibilities that come with this kind of love. Among others, he mentions provision, being a comforter, being a protector, and so forth, as shown in the lines below:

> Ntambama baby, zophekelwa yim
> Nkinga zakho ezam' kumel usizwe yim
> Ma uy' empini yamaphupho akho usaba
> Kumel uphelezelwe yim
> Mpilo mayik'qhwaga oh
> Kumel' ulwelwe yimi
>
> *(In the evenings baby I will cook for you. Your problems are mine; you must be helped by me. When you fearfully go to the battle for your dreams,*
> *I should accompany you*
> *When you scuffle through life*
> *I should fight for you.)*
>
> *(Hadebe, 2018)*

The above lines are used to outline some of the roles and responsibilities attached to a romantic relationship. These roles and responsibilities are not formalised anywhere but have come to be generally accepted. The song titled 'Amafu' is another example of a song that depicts romantic love. The song reveals the length a man in a romantic relationship would go to be with

his partner without being prohibited by circumstance, including bad weather. This demonstrates how much he loves and values his partner. He would do anything to be with her. The following lines support this view:

> Noma lingaguqul' amafu
> Noma kungadum' izulu
> Noma kungithiwani ilanga liyoshona
> Ngiyolala ngimbonile owakwami
>
> *(Even if it clouds gather,*
> *Even if thunder strikes*
> *No matter what and the sunsets*
> *I will sleep having seen my partner.)*
>
> *(Hadebe, 2016)*

Romantic relationships, ideally, are intended to lead to marriage and people living happily ever after. Sjava confirms this in the song titled 'UJesu'. In this song, he vows to love his lover until Jesus returns. However, at times this 'promised land' is not reached due to different reasons. These reasons include the messages communicated in the song titled 'Wamuhle', a song about the death of a partner and the song titled 'Madludlu', a song about regrets after a break-up. One of the reasons is contained in the song titled 'Before', a song that talks about how love in a romantic relationship has deteriorated. These are some of the reasons that people in romantic relationships encounter and end up uending the relationships.

Friendship love

The reflective song titled 'Abangani' depicts the love and appreciation the artist has for his friends. In this song, he communicates a clear message of how rare it is to find real friends. He is grateful for the ones he has. These lyrics in the song attest to this: "Abasekho abangani. Uma umtholile bong uMdali" (Real friends no longer exist, be grateful to the creator if you ever find them) (Hadebe, 2018). He appreciates his friends for the role they played in uplifting him while he had nothing,

by saying: "Kwakungekona ukuhlakanipha kwam. Nami ngasizwa yinkab' zami" (It was not my wisdom, I was helped by my 'oxen') (Hadebe, 2018). Because of the strong love they have for each other, even before the fame, Sjava believes that their friendship is worth it all and will survive even when they are all successful and famous.

Lastly, in the song titled 'Xola', Sjava shows love to a friend after the friend had just had a break-up. A friend is consoled and comforted as well as shown how the relationship that has just ended was not worth it. The following lines attest this: "Mngani wami bamb' isandla sami Bengingathandi nami uma usukhala njalo" (Take my hand friend, I didn't like it when you cried all the time) (Hadebe, 2018). The amount of love one has for a friend compels them to stand by them in times of need to offer support.

The value of women

Women experience a lot of challenges in their day-to-day lives. Ongunyemi, in Masuku (2005: 56), highlights some of these challenges and struggles by saying:

> *"The conviction that the gender question can be dealt with only in the context of other issues that are relevant for African women. An African womanist will recognize that, along with consciousness of sexual issues, she must incorporate racial, cultural, national, economic and political considerations to her philosophy. Moreover, an African womanist must deal with, among other things, interethnic skirmishes and cleansing, religious fundamentalism, the language issue, gerontocracy and in-lawism."*

Even though women are viewed from an African context in the above view, this generally applies to all women. Sjava comments on some issues that women face in the song titled 'Abafazi'. The following lines voice out his sentiments and concerns:

Abafazi la ngaphandle bathwele kanzima
Aba nabo omama
Bathwele kanzima
Bathwele kanzima
Bading' uthando lwethu

(Women are carrying a heavy burden out there.
They do not have mothers.
They are carrying a heavy burden.
They are carrying a heavy burden.
They need our love.)

(Hadebe, 2018)

In this song, Sjava expresses his unhappiness about how women are suffering. As the song continues, the artist shows how men inflict some of these challenges. He then challenges men that they should change and love all women, even if they are not romantically involved with them by saying: "Noma kungeyena owakho mthande" (Even if you aren't romantically involved with her, love her) (Hadebe, 2018). The above line depicts that the artist believes that women deserve to be loved not only when they are in relationships with men. Sjava advocates for justice, fair treatment and the right way to love women in the song titled 'Abafazi'. The claim that women do not have mothers seems to mean they need people to love, nurture and comfort them just as a mother would.

In the song titled 'Amagama', he does not only appreciate his lover, but also honours Winnie Mandela's beauty by saying, "Ngoba abusekho ubuhle obunjena. Lokhu ngakugina ngo Winnie Mandela" (For there is no longer beauty like this, I last saw this in Winnie Mandela) (Hadebe, 2018). In this statement, the artist is not appreciating the beauty of his lover but payshomage to Winne Mandela who is one of the iconic women in the history of South Africa.

Through his music, Sjava advocates for fair and good treatment of women. In his songs, this is evident when he broadly speaks about the general wellness and fair treatment of women. Sending a direct message to men that they do not need

to be romantically involved with the women to love them. He recognises that a major cause of women's mistreatment is men. in the song titled "Abafazi" he pleads with men that things should change, as if awakening the men that change lies in their hands. This message joins in the many voices in society that advocate for the fair treatment of women.

Religion and belief system

There are also some elements of religion in Sjava's songs. Some of these songs tend to reveal some sense of reliance on and belief in a higher being, God (uMvelingqangi). They also highlight the artist's belief in ancestors. One of the common beliefs of those who believe in ancestors is that all the good things they have received are given to them by their ancestors (amadlozi). In the first verse of the song titled 'Ugogo', Sjava acknowledges that his success is a result of his ancestors giving consent. This is shown in the verse: "idlozi selivumile emsamu" (The ancestors have agreed at the altar).

His belief in ancestors is also evident in the song titled 'Izitha' where the artist is pleading with ancestors for a better chance in life after pleasing them and accepting their call to become a'sangoma' (traditional healer). A plea is made in this song. The artist feels as if his life is not progressing or getting better. He then questions his ancestors and asks whether he created more enemies for himself by slaughtering in attempt to please them. He is addressing these issues directly to his ancestors. This shows that he relies in his ancestors for provision, protection and guidance in his life, as shown in these lyrics: "Selokhu ngakhetha ukuhamba nawe dlozi. Ngithi inhlupheko ayisangazi, nay'ithi ngizenza ngcono" (Ever since I followed the ancestral route, affliction is a thing of the past, it thinks I now think better of myself) (Hadebe 2018).

The Zulu traditional belief in ancestors is closely connected to the religion/belief of AmaNazarethe. Sjava depicts this in the lyrics of the song titled 'Umama'. He indicates that whenever he arrives safely at home, his mother rejoices and becomes grateful to "Shembe" for protecting him on his

journey back home. In this song it is revealed that his mother and grandmother also speak to the ancestors on his behalf, expressing their gratitude for protection. The following lines allude to this:

> (U)Yojabula mang'fika, athi UShembe uyaphila.
> Kuley'ngozi zomgwaqo, mntanami ngyajabula ufike usaphila
> Bek'iykhwama le emsamu, land'impepho kaGogo erondweni
> Ngiphahle ngikhulume nabadala ngibatshele usemagcekeni
>
> *(She will be happy when I get home and declare that Shembe lives*
> *In all the accidents on the road, I am happy you have arrived safely my child*
> *Put your bags on the sacred shrine, fetch grandmother's incense in the hut*
> *So that I can speak to the elders and alert them that you are home.)*
>
> *(Hadebe, 2018)*

This further reveals how Zulu traditional beliefs are practised in Sjava's family. In the above verse, the mother is perceived as having the role of speaking to the ancestors using the grandmother's incense. She talks on behalf of her son to thank the ancestors for protecting him on the road. There are also some songs where Sjava acknowledges God. The song titled 'Uvalo' (fear), for instance, advocates for fearlessness if you trust in God. The song acknowledges that the artist encounters demons along the way as Satan tries to destroy him. This song shows that the artist is fearless and confident because God is on his side. As the song continues, the artist even bears testimony when he says:

> Ake ngibonge nje lapho
> Ngingabongi okuningi nje impilo
> uNkulunkulu wenze imilingo ngempilo yami

From zero to hero, we mngan' wami

(Let me just express gratitude
I do not appreciate much but life
God has worked miracles in my life
From zero to hero my friend.)

(Hadebe, 2018)

The above verses show how grateful the artist is to God. He praises God for the miracles he has done in his life. This is in light of the alarming success he has experienced in his music career. On the same note, Sjava's praise to God is also highlighted in the song titled 'Ngiyabonga'. He thanks God for provision as he managed to rebuild his father's house. It is a common phenomenon in black communities for children to rebuild their parents' houses. The artist shows appreciation to God for strength and the ability to do this as demonstrated in these lines:

Nawe bekezela owakho umndeni uzowakhela
UHlengiwe Mhlaba wathi uyalalela
Futhi wayengaqambi amanga

(You will be able to build for your family
Hlengiwe Mhlaba said He listens
It was not a lie.)

(Hadebe, 2018)

Conclusion

A theme is a message that is left over even after the literal work has been read and listened to. Sjava tackles love as one of the themes. He does it in an artistic way that portrays his love for his partner, friends, and family. The value of women in societies is a forever-burning topic, as women continue to try and redefine their roles and identity in society. There are many voices promoting and supporting the interests of women and Sjava does so creatively with much robustness through his music. Lastly, the artist also highlights his religious and

belief affiliation in his songs. This enables the listeners and followers of his music to relate and to understand his values and norms more.

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Machine Translation Systems as Enablers of Multilingualism and Access to Information in South Africa

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Introduction

Access to all kinds of information in all official South African languages (SALs) is a challenge even though the Constitution of the Republic of South Africa (1996) declares that all languages are equal. Information in South Africa is mainly available in English. This is detrimental to people who are not proficient in this dominant language as they cannot access crucial information in their home languages. Practical measures and interventions are essential to promote access to information in all South African languages. This is essential in the quest to promote multilingualism. This chapter discusses Machine Translation Tools that support SALs and how they can facilitate access to information and enhance multilingualism. Three Translation tools, namely Google Translate, isiZulu.net, and Siswati to English Translation Model, are employed to demonstrate how these tools can be utilised to promote access to information in SALs.

South Africa is a multilingual country and has twelve official languages, namely English, Afrikaans, isiNdebele, Sepedi, Sesotho, Siswati, Xitsonga, Setswana, Tshivenda, isiXhosa, isiZulu and the South African Sign Language. These South African Languages (SALs) must all be included in Human Language Technology (HLT) to ensure they are not digitally and technologically neglected. HLT tools are designed to process either text or speech. Text applications include text categorisation, translation technologies, text summarisation, text indexing, text retrieval, information extraction, question answering, report generation, data fusion and text data mining. Speech applications, on the other hand, consist of audiobooks, transcription and dictation, speech recognition, speech synthesis, spoken dialogue systems and speech to speech translation (Uszkoreit 2000; Grover et al., 2011).

There is disparity in the use of HLT among the SALs, which impedes access to information and multilingualism. Grover et al., (2011) established that Afrikaans was the most developed language, followed by South African English in terms of HLT for language resources and applications while Tshivenda, Xitsonga, isiNdebele, and Siswati, as minority languages, have the least resources. This causes these languages to lag behind in the development of HLT. Based on the South African Human Language Technology Audit (SAHLTA) that was conducted by Grover et al., (2011), it was discovered that Machine Translation (MT) was the field that needed dire attention and urgent development, especially for minority languages.

Over the past decade, since the SAHLTA was carried out, there has been a significant development of MT tools for SALs. MT is a contemporary form of translation that is facilitated by computers (Lin & Chien, 2009). MT tools execute automated translations of text and speech from a source language to a target language. The primary purpose of this is to get translations of good quality that are equivalent to human translation (Poibeau, 2017). The significance of MT tools is that they enable language processing, ensuring that languages exist digitally, and are preserved (Motlani. 2016). They also allow individuals globally to interact in their home languages

while finding information in a language they do not understand (Vieira et al. 2021). This shows that MT is essential in the modern era to serve the linguistic needs of language users. The creation of MT tools for SALs is a positive drive in raising their status and executing the directive of the Constitution of the Republic of South Africa (1996: 4), which states that "… the state [the government of South Africa] must take practical and positive measures to elevate the status and advance the use of these languages".

In a multilingual country like South Africa, MT tools provide an ideal environment for information accessibility and multilingualism to thrive. Currently, most official SALs are represented in various MT applications such as Google Translate (GT), isiZulu.net (IZN), and Siswati to English Translation Model (SETM). These applications are open access to every language user. This chapter aims to discuss these MT applications and describe how they could be utilised to promote multilingualism and access to information in various SALs.

Hutchins (1995) provided a comprehensive history of MT from its inception in the 1950s to the present. The early work on MT was reported to be mostly focused on rule-based systems. These systems could translate simple texts but struggled with more complicated texts containing idiomatic or cultural phrases. There was a noticeable shift towards statistical MT systems in the 1970s. These systems produced more accurate translations than rule-based systems since they were based on the analysis of large parallel corpora. Statistical MT systems, however, were unable to create translations that were as accurate or genuine as those produced by human translators. The advanced computer processing power and natural language processing fostered renewed interest in MT in the 1990s. This resulted in the creation of neural MT systems also based on large corpora of data. Neural MT systems have significantly improved translation accuracy and fluency, and they are now the commonly used form of MT. Hutchins added that while MT is still in its early stages, it has the potential to transform the way humans communicate across languages. The author predicted that MT would become more precise and fluent and eventually

produce translations that are identical to those generated by human translators.

Bowker and Ciro (2015) investigated how MT can meet the linguistic needs of newcomers at the Ottawa Public Library in Canada. The authors adopted a community-based participatory research method to engage Spanish-speaking newcomers in the study to ensure that the findings are valuable and beneficial to the community. The study was divided into three phases: assessing the MT system, surveying the target community, and evaluating the recipients. Three free MT systems, namely Google Translate, Reverso, and Systran were evaluated to determine which one produced the most accurate translations of library-related texts. A survey of Spanish-speaking newcomers was conducted to understand their information needs and preferences of different translation services. The authors conducted a recipient evaluation to assess the utility and acceptability of the different types of MT output to Spanish-speaking newcomers. The study revealed that Google Translate was the most effective MT in meeting the linguistic needs of newcomers at Ottawa Public Library. However, it was not always perfect and post-edited output from a human translator was needed.

Kituku et al., (2016) explored three MT system approaches: rule-based MT, data-driven MT, and hybrid MT. It was established that rule-based MT systems use a set of rules to translate text from one language to another. These rules are typically based on the grammar and vocabulary of the two languages. Rule-based MTs are relatively easy to develop, but they do not produce accurate translations. Meanwhile, the data-driven MT, also known as corpus-based MT, relies on aligned parallel corpora. Parallel corpora are aligned through annotation, and a classifier is generated using supervised, semi-supervised, unsupervised, or bootstrapping learning methods with artificial intelligence that can use statistical probability, clustering, or classification approaches. This study determined that this approach is simple to construct and less expensive, but requires large parallel corpora, which may not exist for under-resourced languages unless they are first created. The

authors established that the hybrid MT comes in to exploit the merits of both rule-based and data-driven MT in terms of coverage and accuracy. In this approach, rule-based MT applies grammar rules that analyse syntax, semantics, morphology, part of speech tagging, and orthographic aspects of the source and target languages. The rules are then implemented into the corpus system from data-driven MT, either at the pre/post-processing stage or at the system's core model.

Castilho (2016) explored end-user acceptability measures for machine-translated enterprise content. The author assessed the end-user acceptability of MT system output in terms of usability, quality, and satisfaction. The study used English as a source language and German, Japanese, and Simplified Chinese as target languages. It was ascertained that the usability of MT outputs in these languages might be evaluated through tasks that are recorded by utilising eye tracker. Meanwhile, the quality of MT outputs can be verified using a translation quality assessment questionnaire completed by experienced human translators, and the source content is evaluated using metrics such as readability and syntactic complexity. The satisfaction can be monitored using surveys, post-task questionnaires, and the rankings of human translators. The author also assessed the acceptability of various levels of post-editing for the three target languages, and the results show that implementing light post-editing has a direct and positive influence on acceptability for German and Simplified Chinese languages, but not for Japanese. It was concluded that the aspect of post-editing had a substantial effect on acceptability, with the light post-edited versions displaying greater levels of acceptability when compared to the raw machine-translated versions in terms of usability, quality, and satisfaction.

Nurminen and Koponen (2020) examined the potential of MT to improve fair access to information for underserved groups. The authors showed the importance of access to information as a human right. They argued that language can be an obstacle to access to information, especially for people who speak minority languages or who have limited literacy skills. MT can help to overcome this obstacle by providing access to

information in different languages. The authors also offered an overview of examples of initiatives that used MT to increase fair access to information for underprivileged groups in three contexts: civic participation, public health, and safety, as well as media and culture. They added that MT systems are being used to translate government documents, election materials, and other information necessary for civic participation. Meanwhile, in public health and safety, MT systems are being utilised to translate health information, safety warnings, and other critical information.

In the fields of media and culture, the MT systems are used to translate news, books, movies, and other cultural products so that anyone can enjoy them regardless of their language ability. The authors also examined some of the ethical difficulties that occur when using MT for fair access to information, such as quality, acceptability, and stakeholder involvement. These difficulties arise because MT output might be mistranslated which impacts information reliability. It was recommended that the stakeholders, particularly those disadvantaged by traditional translating methods, should be involved in the creation of MT systems to ensure quality and accuracy.

Andrabi and Wahid (2021) investigated MT approaches utilised for South Asian poor-resourced languages to identify their needs and challenges. Their study determined that MT approaches are classified as rule-based, corpus-based, hybrid, and knowledge-based. The rule-based MTs which do not require a large parallel corpus, were mostly utilised in South Asian poor-resourced languages due to the non-availability of parallel data to build various systems. It was argued that the advancements of the internet are required for users of these poor-resourced languages to acquire information in their native languages with the help of MT systems. The study also addressed the challenges associated with MT systems for poor-resourced languages such as lack of parallel corpus, lexical ambiguity, referential ambiguity, word order issues, sentence alignment, prepositions and postpositions, and morphological variance.

Steigerwald et al., (2022) discussed the challenges and opportunities of using MT systems in academia to overcome language barriers. They highlighted the importance of multilingualism in science and the barriers faced by non-English speaking scientists due to the dominance of English. They explored the potential benefits of using MT to overcome language barriers in academia, such as increasing scientific knowledge accessibility to a wider audience, promoting international collaboration in research, facilitating the training of scientists from underrepresented groups, and supporting the development of multilingual scientific communities. The current state of MT tools was recognised, and it was observed that their recent advancements allowed more accurate and fluent translations of scientific texts. The authors also noted the difficulties associated with using MT in academia as these tools are not perfect and can produce inadequate and erroneous translations. MT should not be viewed as a replacement for human translation, but rather as a tool to assist human translation efforts. The authors proposed that language barriers in academia can be overcome by creating high-quality MT systems specifically for scientific texts, providing effective training to universities and research institutions, and developing policies and practices that support MT use in academia.

Tuominen et al., (2023) conducted a study to investigate the potential of automated subtitling for linguistic accessibility. Automated subtitling is the use of MT to generate subtitles for video footage. The study investigated English-speaking viewers watching video clips of Finnish news and current affairs with automated English subtitles. The authors contended that linguistic accessibility in media is vital for a variety of reasons. They include ensuring that individuals with limited language ability can fully participate in society, promoting cultural understanding and tolerance, and providing access to information and entertainment. They highlighted that the need for automated subtitling stems from the challenges of providing linguistic accessibility to media content, such as the cost of translating and subtitling information into multiple languages, as well as the difficulty of acquiring qualified translators. The

study found that viewers could understand the gist of the content using automatic subtitles, but there were a few deficiencies in the quality of the subtitles. The authors argued that automated subtitling using MT could enhance multilingual accessibility for Finnish broadcaster Yle by supporting underserved languages, but issues like subtitle quality and user feedback need to be addressed before they can be widely adopted.

From the literature reviewed, we observed how MT applications are developed to access information in target languages. Related work shows that MT has been used to promote multilingual access to information. However, to the best of our knowledge, there has been no study on the use of MT tools that support SALs to make information openly accessible in various languages. Thus, this chapter aims to discuss MT applications namely GT, IZN and SETM, and how these applications could be utilised to promote multilingualism and access to information in various SALs.

Discussion

Machine Translation for South African Languages

This section describes MT applications, namely GT, IZN, and SETM, which have the most official SALs.

Google Translate

GT is a free online translation application that enables users to translate words, sentences, documents, and websites between different languages (van Lieshout & Cardoso, 2022). It was founded in 2006. Currently, it provides translation services for over 100 languages, including well-resourced and under-resourced languages (Johnson et al., 2017). GT was developed using very large corpora from various fields, rather than sets of rules for a specific language (Lotz & van Rensburg 2014). With the recent advancement of artificial intelligence, GT has transitioned from operating as a statistical MT to a neural MT system, which has substantially increased translation accuracy and quality (Sun et al., 2022). GT can be accessed freely using a

web interface, a mobile app, or integrated into other applications through the Google Translate Application Programming Interface (API) with an internet connection (Seçkin, 2023).

In addition to English, GT supports the following SALs; Afrikaans, isiZulu, isiXhosa, Sesotho, Xitsonga, and Sepedi as shown in Figure 1 below. Afrikaans was the first SAL to be made available in GT (Muller, 2009). IsiZulu, isiXhosa, and Sesotho then followed while Xitsonga and Sepedi were added later to GT (Illidge, 2022).

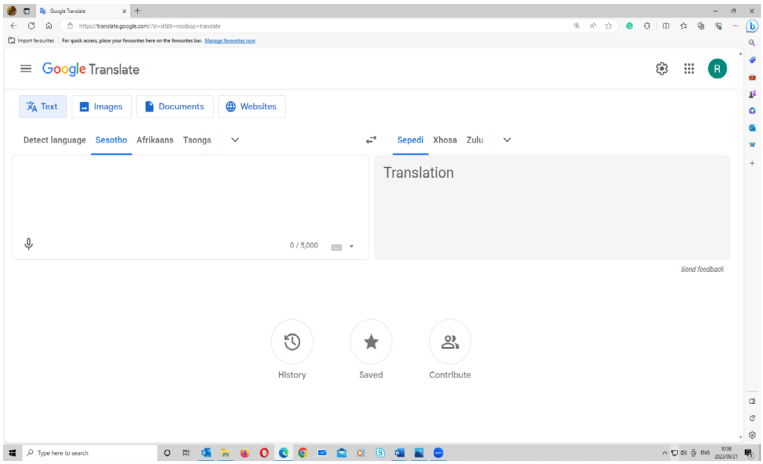

Figure 1: Google Translate interface with South African Languages

Figure 1 shows the SALs available on GT, namely Afrikaans, isiZulu, isiXhosa, Sesotho, Xitsonga, and Sepedi. The availability of these languages provides language users with an opportunity to translate from any source language of their choice in GT to a target language.

IsiZulu.net (IZN)

IZN is an open-access online bilingual isiZulu-English dictionary that offers word and phrase translation equivalents from isiZulu to English. The IZN system also offers "bidirectional word, automatic morphological decomposition, conjugation and

phonetic transcription of isiZulu words, spell checking, as well as grammar and pronunciation basics" (https://isizulu.net/). Prinsloo (2010:184) emphasised that in the IZN system, users are afforded comprehensive services on isiZulu such as word formations, translations, pronunciation guides, word categories, word usage, and definitions as illustrated in Figure 2.

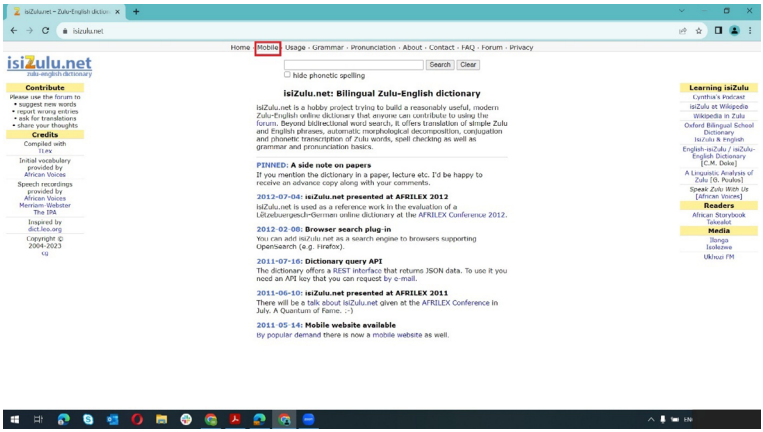

Figure 2: isiZulu.net interface

Figure 2 shows the IZN interface. Since IZN is a multifunctional system, the isiZulu-English Dictionary is accessed through the 'Mobile' feature which is highlighted in red in the Figure.

Siswati to English Translation Model (SETM)

SETM is an MT system that was created using an aligned Siswati and English parallel corpus that was retrieved from the South African Government website (https://huggingface.co/dsfsi/ss-en-m2m100-gov). The SETM can only translate from Siswati to English and it is still under refinement. This model is shown in Figure 3.

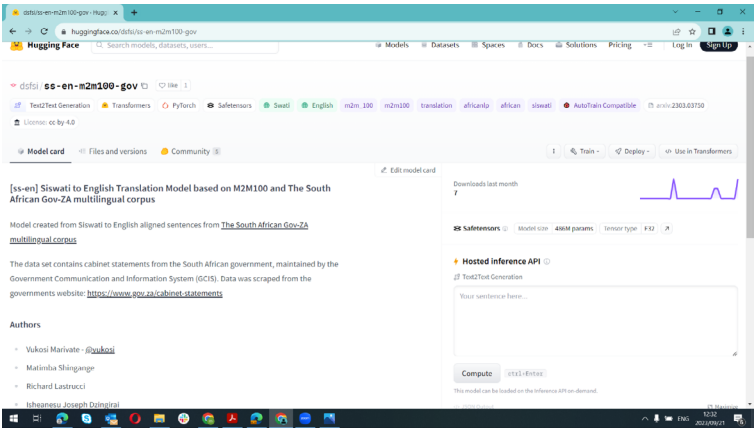

Figure 3: Siswati to English Translation Model interface

In Figure 3, the SETM graphical user interface is shown in which Siswati text can be put under 'Hosted inference API' text input, and the feature 'Compute' is used to automatically obtain the English translation.

Access to Information and Multilingualism Through Machine Translation

MT plays a vital role in modern societies where monolingualism is no longer the norm. MT provides opportunities in which access to information and multilingualism can be achieved. The aim of MT is to provide language users with high-quality translations that are equivalent to human translations but are not meant to replace human translators (Poibeau, 2017). Despite the imperfections of MT, it plays a crucial role in our communities, particularly in facilitating information access and promoting multilingualism. In this section, the researchers discuss how MT applications such as GT, IZN, and SETM can be utilised to facilitate access to information and promote multilingualism in various SALs. Access to information and multilingualism can be achieved through numerous ways such as breaking down language barriers, language learning, enhanced multilingual content creation, and localisation of websites.

Breaking Down Language Barriers

Language can serve as both a bridge and a barrier in communication, preventing people from conveying simple, clear, and accurate information (Abuarqoub, 2019). Information mainly exists in English and peer-reviewed articles, such as scientific publications, are dominantly in this language (Liu, 2017). This is only good for sharing global information among people who understand English. However, people who are not fluent in or have minimal understanding of English are deprived of crucial knowledge as they cannot fully comprehend the information written in this language. This obstacle is caused by differences in language competency or capability, as well as improper language levels, jargon, or slang that the recipient does not understand (Rani, 2016). Abuarqoub (2019) further asserted that language barriers hinder relationships, leading to conflict, frustration, offense, violence, hurt feelings, wasted time, effort, and money. Language barriers in South Africa significantly hinder access to essential services like healthcare, business, and education (Hussey, 2012). These problems can be alleviated by using MT tools such as GT and SETM that produce translations between SALs. GT is crucial for language users to easily access and understand information that was originally in a foreign language, thus breaking barriers as shown in Figure 4a and Figure 4b in which the English healthcare article retrieved from (https://www.cancer.gov/about-cancer/understanding/what-is-cancer) is translated into isiZulu. Additionally, in Figure 5a and Figure 5b, an abstract written in English which was retrieved from an article titled 'The extraction of terminology list using ParaConc for creating a quadrilingual dictionary' (Mlambo et al., 2020) is translated into Afrikaans and Xitsonga in that order.

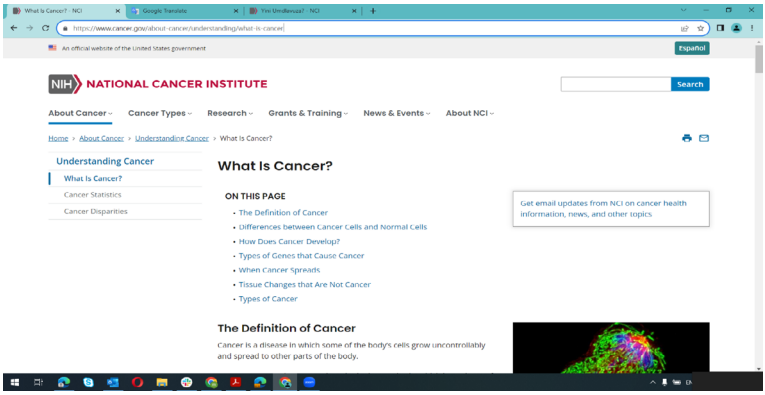

Figure 4a: English cancer awareness article

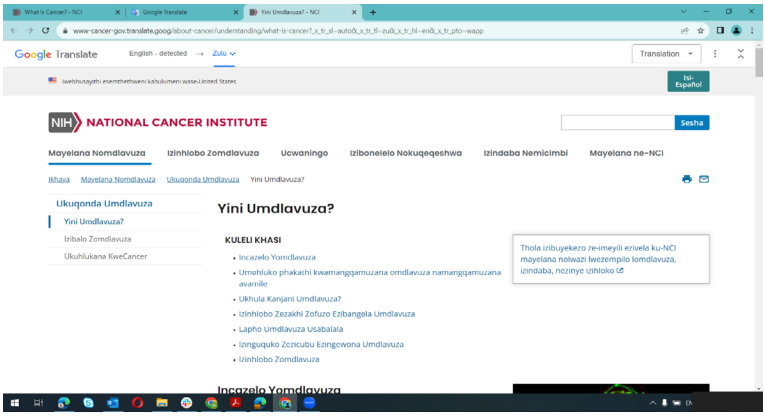

Figure 4b: IsiZulu article translated by Google Translate from English

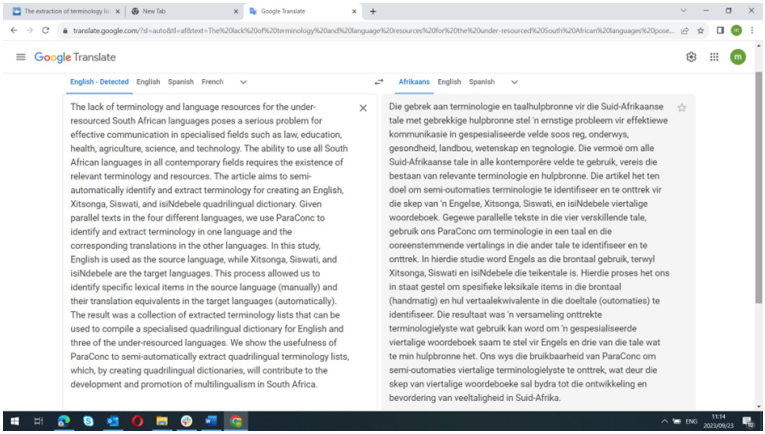

Figure 5a: English abstract translated into Afrikaans by GT

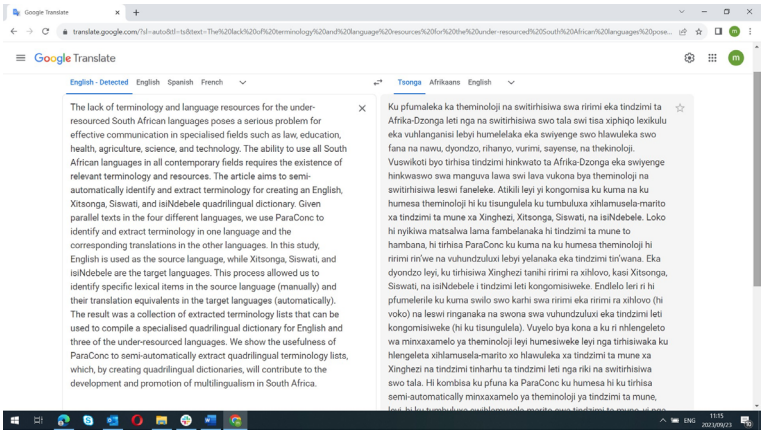

Figure 5b: Abstract written in English translated by GT into Xitsonga

In Figure 4a, the English article about cancer from the National Cancer Institute was translated by GT to produce the isiZulu version in Figure 4b. While in Figure 5a, the English article was translated into Afrikaans and in Figure 5b, it was translated into Xitsonga. This is evidence that using GT helps break language barriers. GT enables users who are only fluent in isiZulu, Afrikaans, and Xitsonga to access the information in their home

language. This would also promote multilingualism in the country in the sense that speakers of other languages can access information presented in any English document in their home languages by using MT tools.

Similarly, the SETM can also be used to promote access to information in SALs. For instance, many government documents in South Africa are written in English as the dominant language. SETM, which was created using governmental corpora, can assist individuals access these documents in their target languages, as presented in Figure 6.

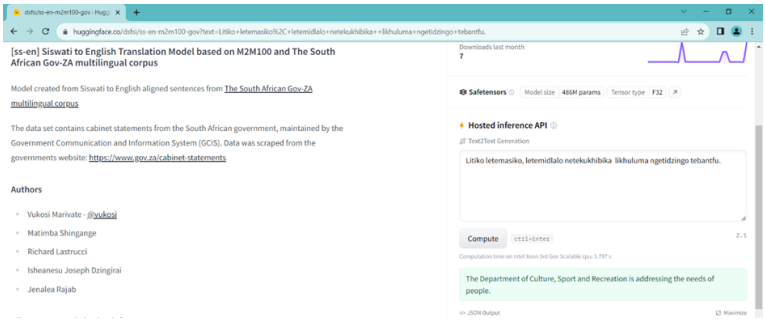

Figure 6: Siswati to English Translation Model output

In Figure 6, the information from a the South African government document has been translated into Siswati. Siswati speakers can use GT to understand what the English sentences mean in their home language. GT helps facilitate access to information in Siswati. Mager et al., (2023) support that MT tools are crucial for overcoming language barriers and enabling people to continue using their native languages. In such instances, GT is not only useful to indigenous language speakers in South Africa and their ability to access information, but also to English speakers who want to know terms in other SALs. This will thus enable them to converse with speakers of other languages. Therefore, MT tools greatly improve access to multilingual materials for underserved languages (Turner et al., 2015).

Language Learning

Language learning involves acquiring knowledge, skills, values, and attitudes to understand, speak, read, and write in other languages. It can be achieved through formal education, immersion in a linguistic environment, self-learning, or a combination of these methods (Hoque 2017). It includes the learning of grammar, spelling, pronunciation, and the capacity to communicate in a variety of contexts. MT systems can be valuable language learning resources with benefits such as enhanced writing, grammar, vocabulary, pronunciation, and spelling (Almusharraf & Bailey, 2023). The tools assist language users by offering translations, enabling them to comprehend and practice the languages they are attempting to learn. For example, IZN can be used for language learning purposes as presented in Figure 7.

Figure 7: isiZulu.net as language learning tool

In Figure 7, the IZN has translated the isiZulu phrase Umfazi wami to 'my woman'. Correct translation equivalents of each word umfazi 'woman' and wami 'my' are provided. Since IZN can be used for more than basic translation purposes, language learners can utilise it to learn the meanings of words and phrases in isiZulu and English. They can also acquire knowledge of word categories and word constructions in both languages. Language learners can also improve their language learning process and access information that their teachers may not be able to provide (Riasati et al., 2012). Therefore, using the IZN can close the language gap between isiZulu and English learning, and it is an effective catalyst for multilingualism.

Moreover, MT can be utilised to translate learning material into a variety of target languages and make language learning easier for students.

Enhanced Creation of Multilingual Content

Multilingual content creation is the process of developing and distributing information, media, or creative materials in different languages. This entails developing interfaces and content that are meant to be accessible and understandable to audiences that speak various languages (McDevitt et al., 2004). Multilingual content creation is a strategic communication approach that acknowledges and embraces linguistic diversity. It allows individuals and organisations to engage with a global audience and promots meaningful interactions across borders and cultures (Stein-Smith, 2021). In a multilingual country like South Africa, MT tools such as GT can significantly facilitate multilingual content creation, as depicted in Figures 8a, 8b, and 8c.

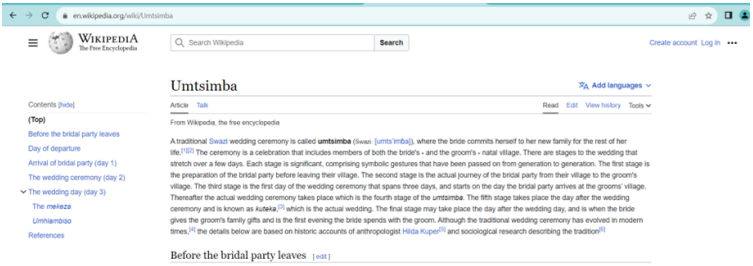

Figure 8a: Article written English in Wikipedia

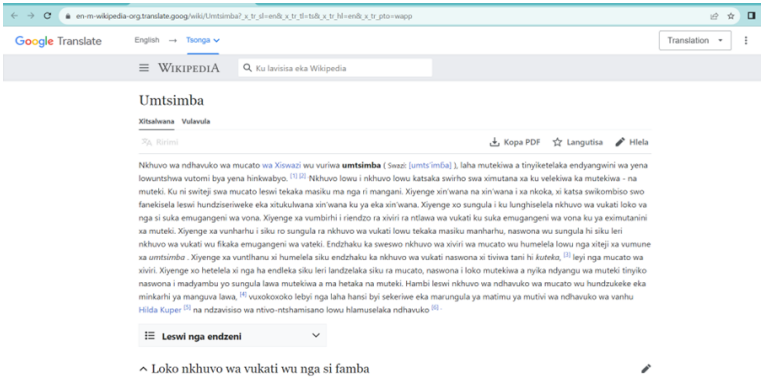

Figure 8b: English article translated into Xitsonga in Wikipedia

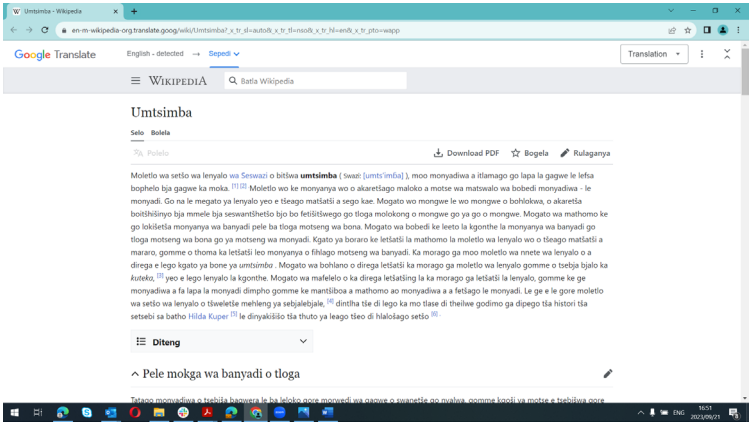

Figure 8c: English article translated into Sepedi in Wikipedia

In Figures 8b and 8c, the English article (8a) has been translated to create content in Xitsonga and Sepedi. GT has provided the means to create multilingual content in these languages. Therefore, MT tools allow content creators and organisations to expand their audience coverage by translating their content into various languages. MT tools also ensure inclusivity and accessibility of information to diverse language communities.

Localisation of websites

Sandrini (2008) described website localisation as the modification of an existing website to make it accessible, usable, and culturally appropriate to its intended audience. This process involves translating content and design into multiple languages to ensure accessibility and relevance to consumers across different regions or countries (Pym & Windle, 2011; Jiménez-Crespo 2013). According to Bowker and Ciro (2018), the World Wide Web and its associated navigation tools have developed into a resource that is currently unmatched as a means of providing users across the globe with access to information. The process of website localisation is vital for reaching a global audience and for enhancing users/speakers of marginalised languages from diverse cultural backgrounds to use websites and access information. In South Africa, MT can be a cost-effective solution for localising websites and enable access to information in various SALs. For example, in Figures 9a, 9b, 9c and 9d, GT has been used to localise the English website of the South African Centre for Digital Language Resources (https://sadilar.org/index.php/en/).

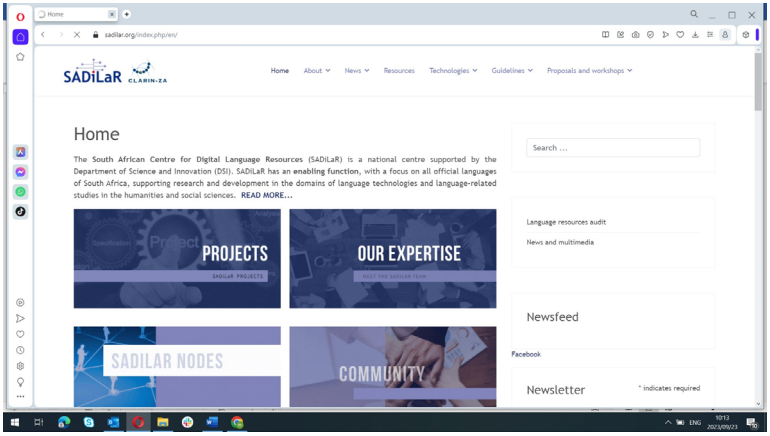

Figure 9a: Original SADiLaR Website in English

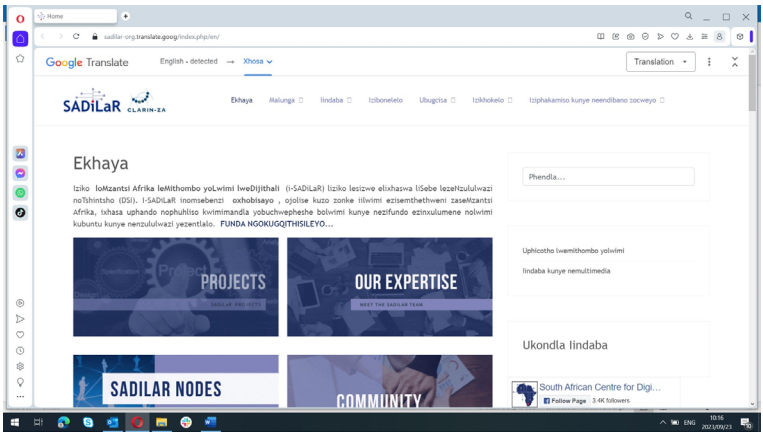

Figure 9b: SADiLaR Localised Website to isiXhosa

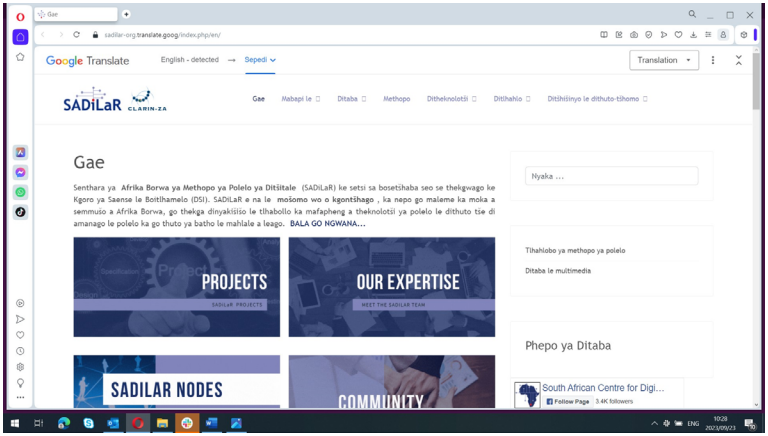

Figure 9c: SADiLaR Localised Website to Sepedi

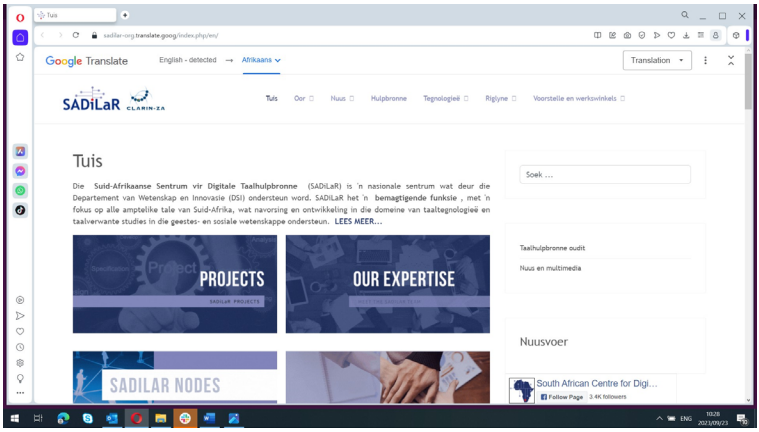

Figure 9d: SADiLaR Localised Website to Afrikaans

The SADiLaR English website in Figure 9a has been localised into isiXhosa in Figure 9b, into Sepedi in Figure 9c, and into Afrikaans in Figure 9d. GT as an MT tool has been aptly used to localise the website. The localisation assists language users to access information in a SAL that they prefer and understand better. Flavián et al., (2006) asserted that the usage of websites in multiple languages addresses different people's linguistic and cultural preferences. Therefore, it is imperative that English websites be localised to other SALs so that people can be able to access them in their home languages as well as in other SALs that they desire to learn. Thus, MT tools are helpful in the promotion of multilingualism and access to information.

Conclusion

This chapter has described three MT tools; Google Translate, isiZulu.net, and Siswati to English Translation Model. It has discussed and demonstrated how these MT tools can be used to promote access to information by breaking down language barriers, encouraging language learning, enhancing the creation of multilingual content, and localising websites. These initiatives will not only facilitate easy access to information but will bolster multilingualism among different speakers of the South African Languages. Therefore, MT provides useful

opportunities that language users must utilise to promote access to information and encourage multilingualism in the diverse linguistic societies of South Africa.

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The Use of Deverbative Nouns as a Stylistic Technique in Mqapheli Mngadi's Selected Editorial Cartoons

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Introduction

Deverbative nouns have been mainly studied from a linguistic point of view. Little has been done to investigate this aspect from a genre like cartoons. This chapter attempts to fill in this gap by investigating the use of deverbative nouns as a stylistic technique in Mqapheli Mngadi's cartoons. Mngadi uses these nouns as a stylistic technique in his cartoons, but there seems to be no work that has been done in academic discourse to cover this so far. Linguistic stylistics is adopted as the main theoretical lens. Furthermore, the study is done qualitatively as it leans on visual analysis to interpret the intended meaning from the selected cartoons. Deverbative nouns are nouns that are formed from verbs (Bussmann, 1996: 123). Certain morphemes are affixed to verbs to make them nouns. This means that those nouns are formed as a result of certain actions. If a deverbative noun is used to label someone or something, it will thus be a

result of certain observed actions or habits a particular person or thing demonstrates. Using linguistic stylistics, this study attempts to investigate the artistic use of deverbative nouns in Mqapheli Mngadi's selected cartoons. Such an approach will indicate the interdisciplinary nature of linguistics and literary criticism, since deverbative nouns are generally perceived to be a pure linguistic aspect.

A research method is crucial in any study as it gives a clear indication of how the researcher will conduct his/her research. In this study, a qualitative research approach is utilised. Qualitative research centers on an individual's perspectives about the world. It helps in the understanding of social life through the study of targeted populations. A qualitative approach is utilised to uncover meaning that explains the actions and outcomes of different situations. Thus, it permits scientists to gather information and give descriptive meaning using difficult and systematic methods of transcribing. This method of research generally includes interviews, observations, surveys, content analysis of visual and written materials, and oral history (Mason, 2002: 49). It allows researchers to observe the nature of things and give meaning based on the observations made. This approach is used to describe and make clarifications about human nature.

A qualitative research approach is regarded as the best in uncovering various insights into knowledge as there may be more than one viewpoint of the subject researched. It gives researchers a chance to observe the idea of things and give meaning based on perceptions made. This methodology is utilised to depict and make explanations about human nature. Therefore, any data collected through the use of interviews and other spoken and written data is considered as evidence that may be utilised by the researcher to conduct a descriptive report. In this study, a qualitative approach is used to analyse how Mqapheli Mngadi uses deverbative nouns to give vivid descriptions in his cartoons. As mentioned before, qualitative approaches allow the researcher to observe and give meaning based on the observations made. Thus, this study seeks to

describe how Mngadi uses deverbatives to contextualise meaning in his cartoons.

It is also important to have a theory that underpins a study. A theory gives direction to any research discourse. According to Ragsdell et al., (2002: 196-198), theories can help scholars organise knowledge and understand what has already been observed and why it occurred. Theories can also highlight gaps in knowledge. This study utilises linguistic stylistics as an underpinning theory, as highlighted briefly above. Linguistic stylistic focuses more on the scientific part of language rules. This is governed by linguistic levels such as the lexical/ grammatical, figures of speech, and context and cohesion categories (Crystal, 2003: 460). Halliday (1962: 2) comments on linguistic stylistics by positing:

> *Linguistic stylistics is the description of literary texts by methods derived from general linguistic theory, using the categories of the description of the language as a whole and the comparison of each text with others by the same and by the different authors in the same and in different genres.*

The above definition suggests that linguistic stylistics seeks to examine grammar, lexis, phonology, morphology, semantics and other language properties embedded in a text. Linguistic stylistics focuses more on the form rather than the function. Therefore, this study will employ the linguistic stylistic approach by focusing on deverbatives nouns and how Mngadi uses them in his cartoons to depict meaning. It will examine how he uses deverbatives to give meaning to the cartoon. This study leans on linguistic stylistics and aligns with Ngara's (1982) linguistic format. Ngara's linguistic format attempts to conceptualise style through a linguistic approach. The format is divided into two subsets, namely, linguistic-proper features and para-linguistic affective devices. While the linguistic-proper features refer to features analysed according to normal linguistic descriptions, para-linguistic affective devices are opposite. In other words, they are not analysed according to normal linguistic descriptions (Ngara, 1982: 17). These features may include devices like symbolism, myth, allusions, and allegory,

for instance. Since the linguistic-proper format features are analysed according to normal linguistic descriptions, Ngara (op cit.) classifies them according to the following levels:

- The grammatical level which considers grammatical features such as syntax, types of sentences and the correlation of form and meaning.
- The lexical level where focus is on the author's choice of words. This may involve aspects like figures of speech – similes, metaphors, etc.
- The level of tenor of discourse refers to tone and the nature of formality and informality between the author and audience.
- The phonological level observes poetic patterns. This may include sounds like rhyme, rhythm, alliteration, parallelism, etc.
- The graphological level involves writing techniques, such as punctuation, paragraphing, colour, shape, etc.

Out of the five levels highlighted above, only the lexical level will be observed to meet the scope of this study. As already indicated, this level covers word choice and deverbative nouns which are the focus of the study fall under this category. Ngara's linguistic proper format is thus the suitable theoretical lens for this discourse since it covers the lexical feature as a linguistic level.

The analysis of deverbative nouns in Mqapheli Mngadi's cartoon

Deverbative nouns form part of Mngadi's word choice. He uses them as a context depiction technique. The cartoon below serves as the first example to demonstrate this:

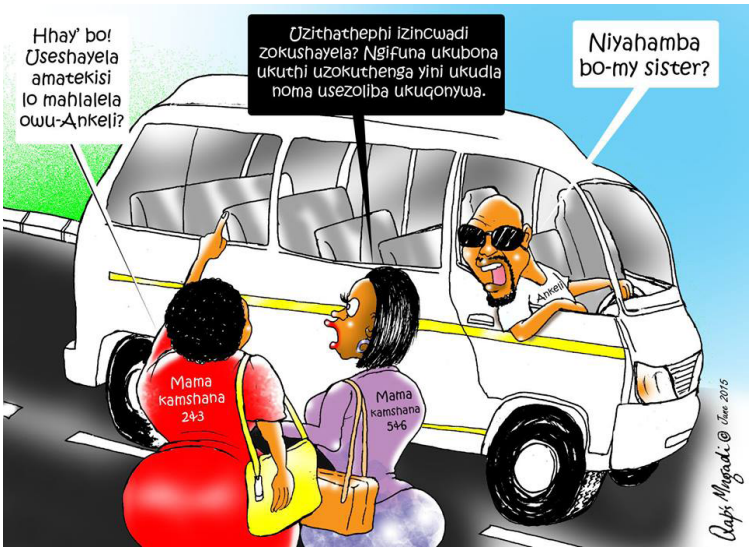

Figure 1: Cartoon 1

(Mngadi, 2015)

In this cartoon, Uncle's sister is amazed to see him driving a taxi as shown in the expression: "Hhay' bo! Useshayela amatekisi lo mahlalela owu-Ankeli?" (Oh No! is this good for nothing Ankeli driving taxis now?). By calling Ankeli 'lo mahlalela', the sister suggests that Uncle is known for staying at home and doing nothing. This is not written in the cartoon but the deverbative noun 'umahlalela' explicates this information. 'Umahlalela' is derived from the verb 'ukuhlala' (to sit). Mngadi successfully uses the deverbative noun to give readers a bit of information about Uncle. The reader can easily pick up that he is someone who is lazy because of the use of this deverbative to describe him. Posthumus (1994: 30) argues that the term 'deverbative' signifies that the verb is a complete word from which a noun is derived. The following illustration demonstrates how the deverbative noun 'umahlalela' is derived from the verb 'ukuhlala':

u- -ma - -hlal- -el- *-a (the one who sits and does nothing)*
uku- -hlal- -el- *-a (to sit and do nothing)*
uku- -hlal- *-a (to sit)*

Note should be taken that the prefix uku- is substituted by the noun class 1 pre-prefix u- to personalise the noun. The pre-root infix -ma- which serves as the prefix proper as well as the applied verbal extension -el are added to the actual verb 'ukuhlala' to form the deverbative 'umahlalela'.

The following cartoon also illustrates the use of deverbative nouns in Mngadi's cartoons:

Figure 2: Cartoon 2

(Mngadi, 2017)

In this cartoon, Bhoza calls the South African national soccer team (Bafana Bafana) 'Odumazile' (the ones who disappoint) because of their habit of disappointing the fans by constantly losing games. This again is not explicitly written in the cartoon, but they are called 'Odumazile' because of their habit of losing soccer games. This deverbative noun is derived from the verb 'ukudumaza' (to disappoint). The message is thus embedded in the noun and Mngadi uses this to successfully express his idea.

The following illustration demonstrates how the deverbative noun 'odumazile' is derived from the verb 'ukudumaza':

o- -dumaz- -ile *(the ones who disappointed)*
uku- -dumaz- -*a (to disappoint)*

The prefix uku- is substituted by o- as a prefix for noun class 2a to personalise the noun. The last vowel -a is also substituted by the past perfect tense long form suffix -ile. The two examples discussed above demonstrate Mngadi's artistic skill of using deverbative nouns to communicate his ideas. The use of these nouns plays an important role in helping readers better understand the characters being referred to in the cartoons. Moreover, the cartoonist successfully uses these nouns as a technique to meet the element of brevity of expression. As shown in Figure 1, for example, it is not directly stated that Uncle is known for staying at home and doing nothing, but this information is conveyed through the deverbative noun 'umahlalela'. Likewise, in Figure 2, it is not directly stated that Bafana Bafana specialise in disappointing fans. The deverbative noun 'odumazile' plays an important role in presenting this information. The use of deverbative nouns is thus one of the techniques Mngadi uses to meet the element of brevity of expression by conveying in one word what could have been presented by using many words.

Mngadi's use of deverbative nouns is also analysed from cartoon 3:

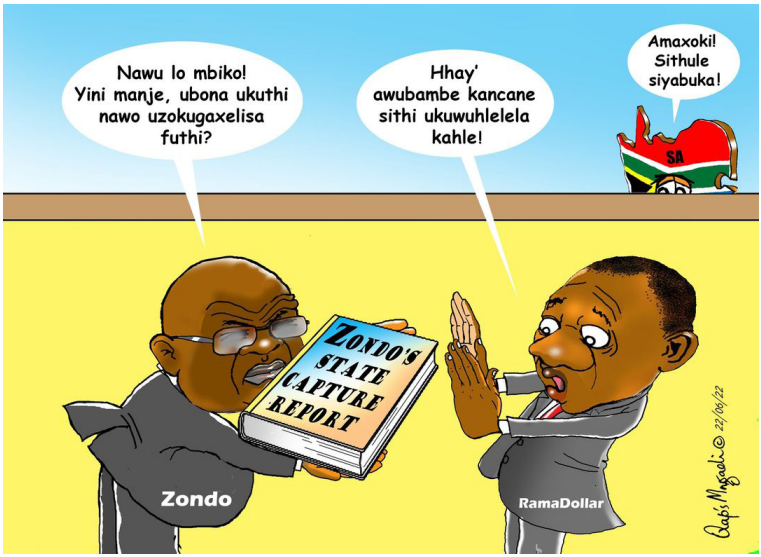

Figure 3: Cartoon 3

(Mngadi, 2017)

In figure 3 above, the cartoonist depicts Raymond Zondo, a South African judge, and Cyril Ramaphosa, the Republic of South Africa's President. Behind them, there is a character personified as South Africans. Zondo and Ramaphosa are talking about the state capture report, which was compiled to report on the corruption found in different government departments. In the cartoon above, Zondo, who was appointed by Ramaphosa as the chief judge for the commission into state capture, is handing Ramaphosa the report but Ramaphosa seems to be not interested. The cartoonist seems to suggest that Ramaphosa is not showing any interest because the report could also implicate him, somehow. He is then suggesting that the report should be kept and not released for a while. The details of what the report entails, and its relation to Ramaphosa, are not included in the cartoon.

The character personified as South Africa seems to be disappointed by this. This is demonstrated by the following words: "Amaxoki! Sithule siyabuka!" (Liars! We are just quiet

and observing!). This statement consists of the deverbative noun 'amaxoki' (liars), which is derived from the verb 'ukuxoka'. Generally, 'ukuxoka' means to lie or to cause quarrels between people. The word 'amaxoki' is thus used to refer to people who tell lies or instigate quarrels among people. By referring to President Ramaphosa and Chief Justice Zondo as 'amaxoki', the cartoonist is suggesting that the two are dishonest. The use of this deverbative noun plays an important role in drawing the reader's attention to investigate what the two leaders are supposedly implicated for. The demonstration of how the deverbative verb 'amaxoki' is derived from the infinite verb 'ukuxoka', is as follows:

ama - -xok- -*i (the ones who lie)*
uku - -xok- -*a (to lie)*

In the above illustration, the prefix uku- is substituted by the noun class prefix 6 ama-. The last categorial morpheme -a is substituted by the vowel -i. As indicated above, the deverbative noun 'amaxoki' (liars/the ones who lie) is used to introduce readers to the background knowledge behind the cartoon. Because of the brevity of cartoons, cartoonist do not have enough space to fully convey their ideas as compared to an author of a novel, for instance. There were widespread complaints in the nation that the Zondo commission failed to conclude its investigation when it came to high profile government figures. The deverbative noun 'amaxoki' is thus used to reiterate and contexualise this background knowledge.

The last example is examined from Figure 4:

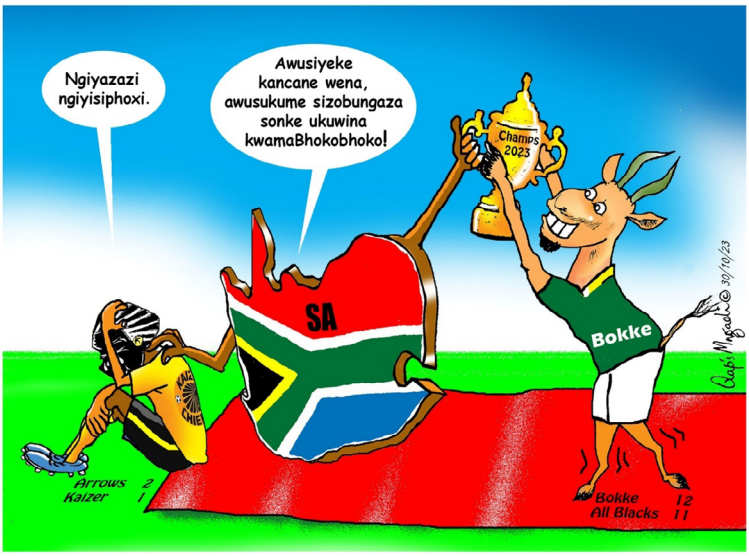

Figure 4: Cartoon 4

(Mngadi, 2023)

Figure 4 depicts three characters who represent Kaizer Chiefs, South Africans (SA), and the South African rugby national team (Bokke). The character representing Kaizer Chiefs is depicted sitting down in disappointment. This is echoed by the words, "Ngiyazazi ngiyisiphoxi" (I know I am a disappointment). In an attempt to consol him, the character representing South Africa remarks; "Awusiyeke kancane wena, awusukume sizobungaza sonke ukuwina kwamaBhokobhoko" (Excuse us for a moment. Stand up so that we can all celebrate together the Springboks' win). This cartoon was designed after the South African rugby national team had won the Rugby World Cup for the fourth time. This was a historic moment for the nation. AmaBhokobhoko, as they are affectionately known in South Africa, became the first rugby national team to win the World Cup four times. In the 2023 final, they defeated New Zealand (All Blacks) who are historically their main rival. While this was the case, Kaizer Chiefs, one of the prominent soccer teams in South African football, was going through a difficult period as they were not getting any positive results.

The deverbative noun that is used in this cartoon is "ngiyisiphoxi" (I am a disappointment) from the statement made by the Kaizer Chiefs character. This word is morphologically derived from the deverbative noun "isiphoxi" (the one who disappoints), which is then derived from the verb ukuphoxa (to disappoint). This is demonstrated below:

ngi- -yi- -si- -phox- -*i (i am a disappointment)*

isi- -phox- -*i (the one who disappoints)*

uku- -phox- -*a (to disappoint)*

The illustration above demonstrates how the deverbative noun 'isiphoxi' (the one who disappoints) is derived from the infinite verb 'ukuphoxa' (to disappoint). Here, the noun class 7 full norm prefix 'isi-' replaces the noun class 15 prefix 'uku-', while the root '-phox-' is maintained in both words. Lastly, the last categorical morpheme '-i' of 'isiphoxi' substitutes the last categorical morpheme '-a' of 'ukuphoxa'.

This deverbative noun is used to signify the idea that Kaizer Chiefs is a perpetual disappointment. During the 2022-2023 Premier League season, Kaizer Chiefs finished in position 10 in a league of 16 teams. This was after the team recorded only nine wins, nine draws, and 12 defeats. For a team of Kaizer Chiefs' stature, this was considered as a big disappointment. It is for this reason that the character representing Kaizer Chiefs in Figure 4 above, regards himself as 'isiphoxi' (the one who disappoints). This is another example that demonstrates the cartoonist's use of a deverbative noun stylistically to depict context. Reading the cartoon would make a person who is not well informed about Kaizer Chiefs to be intrigued and tempted to go and investigate about the team. The deverbative noun is therefore pregnant with information that needs to be unpacked through context and investigation.

Conclusion

This chapter has demonstrated how deverbative nouns are used as a stylistic technique in Mqapheli Mngadi's cartoons. The

findings highlight that Mngadi uses this technique as a context depiction technique. As a result of the brevity of expression in cartoons, the cartoonist opts to use deverbative nouns to express his ideas succinctly. This intrigues readers to engage with the cartoons and conduct more investigations to understand the full context. The analysis of data was done through the lenses of Ngara's linguistic format because this approach weaves together literary criticism and linguistics. While deverbative nouns are purely a linguistic entity, their investigation in the context of the cartoons highlighted their literary significance.

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The Onomastic Significance of The Name 'Mpumlo' in S.A. Dazela's Izono Zakho Ziya Kukujikela

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Introduction

Siphokazi Angelinah Dazela names some characters in a way that reflects their personality traits and the role they play in Izono Zakho Ziya Kukujikela (1991). However, so far, there is a lack of research conducted which analyses the significance of these names. Mtumane (2023) is so far probably the only scholar who has done so, where he discusses the name of Nomeva. The aim of this study then is to reveal how Dazela designates the person she creates as Mpumlo and the significance of this designation in the novel, as this name indicates the personality traits and role played by this character in the story.

The naming of characters is an important aspect of fiction. It contributes towards making characters real to resemble people in real life. Some fiction writers do not name characters just for the sake of naming them. They often give them labels that will point to their personality and the role they are expected to play in the text. For this reason, these designations assist in the development of the plot. This is the case with the naming of some characters, including the naming of Mpumlo, in the novel under study. The discourse in this chapter will be limited to the origin, meaning and significance of the name Mpumlo in relation to the role played by the character who bears this name and his personality traits.

This chapter examines the name Mpumlo in S.A. Dazela's novel entitled Izono Zakho Ziya Kukujikela (1991) as it has been indicated above. This label is based on the attitude of, and role played by and the personality traits of the character who bears it in the narrative. The origin and meaning of this designation will be the subject of discussion in this discourse. This designation is chosen as it has a bearing on the personality traits and the role played by the bearer in the novel. Furthermore, it is pertinent in the development of the plot of the novel under study. Also, this character plays a pivotal role in the narrative. Even though there are other names with a bearing on the characters who bear them, names of such characters are not discussed in this discourse due to space limitations. These are labels such as Thandiwe, Nomeva, Mafikizolo and Maqatha. The name of Nomeva is discussed by Mtumane (2023).

Furthermore, the names of other characters who are not considered for this discussion, do not have any significance regarding the personality traits and role played by their bearers in the text. These are names of foil or secondary characters which play minor and supportive roles in the story. A foil character is defined by Mtumane (1995: 108) as "a secondary or minor character which exists primarily to illuminate or bring out some trait or aspect of a major character through contrast or compliment". Nonetheless, some of these personae will be referred to in the discourse as they are associated with the part played by the character whose name is discussed in the study. Before the actual analysis of the name of this character, the concept of onomastics will be defined..

The concept of onomastics

The term 'onomastics' originates from the Greek possessive onomastikos which means 'of or belonging to naming'. In turn, the Greek onomastikos is derived from the Greek root ónoma which means 'name' (Collins English Dictionary 2014: 1). In this sense, onomastics may be regarded as a field that belongs to naming and deals with names.

Onomastics generally refers to the study of names and their origin. It is also considered as the study of the origins and forms of proper names. It underlies the formation and use of these names or terms used in specialised fields (Answers.com 2011: 1). Merriam-Webster (2011: 1) also shares the idea that onomastics is:

> *the science or study of the origins and forms of words especially as used in a specialized field, the science or study of the origin and forms of proper names of persons and places and the system underlying the formation and use of words especially proper names or of words used in a specialized field.*

While the above definitions accommodate "words especially used in specialized fields" as referring to onomastics, this study uses the term to refer to "proper names of persons".

Onomastics is found in different linguistic fields such as semantics and lexicography, among others. In semantics, it studies the etymology of names, that is; the origins of names and how they have arrived at their current form and meaning (Rooney 1999: 643). In lexicography, it deals with the origin and history of proper names. As this study deals with the name of a character, pertaining to its origin, meaning, personality and the role he plays in the text under study, it will lean more towards semantics than lexicography.

As alluded to earlier in this discussion, onomastics studies proper names of people and places. Where it deals with personal names, it is referred to as "anthroponomastics" (Coates n. d.: 1). On the other hand, where the study of place names is involved, it is called "toponymy" or "toponomastics" (Ibid.). Apart from personal and place names, onomastics also deals with names of other natural and man-made phenomena. This idea is supported by Mtumane (2005: 40) who defines onomastics as "a term that is generally used to refer to the study of names of people, places and other natural and man-made features". Because this study deals with the name of a character, who is an imaginary person found in Dazela's narrative, it is engaged in anthroponomastics.

Naming takes place in various circles. There is naming in society, in literature, in the animal kingdom and so on. Literary onomastics, which this scholarly discourse is about, refers specifically to the study of proper names that are found in literary works. These may be names of characters, places, animals, and other phenomena that are found in literature. This idea is supported by Neethling (2003: 35), who views literary onomastics as dealing with "the naming practices of writers of fiction". Below is a discussion of the name of the character selected for this study.

Analysis

The name Mpumlo is derived from the noun impumlo (nose) which refers to the organ of the body that is generally used for smelling and breathing. In isiXhosa there is the idiom that says ukufaka impumlo yakho kwiindaba zabanye abantu (sticking your nose in other people's affairs). This expression is generally used when someone bothers himself/herself with the affairs of other people, which have nothing to do with him/her.

In the text, the character by the name of Mpumlo is earlier presented as a good and responsible friend of a character named Sosiba. Later, this friendship comes to an end. This is caused by Sosiba's progress in life, something which Mpumlo is jealous of. These allies then part ways and Mpumlo finds new associates. After the cessation of the friendship, Mpumlo, who still pretends to be Sosiba's accomplice, is presented as a character who likes sticking his nose in the affairs of other characters, especially Sosiba's. When he asks Sosiba about the details of his marriage with Thandiwe and their decision to improve their education, Sosiba's response is:

> 'Ikude lee kuwe leyo into. Jonga izigcawu zendlu yakho. Lo mntu wathi unguMpumlo wakuphoxa kuba igama lakho ulilandele, impumlo yakho uyifaka gqitha emicimbini yabanye abantu.'
>
> *(That is too far from you. Mind your own business. The person who named you Mpumlo embarrassed you because you have*

taken after your name, you stick your nose too much in the affairs of other people.)

(Dazela 1991: 33)

This counterblast by Sosiba is a clear illustration that he no longer regards Mpumlo as a friend. He does not want to tell him about the happenings in his (Sosiba's) household anymore. This attitude is made more vivid using the proverb Jonga izigcawu zendlu yakho (Mind your own business). This statement literally means that Mpumlo should take care of the spiders in his own house. It then implies that he should not bother about the spiders in other people's houses. Sosiba uses this pronouncement to mean that Mpumlo should not be concerned about other people's affairs but his own. This is how he informs him (Mpumlo) to leave him alone. Sosiba's comment about Mpumlo's name is also worth noting. According to him, it is as a result of his name that Mpumlo is curious about other people's businesses. It is for this reason that Sosiba regards this name as an embarrassment for Mpumlo. Again, all this confirms that there is no longer any friendship between these two characters.

It is interesting that Sosiba uses the spider symbol to tell Mpumlo to mind his own business. The spider is a poisonous insect that endangers its prey when it bites it. Furthermore, it builds a web that makes one's house look clumsy. Because of these reasons people dislike this insect. By using the spider as a symbol in this manner, Sosiba informs Mpumlo that he has his own filthiness to attend to rather than concern himself with the affairs of other people.

The above words by Sosiba are a clear depiction of Mpumlo's nature of interfering in other people's business. More than anything, Mpumlo interferes in Sosiba's business because of jealousy since Sosiba and Thandiwe seem to be more progressive than he is. He even plans to have a love affair with Thandiwe, who is Sosiba's wife, as he is presented thinking earlier in the text:

'UThandiwe akaziqondi ukuba uyinzwakazi yodumo kuba kaloku akafundanga kuyaphi. Indlela aziphoxe

> ngayo ngokutshata nenxila elinguSosiba elimkhohlisa ngokuyeka utywala kuba lisagudisa laa mfungumfungu yomtshato wabo. Andisayi kufa ndingathandananga noThandiwe, yena Sosiba ndiza kumfumana, uza kundazi ukuba andiyompumlwana nje, igama lam ndinguMpumlo. Akazilibali enomhlobo, akazi ukuba ndijonge ukumbetha uduma olungophiyo. Ngenye imini uThandiwe uza kuba ngowam, akukhathaliseki nokuba kusemva kweminyaka elishumi ….'
>
> *(Thandiwe does not realise that she is truly beautiful because she is not very educated. She has embarrassed herself so much by getting married to the drunkard, Sosiba, who misleads her by stopping drinking liquor as he is still softening for that rubbish which is their marriage. I will never die before falling in love with Thandiwe, I will get Sosiba, and he is going to know that I am not just a small nose, my name is Mpumlo. He is sure to have a friend, he does not know that I intend to endanger him. One day Thandiwe will be mine, it does not matter even if after ten years ...)*
>
> *(Dazela 1991: 21-22)*

These thoughts by Mpumlo depict him as a jealous and cruel character who is bent on destroying Sosiba and his marriage. It is interesting that in his meditation, Mpumlo confirms his tendency of sticking his nose in the affairs of Sosiba's household as he cogitates: "… uza kundazi ukuba andiyompumlwana nje, igama lam ndinguMpumlo" (… he is going to know that I am not just a small nose, my name is Mpumlo). The comparison between impumlwana (small nose) and the name Mpumlo in this assertion is of interest. Impumlwana (small nose) is the diminutive of the noun impumlo (nose) from which the name Mpumlo is derived. Impumlo (the nose) is then bigger than impumlwana (small nose). It is a normal-sized nose. It is therefore expected to be more effective than impumlwana, whether in smelling or breathing. Even regarding the figurative function fulfilled using the nose, that is, sticking it in the businesses of other people, impumlo (the nose) should be more useful than impumlwana (small nose).

Mpumlo's affirming that he is not impumlwana (a small nose) but Mpumlo (implying a normal size nose) suggests that he does not stick a small but a big nose in Sosiba's affairs. By ascertaining that he is not a small nose but a normal size one, as his name implies, he demonstrates how serious he is in sticking his nose deep into Sosiba's and Thandiwe's affairs. All this illustrates how he wants to get deep into the affairs of this couple. He wants to know everything about their life.

This sentence is also significant: Akazilibali enomhlobo, akazi ukuba ndijonge ukumbetha uduma olungophiyo (He is sure to have a friend, he does not know that I intend to endanger him). This aversion reflects how deceptive Mpumlo is towards Sosiba. Theirs is not a genuine companionship. Mpumlo pretends to be a close ally of Sosiba while he, in fact, is an enemy who wants to harm him by destroying his (Sosiba's) marriage. He plans to achieve this by enticing Thandiwe away from Sosiba.

Mpumlo's plan to harm Sosiba is evident in the idiom ukumbetha uduma olungophiyo, which literally means to beat and leave him with a head wound that does not bleed. Bleeding is generally a sign that one has a fresh wound. It is from shedding blood that one becomes aware of the danger inflicted on one's body, especially when pain is not felt yet and the injury is in a concealed area of the body. On the other hand, a fresh wound (in an obscured area) that does not bleed would not immediately make the victim aware of the cut. It is only when the soreness of the wound is felt that the injury is realised. In the same manner, the head is the part of the body that cannot be seen by the owner, except with the aid of a mirror or someone else commenting about it. A head wound that does not bleed would also take time to notice. The sufferer would only recognise the harm when he/she feels some discomfort from the injured area. The discomfort may be felt sometime after the infliction. By inflicting Sosiba a head wound that does not bleed, Mpumlo then presupposes that he will endanger Sosiba without him (Sosiba) noticing.

Another explanation of the idiom is that a very deep wound will be caused. Such a wound often does not bleed immediately when the harm is done. Before the cut sheds blood, a white endoderm appears. By uduma olungophiyo (a head wound that does not bleed) Mpumlo may also be referring to the depth of the wound he intends to inflict on Sosiba. This then signifies how committed he is to his plan of endangering the other character. This is apparent in his plan to destroy Sosiba's marriage. He wants to inflict irrevocable damage on Sosiba.

It is interesting that Mpumlo considers Sosiba's and Thandiwe's marriage as "rubbish". This reflects how much he does not recognise or respect their marriage. He plans to destroy it by taking Thandiwe away from Sosiba for himself. His determination to destroy this union is evident in his pledge to eventually achieve this wish, even if it may happen only after ten years. This pledge indicates how he obligates to take whatever time to demolish the matrimony of this couple. This idea is also apparent in the statement; Andisayi kufa ndingathandananga noThandiwe (I will never die before falling in love with Thandiwe). This statement implies that if he is alive, Mpumlo will do all he can to snatch Thandiwe away from Sosiba for himself. Only death will stop him from pursuing that wish. What is surprising is that Mpumlo, who is serious about taking someone else's wife, has his own spouse, Nowam. This then depicts him as a selfish, cruel, evil, and cheating womaniser.

The extent to which Mpumlo wants to endanger Sosiba also becomes clearer later in the text, where he fabricates a lie about Sosiba to the manager of a furniture shop from which Sosiba has bought a bedroom suit. He says:

> 'Kwiminyaka elishumi eyadlulayo sasikunye eJohannesburg. Kwangenxa yalaa mabhongo akhe wathenga impahla yegumbi lokulala yewaka leerandi. Wahlawula nje idiphozithi, emva koko wayigodusa loo mpahla. Zaqengqeleka iinyanga umLungu ejonge enkalweni wabe uSosiba engavakali ndawo. Ndasala nogayi kuba ababezise impahla leyo bambuza kum. Zange bafumane nyaniso kuba ndandisazi ukuba kwankqu

> idilesi awabanika yona yayiyeyobuxoki. Yayiyiydilesi yaseSoweto, nangoku loo mpahla ikowabo kuba uthi yena akanakutyebisa abeLungu behleli benemali kakade.'
>
> *(Ten years ago we were together in Johannesburg. Again, to satisfy his ambitions, he bought a bedroom suite for one thousand rand. He only paid the deposit, and thereafter sent the furniture home. Months went by with the White man expecting something while Sosiba was nowhere to be found. I remained with a problem as the people who brought that furniture asked me about him. They never got any truth for I knew that even the address he gave them was false. It was a Soweto address, the name and surname were false. They rounded Soweto in vain, even now that furniture is at his home as he says he cannot make White people richer than they already are.)*
>
> *(Dazela 1991: 23)*

These words demonstrate how good Mpumlo is at making up stories about Sosiba. They also indicate how dangerous he is as he seemss determined to make the furniture shop manager to distrust Sosiba. Mpumlo was never with Sosiba at Johannesburg. Sosiba never bought furniture using false particulars. In fact, he could not buy furniture as he was never employed before coming to Phuta Ditjhaba, where he stays with Mpumlo. Mpumlo does all this because he is jealous of Sosiba who seems to be progressing in life while he, Mpumlo, is not.

Mpumlo's cruel intentions against Sosibaare also depicted in his conversation with Sagwityi and Nkwenkwezi. Here he cospires with these friends of his to get Sosiba arrested along with someone who embezzled funds, something Sosiba had not done. In this dialogue Mpumlo says:

> 'Ukuba ababanjwanga ndakuba andingoMpumlo. USosiba uza kufumana intlungu eyafunyanwa ndim ngaphambili, ndiyalwazi ugezo lwalaa ntolongo iseHarrismith. Ndimfumene ke khona, ndimbophe izandla neenyawo, buza kuphela ubukrelekrele kusale ubudenge kulaa ngqondo yakhe. Ndandithe ndiza kumtshutshisa ade afe.

> Andiyompumlwana nje kodwa, igama lam ndinguMpumlo …'
>
> *(If they do not get arrested then I will not be Mpumlo. Sosiba will experience the pain that I once experienced before, I know the notoreity of that prison in Harrismith. I have really gotten him, I have tied him hands and feet, his wisdom is going to end and only stupidity will remain in that mind of his. I said I would persecute him until he dies. I am not just a small nose, my name is Mpumlo …)*
>
> *(Dazela 1991: 46)*

The phrase: ndakuba andingoMpumlo (I will not be Mpumlo) reveals how Mpumlo admits that he sticks his nose in the affairs of Sosiba as he is motivated by the meaning of his name. Even his repetition of the assertion: Andiyompumlwana nje kodwa, igama lam ndinguMpumlo (I am not just a small nose, my name is Mpumlo) points to this attitude. Mpumlo may also be using his name as an excuse for his unpallatable personality.

The sentense: Ndandithe ndiza kumtshutshisa ade afe (I said I would persecute him until he dies) indicates that Mpumlo has all along been planning to harm Sosiba. Note should be taken of how he vows to do everything he can to have Sosiba apprehended for a crime he did not commit. From the above excerpt it is clear that Mpumlo wants Sosiba to experience the pain that was once experienced by him when he was arrested for beating up his wife. He wants him to have this experience although he has not done anything wrong.

Mpumlo is happy that Sosiba will be arrested. This attitude is detected in his use of the expression: Ndimfumene ke khona, ndimbophe izandla neenyawo (I have really gotten him, I have tied him hands and feet). This statement is an illustration of how Mpumlo admits that he is the cause of Sosiba's detention. This idea is enhanced by his use of the first person concord ndi- (I) in the utterance. His use of the idiom; ndimbophe izandla neenyawo (I have tied him hands and feet) further demonstrates how he has put Sosiba in a helpless situation. This pronouncement is generally applied when

someone is in a pessimistic state of affairs, where one can do nothing to save oneself. This is tantamount to inflicting a head wound that does not bleed (ukumbetha uduma olungophiyo) on him, as mentioned earlier in this discussion.

Mpumlo also seems to have a problem with Sosiba's wisdom and wants to destroy it. He acknowledges that Mpumlo is wise and wishes to make him appear foolish before other people. All this proves how much he wants to humiliate Sosiba. It is an indication of his cruelty and jealousy. Mpumlo's repeating the statement that "Andiyompumlwana nje kodwa, igama lam ndinguMpumlo …' (I am not just a small nose, my name is Mpumlo …') also indicates how committed he is to keep on sticking his nose in Sosiba's affairs to fulfill his evil plans of destroying the couple.

Mpumlo's sticking his nose in the affairs of other people, and the results thereof, are further highlighted in a dialogue between Nombali and MamTolo, where the latter expresses her joy over Mpumlo's arrest after beating up his wife. MamTolo describes Mpumlo as:

> 'Indoda engenazintloni zokuhamba iphixanisa imizi yabantu ihlohla amanye amadoda ukuba mawanganiki mbeko kumakhosikazi awo. Zange ndiphinde ndonwabe oko uNkwenkwezi waqalisayo ukuqhogana noMpumlo.'
>
> *(A man who is not ashamed of causing conflict in other people's households, influencing other men not to respect their wives. I have never been happy ever since Nkwenkwezi started associating with Mpumlo.)*
>
> *(Dazela 1991: 38)*

Nkwenkwezi, who is mentioned above, is MamTolo's husband and Nombali is Sagwityi's wife. Both Nkwenkwezi and Sagwityi are Mpumlo's new friends. As MamTolo expresses, Mpumlo has a bad influence on Nkwenkwezi. He is not a good character for others to connect with because of his negative influence, as he is portrayed to be on Nkwenkwezi, as Mamtolo reveals in the above excerpt.

In the foregoing citation MamTolo describes Mpumlo as indoda ehamba iphixanisa imizi yabantu (a man who goes around causing conflict in other people's households). Causing conflict in the households of other people often involves getting oneself into the affairs of these households, without being invited. It also involves gossiping about people. Mpumlo frequently talks negatively about Sosiba to Nkwenkwezi and Sagwityi which confirms that he is also a gossiper. Among amaXhosa, men are generally not known to involve themselves in other people's confidential matters. without being requested. They are also not expected to gossip. Mpumlo's creating conflict in other people's households then indicates that he uninvitedly sticks his nose in the affairs of other people. The badness of this habit becomes evident when it creates clashes among people. In the same way that he creates trouble among people, Mpumlo wishes to cause conflict between Sosiba and Thandiwe so that their marriage breaks down.

From MamTolo's words, Mpumlo does not only interfere in Sosiba's family affairs. He does that even with Nkwenkwezi and MamTolo's affairs as a couple. This is what leads MamTolo to further describe him as "that temptation' (esa silingo) (Dazela 1984: 39).

As the foregoing discussion has revealed, Mpumlo, taking after his name, sticks his nose in the people's affairs which have nothing to do with him. He is also a jealous, selfish, evil, and cruel character with a bad influence who is determined to destroy the marriages of other characters, especially Sosiba's and Thandiwe's.

Conclusion

This chapter has examined the name of a character who is named Mpumlo in S. A. Dazela's Izono Zakho Ziya Kukujikela. The origin and meaning of this designation have been deliberated on. From the discussion, this name is not a name for just a name's sake, as it is a symbol that signifies the personality traits and the role of its bearer in the novel. This makes onomastics relevant to base the study on. Besides, this

name has a bearing on the plot of the novel, as the events the character is involved in have some association with his label. It gives the reader a clue of the direction the plot will take.

The personality traits and role played by the character who bears the name discussed in this discourse, are further made more vivid by the linguistic and literary devices that the author employs. These include copulatives, and nouns that are used as diminutives, idioms, proverbs, symbols, thoughts, and dialogue. All this indicates Dazela's skill in the naming of this character and shows the usefulness of the character's name in her novel.

Since characters often represent people in real life, the naming of Mpumlo in the novel under study is an important phenomenon. This name seems to portray people in real life, as the novel is a miniature world created by the author. For instance, the name discussed in this study resembles the name of some known people. The personality traits this character displays and the role he plays in the text make people with such a name either identify with or dissociate themselves from him.

As authors of literary works often name characters according to the role they are expected to play in the works, there is a need for scholars of literature who have interest in onomastics to analyse names found in other works of fiction. This will reveal the skill of these authors in the practice of naming their characters.

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Tshekaseko ya Molaetša Dinonwaneng tša Sesotho sa Leboa

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Matseno

Mehleng ya bogologolo, bagologolo ba be ba na le ditsela tša bona tša go ruta bafsa ka ga bophelo, mathata gammogo le maima a bophelo. Nakong ya maitišo bana ba be ba tsenywa sekolo ka go rutwa mebolelwana ya setšo. Go be go šomišwa dika, diema, dinyepo, dithai le mebolelwana ye mengwe. Godimo ga mebolelwana yeo ya setšo, go na le mmolelwana wa go ikgetha wo o tsebjago ka la nonwane. Mo kgaolong ye, go sekasekwa nonwane, nepo e le go tsebiša mmadi ka ga bohlokwa bja nonwane go lebeletšwe molaetša wa yona go setšhaba.

Nonwane e tletše ka boikgopolelo fela, mo diphedi ka go fapana di kgonago go bolela le go šoma bjalo ka batho. Batho ba swanetše go thoma go lebelela nonwane ka leihlo le lengwe. Masola le Kgatla (1993) ba dumela gore dinonwane di na le melaetša, mola Mangokoane (1975) a tshepa gore nonwane e hlametšwe go kgalemela bobe, go hlohleletša botho, leago, phedišano le lerato ka malapeng, metseng, le magoreng.

Bagologolo ge ba be ba hlama nonwane, maikemišetšo e be e le go fa bana molaetša wo bohlokwa wo o tla ba thušago ge ba dutše ba gola. Go na le dinonwane tšeo di swerego melaetša

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yeo e amago bana gore ba phele bjang le gore ba hlokomele ditiro tšeo di sego tša loka ka ge di ka ba tsentšha mathateng. Gape nonwane e ka aga bana gore ba hlomphe batswadi le batho ba bagolo ka moka. Masola (1990) o re a mangwe a mabaka a gore bagologolo ba thome go hlama dinonwane ke ka lebaka la ge ba be ba na le dipotšišo tše dintši tšeo di lego mabapi le go fapana ga dilo mo lefaseng.

Molaetša wa nonwane o dula o etla ka tsela yeo e hlakanego le tshegišo gammogo le go tloša bodutu. Ka gona ge o anegelwa nonwane, o a rutwa ebile o tlošwa bodutu ka nako e tee. Se se be se direlwa gore bana ba rate go theeletša dinonwane. Moreromogolo wa nyakišišo ye ke go tšweletša le go utolla molaetša wa go khuta ka gare ga nonwane ka ge bontši bja dinonwane di sa bee morero wa tšona pepeneneng. Mabakeng a mangwe, ka morago ga go bala goba go anegelwa nonwane o ka fela o re nonwane e bolela ka se, fela wa hwetša gore ga go bjalo ka lebaka la gore ka gare ga nonwane go hwetšwa molaetša wa pepeneneng le molaetša wa go utama.

Nonwane

Nonwane ke kanegelo yeo e hlamilwego nakong ya kgale, maikemišetšo e le go kgala batho, go ba ruta mekgwa ya go phela, le go fetišetša setšo go bafsa. Ke ditlholego tša segologolo tšeo di bego di bolelwa fela ka molomo. Phala (1992: 3) ge a hlaloša dinonwane o re:

> "Ke dibolelwa tša setšhaba tšeo di akaretšago ditlwaelo, ditumelo le dikanegelo tše di hlolegilego le motho. Gape dinonwane ke thuto ebile ke tsebo ya setšhaba. Ke tsebo yeo setšhaba se e amulego sa ithuta le go e diriša lebakeng la mengwaga ye mentši. Dinonwane ke ditumelo tša setšo, dingwalo, dipheteletšo, tsebo, le bokgoni tšeo ka moka di fetišetšwago ka molomo melokong ya go fapana. Bohlokwa bja tšona ke go boloka ditlwaelo tšeo di sa ngwalwago."

Nonwane ke karolo ya dingwalo tša setšo tšeo di bego di fetišetšwa melokong ye e fapanego ka go laodišwa. Di be di sa

ngwalwe, ke ka mo go hwetšwago nonwane e tee e laodišwa ka ditsela tša go fapana. Ke tšona ditaola tšeo bagologolo ba bego ba di lotela ditlogolwana tša bona. Le ge go na le mehuta ye mentši ya dinonwane, Sesotho sa Leboa se akaretša mehuta ye ka moka ka lentšu le tee e lego nonwane (Serudu: 1990: 54).

Mehola ya nonwane

Mehola ye e latelago ya dinonwane e kgobokeditšwe go tšwa dipukung tša bangwadi ba ba latelago: (Motloutsi, 2004: 6; Masola, 1990: 36; Serudu, 1990: 60; Mashabela, 2000: 99):

- Di na le molaetša ebile di ruta batho maitshwaro a mabotse.
- Di tliša khutšo ka go kgala dintwa.
- Di ruta polelo yeo e hlwekilego.
- Di tšweletša kotlo ya bobe goba boradia bjo motho a bo dirago.
- Di kgona go imolla motho yo a lego mathateng.
- Di tloša bodutu.
- Go ruta bafsa go hlompha setšo le go latela ditumelo le ditlwaelo tša Sesotho sa Leboa.
- Di thuša go hloma kwano le kgomagano ya setšhaba.
- Di ruta go anega ditiragalo ka tatelano.
- Di lemoša gore tlhago le yona e ka tliša kotlo.
- Di ruta kgotlelelo.

Tshekatsheko ya molaetša wa nonwane

Karolo ye e tšweletša melaetša ya go fapana ka gare ga dinonwane tšeo di fapanego. Nonwane ye nngwe le ye nngwe e na le morero wa yona wo o itšego mo setšhabeng, ka gona go tla fatollošišwa merero yeo e lego ka gare ga dinonwane ka mokgwa wa go iphihla gomme merero yeo e tla bewa pepeneneng gore mmadi a ithute se sengwe ka yona. Mmadi o tla fiwa kakaretšo ya nonwane gomme morago a ahlaahlelwe molaetša wo o khutilego ka gare ga nonwane gammogo le molaetša wa pepeneneng.

Ngwana wa go se nwe meetse a go lla segwagwa (Molokomme, 1992)

Kakaretšo ya nonwane

Monna le mosadi ba be ba na le ngwana yo mogolo wa mošemane. Ba tšere nako ye telele ba leka go ba le yo mongwe fela go pala. Ka morago ga sebaka se setelele mosadi yola a ima, a ba le ngwana wa mosetsana. Morago ga go ba le ngwana, mosadi yola a thoma go ba le matepe le go kganyetša monna wa gagwe. Mosadi o boditše monna gore a ye go nyaka letlalo la nkwe a tle a bepule ngwana ka lona, monna le ge a be a boifa go lebana le nkwe o ile a no ya a mo tlela le lona. Mosadi o tšere letlalo lela a belega ngwana ntle le go ka leboga monna wa gagwe. Monna yo o ile a kwa bohloko, a dutše a nagana gore le yena a ka itefeletša bjang. Mosetsana yola o ile a lwala, monna o tšere ngwana a mo iša ngakeng gomme ngaka ya mo fa mešunkwane. Go fihleng gae monna o ile a botša mosadi gore ngaka e rile ngwana yo o swanetše go nwa meetse ao a sa llego segwagwa, gomme meetse ao a swanetše go ya go kga ke mmagwe fela e sego yo mongwe. Mosadi o ile a nyakana le sediba seo go fihlela a se hwetša ka gare ga lešoka, o be a eya go kga meetse ao ka mehla ka ge morwedi wa gagwe a be a llela meetse ao le go a kwa bose. Sediba seo e be e le sa diphoofolo. Letšatši le lengwe mosadi o ile a ya sedibeng a apere ntepa gomme a nwa meetse kudu, a mo tlala dimpa a ba a swarwa ke boroko a robala gona fao. Ge a phafoga ke ge diphoofolo di šetše di fihlile, ge a re wa tšhaba ntepa ya wela fase. Tšhukudu e ile ya mo hlaba dimpa tše gomme meetse ale a tšwa ka moka ka gare ga mpa.

Molaetša wa go khuta

Nonwaneng ye go bolelwa ka monna le mosadi, bao ba bego ba nyaka go ba le ngwana yo mongwe ka ge morwa wa bona a be a šetše a godile. Mosadi o rile go bona gore o ka re monna wa gagwe o palelwa ke go mo fa ngwana yo mongwe, a thoma go ikutswa le banna ba bangwe go bona ge eba bothata bo na le monna wa gagwe goba bjang. Mosadi yola o ile a ima ngwana

wa mosetsana gomme morago ga go hwetša ngwana yoo, mathata a thoma go ba gona ka lapeng. Mo nonwaneng ba tšweletša mantšu a gore:

> Mosadi yo o ile a thoma go kganyetša monna ebile a mo lepelelela (letl.7).

Se se tšweletša taba ya gore mosadi yo o be a se sa bona monna wa gagwe bjalo ka monnatia ka ge a se a kgona go mo fa ngwana yo mongwe. Mosadi yoo o rile ge a le gare a bogišwa ke go ima le go bapala ka monna wa gagwe ka go mo lepelelela, mpa yela ya thoma go mo tshwenya le go mo lwatša. Monna wa gagwe o ile a ya ngakeng gomme ge a fihla go ngaka a botšwa gore mosadi wa gagwe o lwala ka lebaka la gore ngwana yo o tiišwa phogwana ka matšhedi ao e sego a tatagwe wa madi. Taba ye e tšweletša ke ge monna yola a re:

> Fela ngaka e rile a ka se folele sa ruri ge e le gore meetse ao o mo nwešago o a kgelela didibeng tšeo go tšona go llago segwagwa (letl.8).

Mo mantšung a monna yo, bagologolo ba be ba leka go khutiša tabataba e lego gore mosadi yo mpa ya gagwe e mo lwatša ka lebaka la gore o robalana le monna yo e sego tatago ngwana yo a mo imilego. Ka gona, o swanetše go fela a eya go monna yo a mo imišitšego gore mpa yeo e tlogele go mo lwatša. Mosadi yo o ile a thoma go fela a eya mo go tatago ngwana wa gagwe wa madi, ba tiiša phogwana ya ngwana ka go robalana gomme bolwetši bja gagwe bja go tshwenywa ke mpa ya ba gona ge bo alafilwe. Mpa ya gagwe e ile ya thoma go gola, e le ge ngwana wa gagwe a phetše gabotse ka gare ga mpa, se se bonala ge ba re:

> Dimpa tša gagwe di be di tletše mo e lego gore ntepa e ile ya wela fase (letl.9).

Ge ba re ntepa e wela fase ka madibeng ke ge mosadi bjale a apotše a belegišwa ngwana. Go ya madibeng ke seka seo se šupago gore mosadi o ile go belega gomme seka se sona se theilwe godimo ga taba ya gore ge mosadi a belega ngwana go

ba le meetse ao a tšwago ka mo mpeng ya gagwe pele ga ge ngwana a belegwa. Mosadi ge a belega o swantšhwa le ge motho a ile bodibeng ka ge a thunthela ka gare ga meetse ao a bego a le ka mo popelong ya gagwe. Robie le Michael (2014) ba tlaleletša se ka go re:

> Ge lešoko le thomile, gantši go thoma pele nkgo ya meetse ya thubega gomme meetse ao a bego a šireleditše ngwana a thoma go dutlela ka ntle. Se e ka ba seka se sengwe sa gore lesea le loketšwe go belegwa.

Mo nonwaneng go tšweletšwa gore:

> Tšhukudu ya mo hlaba dimpa tše ka lenaka gomme meetse ao a bego a le ka mpeng a ba a boelela ka sedibeng (letl.9).

Tšhukudu ka ge e le phoofolo ye kgolo e šomišitšwe bjalo ka mokgekolo bjalo ka ge go tsebja gore nakong ya kgale basadi ba be ba belegišwa ke bakgekolo ka gae. Ge ba re tšhukudu e mo hlabile dimpa ba šupa gore mokgekolo o mmelegišitše ngwana.

Molaetša wa pepeneneng

Molaetša wa pepeneneng mo nonwaneng ye, ke go kgalemela batho ba basadi gore ba hlomphe banna ba bona le go se ba šomiše bošaedi. Mosadi yo o be a sa kwele monna wa gagwe bohloko ka go mo romela ka gare ga lešoka gore a yo tsoma nkwe yeo e ilego ya mo gobatša le go nyaka go mmolaya e le ge e be e leka go itwela ge monna yo a be a e bolaya. Nonwane ye e ruta batho go lebalela ka gore ge o swere motho ka pelo ebile o mo lakaletša kotlo, motho yo o mo swerego ka pelo a ka hlagelwa ke tše mpe kudu tšeo o bego o sa di gopola ka gona wa tla wa itshola. Monna yo o be a se a swarela mosadi wa gagwe ka ge a be a mo kwešitše bohloko ka go yo mo nyakiša letlalo la nkwe, ge a boile le lona, a se mo leboge le go mo leboga. Nonwane ye gape e laetša ka fao mmago ngwana a swarago thipa ka bogaleng ka gona. Mosadi wa batho le ge a be a tseba gore ka kua sethokgweng ga se go mo lokele gore a sepele a

nnoši ka ge go na le diphoofolo tša naga eupša o ile a phetha la mogologolo leo le rego 'mmagongwana o swara thipa ka bogaleng'. Seema se se hlaloša gore mosadi a ka upša a tsena ka gare ga mathata sebakeng sa ngwana wa gagwe ebile mosadi a ka dira se sengwe le se sengwe sebakeng sa ngwana wa gagwe. Seema se gape se tšweletša lerato le lešoko leo basadi ba nago le lona baneng ba bona ke ka lebaka leo basadi ba kgonago go aga malapa ka noši.

Nonwane ya Mokgadi le Mokgatšana

Kakaretšo ya nonwane

Mokgadi le Mokgatšana e be e le bana ba motho. Mokgadi o be a kganya ka ge gagabo ba be ba sa hloke selo, Mokgatšana yena o be a na le botho. Mokgadi ka letšatši le lengwe o ile a tšea leeto a re o nyaka go bona naga. Tseleng o kopane le mokgekolotsoko yo a ilego a mo kgopela gore a mo phomole malaka gomme Mokgadi a gana. Ge a tšwela pele a kopana le mosadi ka nokeng a swere meeta ye mebedi, mosadi yola a kgopela Mokgadi gore a mo rwadiše moeta wo mongwe gomme Mokgadi a gana ka la gore ka mehla o rwadišwa ke mang. Pele o kopane le segwagwa sa mo kgopela gore a se apeele motepa fela a gana, segwagwa se rile se ka se mmontšhe tsela ya go ya legageng la noga ya mohumi, ke gona fao Mokgadi a dumetšego go se apeela motepa gomme segwagwa sa mmontšha tsela ya go ya legageng la noga sa mmotša le gore ge a fihla a apeele noga yeo motepa ka mabele ao se mo fago ona.

Mokgadi o rile go fihla legageng a apeela noga motepa. Noga e rile go fihla ya ja motepa gomme ya se okwe bose ka ge o se na letswai. E ile ya befelwa ebile ya nyaka le go mo kopa ka ge e be e rata motepa wa go ba le letswai. Mokgadi o ile a boela gae gomme a re go anegela moratho wa gagwe Mokgatšana a re le yena o nyaka go yo iteka mahlatse fao nogeng ya mohumi. Mokgatšana le yena o kopane le mokgekolo yola wa mathomo wa go tšofala, mokgekolo a mo kgopela go mo phomola malaka gomme Mokgatšana a mo phomola ka morumo wa kobo ya gagwe mokgekolo a šala a le botse.

Pele a kopana le mosadi yola wa meeta a mo rwadiša ntle le go kgopelwa, mosadi yola a mo leboga ka letswai. Kua pele o kopane le segwagwa sa mo kgopela gore a se apeele motepa, Mokgatšana a se apeela a se nokela le ka letswai lela a le filwego, sona sa ja sa thaba sa mmontša tsela ye nngwe sa re a tle ka yona gomme o tla bona legaga ge a fihla moo legageng a apeele noga motepa ka mabele ao se mo fago ona. Mokgatšana o fihlile legageng a apeela noga motepa a se lebale go noka ka letswai lela gomme noga ya thaba kudu ka ge e rata motepa wa letswai. Ka morago ga matšatši noga yela e ile ya fetoga ya ba monna gomme a nyala Mokgatšana ka dikgomo, dipudi le dinku tše dintši kudu.

Molaetša wa go khuta

Nonwane ye e utile molaetša wa gore Mokgadi o be a dula bogadi bja gagwe le ba bogadi bja gagwe gammogo le monna wa gagwe. Ba bogadi bja Mokgadi go šupša mmatswale wa gagwe, le bagadibo ba gagwe. Mmatswale wa Mokgadi ke mokgekolo yo go thwego o kopane le yena tseleng gomme a gana go mo phomola malaka, mola mosadi wa ka nokeng yena e le mogadibo wa Mokgadi. Noga yona go šupša monna wa Mokgadi.

Mokgadi o be a sa sware ba bogadi bja gagwe gabotse ka go gana go ba thuša ka medirwana ya ka gae a no nyaka go hlokomela monna wa gagwe fela ka thobalano. Taba ya gore Mokgadi o be a rata fela ge a eya legogweng le monna wa gagwe e sego go dira se sengwe e tšweletšwa ke ge nonwane e re Mokgadi o ganne go dira ka moka tšeo a bego a laelwa go di dira eupša ge a fihla legageng la noga a e apeela motepa. Mokgadi o rile mola a sa kgone go dira mediro ya ka gae, a palelwa gape le ke go belegela monna wa gagwe bana. Taba ye ya go hloka thari ga Mokgadi e tšweletšwa ke ge ba re 'noga e rile ge e latswa motepa wo Mokgadi a e apeetšego wona ya kwa o se na letswai gomme noga ya se kwe motepa woo bose'. Taba ye e tšwelelago mo ke gore banna ba thabišwa ke ge mosadi a ba belegela bana. Le ge o ka ba kgotsofatša bjang goba bjang ge go etla ka taba tša legogweng eupša ngwana ke yona kgotsofalo ye kgolo, ebile ka setšo ngwana ke sona setšweletšwa se segolo sa bokgoni bja mosadi legogweng. Ke ka lebaka leo bagologolo ba bego ba

tshepa gore ge monna a nyala mosadi o mo nyalela go oketša le go katološa kgoro ka bana e sego se sengwe.

Ba gaboMokgadi ba rile go bona ge thari e palela Mokgadi ba napa ba romela Mokgatšana gore a ye a be tlhatswadirope ya mogolwagwe. Mokgatšana o rile go fihla bogadi a kgahla ba bogadi bja gagwe ka go ba hlokomela le go dira mediro ya ka gae. Mogologolo o rile mosadi ke tšhwene o lewa mabogo. Rakoma (1986: 208) o hlaloša seema se ka go re: "botse le go kgahliša ga mosadi ke ge a le seroto medirong ya gagwe gomme a fepa le go hlokomela monna wa gagwe". Kgobe (1992: 46) o tlaleletša tlhalošo ye ka go re "mosadi ge e le seroto medirong, o a retwa go fetiša ge a le botse goba a kgahliša".

Taba ye ya go thuša ga Mokgatšana ka bogadi e tšwelela ge ba re Mokgatšana o kopane le mokgekolo gomme a mo phomola malaka ka morumo wa kobo ya gagwe, a kopana le mosadi ka nokeng a mo rwadiša moeta wa meetse, a kopana gape le segwagwa gomme a se apeela motepa. Se se laetša botho bja Mokgatšana le go ba mosadisadi gammogo le kgotlelelo ya gagwe. Ge ba re o phomotše mokgekolo malaka ka morumo wa kobo ya gagwe ba ra go re o ile a swara mokgekolo yo gabotse ka lerato le tlhokomelo, ka ge go šetše go hlalošitšwe gore mokgekolo yoo e be e le mmatswale wa gagwe.

Mokgatšana o be a bona mmatswale wa gagwe bjalo ka motswadi wa gagwe. Mokgatšana o ile a kgona go belegela monna wa gagwe ngwana. Se se lemogwa ge go thwe: 'noga e ile ya thaba kudu ge Mokgatšana a e file motepa wa go ba le letswai' mmadi a se ke a lebala gore ge go bolelwa ka go latswa motepa ga noga mo nonwaneng go bolelwa ka thobalano. Mo nonwaneng go tšweletšwa gape taba ya gore morago ga matšatši noga ye, e ile ya fetoga ya ba monna gomme seo ke sešupo sa gore o ile a belegelwa ngwana yoo ka yena e bilego monnanna.

Seo ga se re gore nako ye ka moka e be e se monna, ba no šupa gore e be e se monna wa go felelela ka ge a be a se na ngwana. Go bontšha lethabo la monna wa Mokgatšana mo nonwaneng, go bonagala ge a efa Mokgatšana mahumo a mantši ka ge a mo tlišeditše lethabo ka gae la go ipona e le monnanna. Go a tsebalega gore lethabo ka gare ga lenyalo go

šupša ngwana ebile gantši monna o thaba kudu ge ngwana yo e le wa mošemane ka ge a tlile go godiša kgoro ya lapa la gabo.

Nonwane ye e kgala batho ba go swana le boMokgadi gore ka setšo ge o nyetšwe ga se o nyalwe ke monna wa gago a nnoši eupša le lešika la meloko ya lapa la gabo monna wa gago ka moka ga lona.

Molaetša wa pepeneneng

Nonwane ye e bolela ka lekgarebe leo le bego le na le lenyatšo le go hloka tlhompho le tsebe. Mo bophelong go ya ka setšo, batho ba bagolo ba swanetšwe ke go hlompšha le go theeletšwa. Ngwana wa go se theeletše dikeletšo tša batho ba bagolo o bonwa bjalo ka ngwana wa lenyatšo le go hloka mekgwa. Batho ba bagolo ke bona ba tsebago bophelo ka gona go theeletša bona, o tla ba o ithuta tša bophelo le go efoga mathata mo bophelong. Mokgadi ka go hloka tlhompho o ile a feleletša a tsene ka gare ga mathata le go nyaka go loba bophelo bja gagwe ka go longwa ke noga kua legageng. Mola a theeleditše bakgekolo bale le go ba thuša nkabe ba ile ba mo efoša seo a se bonego ka go mmotša gore kua legageng o swanetše go dira eng gore noga e se ke ya mmefelela.

Bagologolo ba kgolwa gore ngwana wa go nyatša batho ba bagolo a ka se lokelwe ke selo mo bophelong. Mokgadi ga se a ka a atlega leetong la gagwe ka ge a be a tšama a rogaka batho ba bagolo ge ba mo kgopela thušo. Nonwane ye e tutuetša batho gore ba phele le go itshwara bjalo ka Mokgatšana gore dilo tša bona mo bophelong di tle di atlege. Mokgatšana o ile a atlega leetong la gagwe gomme a fiwa mahumo ka lebaka la go ba le tlhompho ga gagwe mo bathong ba bagolo.

Nonwane: Mpho ya badimo

Kakaretšo ya nonwane

Mosadi o ile a belega ngwana a se na mmele e no ba hlogo fela. Hlogo e rile go gola ba e nyakela basadi ba bararo. Basadi ba, ba be ba sa tsebe monna wa bona ba no kwa fela ge go bolelwa

ka yena. Ge ba mo apeetše ba be ba no bea dijo mo mojakong wa ntlo ya monna wa bona, mmatswale e le yena a tsenago ka ntlong yeo. Ya re ka letšatši le lengwe mmatswale le mosadi wa boraro ba ya kgonyeng gomme ngwetši ya lebala kgare. Ngwetši e ile ya boela morago go e tšea, mmatswale o lekile go mo thibela eupša ngwetši ya ba e šetše e kitimetše morago gomme ya hwetša hlogo a tšwele a bina lapeng. Ngwetši ya tšhoga ya tšhaba, hlogo ya mo šala morago e tšama e kgokologa morago ga gagwe, ngwetši ya tshela molatswana wa meetse hlogo ya wela ka moeding ya se sa tšwa.

Ngwetši le mmatswale ba hlaba mokgoši gwa tšwelela batho gare ga bona go be go na le ngaka. Ngaka ya laela ngwetši gore e boele molatswaneng e re go fihla e opele koša. Ngwetši ya re go dira bjalo gwa tšwa hlogo, mmele le maoto. Hlogo yela e ile ya ba monna yo a feleletšego ba ya gae ba thabile. Go tloga letšatši leo Rahlogo o ile a dula ka lethabo le basadi ba gagwe ba bararo.

Molaetša wa go khuta

Nonwane ye e bolela ka monna yo a bego a se na ngwana. Ke ka lebaka leo ba rego ke hlogo yeo e bego e se ya felela. Setšhaba le sona ge se tla re motho ke monna se šupa yo a nago le bana. Ka setšo ge go šupša hlogo go šupša monna ka ge hlogo e le setho seo se laolago ditho tše dingwe, monna le yena o laola ka lapeng la gagwe.

Cisse (2013) o tlaleletša taba ye ya monna bjalo ka hlogo ya lapa ka go re:

> Se se ra gore banna ba gapeletšega go hlokomela malapa a bona ka dilo ka moka tšeo ba lapa ba di hlokago gore ba ikwe ba šireletšegile ebile ba phelegile ka mehla mmeleng le menaganong. Monna o swanetše gore a be le letseno gore a kgone go hwetša dilo tše bohlokwa tšeo di nyakegago ka gare ga ntlo.

Monna yo mongwe le yo mongwe ge a nyala mosadi, o mo nyalela gore a tle a mmelegele bana gomme ka bona kgoro e

gole. Batswadi le bona ge ngwana wa bona a nyala mosadi ba a thaba, ka ge mosadi yo a tla ba tlišetša bana ka lapeng. MmagoRahlogo o be a ekwa bohloko ge morwa wa gagwe a sa hwetše bana ka gona a mmona bjalo ka monna yo a sego a felelela. MmagoRahlogo o ile go bona ngwana a se gona a kitima a nyaka mosadi wa bobedi eupša pelego ya no pala. Malome majadihlogo le yena a tokegela ka mosadi wa boraro gomme ka mosadi wa boraro mmatswale a thoma go emaema le bonkadingala gore ba thuše.

Mafelelong o ile a hwetša ngaka yeo e ilego ya thuša mosadi yola wa boraro. Ngaka e file mosadi wa boraro ditaelo, ya mmotša gore a dire eng le eng gomme mosadi yola a re go di latela ngwana a nama a ba gona. Ge ba re ngwetši a opela košana ba ra sello sa lešoko, mola ge ba re meetse a biloga ba šupa nkgo ge e phumega ka popelong ya mosadi gomme e bulela ngwana tsela ya go tšwa.

Taba ya go hlatsela tiragalo ye ya pelego ke ge ba re go tšwele hlogo pele, gwa latela mmele le magetla gomme ka morago ya ba maoto. Ye ke tsela yeo ngwana a tlago ka yona lefaseng. Robie le Michael (2014) ba hlatsela se ka gore:

> Gantši ge ngwana a belegwa, go tšwa hlogo ya lesea pele go tšwa sethong sa bosadi...gomme morago ga fao go latela mmele ka moka.

Mmatswale ke yena a ilego a belegiša ngwetši ka ge mola kgale bommatswale e be e le bona babelegiši. Taba ya gore o belegišwa ke mmatswale e tšweletšwa ke ge ba re ngwetši e be e na le mmatswale kua molatswaneng wa meetse eupša ka kua molatswaneng wa meetse gwa tsena ngwetši e nnoši. Mmolelwana wa Sesotho sa Leboa wa go akaretša taba ye ke gore ngwetši e ya madibeng gomme tlhalošo ya mmolelwana wo e le go belega ngwana. Ke gona mo go ilego gwa thoma go ba le lethabo ka lapeng, mmagoRahlogo a thaba kudu go bona ge Rahlogo a kgona go tliša sa mahlwana lefaseng, a napa a kgotsofala gore morwa wa gagwe ke monnanna. Ge ba re Rahlogo ya ba monna yo a feleletšego, a leboga mosadi wa

gagwe ge a mo opeletše gomme a dula ka lethabo le basadi ba gagwe, go opelelwa mo ba šupa ge a mmelegetše ngwana.

Tabakgolo mo nonwaneng ye ke gore batswadi le bona ba swarega gampe ge bana ba bona ba sa kgone go hwetša bana. Mola nakong ya kgale ge morwa ka gae a diegelwa ke go tswala ngwana ka gae, taba ye e be e bona ke ba bagolo pele ga ge le mong a ka itemoga gore o na le mathata. Ke ka lebaka leo ge go na le mathata batho ba bagolo e bago bona ba šetšego ba emaeme ba bone gore e ka ba bothata bo ka lehlakoreng la mang magareng ga monna le mosadi gomme ka thušo ya dingaka tša setšo bothata bjo bo nape bo rarollwe.

Molaetša wa pepeneneng

Nonwane ye e alela babadi ka fao mosadi ka setšo a swanetšego go phela ka gona ge a fihla bogading bja gagwe, e lego go se nyake go tseba tše dintši ge e se fela go re o nyetšwe. Basadi ba hlogo ba be ba sa tsebe monna wa bona eupša ba no phela ntle le mathata. Nonwane ye e ruta ngwetši gore a theeletše mmatswale wa gagwe ge a bolela ka ge e le yena a tsebago tša lapa la gagwe ka gona ge a re o se kgwathe mo le moo o swanetšwe ke go theeletšwa. Dingwetši tša mmagoRahlogo di be di ekwa ka mmatswale wa tšona gomme di no apea di solele Rahlogo di bee mo mojako gomme mmagoRahlogo yena a efa hlogo dijo tšeo ka noši. Ngwetši ya boraro yona ka go hloka tsebe ga se a ka a theeletša ge mmatswale a mo thibela go ya go tšea kgare gae gomme ka gona go hloka tsebe mo gagwe a ya a bona dimaka tšeo a bego a se a swanela go di bona e le ge Rahlogo a tletše lapa a binabina ka boiketlo.

Molaetša o mongwe wa molaleng mo nonwaneng ye ke gore sephiri se dula se hwetša tsejana ya sona ya go tšwela molaleng le ge o ka se uta bjang goba bjang. Nonwane ye e eletša batho gore ba se ke ba ješwa dihlong ke ge ba belege bana ba digole ka ge tše ka moka e le ka thato ya Modimo. Mosadi yo o be a se a swanela go uta ngwana yo wa gagwe wa segole ka ntlong gore batho ba se mmone. Batho ba be ba tla no bolela eupša ba fetša ka go mo tlwaela.

Thumo

Nyakišišo ye e tšweleditše maikemišetšo a go hlama dinonwane mo polelong ya Sesotho sa Leboa gore e be e le eng. Go tloga go iponagatša gabotse gore seo yo mongwe a ka se bonago e le morero ka gare ga nonwane ye e itšego, e ka no ba e se seo yo mongwe a se bonago. Ke ka fao go nago le molaetša wa pepeneneng le molaetša wa go khuta. Molaetša wa pepeneneng ke wona wo e lego gore gantši bana ba bona wona ebile o tletše ka tshegišo, go se kgonege le go tloša bodutu mola wa go khuta o lebišitše go batho ba bagolo.

Sekolo se bohlokwa nakong ya bogologolo seo se bego se kgatha tema ye bohlokwa mo maphelong a bana ka go ba ruta ka ga bophelo, se be se le ka moraleng ge go itišitšwe. Dingwalwatšhaba ke maitemogelo a bophelo ao bagologolo ba bego ba aga ditlogolo tša bona ka ona gore ba gole ba tseba gore bophelo ke eng. Dinonwane ke ye nngwe ya dithuto tšeo bana ba bego ba tšhošetšwa ka tšona le go rutwa gore mo bophelong ke eng seo se ba loketšego le seo se sego sa ba lokela. Dinonwane di bipile melaetša yeo e lego gore ga se ya lekana bana. Go dinonwane tšeo melaetša ya tšona e lebišitšego bathong ba bagolo, bana ba no kwa tshegišo fela le go tloša bodutu mola batho ba bagolo bona ba ekwa molaetša wa go khuta. Nakong ye nngwe nonwaneng, melaetša e ka ba ye mebedi yeo e lego gore wo mongwe ke wa bana mola wo mongwe o le wa batho ba bagolo.

Molaetša wa bana ke wona wa pepeneneng mola wa batho ba bagolo e le wa go khuta ebile o nyaka motho wa go tseba tlotlontšu, setšo le mebolelwana ya polelo gore o hwetšwe. Mo dinonwaneng gantši go šomišwa diphoofolo bjalo ka baanegwa eupša tabakgolo e le go bolela ka batho le ditiro tša bona. Dinonwane di tloga di na le leago le legolo mo bathong ka ge e le kanegelo yeo motho a ka se e lebalego. Nonwane ke yona yeo e bego e kgona go fihliša molaetša ka pela baneng ebile molaetša wa gona o tloga o dula megopolong le dipelong tša bana ka ge bana ba be ba e tšea bjalo ka papadi ye bose ya go phadišana ka mabokgoni le mathaga a go anega dinonwane tšeo bokokwago bona ba ba anegetšego tšona.

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Mehuta ya Poledišano ya Dingwalo Terameng ya Kelelagobedi ka M.S Serudu

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Matseno

Poledišano ke go boledišana magareng ga batho ba babedi goba go feta. Ka mabaka a mangwe go ka ba poledišano ya motho yo motee a bolela a nnoši ka mokgwa wo nke o bolela le motho yo mongwe, a bolela a bile a iphetola. Terama ke mohutasengwalo wa teatere wo badiragatši ba diragatšago sefaleng gomme babogedi ba e bogetše (Gray, 1994: 94). Terama ke yeo go yona go nago le bakgathatema gomme ba kgatha tema ka tšhomišo ya poledišano. Se se ra gore ntle le poledišano ga go na terama goba papadi, e le yeo batheeletši ba ikhweletšago molaetša wa papadi ka yona. Polelo ya terama e theilwe godimo ga ditiragalophelo tša nnete tša poledišano magareng ga batho. Le ge go le bjalo, ge go bogelwa terama, go swanetšwe go hlokomela diphapano magareng ga polelo ya nnete, ya bophelo le ya diterama, (Mark, 1993).

Ka go realo kgaolo ye, e mabapi le go lekola tšhomišo ya poledišano go fihliša molaetša go babogedi goba babadi; ke go hlaloša ka mo mongwadi M.S Serudu a kgonago go šomiša poledišano terameng ya Kelelagobedi (1983). Kgaolo ye, e tla thoma ka go ala tlhalošo ya poledišano, ya latela ka go tšweletša mehuta ya yona, mehola gammogo le mabaka a mangwe ao a amanago le poledišano go tšwa methopong ya go fapafapana go ya le ka fao e hlalošwago ka gona. Mongwadi o tlilo fa kgaolo ye maatlakgogedi ka go tsopola mehlala go tšwa terameng ye e kgethilwego go thekga mabaka ao a tlo tšweletšwago.

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Ka boripana, go ka thwe kgaolo ye e tla tsinkela fela poledišano yeo e tšweletšwago ke terama go etšwe tlhoko go ka mokgwa woo Serudu (1983) a e šomišitšego ka gona sengwalweng sa gagwe. Le ge go le bjalo, go tloga go tsebja gore papadi ye nngwe le ye nngwe gore e be le maatlakgogedi ebile e kgahliše babadi goba babogedi, ke ge go rena poledišano magareng ga babapadi ka gare ga yona. Ka go realo papadi ye nngwe le ye nngwe ke papadi ka poledišano.

Poledišano ya Dingwalo

Go papadi ye nngwe le ye nngwe go na le thekniki yeo e šomišwago go phethagatša terama ebile ka polelo ye e itšego gomme yona e bitšwa 'Poledišano'. Poledišano ya dingwalo e hlalošwa bjalo ka setlabela seo se šomišwago terameng ka mokgwa wa babapadi goba baanegwa ba boledišana gammogo le gore thulaganyo goba sengwalwa ka moka se theilwe godimo ga yona ebile e tšweletšwa ke poledišanomahlong gare ga papadi, (Hugh, 1989: 122). Gape poledišano ya papadi e swana le poledišano bjalo ka ya batho ba ka mehla. Ka go realo, Serudu (1989) o fa kgopolo ye ya ka godimo maatlakgogedi, ka gore poledišano ke ge baanegwa ba babedi goba go feta ba boledišana gomme yona e atiša go tšea karolo ye ntši ya terama. Mtumane (2010: 69) o hlatsela kgopolo ye ya ka godimo ka gore poledišano ya dingwalo ke thekniki ye bohlokwa ya dingwalo, e ikgokagantše le dingwalwa tša diterama fao baanegwa ba ipolelelago ka ge ba tšea karolo go dipoledišano le baanegwa ba bangwe.

Go tšwetšapele kgopolo ye ya Serudu (1989), go ka thwe poledišano ke setlabela sa dingwalwa seo bangwadi ba thwalago baanegwa ba babedi goba go feta go kgokagana ka tšhomišo ya polelo. Go dingwalo, poledišano ke sebaka sa go boledišana goba polelo yeo e ngwadilwego ya dihlopha goba magareng ga baanegwa ba babedi go lebiša go selo se se itšego, (Austen, 1998). Ka fao, poledišano e na le maatla ka gare ga diterama go ya le ka mokgwa wo bangwadi ba kgethago go e šomiša. Gwa buša gwa tšwelela ditsebi tše dingwe go thwe ke Westhuizen et al. (2009: 11) bona ba hlaloša poledišano e le go boledišana ga batho ba babedi goba ba bantši moo ba boledišanago mabapi le

dilo tše e itšego. Le ge go le bjalo, baanegwa bao ka gare ga poledišano ya bona ba swanetše go abelana sebaka sa go ntša dikgopolo tša bona, ba se ke ba no bolela ka nako e tee. Go fa mohlala:

> [Ba bolelela fasana go laetša gore seo ba se bolelago ke thopa.]
>
> **LENKWE:** (O lebeletše Thoka ka mahlong) Go reng Thokentsho, o bile o phethile?
>
> **THOKA:** (O a goragora madulong) Ge ke sa iphore nkare ke phethile.
>
> **LENKWE:** (Sefahlego se edile) Ke go tseba o le bjalo! Tlhahlaphokeng, ngwana mekgoši ya mosegare! O thip'e bogale ya Mankwe. Tlaa natšo ge, senatla sa boRamatsobane! Ntlhatswe ditsebe ka manose ge, Kone!
>
> **THOKA:** (Ka go tlalelwa) O nthakile pele, mong wa ka. Direto tša gago di nthweša diala tše di sa ntshwanelego.
>
> (Serudu, 1983: 1)

Mo mohlaleng wa ka godimo, Lenkwe o boledišana le morongwa wa gagwe, Thoka. Go tšwelela poledišano magareng ga babapadi ba babedi ebile e šomišwa ka mokgwa wo o kgotsofatšago ka ge badiragatši goba baanegwa ba kgona go fana sebaka sa go bolela goba go arabana. Ka fao go poledišano, ke mantšu ao a bolelwago e sego diaparo goba ditiro tša baanegwa sefaleng, (Brooks le Heilman, 1965). Go tlaleletša, Mothiba (2005: 40) o re:

> Poledišano e swanetše gore e amane thwii le modiragatši yo a bolelago gomme ka go realo, e tla kgona go goroša molaetša/thuto ditsebeng tša babogedi.

Se se ra gore poledišano ga se ya swanelwa ke go ba yeo e sa lebanago le baanegwa bao ba bolelago. Ga se ya swanelwa ke go ba yeo e hlakahlakanego goba ye telele kudu gore e tle e

kgone go fihliša molaetša go batheeletši gomme e se ke ya ba noleša moko.

Taba ye e thekgwa ke Mothiba (2005: 42), gomme yena o re polediśano ye telele kudu e ka robatša babogedi goba babadi. Le ge e le gore polediśano ya mohuta wo e a robatša efela mo bophelong re phelago gona batho ge ba bolela ba na le go tsenatsenana ka ganong go kgaola polelo ye telele fao le mmoledišwa a ka ikhwetšago a bile a lebetše le gore go bolelwa ka eng. Ka go realo, molaetša o ka timelela tseleng. Se se bontšha gabotse gore ge polediśano magareng ga badiragatši e ka ba e telele, badiragatši ba ka ikhwetša ba gakanega gammogo le gore e ka palediša terama go goroša molaetša.

Mehuta ya Polediśano

Morago ga tlhalošo ya lereo le la polediśano go lemogwa gore go na le mehuta ya yona. Bjale, go tlo lebelelwa mehuta e mmalwa yeo e tšweletšwago ke polediśano gomme ya sekasekwa go tšwa papading ya Kelelagobedi (1983) go lemoga ka mo e šomišwago ka gona go fetiša molaetša, gomme yona e tla tšweletšwa ka mo go latelago:

Monolokhwi

Mohuta wo wa polediśano o hlaloša gore go bolela modiragatši yo motee fela. Mark (1993) o tšweletša ka mokgwa wo a šomišago monolokhwi ka gona dingwalweng tša gagwe efela o tlogelela babadi tlhalošo yeo e fapanago le ya ka godimo. Monolokhwi ke mohuta wa polediśano wo modiragatši a bolelago a nnoši sefaleng go ntše go na le baanegwa ba bangwe e kaba, ba theeleditše goba e lebane bona, (Mark, 1993). Go monolokhwi ntlha ye bohlokwa ke gore, ke polelo ya terama mo go hwetšwago mmapadi yo motee fela a bolela a nnoši sefaleng mola mmapadi yo mongwe a theeleditše. Ka mo go fapanago Byron (2014) o šišinya gore mmapadi yo a bolelago a nnoši o akanya gore mmapadi yo mongwe o eme pele ga gagwe. Gule (1996: 115) o tshepa gore monolokhwi ke ge mmapadi a bolela a nnoši ka ge thekniki ye e šomišwa go tšweletša maikutlogare a mmapadi terameng.

Go ya le ka mokgwa wo e hlalošwago ka gona, mohuta wo ga o tšwelele mo terameng ye ya Kelelagobedi (1983). Ke gore e ngwadilwe gomme mmadi o kgona go ikhweletša baanegwa ba gagwe ntle le gore ba tsebišwe go yena. Gantši mohuta wo wa poledišano o tšwelela gabotse go dipapadi tša tema ye tee e sego dipapadi tše ditelele tša ditema tše dintši. Gule (1996: 115) o hlatsela taba ye ge a re:

> *Monologue is extensively used by one-act playwrights. This device is used to create interest and also portray the emotions and feelings of the characters; it is mostly used to provide exposition.*
>
> Monolokhwi e dirišwa kudu ke bangwadi ba diterama tša tema e tee. Sedirišwa se se šomišwa go hlola kgahlego gape le go tšweletša maikwelo le maikutlo a baanegwa; e dirišetšwa kudu go nea kalotaba.

Monolokhwi gantši e šomišwa ke boraditerama diterameng tše nnyane tša tema ye tee go bea pepeneneng maikutlo le maikwelo a baanegwa gomme ba e šomiša kudu go fa kalotaba ya diterama tšeo, fao tshedimošo ka papadi, babapadi, lefelo la ditiragalo fao di tšweletšwago ntshe. Ka go realo, ke go tsebiša baanegwa ba bangwe sefaleng goba go bolela le yo mongwe yo a sa bonwego ke babogedi.

Polelothoko

Mohuta o mongwe o ithekgilego wa mokgwa wa poledišano ka gare ga terama ke polelothoko. Yona ke poledišano yeo moanegwa a bolelago kgole le baanegwa ba bangwe, le gore a ka bolela ka thoko goba sephiring go moanegwa o mongwe goba batheeletši/babogedi (Mark, 1993). Ka lehlakoreng le lengwe e ka hlalošwa ka gore ke polelo yeo e sego ya swanelwa ke go kwa ke yo mongwe, kudukudu ka ge e le polelo ya mmapadi yeo e kwago ke batheeletši goba babogedi e sego mmapadi yo mongwe, (Webster, 2001). Ka fao mohuta wo o a tšwelelela mo terameng ye e kgethilwego. Ke polelo yeo e tšweletšwago ke mmapadi a lebiša go babogedi ka maikemišetšo a gore

babapadi ba bangwe ga ba mo kwe nepo e le go fa babogedi goba batheeletši ditaba ka babapadi le maikemišetšo a bona. Terameng ye e tšwelela ka mokgwa wa mmapadi yo motee a bolela le mmapadi yo mongwe ka sephiring. Yona e tšweletšwa ke poledišano magareng ga Thoka le kgoši Lenkwe.

> [Ba bolelela fasana go laetša gore seo ba se bolelago ke thopa.]
>
> **LENKWE:** (O lebeletše Thoka ka mahlong) Go reng Thokentsho, o bile o phethile?
>
> **THOKA:** (O a goragora madulong) Ge ke sa iphore nkare ke phethile.
>
> **LENKWE:** (Sefahlego se edile) Ke go tseba o le bjalo! Tlhahlaphokeng, ngwana mekgoši ya mosegare! O thip'e bogale ya Mankwe. Tlaa natšo ge, senatla sa boRamatsobane! Ntlhatswe ditsebe ka manose ge, Kone!
>
> **THOKA:** (Ka go tlalelwa) O nthakile pele, mong wa ka. Direto tša gago di nthweša diala tše di sa ntshwanelego.
>
> (Serudu, 1983: 1)

Ge seširo se bulega, molaodiši o laetša ka mokgwa wo Thoka le Lenkwe ba bolelago ka gona go laetša gore seo se bolelwago ke sephiri. Ba ka lapeng la Lenkwe fao go nago le mosadi wa Lenkwe Hunadi ka ntlong efela bona ba dutše ka sephiring ba bolelela fasana ka ge ba nyaka gore taba ya bona e sa kwe ke yo mongwe wa boraro. Lenkwe o be a romile Thoka ga Kelelagobedi gomme ga se a letlega thomong ya gagwe. Thoka o tliša dipoelo go moromi wa gagwe. Se se diregago fa ke polelothoko ka ge ba bolela ka thoko, kgole le badiragatši ba bangwe.

Polelonoši

Khumalo (2001: 36) o hlaloša polelonoši ka gore ke polelo fao mmapadi goba moanegwa, kudukudu moanegwathwadi wa terama, a naganago ka tsela yeo a feleletšago a bolela a nnoši.

Go tlaletša, Groenewald (1994: 44) o bolela gore polelonoši ke ge mmapadi a bolela le mmogedi e sego babapadi ka yena gomme poledišano ye e utolla semelo sa mmapadi yoo. Mothiba (2005: 46-47) o tlatša polelo ya Groenewald (1994) ka go tshwa a gore, polelonoši ka mantšu a mangwe ke yona e nago le maatlakgogedi ao a dirago gore terama e tsefele babogedi goba babadi. Wallis (1998: 49) o ganetšana le kgopolo ye ya ka godimo ka go bea mabalankwe leo le rego go polelonoši, ge mmapadi a ka tšea lebaka le letelele a bolela a ka feleletša a tena goba a noleša moko babogedi ka ge maikemišetšo a terama e se go theeletšwa efela go diragatšwa.

Ke mohuta wa poledišano wo moanegwa goba mmapadi a šalago sefaleng a bolela a nnoši e ka ba go ntša dikgopolo tša gagwe goba maikemišetšo a gagwe e lego sephiri, (Mark, 1993). Ka go realo mohuteng wo wa poledišano moanegwa o bolela a nnoši ka go inyakolla ebile a ile le mogopolo a sa lemoge gore o a kwewa, (Kgopa, 2009). Setu le Polelonoši ke ditlabela tše bohlokwa kudu tša go thuša poledišanong, (Brooks le Heilman, 1965). Mabakeng a mantši polelonoši terameng e tšea karolo ge eba moanegwathwadi a na le mathata ao a sa tsebego gore a tla rarollwa bjang. Go ka phethwa ka la gore poledišano ya mohuta wo, e hlolega ge moanegwa o mongwe a ipotša gore o nnoši eupša go na le yo a theeleditšego ka mafuri ntle le temogo ya yoo a bolelago. Go na le mehuta ye mebedi ya poledišano ye e lemogilwego terameng ye e kgethilwego, e lego:

> **Polelonoši-tshenolo (prologue):** Ge polelonoši e tšwelela ka mathomong a papadi, (Bruster le Weimann, 2004).

Serudu o kgona go šomiša mohuta wo wa polelonoši e lego polelonoši-tshenolo. Go fa mohlala go tšwa go terama ya gagwe:

> **KELELAGOBEDI:** (O bolela a nnoši) E bago seo bana ba ba se kwelego ke eng? Mosadi yo yena o reng a sa rate go mpotša seo ba mmoditšego sona? Go reng nke maano a ka a tla folotša? Ge ngwana yo a šetše a tseba gore ke sepela bošego go ya dipitšong a ka se gaše taba ye baneng ba bangwe mme ba botša bommabo bjale ka ge a dirile? (Ka go itshola) Ai, go bonala modiro wo o tlo ntsentša

> mathatateng a magolo ka pela. Ke tla dira eng? Ke nnete sekhukhune se bonwa ke sebataladi (O a emelela o leba malaong).
>
> (Serudu, 1983: 39)

Mo mohlaleng wa ka godimo, go lemogwa Kelelagobedi a bolela a nnoši a ntša maikutlo a go itshola le go tšhoga ka ge a tšhaba gore maano a gagwe a go diša marena a mabedi a tla folotša. Wo ke mohlala wa polelonoši. Le ge go se na mmapadi yo monngwe yo a kwago gore Kelelagobedi o reng efela mmadi goba mmogedi yena o di kwa ka moka. Mo terameng ye ka moka go na le mafelo a mmalwa moo mongwadi a tšweleditšego mohuta wo wa polelo gona.

Mohlala o mongwe o tšweletšwa ke setsopolwa se se latelago:

> **KELELAGOBEDI:** (O bolela a nnoši) E bago seo bana ba ba se kwelego ke eng? Mosadi yo yena o reng a sa rate go mpotša seo ba mmoditšego sona? Go reng nke maano a ka a tla folotša? Ge ngwana yo a šetše a tseba gore ke sepela bošego go ya dipitšong a ka se gaše taba ye baneng ba bangwe mme ba botša bommabo bjale ka ge a dirile? (Ka go itshola) Ai, go bonala modiro wo o tlo ntsentša mathatateng a magolo ka pela. Ke tla dira eng? Ke nnete sekhukhune se bonwa ke sebataladi (O a emelela o leba malaong).
>
> (Serudu, 1983: 39)

Fa Kelelagobedi o bolela a nnoši ebile o tseleng o lebile gae go tšwa dikopanong tšeo a lalago a eya go tšona, a phaphaila mašego go kwa seo banna ba motse wa gabo ba se akanyago mabapi le go phamola pušo ya kgoši Lenkwe. Mmapadi yo o nnoši mo a sepelago gona ebile ka ge šetše letšatši le šiile monyama, go a kgonega gore a ka no ba a sa kwe ke motho fao tseleng a ipobolago gona.

> **Polelonoši-phetho (Epilogue):** Ge polelonoši e tšwelela mafelelong goba go ya mafelelong a papadi, (Walter, 1983: 60).

Mohuta wo wa polelonoši o tšweletšwa ke polelonoši ya Mmaphuti ye e latelago:

> **MMAPHUTI:** (Lesetša o a tšwa, mme Mmaphuti o šala a bolela a nnoši a bile a bolelela godimo a sa ikwe) O ra Kelelagobedi! Ke mmoditše ge a thoma modiro wo gore o nyaka go goboša bana ba ka. Lehono šedi, o nyapogile. O tla mpona ge a fihla mo. Ge a sa o tlogele nna le bana ba ka re tla boela gagešo ke a itlhokela, ga ke tlo tšhelwa ke madi a kgofa ka baka la monna wa senganga le yo a sa nyakego go theeletša dikeletšo tša mosadi wa gagwe. Ke ikana ka mma mosadi yo moswana, ge Kelelagobedi a sa tlogele modironyana wo wa gagwe wa ditšhila, lenyalo la rena le ka upše la senyega. Popotela e tla e butšwa leretheng la mohwelere e nnoši. (O re a sa bolela, Lesetša o a tsena a swere teye, mme o a homola).
>
> (Serudu, 1983: 82)

Mo mohlaleng wo wa ka godimo Serudu o kgonne go šomiša mohuta wo wa polelonoši gabotse terameng ya gagwe. Go bonala Mmaphuti mmago Lesetša e lego mosadi wa Kelelagobedi, a bolela a nnoši. Yena o kwala a tshwenyegile ebile a selekegile le go feta gomme seo se hlola polelonoši mo a bego a bolelela godimo a itebetše, a ntše a bolela a sa lemoge gore Lesetša o a mo kwa ka tšohle tšeo a bego a di bolela. Ke ka fao go thwego Serudu o kgonne go šomiša mohuta wo ka tsela ya makgonthe.

Mehola ya Poledišano

Go ya le ka fao lereo le la poledišano le ahlaahlilwego ka gona ka godimo go ka sengwa gore go na le mehola ya poledišano yeo e tšweletšwago ke ditsebi tša go fapafapana dingwalweng tša bona tša dingwalo. Bangwadi ba na le go šomiša mantšu a mangwe ao a tlišago dimakatšo, kganetšo le phetogo ka gare ga poledišano, ba tsenya mareo ao mabapi le go godiša dithulano ka gare ga thulaganyo (Austen, 1998). Poledišano e na le mehola ye e latelago:

- Go maatlafatša kgolo le ditiro tša baanegwa
- Go utolla dimelo tša baanegwa
- Go tšweletša tatelano ya ditiro
- Go tšweletša tlhalošo ya tikologo
- Go tšweletša maikutlo a moanegwa
- Go tšweletša molaetša wo o itšego
- Go tšweletša dithulano magareng ga baanegwa

Go maatlafatša ditiro tša baanegwa, Serudu o laodiša mohola wo, terameng ya gagwe ka go tšweletša Kelelagobedi a amogela modiro wa go ba ditsebe le mahlo a pušo ya kgoši Lenkwe ebile go bonagala a phetha go ya le ka mokgwa wo a tshepišitšego ka gona. Se se tla lemogwa go tšwa setsopolweng se sa ka fase:

> [Thoka le Kelelagobedi ba a tšwa, Lenkwe o šala a nnoši]
>
> **LENKWE:** Lehono gona ke hweditše monnanna. Ke tla ba bintšha tselewane. Ke tla ba topa ka o tee ka o tee ka ba lahlela mphatong wa banna. Ke re ke tla ba ntšha pori ge ba sa ntsebe.Badimo bešo ke leboga kudukudu ka ge le nthometše lenota le la moisa. E re ke feleletše thifelwana ye ke ye go ikhutša. (O a nwa mme o a tšwa).
>
> (Serudu, 1983: 15).

Lenkwe o thabetše gore kgopelo ya gagwe go Kelelagobedi e a atlega. O rapa Kelelagobedi go ba maahlo le ditsebe tša pušo ya gagwe ka ge a belaela gore go na le batho bao ba ratago go mo tloša setulog sa gagwe sa bogoši. Kelelagobedi le yena ka go hloka mokokotlo o a o amogela modiro wo wa go ba mpheane, gore a tle a kgone go kwela Lenkwe ditaba tšeo go rerišwanago tšona ka mathoko ge a se gona. Gape go tšwelela maatlafatšo ya ditiro tša Kelelagobedi setsopolweng se se latelago:

> **KELELAGOBEDI:** (O bolela a nnoši) E bago seo bana ba ba se kwelego ke eng? Mosadi yo yena o reng a sa rate go mpotša seo ba mmoditšego sona? Go reng nke maano a ka a tla folotša? Ge ngwana yo a šetše a tseba gore ke sepela bošego go ya dipitšong a ka se gaše taba ye baneng ba bangwe mme ba botša bommabo bjale ka ge a dirile?

> (Ka go itshola) Ai, go bonala modiro wo o tlo ntsentša mathatateng a magolo ka pela. Ke tla dira eng? Ke nnete sekhukhune se bonwa ke sebataladi (O a emelela o leba malaong).
>
> (Serudu, 1983: 39)

Mo mohlaleng wa ka godimo raterama o maatlafatša ditiro tša Kelelagobedi ebile le polelo ya Kelelagobedi e hlaloša dilo tše dintši ka ga mohuta wa mmapadi goba semelo sa gagwe. O tloga a laetša boradia bja gagwe le go elela gabedi ga gagwe.

Athol (1969) o tšweletša mokgwa wo poledišano e holago ka gona dingwalweng. Kudukudu dingwalweng tša gagwe, go etša terama yeo e bitšwago Boesman and Lena. O laodiša poledišano bjalo ka thekniki yeo e thušago babogedi le babadi go lemoga dimelo tša babapadi goba baanegwa. Ka poledišano babadi le batheeletši ba kgona go utollelwa semelo se se itšego sa moanegwa. Go no swana le mohlala wa ka godimo go tšwa go Serudu (1983: 21) bjalo ka mmadi o ka lemoga mohuta wo Kelelagobedi e lego wona. Ka polelo yeo go tloga go bonagala gore ke legogelathoko ebile ke moradia, nta malomela kobong. Kutollo ya semelo sa mmapadi goba moanegwa e tla lemogwa gape poledišanong ye e latelago:

> **NADINADI:** Ke duma bjang ge le ka ntumelela mong wa ka nke ke mo tšee matšatši e se makae, ke mo tsenye ka phagong ya morula a longwe ke bommampenyapenyane. Ke a le enela ge a etšwa ka moo o tla tšwa a fetogile, e le mothomotho. O tla tseba le gore kgoši ke modimo wa gagwe yoo a swanetšego go hlompšha mabakeng ka moka.
>
> **LENKWE:** (O sa kgathotše mahlong) Mo tlogele re bone mokgwa wa gagwe. Ge a ka fela a nkgotlakgotla ka leihlong o tla tseba batho. Ntepa mmagwe, o ntirile boralokelo ke a mmona. Ga a tsebe ge ke le rrago setšhaba se sa Tlhapetsane.
>
> (Serudu, 1983: 56–57)

Go tšwa go babapadi ba ba ka godimo, poledišano e bea pepeneneng semelo sa kgoši Lenkwe gore ke motho wa go rata mahlapa, wa go rogana. Go lemogwa seo ka tšhomišo ya mantšu a "Ntepa mmagwe.." fao a rogakago Lesegafela yo a mo teletšego mohlang ba le kopanong ya kgothekgothe ya setšhaba moo Lenkwe a fago maloko a setšhaba sebaka sa go tliša dingongorego tša bona. Le ge eba Lesegafela a ka no ba a boleletše thoko, efela Lenkwe ga a na tokelo ya go ka rogana mabapi le seemo se kudukudu ka ge e le moetapele wa setšhaba. Se se šišinya gore ke mokgwa wa gagwe. Ka gona, Serudu ga a fetiši molaetša fela go babogedi eupša o tšweletša gape le semelo sa Lenkwe ka tšhomišo ya poledišano.

Athol (1969) o tšwelapele go bolela gore poledišano e kgona go tšweletša maikutlo a moanegwa, go fa tlhalošo ya tikologo, gammogo le go tšweletša molaetša wo o itšego go babadi. Ka kgopolo ye, poledišano ye ya ka godimo go tšweletšwa gape maikutlo a Nadinadi ka ge a selekwa ke maitshwaro a Lesegafela a go botšiša dipotšišo tša go laetša lenyatšo go kgoši ya motse gomme a kganyoga go mo lahlela ka phagong ya morula (Ntloleswiswi) ka ge a nyaditše kgoši ya setšhaba pele ga maloko a mangwe a setšhaba.

Ka mo go swanago, Lenkwe le yena o selekwa ke maitshwaro ao a Lesegafela ebile o ikwa a nyatšegile bjalo ka kgoši ya motse. Ditaba tše ka moka di laetša gape le tikologo fao ditiragalo di phethegago gona. Fa, ditiragalo di direga mošate ga kgoši Lenkwe fao go ka akanywago gore tikologo ke ya selegae ka ge go buša kgoši, go sa swarwa dikopano mabapi le dilo tšeo di amago setšhaba mošate. Ka morago ga tšohle, ka poledišano yeo Serudu o eletša babadi goba babogedi ka mokgwa wo e lego gore kgoši ya motse e swanetšwe ke go hlompšha ka ge e le tatago setšhaba.

Gwa buša gwa tšwelela mongwadi yo mongwe e lego Shakespeare (1611–1623), yena dingwalweng tša gagwe go etša ye nngwe e bitšwago The Tempest o tšweletša poledišano e le thekniki yeo e holago babadi le babogedi go tšweletša dithulano magareng ga baanegwa. Gomme mohola wo o tloga o bonala gabotse terameng ya Serudu ka mohlala wo o latelago:

> [Lapeng la Kelelagobedi: Kelelagobedi le mosadi ba bonala ba se mahlong. Difahlego tša bona di apere leutu. Go bonala nke ba swere mogano wa taba]
>
> **KELELAGOBEDI:** (O emiša hlogo) Ke sa le tabeng yela ya ka ya maloba, mogatšaka. Na o bona nke nka amogela modiro wo Lenkwe a mphago wona?
>
> **MMAPHUTI:** (Ka bogojana) E bago se o se nyakago ke eng, monna tena?
>
> **KELELAGOBEDI:** Se be lešilo, Mmaphuti, se segolo ke bophelo. Le nna ke nyaka go selela bana ba ka. BoLenkwe ba tla re patolla ra ba batho le rena, bjalo ka ba bangwe.
>
> **MMAPHUTI:** (O selekegile) Bjo re bo phelago o bo sola ka eng?
>
> (Serudu, 1983: 4)

Mohlaleng wo wa ka godimo ke go fa seo se bolelwago ke Shakespeare (1611-1623) maatlakgogedi, ge a re poledišano e kgona go utolla dithulano gare ga baanegwa goba babapadi, se se bonagatšwa gape ke molaodiši ge seširo se bulega. Kelelagobedi o thulana le mosadi mabapi le modiro wo a o filwego ke Lenkwe wa go ba ditsebe le mahlo a pušo ya gagwe. Le ge go le bjalo, mehola e atile ya poledišano yeo go sekego gwa bolelwa ka ga yona go etša gore poledišano e hola ka go tsebiša babadi, babogedi, babapadi, goba baanegwa, go tšweletša segalo sa bona bjalobjalo, se se lemogwa ka mantšwana ao a lego ka ga re ga mašakana bjalo ka ditaetšasefala.

Mabaka a Mangwe ao a Amanago le Poledišano

Go se, ntle le tlhokomelo ya tšhomišo ya thulano, maikutlo, tshedimošo, phetogo le kganetšo yeo e elelago mabapi le poledišano, dikgopolo le tshedimošo di tšweleditšwe go se ye ka nako ya maleba, efela go fa ntlha e bohlokwa ke gore babadi le baanegwa ga ba fetole ka dikarabo tša maleba. Se ke seripa

se se botse sa poledišano. Se se tla lemogwa ka poledišano ye e latelago:

> **LENKWE:** (O a emelela) Bana ba ka, ba Mothokwa wa Maseboko! Le biditšwe ke nna ka baka la seo se diregago mo motseng wa ka. Ke lemogile gore gare ga rena go na le batho bao ba nago le dipelaelo mabapi le pušo ya ka. Ba lala ba swara makgotlana bošego bjalo ka baloi. Ke re go lena, ge e le go re gare ga lena o gona yoo a belaetšwago ke tshepedišo ya ditaba tša motse wo, a nape a emelele a ntšhe sa mafahla a gagwe. Ke tla dula fase ke ba fe sebaka.
>
> **TLALENG:** Mothokwa le magagešo, ke a le dumediša. Pele ga ge nka ntšha la bošiwana, ke nyaka go tseba go kgoši gore na ke segagešo go rera ditaba tša motse wa rena le baeng? Mphetišeng moo Bathokwa ba Maseboko!
>
> **LENKWE:** (O emelela a kgathotše mahlong) Ga re a tla go bapala mo Tlaleng. Bolela seo se go kokonago, o tlogele go fafatla.
>
> **LESEGAFELA:** Mong wa rena, se re felele pelo le go re befelwa. Fetola potšišo ya Tlaleng. Na ke segagabomang go rera ditaba tša motse wa rena re na le baeng? Re tla itsheba bjang?
>
> **LENKWE:** (O befetšwe) O di tsena bjang, ka lefe, wena moradia tenang!
>
> **LESEGAFELA:** (Ka boiketlo) Hle se ntlhapaole, mong wa ka! ke be ke botšiša fela ke sa fotle.
>
> (Serudu, 1983: 47)

Go tšwa poledišanong ya ka godimo go tla lemogwa gore mmapadi yo mongwe ga a fetole ka dikarabo tša maleba ge a botšišwa potšišo. Ka go realo, ba bangwe ba badiragatši ga ba kgone go arabega gammogo le babadi. Go mabaka a mangwe ao a amanago le poledišano, go lemogwa gore poledišano terameng

e ka thuša go kwešiša ka go lekana le go sepediša tshedimošo ye e itšego go huetša motho yo mongwe go tswalanya maitemogelo a yo mongwe goba maikutlo a bona, (Mark, 1993). Gape le gore polelo ya terama e atiša go ba yeo e sa hlokego karabo, ka fao e šomiša polelo ka ditsela tša maemo a go fapana go tanya šedi. Gwa buša gwa lemogwa gore poledišano e swanetše go senola gabotse ditaba tše bohlokwa ka ga thulaganyo ya papadi yeo e ikgethilego go fa babadi kwešišo ya ditiragalo.

Se sengwe se bohlokwa ke gore poledišano e swanetše go hlagiša lehumo la polelo, se se ka phethagatšwa ke tšhomišo ya dika le diema (Bopape, 1999). Go fahlela se, Serudu terameng ya gagwe ya Kelelagobedi (1983) o šomiša poledišano yeo gabotse go hlagiša lehumo la polelo ka mokgwa wa tšhomišo ya seema "Sekhukhune se bonwa ke sebataladi" (Letl.39), seema se se hlaloša gore tšeo o di dirago o naganago gore batho ga ba go bone, tseba o iphora ka lefeela ka ge mabota le diphedi tše dingwe di le gona di lebeletše. Le ya seka go (Letl.01) "mphakana wa banna!". Seka se se hlaloša gore monna yo bogale.

Austen (1998) o tšweletša taba ya gore 'go ka šomišwa poledišano go hlahloba babapadi ba sengwalwa' go etša papading yeo e kgethilwego, Kelelagobedi e le motho wa go elela gabedi gammogo le go ba le megabaru. Mola mosadi wa gagwe Mmaphuti a na le nnete le ponelopele. Poledišano ye, e akaretša kamano ya bona gammogo le go fa tlhagišo mabapi le botho bja bona.

Poledišano ya ka Ntle

Ke mohuta wo bonolo wa poledišano gare ga baanegwa goba babapadi ba babedi. E šomišwa kudu, e ka ba mehuteng ka moka ya mešomo yeo e tlogetšwego, (Fuller, 1986). Ke yeo e diregago ka ntle magareng ga baboledi ba babedi goba go feta.

Se sengwe ke gore poledišano ga se ya swanela go ba ye telele kudu go fihlela le moo e tsotišago mmadi go bala goba mmogedi go bogela ka ge šetše go boletšwe peleng. Gomme seo se tšwelela gabotse go terama ya Kelelagobedi (1983). Ka fao Serudu o šomiša poledišano gabotse terameng ye ya gagwe ka ge a e tšweletša ka boripana magareng ga baanegwa gore ba tle

ba kgone go abelana sebaka sa go kgona go fetolana. Se se ka tliša kgahlišo ya terama. Ka poledišano mongwadi a ka kgona go tšweletša batho ba go fapana, dikgopolo tšeo di fapanego, dikutollo, ditshenyo, lethabo gammogo le manyami (Brooks le Heilman, 1965). Go paka se, go tsopolwa Serudu terameng ya gagwe:

> [Mmaphuti o tsena ga Lenkwe ba sa hlamula ka ntle le go kokota]
>
> **MMAPHUTI:** (Ka pefelo a dutše a khwinisa) Moloi towe, mphe monna wa ka!
>
> **LENKE:** (O itira tše nkego ga a tsebe selo) Fodiša matswalo mma. O re monna wa gago o hlomile bjang?
>
> **MMAPHUTI:** (O gaketše) Ke botšiša wena, mphenyašilo tena! Ke re le dirileng ka monna wa ka? Mpontšheng yena! Joo nna joo! Ngwana wa tšhiwana! Na ke tlo bona ke dirile eng batho ba mpolaetše monna!
>
> (Serudu, 1983: 100–101)

Mo mohlaleng wa ka godimo ke taetšo ya gore Serudu o kgonne go šomiša poledišano ka mokgwa wa maleba go fihliša molaetša go babadi le babogedi ka go šomiša poledišano yeo babapadi ba kgonago go abelana sebaka sa go araba. Go ya ka fao bangwadi ba, Brooks le Heilman (1965) ba pakago seo poledišano e swanetšego go se dira ka gare ga terama, go lemogwa gore go tšwa go poledišano ya ka godimo magareng ga Mmaphuti le Lenkwe e utolla manyami ao a hlagetšego monna wa Mmaphuti. Babapadi ba, ka go abelana sebaka sa go bolela, ba kgontša terama go phetha seo e swanetšwego ke go se phetha e le go fetiša molaetša ka tsela ya maleba go babadi.

Gape go lemogwa le gore poledišano e na le mohuta o mongwe woo kgaolo ye, e sa e utollago, gomme wona ke wo o latelago:

Poledišano ya ka Gare

Go poledišano ye baanegwa goba babapadi ba bolela ka noši le go tšweletša botho bja bona. Go šomiša poledišano ya ka gare bangwadi ba tšweletša ditlabela tša dingwalo go etša molapo wa letswalo goba poledišano ka noši yeo e feleletšego. Go atiša go hwetša dipoledišano tšeo go mešomo ya boJames Joyce, Virginia Wolf le William Faulkner, (Fuller, 1986). Hermans (1996) o hlaloša poledišano ya ka gare gore ke yeo e lebanyago go phapantšho ya dikgopolo goba dikakanyo magareng ga bonnyane bja maemo a mabedi a I ao a emelago dintlha tše di itšego tša ponego. Bhatia (2002) o tšweletša gore dinyakišišo di laetša gore poledišano ya ka gare e kgatha tema ye bohlokwa kagong ya boitšhupo bja motho. Se se šišinya gore gantši boitšhupo bo aga ke polelo ya ka gare, gomme poledišano ya mohuta wo, gantši e tšwelela lefaseng la nnete fao batho ba bago le boitlhahlobo goba ba ipobola. Ka go realo, ga e kgonege gore dingwalo di ka e tšweletša gabotse pepeneneng ka ge e le mabapi le go itlhahloba ka mong. Ka gona, babapadi ba bolela ka noši ka megopolong ya bona. E ka tšewa bjalo ka monolokhwi wa ka gare.

Thumo

Kgaolong ye go sekasekilwe mehuta ya poledišano ya dingwalo terameng ya Kelelagobedi (1983) go lemoga ka mokgwa wo mongwadi wa yona a šomišitšego poledišano go tšweletša goba go fetišetša molaetša wa papadi ya gagwe. Terama ye nngwe le ye nngwe e ngwalwa ka mokgwa wa poledišano. Serudu o ngwetše papadi ya gagwe ka mokgwa wa poledišano go etša bangwadi ba bangwe go latela molao wa maleba wa papadi. Baanegwa ba bane Lenkwe, Tlaleng, Lesegafela le Kelelagobedi ba a boledišana, ba tsweletša kgagano goba ba a thulana. Ge Tlaleng le Lesegafela ba ntše ba botšiša dipotšišo, Lenkwe a araba, seo se hlola phedišo le kgahlišo ya terama. Go lemogwa gore ntle le poledišano magareng ga baanegwa, go lebalwe ka kgahlišo ya terama ka gore nnete gona go theeletša motho yo motee a bolela go tloga mathomong go fihla mafelelong go a tswafiša ebile ga re tlo tsefelwa ke selo bjalo ka babogedi goba

babadi. Ka boripana, go ka phethwa ka la gore poledišano ke setlabela se bohlokwa kudu tiragatšong, e sego diganetši tša yona e lego setu le polelonoši.

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Tshekaseko ya Mopeleto wa Sepedi Leleme la Gae Ditaodišong tša Barutwana ba Mphato wa Senyane

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Matseno

Go ngwala go tšewa bjalo ka sedirišwa se bohlokwa sa go boledišana le gore motho a ithute go tšwela pele. Murray (2004: 8) o tšweletša mabaka a go ngwala a a latelago: go ithuta, go hlaloša le go bona, go bolela le go kwa, go itloša bodutu, go tsebiša, go keteka, go lwantša, go goga šedi, go nagana, go dira tšhelete, go ikgokaganya, go ikgweranya bjalobjalo. Mabaka a, a bontša gore go a hlokega gore motho a ngwale, ke ka moo bokgoni bja go ngwala gabotse ka mokgwa wa maleba bo lego bohlokwa kudu go godišeng setšhaba. Go ngwala mopeleto wa maleba ge go ngwalwa ditaodišo ke tsela ya go godiša monagano wa barutwana ka lebaka la gore se se ba thuša gore ba ipeakanye, ba hlame le go tlemaganya tshedimošo yeo e feleletšego. Se tla ba kgontša gape gore ba be le kgetho ya maleba ya mantšu go hlogo ya taodišo yeo ba tla bego ba e kgethile, le gore ba kgone go šomiša dika le diema tša maleba.

Mabokgoni a go ngwala taodišo a swanetšwe gore a tsebje ka ge se e le motheo wa go tia ge go etla tabeng ya dingwalwa, kudukudu dikolong tše di phagamego, ka ge se se thuša go

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ya go ile maphelong a bona, e kaba dikolong tša godimodimo (diyunibesithi) le mešomong. Go na le mabokgoni a go ngwala taodišo go godiša morutwana ka ge a tla kgona go tšwetša dithuto tša gagwe pele ntle le ditšhitišo gomme se se tla mo kgontšha go ngwala dikgopelo tša dikgoba tša mošomo, dipuku tša go fapafapana le diathikele. Maikemišetšo a kgaolo ye ke go hlahloba ditlhohlo tša thutapolelo tšeo di itemogelwago ke barutwana ba mphato wa senyane ge go ngwalwa ditaodišo tša Sepedi Leleme La Gae sekolong sa magareng sa Sedikothutong sa bobedi, porofenseng ya Gauteng. Sa pele go tla hlalošwa taodišo bjalo ka sengwalwatirišano ka mo go latelago:

Sengwalwatirišano: Taodišo

Murray le Johnson (1994: 66) ba gatelela gore taodišo ke tsela yeo e amanago le go tšweletša maikemišetšo, go kgoboketša tshedimošo, go beakanya dikgopolo le dintlha, go ba le sengwalwakakanywa, go badišiša, go tšweletša dikgopolo tše dingwe, le go ngwala taodišo yeo e feleletšego ya go ya go morutiši/gadi. Se se šišinya gore go bohlokwa go tseba lebaka leo le dirago gore taodišo e swanetšwe e ngwalwe ka mopeleto wa maleba, ditlhaka, mafoko, ditemana le gore dikgopolo di kgobokantšhwa ka mokgwa wa maleba. Taodišo e swanetše e be le mmepe wa monagano, e badišišwe, e ngwalwe gape ka leswa, go fihlela e eba taodišo yeo e feleletšego. Go ba le mabokgoni a go ngwala taodišo go dira gore morutwana a kgone go nagana gabotse le go mo lokišetša gore a kgone go bolela pele ga batho goba a be le bokgoni bja go ba mongwadi.

Barutwana ba mphato wa senyane (9) ba na le ditlhohlo tša mongwalo le mopeleto ge go ngwalwa ditaodišo ka Sepedi Leleme La Gae. Swanepoel (1990: 11) o bontšha gore barutwana ga ba šale tsela ya maleba ya go ngwala taodišo. Ge go ngwalwa taodišo go na le tsela yeo e šomišwago. Tsela ya maleba ya go ngwala taodišo e nyaka magato a go ngwala a mmalwa pele taodišo e ka thongwa go ngwalwa, e lego: go beakanya, go ngwala sengwalwakakanywa, go boeletša, go hlokola, go phošolla le go hlagiša, go fetšwa le gore e kwagale (Swanepoel, 1990). Se se ra gore ga go na ka mokgwa woo e lego gore go ka ngwalwa taodišo ntle le go latela tsela ya maleba yeo e nago le

peakanyo le tšhomišo ya polelo ya maleba, go swana le mafoko, mantšu, ditemana le maswaodikga a maleba.

Go lemogilwe gore ka dinako tša melekwana ya letlakala la boraro, barutwana ba bangwe ba ngwala ditaodišo ntle le go ngwala mmepe wa monagano pele, woo e lego karolo ye nngwe ya peakanyo. Ba ngwala mopeleto wa go fošagala, ebile o ka fetša o hlola diphapano magareng ga morutiši/gadi le barutwana ka ge barutwana ba bantši ba šomiša kudu tlogelo le kgomagano ya mantšu ka phošo. Mohlala, o hwetša morutwana a nyaka go ngwala go re 'mma le tate le a ja na?', gomme yena a ngwale go re 'Mma le tate le a jana?' Goba a nyaka go ngwala go re 'labobedi ke be ke ile toropong.' Yena a ngwale go re 'la bo bedi ke be ke ile teropong.' Ba šomiša kudu mongwalo wa tlogelo ya mantšu ka ge ba tlwaeditšwe ke mongwalo wa mararankodi a diinthanete, mohlala o hwetše morutwana a nyaka go ngwala mantšu a a mabedi 'le wena' yena a le dire lentšu le letee, e be 'lwena,' gomme a tlogele tumanoši ya 'e' a kgomagantšhe tlhaka ya 'l' go lentšu le 'wena.'

Dipoelo le tshekatsheko ya tshedimošo

Go tšwa go dikarabo tša bakgathatema, go hweditšwe dintlha tše mmalwa tša go fapana mabapi le ditlhohlo tša mongwalo le mopeleto go barutwana tšeo barutiši le barutwana ba kopanago natšo nakong ya go ruta le go ithuta, go swaya le go ngwala taodišo ka phapošing. Kahlaahlo e dirwa go šeditšwe dipotšišo tše di hlaotšwego tša nyakišišo, tšeo di nyalelanago le maikemišetšo a kgaolo ye.

Ditlhohlo tšeo barutiši le barutwana ba kopanago natšo ge go ngwalwa ditaodišo

Dikarabo tša barutwana ge ba botšišwa tše di latelago:

Goreng barutwana ba palelwa ke go ngwala Sepedi Leleme La Gae?

Morutwana wa A o re:

> Barutwana ga ba bontšhe go ba le kgahlego ya go ngwala ka leleme la bona la gae, gape bothata ke gore sekolong sa bona go šomišwa leleme leo e sego la bona la gae ge ba rutwa dithutwana tše dingwe le ge ba bapala le bagwera ba bona.

Go ruta taodišo ka phapošing go bohlokwa kudu ka ge go amana le mopeleto, tšhomišo ya mafoko, go ngwala le go hlagiša, ka ge go ka thuša barutwana go ba bahlami ba ka moso. Le ge go le bjalo barutwana ga ba laetše go ba le kgahlego ge morutiši/gadi a tsebagatša magato a go ngwala taodišo le go e hlagiša ka phapošing. Ga ba bontšhe mafolofolo ebile ga ba laetše go ba le kwešišo go seo ba se rutwago.

Morutwana wa B le C ba re:

> Barutwana ba na le ditlhohlo tša mopeleto ge ba ngwala taodišo ka ge ba sa tsebe go ngwala leleme la bona la gae. Se se hlolwa ke gore ba bangwe ba bona ba šomiša leleme le lengwe leo go sa ithutwego ka lona kudu, mohlala, go na le ba go šomiša leleme la isiZulu ka diphapošing gammogo le ge ba raloka mekgotheng. Le lengwe lebaka ke gore batswadi ka gae ba bolela dipolelo tša go fapana, seo se feleletša se hlakahlakantšha barutwana gomme ba se tsebe go ngwala leleme la gae la Sepedi. Letšhogo la go ngwala seo o se nago boitshepo ge o se ngwala le feleletša le go dira gore o be le lehloyo go thutwana yeo. Ka lebaka la go palelwa ke go ngwala mopeleto wa maleba le gore ke mantšu afe ao a momaganago le ao a kgaoganago, se se hlola mathata a gore molaetša wa sengwalwa o palelwe ke go fihla gabotse go baamogedi.

Morutwana wa D o re ditlhohlo tše dingwe ke tšhomišo ya mararankodi a diinthanete, gomme yena o feleletša polelo ya gagwe ka mokgwa wo o latelago:

> Tlhohlo ye nngwe yeo barutwana ba kopanago le yona ge ba ngwala taodišo e hlolwa ke mongwalo wa mararankodi a diinthanete ka gore ge ba ngwala ga ba feleletše mantšu, seo ya ba setlwaedi diatleng tša bona le megopolong

> ya bona. Ba šomiša mongwalo wa go se felele goba wa ditlhaka tšeo e sego tša maleba tša Sepedi. Seo e ba mathata ge ba ngwala taodišo ka phapošing ka gore ba ngwala ka tsela yeo e fošagetšego.

Morutiši o kopana le dithlohlo tša mopeleto tša barutwana ge a swaya ditaodišo, ka go realo, o ba kgakanegong ya go se tsebe gore morutwana o be a nyaka go ngwala eng.

Morutwana wa B, C le D ba hlatholla gore:

> Barutwana le bona ba laetša go ba le kgakanego ge ba ngwala taodišo ka ge ba sa iphe nako ya gore ge ba šomiša mararankodi a inthanete ba ngwala mopeleto le maswao a nnete ka ge seo e le selo seo ba se šomišago letšatši ka letšatši. Barutwana ba šomiša tlogelo kudu ge ba ngwala melaetša ba šomiša mafarahlahla a leago. Chokoe (2014: 13) o thekga ntlha ye ge a re go ngwala lentšu ka kgomagantšho mola le swanetše go ngwalwa ka kgaogantšho, go tliša tlhalošontši gare ga mongwadi le mmadi. Seo se ra gore barutwana ba swanetše gore ba ngwale mopeleto wa maleba go efoga mathata a go se kweišane.

Morutwana wa C o hlatholla gore:

> Barutwana ba tla ka dikgaokgao sekolong ka lebaka la bolwetši bja Khorona. Barutwana ba fela maatla a go ngwala kgafetšakgafetša ka ge ba robja moko ke go tla sekolong ka dikgaokgao, seo se ba hlolela mathata a gore ba ikhumane ba ngwala mopeleto wa go fošagala ge ba ngwala mešongwanakelo ka diphapošing.

Se se hlalošwago ka godimo ke gore ga go bonolo go barutiši/gadi go šetša mathata a barutwana le go ba fa thekgo ka o tee ka o tee gore ba kgone go lokiša mathata a mopeleto. O hwetša morutwana a kopana le ditlhohlo a le tee ka gae a dira mošongwana wa go ngwala gomme morutiši/gadi a ka se kgone go mmona ka ge a le gae. Barutwana ga ba šomiše dillathekeng tša bona go kgopela thušo go tšwa go barutiši/gadi ba bona.

Barutiši ba kopana le ditlhohlo tšeo barutwana ba nago le tšona ge ba swaya matlakala a bona a mešongwanakelo ya go ngwala le go hlagiša.

Morutwana wa E le wa F ba tlatša kgopolo ya morutwana wa C ka gore:

> Phapoši e tee e swere bana ba masometshela (60), bjale ka lebaka la leuba leo le aparetšego lefase ka bophara e lego Khorona barutwana ba hlophilwe ka dihlophanahlophana gore ba tle sekolong ka dikgaokgao ka go abelana. Se se tlogela barutwana ba bantši ba le kgakanegong ka ge mo kgweding morutwana a ka tla beke ye tee fela.

Ka ge ka dinako tše dingwe ka magaeng a barutwana o ka hwetša tate le mma ba bolela leleme la gae leo le šomišwago tseleng eupša e se leo le šomišwago ka pukung goba go ngwalwa sekolong. Ka go realo, go ba boima go barutwana go tseba go ngwala mopeleto wa maleba, mafoko le tše dingwe ka tshwanelo. Barutwana ba re go ya sekolong ka mehla go ba thuša go kgona go ngwala ka ge morutiši/gadi a tla ba phošolla mopeletong.

Naa barutiši/gadi ba šomiša mekgwa efe go le ruta go ngwala taodišo?

Barutwana ba A,B,C le D ba laetša gore:

> Barutiši/gadi ba re ruta ka go re fa dihlogo tša ditaodišo gore re ngwale gomme ba re botša gore ge re thoma go ngwala re thome ka mmepe wa monagano, matseno le mafetšo.

Mabokgoni a go ngwala taodišo a hloka peakanyo ya maleba ya ditemana le dikgopolo tša go nyalelana (Forrester le Anderson, 1992). Ka go dira bjalo taodišo ya morutwana e tla ba ye botse kudu ya go goga šedi ya mmadi.

Naa le hwetša mathata kae ge le rutwa mopeleto?

Morutwana wa A, B le F, ba tšweletša gore bothata ke gore ba bolawa ke thutelabogolo ka ge bona ba se ba thoma le Sepedi

mephatong ya tlasetlase. Ba re bona ba be ba dira maleme a gae a mangwe e sego Sepedi. Ba re ba thomile Sepedi mphatong wa bone (4), ba be ba dira leleme la gae ka polelo ya Seisemane sekolong. Se se ba dira gore ba palelwe ke go ngwala mopeleto ka mokgwa wa maleba.

Morutwana wa E o tšweletša taba ya gore yena ga a tsebe phapano magareng ga tlhakakgolo le tlhaka ye nnyane. O re yena o no ngwala fela. O tšwelapele ka gore ga a tsebe gore 'o' le 'go' di fapana bjang. Bothata ke gore ge a ngwala o dira phošo ye tee ka mehla. O re yena o hwetša Sepedi se le boima ebile a ka se sa se tseba ka lebaka la gore barutiši/gadi ga ba sa ruta, ba etšwe hloko fela go mešongwana ya go elwa le go gatišwa go iphološa go baetapele ba sekolo goba lefapha la tša maleme kgorong ya thuto.

Morutwana wa D o tšwela pele ka go bolela gore mopeleto wa maleba gore o tsebje ke go bala dipuku tše dintši le go ngwala kgafetšakgafeša. O re bona ba senywa ke gore ga ba sa rutwa ba no fiwa mešongwana fela dithutwaneng tše dintši.

Go ya ka Setatamente sa Pholisi sa Lenaneothuto le Kelo (SEPHOLEKE) (2012) mabokgoni a tšhomišo ya polelo ga a ikema ge go rutwa le go ithuta. Seo se hlola mathata a mopeleto ka ge barutiši/gadi ba sa fiwe nako ya go ruta mopeleto fela eupša go ya ka SEPHOLEKE a swanetše gore a logaganywe le mabokgoni a mangwe dithutong.

Dikarabo tša barutiši ge ba botšišwa tše di latelago:

Naa leuba la bolwetši bja Khorona le ama bjang mopeleto wa barutwana?

Morutiši wa A le B ba re gore ba fihlelele barutwana le go bona bao e lego gore ba ka ba ba na le ditlhohlo tša mopeleto ge ba ngwala, go ba boima ka ge barutwana ba etla sekolong beke ye tee mo kgweding. Morutwana o kgona go fetša ngwaga ka moka a sa tsebe selo ka ga go ngwala mopeleto wa maleba ebile morutiši/gadi a sa kgone go mo fihlelela go mo thuša mathateng ao. Morutiši/gadi o lemoga mathata ao ge a swaya matlakala a barutwana ao ba a hlagišitšego.

Morutiši/gadi B o tšwela pele ka gore barutwana ba hloka bokgoni bja polelo. Ga se ba itlwaetša go bolela le go ngwala leleme la Sepedi ka bokgwari. Le ge ba rutwa ga ba tšweletše bokgwari bja go bolela polelo ya go hlweka ya go hloka metswakotswako ya maleme a mangwe a šele. Ba rata go araba dipotšiso tša Sepedi ka maleme ao. Barutwana ba swanetše go itlwaetša go bala ka tsinkelo le go ngwala kgafetšakgafetša gore ba tle ba kgone go ngwala mopeleto wa maleba.

E ka ba le na le SEPHOLEKE?

Morutiši/gadi wa A le B ba bolela gore ba na le tokomane ya SEPHOLEKE ebile se ba thuša go itokišetša thutwana ya barutwana ge ba eya phapošing. Ba tšwela pele ka go bolela gore SEPHOLEKE se ba thuša ka go ba bontšha mehuta ya mabokgoni a go ruta le go ithuta, kabo ya nako le mekgwanakgwana ya go ruta thutwana ya Sepedi Leleme La Gae. Se ba fa lenaneothuto le mekgwa ya go ruta polelo. Magato a go theeleša, a go ngwala, go swana le ditaodišo le go bala, go bolela, go hlagiša le go bogela.

Le ge go le bjalo SEPHOLEKE (2012) se hlaloša gore mongwalo wa maleba o swanetše o be le tšhomišo ya maswaodikga, mehuta ya madiri, mahlaodi, mahlathi go fa kgopolo ye e itšego ya go tanya šedi. Se se ra gore go šomiša maswaodikga go bohlokwa kudu, ka ge a dira gore lefoko le kgone go ntša kgopolo ya go kwagala.

Naa Kgoro ya Thuto ya Motheo, ke eng seo e thušago ka sona thutong ya Sepedi Leleme La Gae?

Morutiši/gadi A le B ba bolela gore ba kgoro ya thuto bao ba hlokometšego Sepedi Leleme La Gae ba fela ba etela dikolo go hlokomela ge eba dilo di sepela gabotse. Ba bolela gape gore ba lekola barutiši/gadi fao ba ba fahlošago goba sedimošago ka tše dingwe tša mabokgoni a go ruta Sepedi Leleme La Gae. Ba bolela gore ba ba fa maele a gore ba thuše barutwana bjang go lokiša mopeleto ka phapošing.

E ka ba le fa barutwana dipoelo ge le feditše go swaya mešomo ya bona?

Barutiši/gadi A le B ba bolela gore ba fa barutwana dipoelo go mešomo ka moka ya semmušo le yeo e sego ya semmušo.

Barutiši/gadi ba ka moka ba gatelela gore ba tšwa le leleme la Sepedi kgole, ba le nyantše letsweleng, ba ithutile lona yunibesithing ebile ba na le mengwaga ba ruta mphato wa seswai (8) go fihla go wa marematlou (12). Le ge go ipontša gabotse gore barutiši/gadi ba tloga ba le ba ba hlwahlwa lelemeng la Sepedi, eupša taba ya go se fe barutwana dipoelo le yona e na le seabe phošagalong ya mopeleto wa morutwana. Go fa dipoelo barutwana go ba thuša go ngwala mopeleto wa maleba go lebeletšwe dibopego le melao ya tšhomišo ya polelo nakong ya magato a go ngwala.

Le ile la re ge le ruta bana la gatelela taba ya mopeleto?

Morutiši/gadi B o bolela gore go gatelelwa mopeleto kudu, ka ge mantšu a mangwe a sa ngwalwe ka tsela yeo a bitšwago ka gona, mohlala ba fa lentšu le 'kwešišo' gore barutwana ba bantši ba ngwala "kwišišo" e le ka tsela yeo e kwagalago ka gona ge e hlabošwa.

Barutiši/gadi A le B ba tšweletša gore bothata bjo bogolo bjo bo hlolago phošo ya mopeleto go barutwana ke gore ga ba otlwe ge ba ngwadile ka mopeleto wo o fošagetšego gomme se se dira gore barutwana ba se tšeele mopeleto hlogong. Ka ge se se sa ame meputso ya bona, gammogo le gore ba kgoro ya thuto ba tla re ba fiwe meputso ba tšwele pele. Taba ya gore mabokgoni a polelo ga se a ikema le yona e kgatha tema mo bofokoding bja barutwana bja go kgona go ngwala ka ge barutiši/gadi le bona ba hlokomologa mabokgoni ao.

Ditšhišinyo

SEPHOLEKE se akaretša ditšweletšwa tša tirišano go lebeletšwe polelo, poledišano, goba potšišotherišano gore barutiši/gadi ba gatelele magato a go ngwala ge ba ruta e le go beakanya, go ngwala sengwalwakakanywa, go boeletša, go hlokola, go phošolla le go hlagiša. Barutiši ba swanetše go gatelela gape dibopego le maswaodikga, mopeleto, retšistara, setaele le segalo, kgetho ya mantšu, sebopego sa lefoko le go ngwala temana. Batswadi ba swanetše go tšea karolo ka gare ga thuto ya bana ba bona ka go ba ruta go ngwala mopeleto wa maleba.

Barutiši/gadi ba ka itlhamela pakana moo go tla rutwago barutwana mopeleto le go ngwala ka ge mabokgoni a a sa ikema ka noši. Pakana yeo e ka ba pele ga ge sekolo se tsena goba ge se etšwa. Ba ka ngwadiša barutwana kgafetšakgafetša mešongwana ya ditšweletšwa tša tirišano go ba tlwaetša go ngwala mopeleto wa maleba. Barutiši/gadi ba ka kopana le batswadi ba barutwana go thušana gore ba kgone go fenya bothata bjo. Barutiši/gadi ba ka tšea dinomoro tša megala tša batswadi ba barutwana go hlama sehlopha sa dikgokagano tša leago, ba direla barutwana mešongwanakelo ya go se gatišwe, ba romela bana go tšona yeo ba tla e dirago gae ge ba sa emišitšwe go tla sekolong ka ge ba eya ka dikgaokgao.

Barutiši/gadi ba ka gatelela go ruta barutwana mopeleto le gore ge go ngwalwa ba latele magato a go ngwala ao a tšweletšwago ke SEPHOLEKE. Ba ngwale mmepe wa monagano gore ba kgone go tšweletša dintlha tšeo ba tlogo ngwala ka tšona le go dira dinyakišišo mabapi le hlogo yeo go ngwalwago ka ga yona. Ba gatelele bohlokwa bja go ngwala mmepe wa monagano pele morutwana a ngwala taodišo. Go swanetšwe go rutwe kago ya mafoko le ditemana, le bohlokwa bja go ngwala ditemana tša maleba gammogo le gore ditemana tšeo go swanetše dintlha tša tšona di nyalelane. Barutiši/gadi ke batho bao ba nago le khuetšo ye ntši go barutwana ka ge ba phela le bona nako ye telele. Barutiši/gadi ba go ruta leleme la Sepedi ba swanetše go ba le lerato lelemeng le gomme ba bolele Sepedi seo se hlwekilego ge go rutwa goba go bolelwa le barutwana. Se se ka hlohleletša barutwana go rata leleme le la Sepedi.

Barutwana ba swanelwa ke go ba le lerato lelemeng la Sepedi, ba se ke ba jewa ke dihlong le go le tšeela fase. Ba swanetše go botšiša moo ba sa kwešišego gomme ba se tšhabe selo. Go botšiša dipotšišo go ka thuša barutwana go oketša tlotlontšu ya bona. Ba swanetše ba kgopele batswadi ba bona gore ba ba rekele dipukuntšu tša Sepedi gore ba tle ba kgone go lebelela mantšu ao ba sa a tsebego. Ge go fetšwa go ithutwa magato a go ngwala ditaodišo, barutwana ba swanetše go lebeledišiša gabotse, ba ngwale go bona gore ba palelwa kae gore ba kgone go dira diphošollo. Ba ithute go hlatholla hlogo yeo ba e filwego. Barutwana ba swanetše go thala mmepe wa

monagano gomme ba ithute go ntša dintlha tšeo ba ilego go ngwala ka tšona. Ba swanetše go kgona go nyalanya dintlha tšeo go ngwalwago ka tšona.

Barutwana ba ka ithuta go kgetha mantšu ao ba tlago go a šomiša. Ba ithute go ngwala sengwalwakakanywa pele ba efa morutiši/gadi taodišo ya go felela. Ka tsela yeo ba tla kgona go bona diphošo tša bona gomme ba di phošolla pele ba fa morutiši/gadi mošomo wa bona. Barutwana ba swanetše go itlwaetša go bala dipukwana tša go fapafapana e sego tšeo ba di filwego fela. Ka tsela yeo ba tlo kgona go oketša tlotlontšu ya bona le go kgona go bona ka mokgwa woo bangwadi ba bangwe ba ngwalago ka gona.

Batswadi ba ka hlohleletša bana ba bona go šoma ka go ikemišetša dithutong tša bona. Ba ba hlohleletše gore ba dule ba bala, le ge e kaba kuranta goba dipuku tša mephato ya fase ka ge ngwana a ka ithuta se sengwe go tšwa go tšona. Se sengwe gape ke gore ba ka lebelela mešomo ya bana nako le nako gomme ba ba thuše mo ba palelwago. Batswadi ba ka fela ba eya dikolong go bolela le barutiši/gadi ba bana ba bona gore ba tle ba kgone go thekga bana gore ba tle ba kgone go tšwelela gabotse dithutong tša bona. Batswadi ba ka thušana le barutiši/gadi go ba hlokomela le go ba thuša ka go ba bontša mopeleto wa maleba le go ba leletša mogala go thuša mo ba sa kwešišigo gona. Batswadi ba ka thuša go saenela barutwana mešomo yeo ba e dirago gae ba e filwego ke barutiši/gadi go hlatsela gore ba tšere karolo.

Barutiši/gadi ba bolela gore ba kgoro ya thuto ya motheo ba ka ba fa thekgo ye e lekanego ka go etela sekolo kgafetšakgafetša, le go lekola mešongwanakelo dipukung tša barutwana le go lekola faele ya morutwana le ya morutiši/gadi, le go ba fa maele dithutong tša morutwana. Kgoro ya thuto ya motheo e fe barutiši/gadi maatla a gore ba rute Sepedi se ka mafolofolo ka gore ge ba dira dithuto tša mafelelo a beke le ge dikolo di tswaletše ba tsenye le thutwana ya Sepedi ka ge dithutwaneng tšeo Sepedi ga se gona. Se se dira gore barutwana ba nagane gore Sepedi ga se bohlokwa. Ka gona, se se fetša

barutiši/gadi le barutwana maatla ka ge ba bona nke Sepedi ga se bohlokwa.

Ge ba kgoro ya thuto ya motheo ba ka tsenya Sepedi dithutwaneng tšeo di kgathago tema mafelelong a beke goba ge dikolo di tswaletše, se se tla fa barutiši/gadi le barutwana tlhohleletšo ye kgolo. Barutiši/gadi ba akanya gape le gore thutapolelo e swanetše e boe gape go ba mabokgoni ao a ikemego. Se se tla kaonafatša mopeleto wa barutwana. Barutwana ga ba sa rutwa mopeleto le thutapolelo ka kakaretšo ka lebaka la gore ke mabokgoni ao a sa ikemago gomme a swanetše go logaganywa ka gare ga mabokgoni a go bala le go bogela, go ngwala le go hlagiša, gammogo le go theeletša le go bolela. Se se nola barutiši/gadi moko wa go tsenelela go ruteng thutwana ye ka ge le ka gare ga matlakalapotšišo thutapolelo e abelwa meputso ye mennyane kudu yeo e ka se amego barutwana ka selo. Barutiši/gadi ba laeditše gore bona ba ganelela le go gatelela go ruta dikarolo tšeo di tšwelelago ka gare ga matlakalapotšišo gore barutwana ba tšwelele mafelelong a ngwaga.

Thumokakaretšo

Kgaolo ye e file maele a gore go ka fenywa bjang ditlhohlo tša mopeleto le mongwalo wa barutwana ge go ngwalwa taodišo. Go tloga go ipontšha gabotse gore barutiši ba ruta barutwana mopeleto le magato a go ngwala ditaodišo eupša bothata ke gore barutwana ba palelwa ke mopeleto wa maleba ka gore ga ba tle sekolong ka mehla ka lebaka la bolwetši bja Khorona. Taba ye nngwe ke go re barutwana ba bangwe ga ba dule le batswadi bao ba bolelago Sepedi ka moka. Ka gona, go ba le kgonagalo ya gore ka gae go bolelwa malementši. Le lengwe la mabaka ke gore ga se ba thoma ka go ithuta Sepedi mephatong ya tlasetlase, ba thomile dikolong tša go šomiša Seisemane fela. Ge ba eya mephatong ya go latela ba tloga dikolong tšeo go ya go tše dingwe fao go ithutwago leleme la Sepedi. Ditlhohlo tša mopeleto di hlolwa gape ke gore ge ba šomiša mararankodi a diinthanete ga ba šomiše mongwalo wa maleba ba šomiša tlogelo ya diripa tše dingwe tša mantšu dinakong tše dintši. Se

ke sona se dirago gore ditaodišo tša barutwana di seke tša ba tša maleba.

SEPHOLEKE ke pukutlhahlo ya morutiši/gadi yeo e laetšago mešomo ka moka e swanetšwego ke go fiwa barutwana go akaretšwa le mešomo yeo e lego mabapi le mabokgoni a go ngwala le mabokgoni a tšhomišo ya polelo ao a sego a ikema, a swanetše go logaganywa ka gare ga mabokgoni a mangwe. Go ngwala setšweletšwa sa taodišo go šomišwa bjalo ka letlakala la boraro dikolong fao barutwana ba swanetšego go latela magato a go ngwala le mopeleto. Ge morutiši/gadi a ruta barutwana o swanetše go logaganya mabokgoni a mopeleto le mabokgoni a mangwe dithutong ka ge a sa ikema. Se se ama barutwana kudu ka gore ga ba bone bohlokwa bja mopeleto gomme ba feleletša ba ngwala mopeleto wo o fošagetšego ge go ngwalwa ditaodišo.

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Kamano ya Teori ya Karl Marx go tša Dipolitiki le Ekonomi Papading ya M.S Serudu

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Sošiolotšikhale e lego tša leago ke lentšu le legolo la go amanywa le teori ya Marx (1977). Ka gona, teori ya Marx e šetša kudu go dintwa magareng ga dihlopha tša maemo a godimo le a magareng ge go lebeletšwe go tša ekonomi. Marx o šišinya gore ekonomi ke tšhušumetšo ye kgolo setšhabeng. Gantši go bontšha gore bohumi bo sepedišana le semelo sa motho gore ke wa sehlopha sa mohuta ofe sa batho. Ka fao teori ya Marx e amana le go lebelela kgatelelo yeo e hlolwago ke batho ba maemo a godimo goba ba maemo a fase. Ke lona lebaka leo le hlolago ntwa ya motheo mabapi le dihlopha tše tše pedi. Ka kakaretšo, kgopolo ya dikgohlano e a emišwa le go šomišwa ga motsemošate le mmušo wa gona. Mmušo wo o fela o oketšega le go fokotša ga dikolo goba bašomi, le go šomiša mekgwa ye mebotse e le gore go fokoditšwe le go tloša mehuta ya go hloka toka, ba hloka go bopa mekgatlo le go phuhlamiša mmušo wo o lego gona.

Marx (Op cit.) o dumela gore tlhahlobo ya ekonomi ya tša leago le ya tša dipolitiki ya bokapitale (capitalism) ke lebakakgolo la tša kgopolo ya dikgohlano. Phetogo ya setšhaba, ke tshwanelo ya popego ye bohlokwa ya bokapitale bjo bo lego gona lefaseng ka bophara. Tshepedišong ye, mokgwa wa

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go hlagiša le go fana ka dithoto tša go swana le mobu, feme ya theknolotši le tshepedišo ya dikoloi tša batho ba palo ya tlasana ke wona wo o tšwelelago kudu. Sehlopha se sa batho ke sehlopha sa maemo a bokapitale. Tšhomišano ya mešomo ya setšhaba e etiša pele mešomo ya moruo e lego tlhokego yeo e sa tlwaelegago ya go thekga setšo seo se ikemego ka noši. Marx (1977) o šišinya gore mekgatlo ka moka yeo e lego ka fase ga bokomonisi (communism) bjo bo tšweletšwago ke tša dithoto, e dirilwe ka tsela yeo e tlo tšweletšago tše dibotse le tše dintši go sehlopha seo se lego se sennyane sa batho. Kgopolo ye e ka šomišwa go kwešiša gore tša dikoloto di ka lebišwa phetogong ya setšhaba bjang go fihlela ga bjale, le gore na batho ba šomišwa gampe bjang ka fase ga botho.

Ge Adams (2012: 342), a tsopolwa o re:

> *"The social approach is the interpretation of literature in its broader social context. In that case, sociological theory is defined as a set of interrelated ideas that allows for systematisation of knowledge of the social world."*
>
> "Mokgwa wa leago ke tlhathollo ya dingwalo ka seemo sa tšona se se nabilego sa leago. Boemong bjoo, kgopolo ya tša leago e hlalošwa e le sehlopha sa dikgopolo tšeo di nyalelanago le tšeo di dumelelago go rulaganywa ga tsebo ya lefase la tša leago."

Ka go realo go šišinywa gore tlhathollo ya dingwalo tša poledišano ke setlabela se bohlokwa setšhabeng ka bophara ka mokgwa wa go hlaloša dingwalo tša go fapana le tša setšhaba. Ka fao, thuto ya tša leago e hlalošwa bjalo ka seswantšho sa dikgopolo di kopantšwe gape di dumelelana le go swarwa ga tsebo ya lefase la setšhaba. Tsebo yeo, e šomišwa go hlaloša lefase le go gatela pele tša bokamoso bja lefase la setšhaba. Ka go realo, kgopolo ya poledišano setšhabeng ke mokgwa wo o raraganego wa boraditsebi le mokgwa wo o šomišwago go sekaseka le go hlaloša thutokgolo setšhabeng.

Go laeditšwe gore teori ya bomaksisimo e bontšha maikutlo go dumela gore ekonomi ditšhabeng e bontšhwa e le

motheo wo bohlokwa kudu go tša dipolitiki le tša bokgabo bja setšo. Swanepoel (1990: 52) ge a bolela ka bokgabo bja setšo o re:

> *"Literature in this sense expresses economic relations. In that case, the Marxist approach provides a complete position on society and life as a whole."*
>
> "Dingwalo ka kgopolo ye di tšweletša dikamano tša ekonomi. Boemong bjoo, mokgwa wa bomaksisimo bo fa maemo a feleletšego setšhabeng le bophelo ka kakaretšo."

Se se ra gore dingwalong go hlalošwa dikamano tša moruo wa ekonomi setšhabeng. Ka gona, bomaksisimo bo laetša ka botlalo boemo bja setšhaba le bophelo ka kakaretšo.

Ka go realo, go lebeletšwe kudu tlhokomelo go feta kamano mabapi le tša moetlo wa tša ekonomi le moruo e lego bodiidi le tlhokego ya mešomo. Ka ge bothakga bo utollwa le go bonagatšwa setšhabeng, se se laetša gore mokgwa wo o swanetše gore setšhaba se kwešiše boithati le dikarolo tša wona gape le go kwešiša gore motho o itshwara bjang setšhabeng. Ka go realo go gopolwe gore ka dinako tšohle go dirišwa maemo a setšhaba. Godimo ga fao, kamano ya setšhaba e šušumetša motho ka polelo ya gagwe le ditlhalošo. Ka gona, se se dumelela motho gore a tšee karolo ya yo mongwe. Kgaolong ye go tlo tsinkelwa kudu maikutlo mabapi le tša leago, ka tšhomišo ya papadi ya Kelelagobedi (1983) ya go ngwalwa ke M.S Serudu.

Ekonomi

Maemong a mantši go lebelelanwe le tlhobaboroko le mathata a mmalwa tabeng ya tša ditšhelete le go nolofatša ga bophelo bja batho. Ke ka lebaka leo ekonomi e ka hwetšwago e le bothata bjo bogolo papading ye e kgethilwego ya Kelelagobedi (1983). Papading ye, Kelelagobedi o tshepišwa tšhelete mabapi le ge a ka kgona go dira seo a se laetšwego ke kgoši Lenkwe go ba mahlo le ditsebe tša pušo ya gagwe. Kelelagobedi o kgona go ithekela diphahlo tša ka ngwakong le terata go dira legora ka lapeng la gagwe. Go ya ka se go ka thwe, ke sona se se ka

šomago bjalo ka bopaki bja gore tša ekonomi di sepedišana bjang le tšhelete.

Tša ekonomi di tšewa hloko kudu go feta tša politiki bjalo ka saense ya bohumi yeo go yona go ithutwago mokgwa wa go tšweletša, go šomišwa le go kgoboketša tša bohumi. Ka fao ekonomi ke tshepedišo ya mekgatlo yeo e thušago goba go tsenya letsogo mešomong ya go tšweletša le go abelana ka dithoto le ditirelo setšhabeng. Adams (1988: 90) o hlaloša gore:

> *"Economy is regarded as a science of wealth which studies the process of production, consumption, and accumulation of wealth. An economy is a system of organizations and institutions that either facilitate or play a role in the production and distribution of goods and services in a society."*

> "Ekonomi e tšewa bjalo ka saense ya lehumo yeo e go yona go ithutwago tshepedišo ya tšweletšo, tšhomišo le kgoboketšo ya lehumo. Ekonomi ke tshepedišo ya mekgatlo le ditheo tšeo di nolofatšago goba di kgathago tema tšweletšong le kabo ya dithoto le ditirelo setšhabeng."

Ka go realo, ke gore ekonomi ke boemo bja naga goba lefase mabapi le maruo goba tšhomišo ya tša ditšhelete.

Dipolitiki

Go ya ka pukuntšu ya Horny (1979: 301), dipolitiki ke mediro goba mešomo mabapi le go fihlelela le go šomiša maatla setšhabeng. Ke kokwane ye e nago le khuetšo ye maatla ebile e lebanego le pušo ya naga (Maila, 2006: 24). E laetša ka mo batho ba bušwago ka gona.

Billman (1980: 263) ge a tsopolwa o hlaloša gore:

> *"The term 'political issues' refers to controversies debated within the political system everything from divisive social issues such as abortion, to taxation and government spending."*

> "Lereo le 'ditaba tša dipolitiki' le šupa dingangišano tšeo di ngangišanwago ka gare ga tshepedišo ya dipolitiki, selo se sengwe le se sengwe go tloga go ditaba tša leago tšeo di aroganyago tše bjalo ka go ntšha mpa go ya go motšhelo le tšhomišo ya tšhelete ya mmušo."

Go tšwa setsopolweng sa ka godimo, go ka phethwa ka gore dipolitiki ke sete ya mediro yeo e amanago le go tšea diphetho ka dihlopha goba dibopego tše dingwe tša dikamano tša maatla magareng ga batho ka mong, go swana le kabo ya methopo goba maemo a itšego. Gantši politiki e mabapi le pušo, motšhelo gammogo le kabo ya methopo nageng ka bophara.

Ntlheng ye go lemogwa kgoši Lenkwe a ikemišetša go tiiša bogoši bja gagwe ka go šomiša Kelelagobedi. Godimo ga fao, dipolitiki di bapala karolo ye bohlokwa le go fetiša ka ge Mmaphuti a le kgahlanong le nnete ya gore monna wa gagwe Kelelagobedi o swanetše go tšea mošomo wo Lenkwe a nyakago go mo fa wona. Se se laetša gore taba ya Mmaphuti ga e na maatla. Sa go nyamiša le go feta ke taba ya gore molekane wa gagwe o feleletša a dira gore morwa wa bona a wele mathateng mo a hlaselwago ke dithaka sekolong.

Mmaphuti o thekgwa ke Napšadi le Maite ka ge ka dinako tše dingwe ba be ba bolela ka Modimo gomme e le gona ge a kgomotšega. Go itaetša gape gore go na le ka mokgwa wo o amanago le dipolitiki g e g o felwa go bonwa batho ba motseng wa Tlhapetsane ba sa rate seo kgoši Lenkwe a botšago motse wa gabo. Ke ka lebaka la gore kgoši Lenkwe o fa bathobašweu naga le maruo a setšhaba gomme se se hlola mmudubudu magareng ga gagwe le maloko a mangwe a setšhaba ao a sa kwanego le taba ye.

Poledišano magareng ga badiragatši/baanegwa

Go teori ye ya sošiolotšikhale, poledišano ke setlabela se bohlokwa kudu. Se se amantšhwa le tša leago ka ge go swanetše gore go be le poledišano go tša leago. Jacobs (2015: 14) ge a tšweletša tša leago le dipolitiki o laetša gore poledišano e bohlokwa setšhabeng gomme le taetšo ya botho gore mo go lego

batho go swanetšwe go be le poledišano yeo mo go yona go tlo bago le tharollo. Yena ge a tsopolwa o bolela gore:

> *"Retaining Marx allows for the understanding of communication through the overall scheme of social relations. Marx carves very distinct notions of class, but the characterization of the experience and unique position of the middle class demonstrates thematic orders of the social."*
>
> "Go boloka maksisimo go dumelela kwešišo ya kgokagano ka dikamano tše di fapafapanego tša leago. Marx o betla dikgopolo tše di fapanego kudu tša maemo, eupša go hlalošwa ga phihlelelo le boemo bja moswananoši bja maemo a magareng go bontšha ditaelo tša morero tša leago."
>
> (Jacobs, 2015: 14)

O laetša gape le gore go histori, bohlale bja Marx (1977) bo ka šomišwa go kgetholla tikologo ya poledišano ka ditaetšo tša sehlophakgethollo. Ye ke karolo ye bohlokwa ya dikamano tša setšhaba tikologong. Ntlha ye e ka šomišwa go emela se se bolelwago ke Marx go lebeletšwe tša poledišano. Le ge go le bjalo poledišano ye ya Marx e sa hloka šedi, ka ge e bonwa e tšweletša seabe le kgopolo ya gagwe ya poledišano. Ditsebi tše dingwe di lemoga gore Marx a ka ba le tlhohleletšo go tša poledišano.

Kgopa (2015: 4) o hlaloša poledišano bjalo ka setlabela se bohlokwa kudu ka ge go lemogwa mongwadi a bontšha poledišano magareng ga baanegwa ba gagwe. Marx (Op cit.) o kwana le seo, mola Cohen (1973: 62), a re:

> *"Dialogue describes the conversation as a style that is designed to fit in with its texts together with the reasons they say under it."*
>
> "Poledišano e hlaloša go boledišana bjalo ka setaele seo se hlamilwego go dumelelana le dingwalwa tša yona gammogo le mabaka ao di a bolelago ka fase ga yona."

Thekniki ya poledišano ke ye bohlokwa ka ge e laetša go kwana le go sa kwane ga badudi le babuši ba naga ya Tlhapetsane. Ka fao, go na le mekgwa ye mmalwa ya go bontšha gore poledišano e bohlokwa. Se se bonala gabotse ka go laetša mokgwa woo poledišano e ralokago karolo ye bohlokwa setšhabeng sa Tlhapetsane.

Ka go realo, poledišano e ka tšweletšwa ka dintlha tše di latelago:

Tswalano ya poledišano le thulano

Thulano ya tše dingwe tša tšeo di tšwelelago mo papading ya Kelelagobedi (1983) e bonagala ge Mmaphuti a bolela le Kelelagobedi gomme go se na kwano bjalo ka monna le mosadi. Seo ba se dirago ke go no phela ba fošana ka noga e phela, ga nke ba ntšhetšana la mohlagare. Se se bonala kudu ge Mmaphuti a leka go lemoša goba gona go kgala Kelelagobedi ka go hlankela kgoši Lenkwe ka ge seo se ka mo tsenya mathateng. Kelagobedi o bonala e le motho wa manganga e le go rata go lekana le batho bao ba nago le tšhelete. Babadi ba tla lemoga se, poledišanong ye e latelago:

> **MMAPHUTI:** Mmolai tena, o mpolaetše ngwana.
>
> **KELELAGOBEDI:** (O dula fase gare ga kgakanego) O se ke wa nkgafela! Ke go bolaetše ngwana ge ke dira eng?
>
> (Serudu, 1983: 83)

Mmaphuti o thulana le monna wa gagwe morago ga gore a tsene ka ngwakong a etšwa maitišong a gagwe. Thulano ya bona e hlola ke go gobatšwa ga ngwana wa bona Lesetša ka ge a bethilwe ke dithaka sekolong mabapi le tiro yeo tatagwe a e direlago Lenkwe ya go ba mahlo le pušo ya gagwe, ka ge e dirile gore banna ba bangwe ba motse ba rakwe. Mosadi wa Kelelagobedi o lekile go kgala monna wa gagwe eupša a se mo theeletše, ka go realo ditaba ga bjale di eme ka le lengwe.

Thulano e tšwelela gape ge Kelelagobedi ba mmelaela gore a ka ba a diša marena a mabedi e lego sehlopha sa

maganagobušwa (Noko, Tlaleng, Lesegafela le banna ba bangwe ba motse) ke sehlopha seo. Babadi ba tla lemoga se, poledišanong ye e latelago:

> **KELELAGOBEDI:** (O thoma go selekega) Leo ga se la ka ke la gago. Le reng nke le ntakane banna le amogetšana ka nna bjale ge ke re ke tšweletša tšhišinyo ya ka? Gape ga le re go tšwa molomong la nama la rereša, lentšu ke kota le a betlwa.
>
> **TLALENG:** Re a go kwa. Se re se ganago ke go kwa nke o emelela Lenkwe o re ga se yena a rakilego banna bale ba gešo motseng wo.
>
> **KELELAGOBEDI:** (Ka pelong o na le pelaelo) Go thoma neng ke emelela Lenkwe?
>
> (Serudu, 1983: 73)

Kelelagobedi o thulana le Tlaleng le banna ba bangwe ba sehlopha sa maganagobušwa mabapi le go kwala nke o thekga seo se dirilwego ke Lenkwe go ba bangwe ba banna ba motse wa Tlhapetsane bao e lego gore ba rakilwe motseng wo. O leka ka maatla gore banna bao ba se lemoge seo e lego sona empa ka ge e le motho e se kgomo o swarwa ka leleme.

Tswalano ya poledišano ya batho bao ba bolelago

Go tlo lebelelwa ka moo badiragatši goba baanegwa ba papadi ye e kgethilwego ba kgonnego go tšweletša tswalano ya bona ka go boledišana. Go tlo lemogwa Noko le Tlaleng ba bolela ka Kelelagobedi le seo a tla se bonago ka go theeletša ditaba tša bona. Mokgwa ke gore ba kwa ba sa mo tshepe gore o na le bona morerong o motee goba a ka tšwa a ba gama diganong gomme a tšea ditaba tša bona a di iša go kgoši Lenkwe. Maikemišetšo a magolo e le ge Kelelagobedi a ile a kwa seo Noko le Tlaleng ba se bolelago mabapi le kgoši Lenkwe ka ge a ile a mo kgopela gore e be ditsebe le mahlo a gagwe.

Diema tšeo di šomišitšwego go poledišano tša go ama ekonomi, dipolitiki le tša leago

Diema tše di latelago di hlaloša gabotse gore lehumo la polelo le bohlokwa le gore poledišano ke setlabela se bohlokwa mo setšhabeng. Kudukudu ge o ka hwetša o le motho yo a emelago setšhaba sa motse wo o itšego. Go bontšha gore moetapele o bolela selo seo a se tsebago go tla letelwa gore a šomiše bokgabo bja polelo go setšhaba le bakgomana ba gagwe. Diema tše di latelago ke tšeo di tšwelelago go papadi ye ya Kelelagobedi (1983) gomme di nyalelana le morero wa kgaolo ye. Tšona di laetšwa ka mo go latelago:

- Epiša motsomi sebata matšatši a le hlwele bohle.

Rakoma (1979: 129) o hlaloša seema se ka gore ke go thuša motho bothateng le bonabeng bja gagwe, ke go tiiša kagišano le kwano magareng ga bona. Kelelagobedi ga se a eme le seo mosadi wa gagwe Mmaphuti a lekago go mo lemoša sona ka go dumela go hlankela kgoši Lenkwe. Mmaphuti o botša monna wa gagwe gore o goboša peu ya gabo. Ka go realo, Kelelagobedi le Mmaphuti ga se gwa ba le kwano magareng ga bona ka ge Kelelagobedi a amogetše tiro yeo a e fiwago ke Thoka go tšwa go kgoši Lenkwe. Ge nkabe ba ile ba kwana le pele nkabe Mmaphuti a sa ba a itshola gore o nyalelwang ka ge go ekwa a re "lenyalo le mpontšhang".

- Bomeno mašweu mabolaya ba sega.

Kelelagobedi a ka bolaya motho e le ruri, ka ge go bonwa a le lapeng la Noko gomme a utswa ditaba ka tsebe gore a tsebe go yo di botša Lenkwe. Banna bao ba lego ga Noko ba bolela ka malalakwaetše ao a gašitšwego ke kgoši Lenkwe. Maanomagolo e le gona go mo phuhlamiša pušong ya gagwe. BoNoko ka go se tsebe seo Kelelagobedi a lego sona, ke ge ba mmotša ba holofetše gore mohlomongwe o tla tla ka maano a makaone a go rarolla komatona ye. Kelelagobedi o re go tšwa ka lapeng la Noko, a tšama a bolela a le tee a re go se tsebe yena ke kotsi. Ke mo go bonwago banna bao ba bolela ba lokologile ge ba bolela le morara yo ba rego ke Kelelagobedi.

- Tlhakoleng go a sepelwa, tau e ja mohlalelwa.

Kelelagobedi o re go tšwa lapeng la Lenkwe a feta lapeng la Noko gomme a hwetša banna ba bolela ka go hwenahwena goba gona go sebaseba. Kelelagobedi a thoma go ba le maseme gomme a feta ka mo lapeng leo. Maikemitšešo e le go phethagatša modiro wa gagwe wa go ba ditsebe le mahlo a kgoši Lenkwe. Go fihleng ga gagwe Kelelagobedi o theeletša seo se bolelwago gomme o ba le tsebo ya gore banna ba ba bolela ka eng. Morago ga moo Kelelagobedi a botšiša banna bao ka go ba nyaka diganong. O ba dira ditlaela ka go ba tšhela moya wo mobe wa gore ba tsoše lehloyo dipelong tša batho. Ba tla thoma ka go nyakišiša ka tša ditšhelete tšeo ba di ntšhago gore di feletše kae. Kelelagobedi o ba holofetša ka maaka a gore ge ba ka dira seo a ba botšago sona, Lenkwe a ka fologa setulong sa bogoši efela yena o tseba maikemitšešo a gagwe.

- Nkokgolo, go dupa ga e go tsebe.

Motho ga a tsebe gore ke neng mo a tlo welago ke madimabe. Ge nkabe banna ba ba dutšego lapeng la Noko ba ile ba tseba gore Kelelagobedi a ka se ba thuše ka selo, nkabe ba se ba bolela phatlalatša ka go senya boetapele bja kgoši Lenkwe. Kelelagobedi o šunya nko go bona gore a ka phethagatša modiro wa gagwe bjang. Noko, Phatlana le Lešeleba ba feleletša ba wela mathateng ba swarwa ke banna ba Moruleng ba maiseise.

- Lesogana le le sa etego le nyala kgaetšedi.

E rile ge letšatši le fihla la gore Kelelagobedi le boNoko ba kopane, ya ba le gore ba ntšha seo se ba hlobaetšago mabapi le bogoši bja Lenkwe. Lesegafela o tliša sello sa gore kgoši Lenkwe ga a nyake bana ba bona ba yo itsomela mešomo yeo ba e ratago ka ge a nyaka ba yo šoma ka lapeng la gagwe. Ka yona tsela yeo ba ka se hwetše basadi go tšwa dileteng tše dingwe tša lefase. Ke sona seo se bontšhago gabotse gore ba tloga ba le kgahlanong le Lenkwe e le ruri.

- Sekhukhuni se bonwa ke sebataladi goba le ge o ka e buela leopeng, magokobu a e bona.

Ge banna bao ba lego ga Noko gomme ba bolela ka mathata a bona, ngwana wa Noko e lego Lenaka o theeleditše seo se bolelwago; ke ge a botša mogwera wa gagwe wa mphato o tee e lego Lesetša morwa wa Kelelagobedi mabapi le seo se boletšwego. Mmaphuti ke ge di mo fihlela ditaba tšeo go tšwa go ngwana wa gagwe. Kelelagobedi o botša mosadi wa gagwe gore ka mokgwa wo a sa dirego selo lapeng la Noko le ge ditaba di tšweletše nyanyeng. Napšadi e lego mosadi wa Noko, o etela lapa la Kelelagobedi, o bona dilo tša go kgahliša e le ruri. Sa go makatša ke gore naa Kelelagobedi a le yo mosehlana ka tsela ye, o tšere kae tšhelete ya go reka dilo tše dibotse ka tsela ye.

Tikologo ya tiragatšo le kamano ya tša ekonomi

Ka thokong ya tša ekonomi Marx o raloka karolo ye bohlokwa ka go laetša gore ekonomi e amana bjang le tikologo. Se se bitšwa "Marxian economy". Ka gona, se laetša gabotse gore Marx o diriša ekonomi bjalo ka motheo wo bohlokwa wa tša tšhelete. Adams (2005: 65) le yena o laetša gore ka ngwaga wa 1867 Marx o ile a ngwala puku ye e bitšwago "Das Kapital". Ka mo go yona o bolela kudu ka letseno la tšhelete mo ekonoming ya naga. Se ke mošomo wo mogolo wa ngwagakgolo wa 1952 mo go ilego gwa bonagala mofilosofara yo go thwego ke Marx. Yena o tsinkela kudu go tša bokapitale. Maikemitšešomagolo a gagwe e le go laetša ka mo ekonomi e bapalago karolo ye bohlokwa.

Se se tšwelela kudu tikologong ya Tlhapetsane mo go lemogwago ekonomi e fetola Kelelagobedi gore e be motho wa megabaru le legogelathoko. Tikologo ya tiragatšo ke lefelo le ditiragalo tša papadi di kgathago tema gona. E ka ba mafelong a go fapana a go swana le sekolong, mošomong goba mo baanegwa ba ka ikhwetšago ba le gona. Papading ye ya Kelelagobedi (1983), Serudu o tšweletša badiragatši goba baanegwa ba gagwe tikologong ya segologolo le ya sebjalebjale. Se se hlatsela ke ge go bonwa setšhaba se latela pušo ya kgoši le ditaba tša gagwe gomme go bakwa le dikgomo tšeo di ilego tša fiwa maisemane. Le gore lentšu la kgoši le agelwa lešaka ka mošate, ge kgoši a bolela go swanetše gore go be le setu. Nako ye nngwe melato e ahlolwa mošate.

Ka fao tše dingwe tša go hlatsela gore ke tikologo ya ekonomi go bonwa ge Kelelagobedi a reka dibjana le diphahlo tša go swana le disofa le terata ya go aga legora la lapa la gagwe tša go bitša mašeleng a godimo gomme tše ka moka o di reka ka tšhelete yeo a lefetšwego ke kgoši Lenkwe. Gona fao go bonala gabotse gore Serudu o bontšha ka mo ekonomi e tšeago karolo ka gona mo papading. Go bonagala ditikologo tše pedi tšeo di theilwego godimo ga papadi ye. Ke tikologo ya sebjale le ya selegae go ya le ka mokgwa woo baanegwa ba ralokago ka gona. Ke mo go bonwago bophelo bja Kelelagobedi bo fetošwa ke mošomo wo a fiwago ke Lenkwe gore e be modiredi wa gagwe. Seo ke bophelo bja sebjale.

Bothata bjo bo tšweletšwago ke ekonomi, dipolitiki le tša leago

Mo ntlheng ye go tlo tsinkelwa kudu go seo se bakwago mo papading goba gore thulano e tšwelela bjang. Papading ye, go bonwa go bakwa setulo sa bogoši bja kgoši Lenkwe yo e lego kgoši ya motse wa Tlhapetsane. Ka gona, ntwa e tlišwa ke banna ba Noko ge ba bolela le Kelelagobedi ka mokgwa woo ba sa ratego ka mo Lenkwe a bušago ka gona gomme ba nyaka go mo phuhlamiša. Se se tla napa se dira gore Kelelagobedi a bule ditsebe gomme a tsebe go yo botša kgoši Lenkwe.

Tšweletšo ya maikutlo

Ye ke ntlha ya mafelelo gomme ke mo go bonwago baanegwa ba bolela ka dilo tšeo di tlo diregago kua pele le tše di diragetšego kua morago. Ga bjale, go bonwa ge Kelelagobedi a ile a goboša peu ya gagwe ge go ya pele. Se sona ga se thabiše banna ba motse gammogo le mosadi wa gagwe. Go bonala gape ge morwa wa Kelelagobedi e lego Lesetša a hlaselwa a le sekolong ka ditiro tša tatagwe mo motseng e le go swariša Noko le banna ba gagwe ka kgoši Lenkwe.

Thumo

Kgaolo ye e sekasekile papadi ya Kelelagobedi (1983) go etšwe hloko go teori ya Marx yeo e amantšhitšwego le tša ekonomi le dipolitiki. Go lemogilwe gore papadi ye, mongwadi o kgonne go tšweletša kamano magareng ga poledišano, tikologo ya badiragatši goba baanegwa le teori ya bomaksisimo. Gwa buša gwa tšweletšwa kamano magareng ga poledišano le thulano, le diema tšeo di amanago le teori ye ya Marx goba go kgalemela ditiro tše mpe, megabaru le bogogelathoko. Go ya le ka mo go hlalošitšwego ka gona gore poledišano e amana bjang le teori ya bomaksisimo, go bonagala gabotse gore ke setlabela se bohlokwa tikologong ya sengwalwa. Ke ka fao se se amantšhwa le papadi ya Kelelagobedi (1983) yeo go yona polelo e sepelago gabotse gape le go šomiša bokgabo goba lehumo la polelo. Serudu o bontšhitše bokgoni bja gagwe bja go bolela Sesotho sa Leboa seo se kgahlago mahlo le ditsebe tša babadi le batheeletši. Sa go kweša bose le go feta ke taba ya gore, ga se a bea mellwane ya gore a ka šomiša bjang polelo ya gabo ya Sesotho sa Leboa le gona go bontšha boikgantšho.

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Phedišano go Dikamano tša Baanegwa go ya ka Kgopolo ya Leago Dingwalweng tša Sesotho sa Leboa

Kgalagalo tša Setu le O Iphihletšeng

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Matseno

Seema sa Bapedi se re: "epiša motsomi Sebata mohla le hlwele bohle", seema se se ra gore ge batho ba thekgana mathateng ke gona go tliša kwano le phedišano mekgotheng ya bona. Kwano le phedišano ke dilo tše bohlokwa kudu ge go phelwa ka moka bjalo ka batho, ka lebaka la gore "motho ga se mošikanoši, ke mohwanoši." Ka gona, motho o swanetšwe ke go phela le batho ba bangwe gore batho ba phele ka moka ka khutšo le lethabo; ba swanetše go ba le dikamano tše botse le phedišano. Metse e a tswalelwa, mola bana ba fetoga ditšhiwana, manyalo le ona a phuhlama ka lebaka la go hloka kamano ye botse le phedišano ka malapeng.

Boulerice (2015: 3) o bolela gore tlhamo ya dikamano ke mokgwa wa go iphediša go ya le ka kgopolo ya go fetoga ga dilo.

Kgaolo ye e dumelelana le kgopolo ya Boulerice (2015) ka ge dikamano e le tšona di dirago gore bophelo bo tšwele pele, go etša kamano ya baratani le banyalani. Ka dikamano tše bana ba a belegwa, ge ba gola le bona ba belega ba bona bana, ge ba le gare ba eba le bana, boleloko bo tšwela pele gwa ba le dikamano tša go fapafapana, ka go realo bophelo bja tšwela pele.

Go na le ditiragalo tše dintši tšeo di hlolago mathata ka malapeng, ditiragalo tše di feleletša di dira gore go se be le kwano gammogo le phedišano. Se se hlola mathata kudu ka ge go feleletša go se na kwano magareng ga batho bao ba phelago le go dula mmogo ka lapeng le tee. Ka gona dikamano di feleletša di senyega. Go tloga mengwageng ya kgale batho ba be ba kgona go dula gabotse ka lapeng le tee e le ba bantši ntle le mathata, ba be ba kgona go pipa magole ao a lego gona ka lapeng ntle le gore a lemogwe goba a tsebje ke batho ba ka ntle. Monna o be a kgona go ba le basadi ba bantši le bana, ba dula ka lapeng le tee go se na ntwa goba kgethollo. Ngwana yo a hlokofaletšwego ke batswadi e sa le lesea le yena o be a godišwa gabotse ka lerato go swana le bana bao ba nago le batswadi ntle le gore a tsebe goba go lemoga, go fihla ba mmotša nnete ka seo se hlagetšego batswadi ba gagwe. Tše ka moka di tlišwa ke kwano le go ba le phedišano.

Ka go šomiša kgopolo ya leago go tša phedišano, go tlo sekasekwa mabaka ao a hlolago tlhokego ya phedišano, ao a feleletšago a senya dikamano ka malapeng. Go tlo lekolwa gape go amega ga batho bao ba ikhwetšago ba le ka gare ga dikamano tšeo di hlokago phedišano ye botse, le gore ke diphetho dife tšeo di tšewago ge go amegilwe gampe ka gare ga dikamano tšeo. Kgaolo ye, ke tshekatsheko ya phedišano go lebeletšwe kamano ya baratani le banyalani, batswadi le bana ba bona, bana ba motho, ditšhiwana le maloko a setšhaba, ditšhiwana le meloko. Go sekwasekwa phedišano go tšwa go padi ya M.S. Machitela ya Kgalagalo tša Setu (2013) le Papadi ya O Iphihletšeng ka L. Maphoso (2015).

Tshekatsheko ya phedišano go dikamano tša go fapafapana go dingwalwa tše di kgethilwego

Go tlo lebelelwa le go hlahlobja phedišano ka malapeng go etšwe šedi go padi ya go ngwalwa ke Machitela M.S yeo e bitšwago Kgalagalo tša Setu (2013) le papadi ya O iphihletšeng (2015) ye e ngwadilwego ke L. Maphoso. Go tla elwa hloko go kamano ya banyalani, kamano ya bana ba motho, kamano ya batswadi le bana ba bona, le kamano ya maloko le ditšhiwana. Gwa buša gwa tšweletšwa thulano yeo e hlolwago ke tlhokego ya phedišano ka malapeng go lebeletšwe dikamano tšeo tša ka godimo.

Kamano le phedišano magareng ga baratani pading ya *Kgalagalo tša Setu* (2013)

Go sekasekwa le go hwetša mathata ao a hlolago thulano magareng ga banyalani goba baratani, go lebeletšwe lenyalo la Molatelo le Mojagobedi go tšwa pading ye.

Phedišano

Ge go se na phedišano magareng ga banyalani, go ba le mathata a mantši. Baratani goba banyalani ba phela ba elwa le ka dilo tše nnyane. Mathata a a feleletša a dira gore manaba a kgone go tsena ka lapeng ba itirele boithatelo ka ge lapa le sa tia ebile go se na phedišano. Go tšwa mo pading ye ya Kgalagalo tša Setu (2013), Molatelo le Mojagobedi ga ba na phedišano ka ge ba sa boledišane ebile lenyalo la bona le na le diphiri le go se botege. Go hloka phedišano ka lapeng la bona go bonala ge Mojagobedi a kgopela mogwera wa gagwe Tumpu gore a mmolelele le Molatelo gore a kgone go tseba ge go na le bothata goba seo a se dirilego se dirago gore go se be le phedišano. Ntlha ye e hlatselwa ke setsopolwa se se latelago:

> "Mojagobedi a ka se re go tšwa wena wa tsena. Bjale o re o hloma bjang Mojagobedi yoo wa gago?"
>
> "O re ka mo lapeng ga le phedišane gabotse."
>
> "Gomme o tloga a go boditše nnete."

> "O mpoditše nnete?"
>
> "Motho yoo wa gago wa ntšhišimiša."
>
> (Machitela, 2013: 40)

Poledišano ya Tumpu le Molatelo e laetša gabotse gore ka lapeng la Mojagobedi le Molatelo ga go na phedišano. Gore ga go na phedišano ka lapeng la bona, babadi ba lemoga ge Molatelo a sa tshepe Mojagobedi ebile a na le lehufa, mola Mojagobedi a sa botegela Molatelo le lenyalo la bona. Se sengwe seo se laetšago go hloka phedišano ke gore ba be ba fela ba sa boledišane. Ge nkabe go na le phedišano Molatelo le Mojagobedi ba be ba tla kgona go dula fase ba rarolla mathata a bona, ntle le gore Mojagobedi a be a kgopele mogwera wa gagwe Tumpu gore a mmolelele le Molatelo. Ba be ba ka no re go bona gore ba palelwa ke go phedišana ba bitša batswadi ba bona gore ba tle ba dule le bona fase ba kgone go thuša gore go be le phedišano ka lapeng le.

Go se tshepane

Ke selo se sebotse gore ge go phelwa ka lapeng, batho ba fele ba tshepana le go se naganelane bobe. Go tshepana ga balekane go hlola moya wa khutšo le lethabo ka malapeng ka ge go se yo a tla bego a belaela gore molekane wa gagwe o dira eng ge a se kgauswi le yena. Molatelo o be a sa tshepe molekane wa gagwe Mojagobedi gore o tla ba le yena mahlokong le maimeng ka ge a palelwa ke go mmotša ka bolwetši bja gagwe bja kankere ya molomo wa popelo. Babadi ba lemoga taba ye ge molaodiši a hlaloša gore:

> Ge e le taba ya go hlalošetša Mojagobedi gore eng ke eng yona o ile a e phaela ka thoko. Go ya ka yena, go botša mogatšagwe ka bolwetši bjo bja gagwe bja kankere e be e tla ba go saena dipampiri tša tlhalo.
>
> (Machitela, 2013:91)

Molatelo o ipotša gore Mojagobedi o tla mo hlala ge a ka tseba ka bolwetši bja gagwe bja kankere. Ke ka fao a ilego a tšea

sephetho sa go se mmotše a dira taba ye sephiri. Sephiri se se hlola mathata a mantši ka gare ga lenyalo la bona. Se se itaetša gore banyalani ba bantši ba na le mathata ao ba lebanago le ona, ao ba sa kgonego go a botša balekane ba bona ka lebaka la go se ba tshepe. Se sengwe gape seo se laetšago gore Molatelo ga a tshepe Mojagobedi ke gore o be a fela a lekolalekola sellathekeng sa Mojagobedi a nyaka go bona gore o boledišana le bomang ka ge a be a fela a gononwa gore o a ratana ka ntle. Se se iponagatša ge a leletša Thabitha molaodi wa Mojagobedi a mo omanya a gononela gore mohlomongwe monna wa gagwe o ikutswa le yena. Se se tla lemogwa setsopolweng se se latelago:

> Ke re re boledišana fela ge a mpotšiša gore ke ka lebaka la eng ke sa boa ka pela mošomong, goba ke be ke bolela le mang mogaleng. Ge nka lebala sellathekeng sa ka o tla šala a se kgotlakgotla. Tšatši le lengwe gape o ile a ba a leletša Thabitha mogala a mo omanya.
>
> (Machitela, 2013: 33)

Go se tshepe Mojagobedi ga Molatelo ke sešupo sa gore manyalo a mantši a phuhlama ka lebaka la go se tshepane ga banyalani. Se se feleletša se hlola mathata ka malapeng ka ge banyalani ba fela ba naganelana bobe ntle le bohlatse, go feleletša go se sa na phedišano ka malapeng ka lebaka la go hloka go tshepana. Molatelo o kgotlakgotla sellathekeng sa Mojagobedi ebile o hlapaola Thabitha ntle le bohlatse bja gore o ratana le Mojagobedi. Se se be se ka no feleletša se dirile gore Mojagobedi a lahlegelwe ke mošomo ka ge Thabitha e le molaodi wa gagwe. Go se tshepane le go naganelana bobe go dira gore baratani ba feleletše ba dira dilo tša bošilo go swana le go nyaka go lwa le batho bao ba naganago gore ba ka ba ba ratana le balekane ba bona. Ka dinako tše dingwe, go se tshepane go ka feleletša go hlotše tlhalano, goba gwa dira gore batho bao ba naganelwago bobe ba feleletše ba dira seo ba naganelwago gore ba a se dira.

Tlhokego ya poledišano ka gare ga lenyalo

Molatelo le Mojagobedi ba no phela ka setu ntle le go boledišana le ge ba bona gore lenyalo la bona le a nwelela. Mojagobedi o be

a no phela bjalo ka semumu ge a fihla ka lapeng la gagwe ka ge Molatelo a be a no mo homolela ntle le go mmotša gore bothata ke eng. Se se tla lemogwa ge molaodiši a re:

> Poledišano magareng ga bona e ile ya sesefala. Ditaba tše dintši tše bohlokwa ba be ba se sa hlwa ba boledišana ka tšona ge e se ditshele fela.
>
> (Machitela, 2013: 32)

Gape a buša a re:

> Mojagobedi o ile a fihla lapeng la gagwe, gomme bjale ka ge ka moka re ka no porofeta gore o ile a amogelwa ka setu.
>
> (Machitela, 2013: 46)

Lenyalo la Mojagobedi le Molatelo le thoma go fokola ka gona go palelwa ke go boledišana ga bona. Ge nkabe Molatelo le Mojagobedi ba ile ba dula fase, ba boledišana ka mathata a bona, ditaba di be di ka se befe ka mokgwa wo di lego ka gona. Se sengwe gape ke gore ge nkabe ba ile ba bona gore ba palelwa ke go rarolla mathata a bona, ba bitša batswadi ba bona gomme ba dula fase le bona ba ba botša mathata ao ba lebanego le ona. Taba ya gore Molatelo a ye go botša batswadi ba gagwe gore o nyaka go hlala Mojagobedi le yona ga se ye botse ka ge a se a boledišane le Mojagobedi pele, le gona Mojagobedi o be a se gona gore a ka tla a bolela lehlakore la gagwe la ditaba.

Go bohlokwa gore ge batho ba ratana, ba fele ba dula fase ba boledišana. Ga go ka moo yo mongwe a ka tsebago gore go na le seo se sa fetišego yo mongwe gabotse, ntle le gore a ntšhe sa mafahleng a gagwe. Go hloka poledišano ga Molatelo le Mojagobedi go dira gore Molatelo a dule ka sephiri sa gore o a lwala, mola Mojagobedi a thoma go ratana ka ntle. Ka poledišano, tše ka moka di be di ka thibelwa pele di ka direga.

Go se botege

Manyalo a mantši a phuhlamišwa ke baratani ba go se botege manyalong le maratong a bona; ba eba le maratwana a ka thoko. Se se feleletša se bitša manaba gore a tsene ka lapeng ebile a tliše go hloka khutšo le mathata a mantši. Se sengwe ke gore baratani ba go se botegelane, ge ba tsenela tša thobalano le baratani ba bona ba ka thoko ba sa itšhireletše ba feleletša ba tliša malwetši go balekane ba bona goba ba eba le bana ka ntle ga manyalo a bona. Dikgonono tša Molatelo tša gore Mojagobedi o a ratana ka ntle di a iponagatša gore ke nnete ge Mojagobedi a thoma go ratana le Fiona. Se se itaetša gore Mojagobedi ga a botegele mosadi wa gagwe, ebile ga a hlomphe le lenyalo la gagwe. Taba ye e tšweletšwa ke ge molaodiši a tshwa a gore:

> Mojagobedi o ile a utswega pelo le ge mathomong a be a sa kwešiše gore o hloma bjang. Afaeya o be a sa kwešiše gore o hloma bjang mola a ile a ithaopa go felegetša Fiona gae? O ithaopile bjalo e le gore dinomoro tša mogala tšona ba be ba di neane di sa tloga.
>
> (Machitela, 2013: 76)

A buša a re:

> Tšatši lela Mojagobedi a go hlwa a ipshina le Fiona kua ga Sekgopo, […]
>
> Ka ge le yena a be a thabišitšwe ke tša mo a tšwago, o ile a se tenege a fo segasega [….]
>
> (Machitela, 2013: 54)

Morago ga go ratana le Fiona, Mojagobedi o thoma go se sa belaela kudu ge Molatelo a sa mo sware gabotse. O no fihla ka gae a thabišitšwe ke tša mo a tšwago a no fela a segasega. Se se ipontšha gore ge molekane a sa thaba ka gae, ge a ka tšwa a ratana ka ntle, mekaola e ka no leka go ba thabiša ba feleletša ba tšwele ka gare ga manyalo. Go se botege ga se selo se se botse ebile ga go rarolle mathata, go nama go a dira gore a golele godimo, ka ge molekane yoo a sa botegelwago a ka feleletša a

nyaka go tšwa ka gare ga lenyalo. Ditlamorago tša go se botege di ama bana le ba lelapa gampe ka ge lenyalo e se selo sa batho ba babedi fela, mohlang baratani ba nyalanago malapa a bobona a ba selo se tee.

Tumelelo ya bagwera go ba karolo lenyalong

Go ba le bagwera ke selo se se botse efela go bohlokwa gore motho a lemoge mohuta wa bagwera bao a ikgweranyago le bona, ka ge e se bagwera ka moka bao ba go lakaletšago dilo tše dibotse. Molatelo o fela a botša bagwera ba gagwe bao a šomago le bona mathata a lenyalo la gagwe. Mphapantšhi le Keletšo ba be ba fela ba mo fa maele gore a kgone go lokiša mathata a lenyalo la gagwe. Mphapantšhi o be a fela a fa Molatelo maele a go se be a mabotse, go swana le ge a be a mo eletša gore a hlale Mojagobedi. Seo se tšwelela setsopolweng sa ka mo fase:

> Mmalo! ekwang gore lešilo la mosadi le reng. Hlala mpša e swabe! Nkabe ke le wena ke be […]

Mola Keletšo a mo eletša ka gore:

> Molatelo, latela pelo ya gago o tlogele ditšiebadimo tše di bolelwago ke yo Mphapantšhi. O kile a hlala mang yena ka gore le selo se go thwego ke lenyalo ga a se tsebe o fo kwa go bolelwa ka sona?
>
> (Machitela, 2013: 120)

Maele a Mphapantšhi a mo tšweletša e se mogwera yo mobotse. Ga se maele a go aga fela ke a go thuba lapa la mogwera wa gagwe. Gape a tšweletša Mphapantšhi bjalo ka motho wa go inyakela Mojagobedi; ka fao, o lahletša mogwera wa gagwe gore a kgone go ba le Mojagobedi. Seo se bonagala ge a re go hlakana le Mojagobedi a nyaka go ja dijo le yena, a ba a nyaka le dinomoro tša gagwe tša mogala. Taba ye e tšwelela mo setsopolweng se se latelago:

> Taba tša Mphapantšhi di be di mo tlabile. E se ka phošo nnete gona ka gore e ka se re la mathomo o hlakana le

> motho, motho yoo a ba a šetše a go thabela kudu ebile a go mema le gore o je le yena. Na Mphapantšhi yo o hloma bjang-ke Mojagobedi o ipotšiša a batamela sefatanaga sa gagwe.
>
> (Machitela, 2013: 68)

Se sengwe seo se laetšago gore Mphapantšhi ga se mogwera wa potego ke ge a botša Molatelo gore o bone sefatanaga sa Mojagobedi se tsena ka lapeng la mosadi yo mongwe bošego. Mphapantšhi o be a bolela maaka ka ge a be a nyaka gore Molatelo a hlale Mojagobedi. Yena o re:

> "Mpotše Molatelo, na o tseba Mojagobedi a na le mogwera GaMaupa?"
>
> "Ga ke tsebe"
>
> "A ke re o a bona Keletšo, Mojagobedi ga a na mogwera yoo Molatelo a mo tsebago kua GaMaupa. Le gona motho yoo ke bonego sefatanaga sa Mojagobedi se tsena lapeng la gagwe ke mosadi yoo a se nago monna."
>
> (Machitela, 2013: 119)

Dipolelo tša Mphapantšhi di bontšha gore baratani ga ba swanela go tsentšha bagwera lenyalong la bona. Sepedi se re 'taba ke tša ba babedi wa boraro ke mpheane'. Ditaba tša Mphapantšhi di šupa gore ga se bagwera ka moka bao ba thabago ge bagwera ba bona ba atlega goba dilo di ba sepelela gabotse. Se se bontšha gore bagwera ba kgona go tsena ka lapeng ba hlola mmudubudu go swana le ge Mphapantšhi a be a hlohleletša Molatelo go hlala Mojagobedi, mola ka go le lengwe a inyakela yena. Ke ka fao Sepedi se rego: 'kgenkgerepe ge e sega ka leino, ka le lengwe e a epa', Mphapantšhi o be a itira o ka re o ema le go eletša Molatelo, mola a be a inyakela Mojagobedi.

Kamano le phedišano magareng ga batswadi le bana ba bona go Kgalagalo tša Setu (2013) le O Iphihletšeng (2015)

Kamano magareng ga Matome le batswadi ba gagwe, Molatelo le Mojagobedi

Ka lebaka la mathata ao a lebanego le ona, Molatelo o fela a kgadimola morwa wa gagwe Matome ge a boledišana le yena. O re ge a boledišana le yena, a se boledišane le yena gabotse. Se se šupa gore ge batswadi ba na le mathata ao a sa amego bana ba bona, ba bangwe ba feleletša ba ntšhetša pefelo ya bona godimo ga bana bao ba se nago molato. Matome o tlwaetše gore mmagwe o mo solela dijo efela o tlabja ke go kgadimolwa le go fotlelwa ge a kgopela dijo le go leka go swara mehlamu le yena. Poledišano ya bona e tšwelela ka tsela ye:

> "Owee! Nna ditaba nka se di lebelele. Wena mma di a go kgahla?"
>
> "E ya go hlapa ke bošego!"
>
> "Gape ga se ke je dijo."
>
> "Ga o tsebe mo di lego gona?"
>
> "Molatelo o rile go bolela bjalo, morwagwe a nama a leba ka phapošing ya boapeelo a yo itsholela dijo. Matome le yena o ka se tsebe gore o be a gopotše bjang ka gore a ka se re mola a bone rragwe a itsholela dijo, a gopola gore yena o tla solelwa ke mmagwe."
>
> (Machitela, 2013: 47)

Ditiro tša Molatelo di dira gore Matome a nagane gore mmagwe ga a na taba le yena ka gore ga a tsebe gore mmagwe o na le mathata. Se se ka dira gore Matome a ngale ebile a se sa nyaka go fetša nako le batswadi ba gagwe. Se sengwe ke gore Matome a ka thoma go lemoga gore go na le mathata magareng ga batswadi ba gagwe, gomme a thoma go dira dilo tša go tšwa tseleng gore a se be le kgatelelo ya monagano. Se se ka tla sa ama gampe dithuto tša gagwe ka sekolong.

Ka go le lengwe Mojagobedi ke yena a felago a fetša nako le morwa wa gagwe ka gore o na le go bogela thelebišene le yena, ba ba ba swara mehlamu. Se se iponagatša ge Matome a dutše le tatagwe a gana gore ba bogele ditaba. Se se tšweletšwa ke poledišano ya bona:

> "Nna ditaba di a mpora, wena di a go kgahla?"
>
> Di go pora ka eng? A o a tseba gore go pora ke go dira eng?"
>
> "Nna ga ke nyake go di lebelela. Nna ke nyaka filimi ya Avatar. O a e tseba filimi ye tate?"
>
> Ee, ke a e tseba. Eupša o lemoge gore mo defiliming go a bapalwa, mola ditabeng go begwa ditiragalo tša nnete."
>
> (Machitela, 2013: 47)

Le ge ditaba tša Matome di sa name di tšwelela gantši mo pading, se se šupa gore kamano ya batswadi le bana e senywa ke go kgadimolwa goba go se boledišane le bona gabotse. Le ge Matome a ka hlakana le mathata ka ntle, a ka palelwa ke go botša mmagwe ka ge a tšhaba gore o tla mo kgadimola le ge a se na molato. Ka go le lengwe, kamano ya Matome le tatagwe e ka tia ka lebaka la gore tatagwe o kgona go fetša nako le yena, ebile o a mo theeletša. Se sengwe seo se lemogwago ke gore Mojagobedi ga a ntšhetše mathata a gagwe godimo ga ngwana wa gagwe, le ge a imelwa ke mathata a gagwe le Molatelo, o kgatha tema ya gagwe ya go ba tate bophelong bja ngwana wa gagwe. Se se laetša gore batswadi bao ba ntšhetšago mathata a bona godimo ga bana ba bona, ba swara bana ba bona gampe.

Kamano le phedišano magareng ga baanegwa ba *O Iphihletšeng* (2015): Mahunela le bana ba gagwe Benjamin le Rebone

Ke maikarabelo a motswadi ofe goba ofe go netefatša gore bana ba gagwe ba a ja, ba a ithuta, ba a apara le go hwetša ditshwanelo ka moka. Go tšhaba go tšea maikarabelo le bongame bja Mahunela di senya kamano ya gagwe le bana. Se se

bonagala ge Mahunela a gana go fa morwedi wa gagwe tšhelete ya go tšwetša dithuto pele kua yunibesithi.

> **Rebone:** Ke swanetše go tšwela pele ka dithuto, ke ye go ithutela tša dijo. Ke moo ke tlogo humana mošomo wo mo kaone.
>
> **Mahunela:** (Ka bogale) Bjale go tšwetša tšona dithuto tšeo tša gago pele, ga go nyake tšhelete?
>
> **Rebone:** Go a e nyaka.
>
> **Mahunela:** (ka tlhonamo) Rebone ga ke na tšhelete.
>
> (Maphoso, 2015: 19)

Go gana go lefela dithuto tša Rebone go laetša gore Mahunela ke motswadi wa go hloka maikarabelo ebile ga a na taba le bokamoso bja ngwana wa gagwe. Gape go gana go tšea maikarabelo ga Mahunela baneng ba gagwe go dira gore Rebone a feleletše a tlelwa ke megopolo ye mebe, mola Benjamin a feleletša a iphetoša lehodu ka go utswa dikgomo tša tatagwe le tša batho ba bangwe. Se se bonagala ge Benjamin le Monyaku ba gapa dikgomo go yo di rekiša, bona ba bolela gore:

> **Monyaku:** Benjamin, mošomo wo re o dirago o kotsi kudu. Le gona nna ke lapile.
>
> **Benjamin:** Monna re a fihla Roedtan. Re swanetše go fihla pele letšatši le hlaba.
>
> **Monyaku:** Ke tša ga mang tšona dikgomo tše?
>
> **Benjamin:** Ke tša gešo di hlakane le tša batho.
>
> **Monyaku:** Re ya go di rekiša ka moka? Ga re tlo swarwa?
>
> (Maphoso, 2015: 70)

Ditlamorago tša go palelwa ke go hlokomelwa ke batswadi ba gago bao ba go belegago, di ka go fetoša selotsoko seo o sego

sona. Benjamin o loga maano le mogwera tsoko wa gagwe go yo utswa dithoto tša tatagwe tšeo di hlakanego le tša batho ba bangwe. Go utswa ga Benjamin go hlolwa ke megabaru le go hloka maikarabelo ga Mahunela, tatagwe.

Rebone o gopola go ipha banna le go ipolaya ka ge a palelwa ke go tšwetša dithuto tša gagwe pele. Mahunela ga a na taba ka ge a mmoditše gore yena ga a na tšhelete. Se se mo swara gampe, ke ka fao a tlelwago ke dikgopolo tše tša go tšwa tseleng. Se se lemogwa ge a bolela le mogwera wa gagwe Hlogi mabapi le go nyaka go fediša bophelo bja gagwe, gomme yena o re:

> **Rebone:** (O nyamile) Mahlogonolo mogwera, gape nkare nka tšea thapo ka itekeletša.
>
> **Hlogi:** (O a mo kgothatša) O se bolele bjalo, Rebone. Bophelo ga bo felele mo.
>
> **Rebone:** Ke tla ba ka ipha banna ba dilori gore ke kgoboketše tšhelete.
>
> (Maphoso, 2015: 28)

Setsopolwa se sa ka godimo se laetša gore go hloka tlhokomelo ga batswadi go bana ba bona go feleletša go ba diriša dilo tša go se loke. Rebone o bona go le kaone go ipolaya goba go ipha banna go efoga tshokolo yeo a lebanego le yona ka lebaka la tatagwe wa go hloka lerato la botswadi. Ke ka fao Benjamin a sa nyakego go kwa selo ka tatagwe, le ge a mmitša gore a tle a mo kgopele tshwarelo, o be a sa nyake go ya. Rebone o phegelela go lokiša kamano ya buti wa gagwe le tatagwe. Se se bonagala ge a leletša Benjamin mogala go mmotša gore tatago bona o a lwala ebile o nyaka go mo kgopela tshwarelo. Taba ye e tšwelela poledišanong ya bona ya ka tlase:

> **Rebone:** Buti Benjamin, nke o tle mo gae ka pela.
>
> **Benjamin:** ke tlo dirang?
>
> **Rebone:** Tate o re o nyaka go go bona.

> **Benjamin:** Mang? Ge ke nyakwa ke yoo gona lebala. Nka se tle go fihla o mpotša gore o tšerwe ke Phiri.
>
> **Rebone:** (Ka boleta le phophotho) Aowa, hle Benjamin! Tate o a babja. Mola ebile a re o nyaka go go kgopela tshwarelo.
>
> (Maphoso, 2015: 106)

Kamano ya Mahunela le bana ba gagwe e laetša gore bana ba bantši ba tšwa tseleng ka lebaka la batswadi ba bona bao ba sa nyakego go tšea maikarabelo. Bana ba feleletša ba ba manaba setšhabeng ka ge ba leka ka mekgwa yeo e tšwelego tseleng go iphediša. Ge nkabe e se morutišigadi Kgoroši le moruti Shai, nkabe Rebone le yena a tšwele tseleng a gerema le banna ba dilori. Ba bangwe ba bana ba feleletša ba se sa nyaka go ba le kamano le batswadi ba bona, go swana le Benjamin ge a sa nyake go yo bona tatagwe Mahunela ge a be a le diphateng tše di fišago.

Kamano le phedišano magareng ga bana ba motho

Ben-Nun (2010: 16-17) o šomiša mehlala ya go tšwa Beibeleng go tšweletša kamano ya bana ba motho. Mehlala ye a e šomišago e tšweletša mabaka ao a hlolago thulano ka gare ga kamano ya bana ba motho. Sengwalwa sa gagwe se laetša gore bana ba motho ba ka hufalelana, ba bolayana ka lebaka la lehufa leo le hlolwago ke mabaka ao a fapanego, go swana le ge yo mongwe a na le menyetla ya bophelo go feta yo mongwe, goba a tšwelela bophelong.

Rebone le Benjamin

Rebone le Benjamin ke bana ba motho, ba fapana kudu ka maitshwaro moo motho a ka se dumelego gore ba tswetšwe ke motho yo motee ge go lebeletšwe mediro ya bona le ka moo ba sa fiwago ka go swana ge go etla tabeng tša thuto. Benjamin o a palelwa ge go etla tabeng tša sekolo ebile o feleletša a tlogela sekolo mola ka go le lengwe Rebone o filwe mabjoko ge go tla go tša sekolo.

> **Benjamin:** Ke nyaka gore o tsene ka mola lebenkeleng la diaparo tše dikaone, o kgethe diaparo tše o di nyakago gore ba se tlo go nyatša kua sekolong.
>
> **Rebone:** Gape nna buti Benjamin ga ke ye sekolong. Ke tlo no bala ke le ka gae.
>
> **Benjamin:** Le gona ga go tshwenye, ngwanešo. Ke no nyaka gore bophelo bja gago bo thome go fetoga matšatši a.
>
> (Maphoso, 2015: 61)

Benjamin le Rebone ba na le kamano ye botse le phedišano ka ge Benjamin a sa hufalele Rebone ka katlego ya gagwe tabeng tša sekolo. O thekga moratho wa gagwe. O rekela Rebone diaparo tša sekolo gore a kgone go lebelelega bjalo ka bana ba bangwe ge a eya sekolong ka tšhelete ya dikgomo tšeo a di utswitšego. Rebone le yena o hlompha le go thekga buti wa gagwe, le go mo lemoša gore ditiro tša gagwe di tlo mo tsentša mathateng. Go ya ka kgaolo ye, dikamano tše dintši tša bana ba motho di senywa ke lehufa le go se thekgane.

Kamano le phedišano magareng ga ditšhiwana, maloko le setšhaba

Skinner le bangwadi ba bangwe (2006: 622) ba hlaloša gore bana ba go hlokofalelwa ke batswadi ka moka ba bitšwa ditšhiololo mola ba go hlokofalelwa ke motswadi yo motee ba bitšwa ditšhiwana. Ba tlaleletša gape ka gore lentšu le le ka šupa bana ba batswadi bao ba palelwago ke go ba hlokomela le go tšea karolo maphelong a bona. Nyakišišo ye e dumelelana le kgopolo ya bona, ka gona Rebone le Benjamin ba bonwa bjalo ka ditšhiwana ka ge ba na le motswadi yo motee fela. Se sengwe ke gore Mahunela ga a tšee maikarabelo a gagwe a botswadi, se se tiišetša kgopolo ya gore ke bona ditšhiwana.

Rebone le Benjamin ba amega gampe ka ge Mahunela a palelwa ke go ba hlokomela ebile a sa nyake go tšea maikarabelo a gagwe a botswadi. Ba feleletša ba tšea diphetho tšeo e sego tša

maleba le go thoma go dira dilo tša go tšwa tseleng ka lebaka la go hloka tlhohleletšo le thekgo go tšwa go Mahunela, go swana le ge Benjamin a thoma go utswa dikgomo, mola Rebone a gopola go ipha banna ka go hloka tšhelete ya go ya sekolong.

Le ge batswadi ba ka palelwa ke go hlokomela bana ka lebaka la mabaka a go swana le tšhelete, mantšu a bona a kgothatšo, tlhohleletšo le thekgo di kgatha tema ye bohlokwa maphelong a bana ba bona gore ba be le tebelelo ye botse ka bophelo ebile ba dire dilo tšeo di tlo amago maphelo a bona gabotse.

Kamano le phedišano magareng ga Rebone, Jemina le Saranki

Jemina le Rebone

Jemina ke mmane wa Rebone, moratho wa mmagwe. Jemina o na le kamano ye botse le bana ba mogolo wa gagwe, kudukudu Rebone. Jemina o thekga Rebone le go mo hlohleletša gore a ithute, se se bonagala ge a eya lapeng la Mahunela go leka go boledišana le yena ka bongame bja gagwe le gore a lefele Rebone dithuto tša gagwe. Poledišano ya bona e sepela ka tsela ye:

> **Jemina:** (Ka sekgaphu) Wena Mahunela, na dihlong tša gago o di išitše kae?
>
> **Mahunela:** O ra ka eng Jemina?
>
> **Jemina:** Ka gore ga o swabe, monna towe, ge ngwana wa gago a e tla go no ba mmalehlwele bjaka rena mola o ka mo iša sekolong?
>
> (Maphoso, 2015: 27)

Ketelo ya Jemina go Mahunela e laetša gore o thekga Rebone ka dithuto tša gagwe, se se nama se fa Rebone maatla a go ithuta le go swarelela ditorong tša gagwe. Le ge Jemina a se na tšhelete yeo a ka e fago Rebone gore a ithute, maitapišo a gagwe le mantšu a gagwe a laetša thekgo. Ka thekgo ya Jemina, Rebone

a ka no ba le mafolofolo a go leka go nyaka mekgwa ye mengwe ya go lefela dithuto tša gagwe go swana le go ingwadišetša pasari ka lebaka la gore ge go na le motho yo a go thekgago le ge o nyaka go lahlela toulo, ge o gopola thekgo le mantšu a gagwe o no fela o swareletše.

Sarinki le Rebone

Bjalo ka mogadibo wa Rebone, Sarinki o thuša Rebone go lefela dithuto tša gagwe le go mo rekela dipuku efela ga a nyake go tsebja ka ge a mo lefela ka tšhelete yeo a e utsweditšego Mahunela. Taba yeo e tšwelela ge a boledišana le Rebone a re:

> **Sarinki:** Go no ba bjalo, Rebone. Mothuši wa gago ke nna. Ke nna ke go lefetšego sekolofisi, ka go fa tšhelete ya go go iša sekolong yeo Mahunela a e tšerego eupša ka mo tšeela yona gape ka go lefela part-time.
>
> **Rebone:** Aowa Sarinki. Ke be ke thušwa ke wena? Wena o thubilego lapalešo? O ra gore le puku ye ya ka ke be ke rometšwe ke wena?
>
> **Sarinki:** Go no ba bjalo.
>
> (Maphoso, 2015: 113)

Sarinki o laetša botho le kwelobohloko go Rebone ka go lefela dithuto tša gagwe le ge a be a iphihla, a sa rate go ka tsebja gore ke yena a mo thušago. Le ge ditsela tša gagwe tša go hwetša tšhelete yeo di sa tsebalege, o kgona go dira tšohle tšeo di paletšego tatagwe. Eupša taba ya thušo ya go tšwa go Sarinki ga e thabiše Rebone ka ge Sarinki a thubile lapa la gabo ka go ratana le tatagwe le buti wa gagwe.

> **Benjamin:** Ke gore ke nnete gore ngwana yo wa gago ke wa tate?
>
> **Sarinki:** Aowa, Benjamin! ngwana yena ke wa gago. Ke ratane le Mahunela gore ke kgone go mo honolla

> bongame bjola bja gagwe ka gore ke nna ke nnoši ke bego ke mo kgona.
>
> (Maphoso, 2015: 112)

Le ge Sarinki le Rebone ba se na kamano le phedišano ye botse ka lebaka la maitshwaro a Saranki a go phela bophelo bja go se tsebalege, ditoro tša Rebone di kgonne go tšwelela ka lebaka la Sarinki. Se se itaetša gore go na le maloko ao a nago le taba le ditšhiwana go swana le Jemina le Sarinki ge ba thekga Rebone. Sarinki le ge a utswitše tšhelete ya Mahunela, o be a ka kgetha go se lefele Rebone dithuto a tšhaba le yona a yo e jela kgole le bagwera goba maloko a gabo, se se laetša gore o be a na le taba le Rebone, le ge Rebone a be a sa se bone seo.

Kamano magareng ga Rebone le setšhaba

Bagologolo ba rerešitše ge ba re: "ngwana o godišwa ke setšhaba." Ge Rebone a le kgakanegong, setšhaba se ile sa kopantša dihlogo gore se bone gore se ka mo thuša bjang. Ka lebaka la maikemišetšo a Rebone a go nyaka go tšwetša dithuto tša gagwe pele, setšhaba se nyaka go mo thuša go lefela dithuto tša gagwe ka ketopele ya Moruti Shai le morutišigadi Kgoroši.

> **Shai:** Ke sona se ntlišitšego mo go lena. Ke tlile mo ka lebaka la yo mongwe wa bana ba ka kua kerekeng. Ngwana yo o tloga a šoma ka maatla, eupša ga a na mothuši.
>
> **Kgoroši:** Le ra gore Rebone o tla dula gae ka mabjoko a a gagwe?
>
> **Shai:** Ge re ka se dire se sengwe, morutišigadi Kgoroši.
>
> (Maphoso, 2015: 23)

Le ge tšhelete yeo setšhaba se e kgobokeditšego e timetše, maloko a setšhaba a tšwela pele go nyakišiša ka yona. Se se bonala ge Shai a etela Malewe, poledišano ya bona ya sepela ka tsela ye:

> **Malewe:** La dio re gata lehono moruti? Le re tlela ka dife?
>
> **Shai:** Ditaba tša mogwerago, Mahunela.
>
> **Malewe:** Hee, o dirileng?
>
> **Shai:** Gape o timeditše tšhelete yela ya ngwana ya sekolo.
>
> (Maphoso, 2015: 43)

Gwa buša gwa tšwelela poledišano ye nngwe magareng ga maloko a setšhaba go matlafatša yeo ya ka godimo le go thekga taba ya gore ngwana ga se wa gabo ke wa setšhaba. Gomme yona e sepela ka tsela ye e latelago:

> **Shai:** Morutišigadi Kgoroši, bjale ke nako ya gore re kopantšheng dihlogo.
>
> **Kgoroši:** Re di kopantša bjang, moruti Shai?
>
> **Shai:** Taba ya Mahunela e swanetše go fela. Tšhelete yeo e timetšego e swanetše go bowa.
>
> (Maphoso, 2015: 46)

Kamano ya Rebone le setšhaba e laetša gore ngwana ga se wa batswadi fela, ke wa setšhaba. Tiro yeo e dirilwego ke setšhaba ke sešupo sa gore ditšhiwana ga di noši mo mathateng a tšona, barutiši, baruti, badirelaleago, maphodisa le bašomedi ba setšhaba ka moka ba gona go ba thuša. Kamano ya Rebone le maloko a gabo gammogo le setšhaba e laetša gore ga se ditšhiwana ka moka tšeo di bago ka gare ga dikamano tšeo go tšona di hlakišwago. Se sengwe ke gore setšhaba ga se lahlele ditšhiwana matsogo efela se leka ka maatla go thuša gore ditšhiwana le tšona di tle di tšwelele bophelong.

Thumo

Dikamano ka moka di na le diphapano le dithulano efela se ga se re gore dikamano di swanetše go fedišwa. Kgaolo ye e tšweleditše mathata ao a hlolago dithulano ka malapeng

go lebeletšwe dikamano tša go fapafapana. Go kamano ya baratani goba banyalani, go tšwelela dilo tše mmalwa tšeo di hlolago thulano le go phuhlamiša manyalo le marato a mantši. Go se botege, diphiri, go se boledišane le go se tshepane ke tše dingwe tša dilo tšeo di tlišago thulano gare ga banyalani le baratani. Go hloka thekgo le tlhokomelo ya batswadi ka dinako tše dingwe go dira gore bana ba motho ba be le kamano ya go tia le go phedišana gabotse. Se se lemogwa magareng ga bana ba Mahunela, Rebone le Benjamin. Go se be gona ga batswadi maphelong a bana, le batswadi bao ba palelwago ke go boledišana le bana ba bona, ke tše dingwe tša dilo tšeo di senyago kamano le phedišano magareng ga bana le batswadi.

Batswadi ba go hloka maikarabelo baneng ba bona ga ba ke ba ba le kamano ye botse le bana ba bona, go swana le Mahunela. Tlhokego ya maikarabelo ga batswadi ga go senye fela kamano le phedišano magareng ga bona le bana ba bona efela go feleletša go dira gore bana ba dire dilo tša go tšwa tseleng, go swana le Benjamin ge a ile a thoma go utswa dikgomo tša tatagwe, mola Rebone le yena a nyaka go ipha banna ba dilori ge taba ya go iša dithuto pele e sa kopane gabotse.

Methopo

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Conclusion

The book is a collection of fifteen chapters that present a variety of subject matters that are centered around African languages, translation, language education, linguistics, creative media, folklore, literature, and music discourse. The first chapter explored the naming of characters using the indirect approach in Amayezi Namathinzi (1987) with special reference to the short stories 'UDidekile', Isijingi Samawele' and 'Bengiyokuthanda Unjalo'. It demonstrates the way N.F. Mbhele manages to use character names to provide readers with a vivid picture of these characters in the short stories. The second chapter considered the issue of equality based on one's social status in the novel Ngenxa YeMendi (2019). It demonstrates how inequality leads to soldiers losing their lives.

The third chapter discussed rhetorical questions as a figure of speech in selected isiZulu poems. The study attempts to demonstrate the artistic use of rhetorical questions. The fourth chapter, on the other hand, examined how poems are valued in Africa as a tool to express feelings. Traditionally, African use songs or poems to express their feelings. They use these mediums to show love, hurt, anger, etc. It outlines how poets use poems to communicate and express themselves. It also narrates how poets use figurative language to create a vivid picture for the reader.

The fifth chapter explored how characters' thoughts and conversations portray the theme of HIV/AIDS in the novel Ngidedele Ngife (2016). It demonstrates how character thoughts played an enormous role in depicting the theme of HIV/AIDS. It outlines how the author manages to use characters through their thoughts and conversations to educate about the symptoms of HIV/AIDS. Chapter six examined the combination of lexical elements of some school names found in the Gauteng province. It closely looked at how some school names are formed using a combination of parts of speech such as nouns and verbs.

The seventh chapter focused on socially related themes in Hadebe's South African music. It demonstrated that themes are evident in music as much as they are evident in other literary forms such as poetry, novels, short stories, essays, and so forth. It explored a variety of themes such as love, valuing women, and religion and belief systems in Sjava's three music albums, namely Isinamuva (2016), Umphako (2018) and Umqhele (2018). Drawing from the employment of three translating tools, chapter eight critically examined 'Google Translate', 'isiZulu.net', and 'Siswati to English Translation Model' to demonstrate how these tools can be utilised to promote access to information in South African Languages and aid the promotion of multilingualism. This was to raise awareness that South African Languages (SALs) must all be included in Human Language Technology (HLT) to ensure they are not digitally and technologically neglected. In chapter nine, deverbative nouns were discussed as a stylistic technique observed in Mqapheli Mngadi's selected editorial cartoons. The chapter illustrates how Mngadi uses deverbative nouns as a context depiction technique.

The tenth chapter observes how Siphokazi Angelinah Dazela names some characters in a way that reflects their personality traits and the role they play in ***Izono Zakho Ziya Kukujikela*** (1991). The chapter revealed how Dazela designates the person she creates as Mpumlo and the significance of this designation in the novel, as this name indicates the personality traits and role played by this character in the story. Chapter eleven explored three selected Northern Sotho folktales by Molokomme (1992). The aim was to present their hidden meaning. The authors argued that folktales are important for human development.

Employing dialogue as a literary device, chapter twelve examines the use of this device to convey messages to viewers or readers. The chapter demonstrates how Serudu uses dialogue in the play Kelelagobedi (1983). Chapter thirteen explores the spelling challenges experienced by grade nine learners in Gauteng East High School when they are writing Sepedi essays. Chapter fourteen, on the other hand, critically discussed the relationship between politics and economy as depicted by

M.S Serudu's drama Kelelagobedi (1983). Using the Marxist theory, this chapter demonstrated the link between politics and economy.

Lastly, chapter fifteen explored a social analysis of couples, parents and children, siblings, orphans, community members, orphans, and relatives. Socialisation is analysed using the novel by M.S. Machitela titled Kgalagalo tša Setu (2013) and the play O Iphihletšeng? by L. Maphoso (2015). The chapter affirmed that parental absence from children's lives, and parents who fail to communicate with their children, are some of the factors that destroy the relationship and coexistence.

As alluded to in the introductory remarks, this book attempted to embrace the notion of multilingualism in research and academic discourse. It consisted of research chapters that are written in three of the official languages of South Africa, namely: IsiZulu, English, and Sepedi. This was also an attempt to promote collaboration and research mentoring of postgraduate students between emerging and more experienced researchers from various institutions.

The editors believe that this book will play an important role in laying the foundation for scholarship in multilingualism. The intention is to encourage more books to be published on issues pertaining to literature, translation, language education, folklore, music, education and linguistics, and other related fields. It is believed that this will also inspire young upcoming scholars to engage in research and publications.

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This book is an attempt to investigate some of the pertinent research trends in the indigenous languages of South Africa. It covers aspects ranging from literature, language education, translation, folklore, linguistics, artificial intelligence and multilingualism, music, and creative media.

The editors believe that the book lays a firm foundation and inspiration for the publication of more books that will include more of the official languages of South Africa. It would be a delight to see languages such as Sesotho, Setswana, Tshivenda, Xitsonga, isiXhosa, Siswati, and even Afrikaans coming to the party.

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