

The Structural Analysis of Linking Techniques in Selected IsiZulu Poetry

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ABSTRACT The objectives of this paper are to structurally analyze the linking techniques and highlight their meanings in selected isiZulu poetry. Linking is a structurally distinguishable feature through the repetition of words and phrases. Linking is centered on the repetition of words, phrases or members in a more aesthetic manner, to keep the narratives in motion by stating something new. We look at the selected words or phrases that are repeated to advance the narrative. If the chain-linking of ideas and ideals are properly used in repetition, retention is improved and balance between two statements is made. A clear delimitation of parallel ideas becomes perceptible and discernible. The repetition of words and phrases makes us realize the factual and authenticity of expression that brings about the rhythmic quality in poetry. Both structural and linear approaches are complementing each other in this paper. The external shape of a poem is looked at in a situation where a poet uses motive language to impart his poetic message to the hearer, reader or listener. Structuralism explores the relationship between the elements that are combined to form the whole. The functions of repetition techniques give promotion and advancement to unity, flow, development and rhythm in a poem.

INTRODUCTION

Lexical organization is the grouping and arrangement of word stems, words, or groups of words in successive or non-successive lines. Bushney in Groenewald (1990: 90) identified lexical organization as follows:

The recurrent use of word stems, words or groups of words on specific points in subsequent verse lines...

Repetition of elements plays a significant role in lexical organization. Word stems, words or group of words are effectively repeated. Repetition is an essential integrating, harmonizing and unifying element in all poetry. These repetition techniques form an integral part of African poetry. The operational procedures that will serve as a focus on these well-selected repetition techniques are: the initial linking; final linking; repetition of words after other words come in between them; cross-line, vertical-line, oblique-line; horizontal-line; emphasis and discontinuous repetitions. Repetition is intentionally or unintentionally, planned or unplanned used technique by the poet for special effect. It is, however, inevitable to note that any repetition technique is obliged for the variety of rhythms, feelings, pitch and timbre. Various repetition tech-

niques are looked at in relation to their wide-ranging use of word stems, words and groups of words.

Mgwenya (2014: 118) contended that the structural pattern of poems is presented by *lukhet-fomagama* (diction), *songamagama* (economy of words), *luhlalelwanomagama* (appositioning of words) and *luhlelomigca* (linear patterning). The poetic use of syllables, words-and phrases to enrich the language was reiterated and endorsed by Nkuna (2016: 100) when she gives her logical and coherent facts as follows:

Lulwimi loluhehako nalolunotsile,
kuhleleka kwemicabango lelandzelana kahle,
kuhleleka kwemaphuzu lanemicondvo lejulile.
(An attractive connotative language,
of logical and systematic thoughts
of consistent and philosophical facts)

It is vivid that poetry is entirely embracing the structural and semantic views from its introductory to conclusive levels. The two mentioned views complement each other for real and genuine poetic imaginations and meanings.

RESEARCH METHODOLOGY

The structural approach is one of the essential approaches to the study of literature. Struc-

turalism regards language as a system of signs which is used to express facts, ideas and meanings. The elements of communication become meaningful when they are brought into relationship with each other. These various poetic structures cannot be studied in isolation.

Hawkes (1977: 22) commented about structural analysis as follows:

It is clear that what makes any single item "meaningful" is not own particular individual quality, but the difference between this quality and that of the other sounds.

According to Hawkes therefore, every entity in the study of theory of literature provides significance and meaning to the study when viewed in totality. Broekman (1974: 3) took into account the significance of form and content, when he narrated as follows:

Structural analyses accordingly study the formulation of elements and the way in their relationships are combined.

The relationships of various elements of literature are very important in the analysis of a literary text and cannot be separated because they are completely interdependent and interrelated.

Linking Techniques

The functions of linking techniques in poetry are to create a special rhythm, promote unity and provide a lyrical character in a poem.

Anaphora

This is the initial linking repetition technique that contributes to the design and structure of Msimang's poetry. Corbett (1965: 435) defined anaphora as follows:

A repetition of the same word or group of words at the beginning of successive clauses.

Whenever anaphora occurs, it is apparent that the poet uses it to produce a special rhythmic effect. It is rhetoric devices which highlights the selection of words and examines the melodic and rhythmic features in poetry.

Word Repetition

In the poem, ISandlwana, the poet illustrates the aesthetic features of vertical-line repetition or anaphora as follows:

Isihlabani akushiwo ngamkhaba,
Isihlabani sibongwa ngokuhlabana....

(The hero is not seen through large abdomen,
The hero is praised because of heroic deeds ...)
(Msimang 1980: 41)

The hill, ISandlwana, is endowed with human characteristics and likened to a hero who tirelessly fought and gained victory. Since the repetition of words helps to affirm and authenticate a marked rhythm in the sequence, it also produces a neat play on words. The repeated word, Isihlabani (hero), shows the initial linking as displayed:

a.....b.....c
a.....d.....e

In the poem, Leso Sivakashi the poet personifies death when he states the initial linking as follows:

Wangihlek' usulu ngipaquapaquza,
Wangihlek' inhlinini ngijilajileka....
(You cynically laughed at me while I wriggled,
You impolitely laughed at me while I writhed ...)
(Msimang 1990: 13)

Repetition by means of initial linking is not only the poetic ornament, but a device to reveal thought and mood. The poet stresses the brutality of death. The selected words depict how careless and callousness death is. There is no level-headed person who can laugh while others thrash about and squirm. Therefore, death is ruthless and calamitous.

Word Group Repetition

In the poem, Vilakazi Awusayikubhubha (Vilakazi, you'll never die) a special effect of repetition is found and marked in the following lines:

Lo mthombo awusoze washa.....
Lo mthombo ungashiswa yini.....
(This fountain shall never dry up...
What could make this fountain dry up...)
(Msimang 1980: 19)

This is a type of vertical-line repetition pattern, where the pronoun, lo (this) and the noun, umthombo (fountain) are repeated for specific ideas. The poet stresses that formal education is a continuous process which no one will ever stop. The selected words are repeated at the beginning of the lines to state the specific thought and to emphasize the ideas. The uses of same words at the beginning of successive lines in a repeated manner are illustrated as follows:

a.....b.....c.....d.....e.....f
a.....b.....g.....h.....i.....j

The vertical-line repetition is seen in the epic poem on Shaka KaSenzangakhona, where a heroic theme of one great complex action is treated in heroic proportion, exalted and elevated style:

... Ngob' udum' izintaba zonke,
 Ngob' udume ngoBulawayo...
 (... Because you are well-known all over the mountains
 You are known because of Bulawayo ...)
 (Msimang 1990: 63)

The repetition for emphasis of the first two words in the lines is noted. They emphasize the fact that Shaka was a well-known historical figure. His industrious actions in building the Zulu nation became a credit to his name. It is apparent that anaphora is a type of linking or vertical line repetition of similar words or phrases for emphasis on emotions as displayed by the conjunctive, *ngoba* (because) and the verb, *duma* (rumble).

Vertical Linking

Ntuli (1984: 70) saw vertical linking as:

... the type of linking where a word in the first line corresponds almost vertically with one in the second line. This usually happens when similar words (or stems, or roots) appear at the beginning of successive lines (initial linking) or at the end (final linking).

The initial vertical linking occurs in verse lines to introduce the content of a poem. The example is taken from stanza 1 of the satiric poem, Sengethembile (I am now trusting):

Bezipheth' imalana lezi zandla
 Beziphethe amasi nenyama....
 (They were handling some money, these hands
 They were handling sour milk and meat ...)
 (Ntuli 1984: 5)

The above successive lines are graphically represented as follows:

.....a.....
a.....

From the cited example, more attention is on the undertaking of handling: *beziphethe* which is emphasized. The poet puts forth the idea that despite having necessary commodities but he felt poverty-stricken. Thus, through initial vertical linking on the verb: *beziphethe*, emphasize on a particular idea and clear meanings on poetic narration are evident.

Epistrophe

This is the final linking repetition technique used for the rhythm and the emphasis of ideas. Corbett (1965: 45) viewed epistrophe as:

...a repetition of the same word or group of words at the end of successive clauses.

It not only sets up a pronounced melodic or harmonic rhythm, but secures a special emphasis through repetition of a word or group of words.

Word Repetition

In the poem, Ihlathi LaseNkandla (Nkandla forest), epistrophe or final linking is illustrated in the following example:

Lapho kundiza izidalwa zezulu,
 Ubambelele nawe emafini ezulu.
 (Where the Heavenly creatures are flying,
 Hold fast onto Heavenly clouds.)
 (Msimang 1980: 23)

Nkandla forest is an indigenous floral beauty which stretches in a wide area. It is a distinctive historical and spatial setting which is characterized by dense forest, dendritic streamlets and royal residence of King Cetshwayo. The focus is on well-selected possessive word *zezulu/ ezulu* (of the Heaven) that are linking at the end of the lines. The extract exaggerates the height of the trees. In the poem the height of the trees is associated with the features of the sky. Epistrophe is sketched as follows:

a.....b.....c.....d
 e.....f.....g.....d

In the epic poem, UShaka KaSenzangakhona (Shaka, son of Senzangakhona), there is a repeated word in the final position of the successive lines:

Kunjalo Nsika kaZulu,
 Unjalo umlando kaZulu...
 (It is like that pillar of the Zulu nation,
 The history of the Zulu is like that ...)
 (Msimang 1990: 67)

Shaka is referred to as the pillar, icon, founder and head of the Zulu nation. Emphasis is on the historical background of the Zulu nation, which is repeated in successive lines. In this context, the relationship of king Shaka with his brothers and aunt is appropriately expounded. The poet asserts that the outcome of their relationship holds the history of the nation. Final vertical linking explicitly occurs in alternate lines to introduce newly formulated ideas. In the poem,

Bengithi Lizokuna (I thought that it will rain), the structural form is evident in successive lines:

Ubuthi ntulo ngizodikibala ngife?

Ntulo, zwana: Ngiyenqab' ukufa!

(Salamander, you thought I would be discouraged and die?

Salamander, listen: I refuse to die!)

(Ntuli 1988: 58)

The structural pattern on epistrophe is illustrated as follows:

.....a

.....a

In the poem, Ihwanqakazi Lakwethu (Our bewhiskered man), the final vertical linking is depicted as follows:

Saya saliphath' ihwanqakazi

Yeluleka, yafinyelel' iminwe,

Yalenwayanway' ihwanqakazi; ...

(It proceeded to touch the hairy one

The fingers unfolded, and reached out,

They caressed the hairy one.....)

(Ntuli 1984: 13)

The structural pattern is illustrated as follows:

.....a

.....

.....a

The repeated word, Ihwanqakazi (bewhiskered man), gives added momentum through final vertical linking to obtain a particular sound effect. The significances of vertical linking are to highlight key words, bring emphasis on meaning and promote harmonic order between sense and sound.

Word Group Repetition

In the poem, Leso Sivakashi (That Visitor) the poet narrates the animated actions of death that overpower the life of a human being:

Wahlala nami ngendlovuyangena,

Walala nami ngendlovuyangena.

(You obstinately stayed with me,

You obstinately slept with me.)

(Msimang 1990: 13)

Death is endowed with human attributes, as it is said to be unyielding and obstinate in whatever it does. It displays tussles, tumult and ruthlessness. The final two words in successive lines outline epistrophe. It is a variety of repetition which is conspicuous in most African poetry. Our focus is on the last two words which are epistrophically used, not only to endow strangeness but to bring about specific form, content

and rhythmic character of a poem. Epistrophe is illustrated as follows:

a.....b.....c

d.....b.....c

The second example is cited in the poem, Bamgudluzile (He has been eliminated):

Yini ethandwa ngumuntu womhlaba?

Yini ezondwa ngumuntu womhlaba?

(What is it that is loved by an earthly person?

What is it that is hated by an earthly person?)

(Msimang 1980: 26)

A group of words is emphatically used at the end of the two lines to bring forth a specific idea on human character. This is parallelism by final linking where the same words are used for emphasis of the two early mentioned opposite words, thandwa (be loved) and zondwa (be hated). The final words in successive lines are repeated and they have the same poetic meanings. The poet illustrates this poetic technique by asking questions to which answers are self-evident, that is, rhetoric or erotema. It is a rhetoric device used for stylistic effect. It is an efficient and productive persuasive device that influences the kind of response one wants to get from others. The poet rhetorically questions the tragic incidents which encircle the life of a human being on earth, especially those which led to the crucifixion of Christ. Both epistrophe and rhetoric questions are simultaneously used to pronounce rhythm and to emphasize facts which need careful observation.

Epanalepsis

This is a repetition technique that is common in one line or verse with most poetic elements. Corbett (1965: 435) explained epanalepsis as follows:

... the repetition at the end of a clause of the word that occurred at the beginning of the clause.

Cuddon (1976: 224) viewed epanalepsis as:

... a figure of speech which contains a repetition of a word or words after other words have come between them.

The two scholars share the same opinion in defining epanalepsis which is also known in Greek as epanados. This structural feature is rare in prosaic writings. It is prevalent when an emotional situation arises in any poetic discourse. A number of examples are found in the poem, Afrika Ngingowakho (Africa, I am yours)

Afrika, mama wami Afrika!
 (Africa, my mother Africa!)
 (Msimang 1980: 48)
 Silamulele, Afrika silamulele...
 (Save us, Africa, save us ...)
 (Msimang 1980: 48)

The poet earnestly appeals to the continent of Africa that is linked to a female, to present all the female characteristics of being a mother, bearer and person of remarkable aesthetic value and great tolerance. He further appeals to Africa to the colonial weapons of oppression and discrimination. It is noted that repetition is one of the characteristics of highly emotional language and is used for emphasis and conviction. People do not consciously decide to use epanalepsis, but it spontaneously presents itself for rhythmic effect. It is illustrated as follows:

a.....b.....c.....a

or

a.....b.....a

In the love poem, Xola Hleziphi (Be calm Hleziphi) the poet reveals epanalepsis as an aural impact brought about by aesthetic repetition techniques as follows:

Xola Hleziphi wami xola
 (Be appeased my beloved Hleziphi, be appeased)
 (Msimang 1990: 37)

It is a love piece where Washesha, the hero and patriot pleads for forgiveness from his lover, Hleziphi, who waited for him until she heard the calamitous news of his death. It sounds as if Washesha's voice is heard posthumously to comfort and console Hleziphi. Epanalepsis is a repetition of the same word for special feeling and rhythm. The positions of a word are at the beginning and at the end of the clause. The effects are musical sounds and the emphasis of ideas and prosodic; elements such as stress, length and tone are noted.

Polyptoton

Some scholars are of the opinion that polyptoton is a type of pun. It has all the characteristics of a pun, as it is categorized and classified with tropes or rhetoric devices. Corbett (1965: 438) holds this idea on polyptoton:

It is a repetition of words derived from the same root.

It is employed according to the syntactic constructions which appear in different ways to put across the whole idea of the poem. This ex-

ample is taken from the poem Ihlathi LaseNkandla (Nkandla forest):

Siphephelo senyamazane yezindle,
 Masiphephele isintu kuwe Nqanawe.
 (Shelter of the veld game,
 Let the humankind refuge in you Fort.)
 (Msimang 1980: 23)

The deverbative word Siphephelo (shelter), derived from the root -pheph- is repeated in different ways at the succeeding line with prefix, suffix and extension. Polyptoton is a technique of playing on words which is effectively used by the poet for a specific rhythm and to cheer up the listeners or audience. It is a poetic repetition pattern that elevates and revitalizes language usage in a highly-rated literary manner. It discloses the richness of the language, where a single word is able to take various structural forms for either the same or a semantic shift meaning. The example is taken from the poem Leso Sivakashi (That stranger):

Ekusondeleni kwakhe endlini,
 Indlu yaqubuk' uhlevane...
 (On his closer proximity to the house,
 The people skin breaks out in a rash ...)
 (Msimang 1990: 13)

The repeated root -ndl- is noticeable in successive lines. It is a repetition technique that shows a play on selected words. It produces a specific rhythmic sound effect. The poet stresses that death comes into the house like an ill-mannered person. On its arrival elation is replaced by sadness and harmony by discomfort. On the whole, it must be noted that polyptoton has a sense of unity in poetry. It recounts the idea and thoughts that bring about a multiplicity of associations which are encompassed together by using the same word in successive lines. The word with the same root is able to take various syntactic forms, without any semantic change.

Polysyndeton

This is a repetition of conjunctions in two or more adjacent words in poetry. It is a device that is used in poetry to achieve special effect and euphony (Corbett 1965: 434). It is the rhetoric device that is opposite to asyndeton. Conjunctions are used by the poet to produce an impressive and informative earnest note in the poem, Ifu Elimnyama (The Dark Clouds):

Bizan' imbizo yezinyandezulu

ZawoThesele noMshweshwe kubaShweshwe,
 ZawoMantathisi noKhama kubeTswana,
 ZawoSikwati noSikhukhuni kubaPedi,
 ZawoNzunza noManala kumaNdebele...
 (Call an ancestor's congregation
 Of Thesele and Mshweshwe of the Sotho,
 Of Mantatise and Khama of the Tswana,
 Of Sekwati and Sikhukhuni of the Pedi,
 Of Ndzundza and Manala of the Ndebele ...)
 (Msimang 1990: 33)

The conjunctions are intentionally repeated for rhythmic effect and the dissemination of information. Heroes of the specific nation are adjacently mentioned for poetic effect. Repetition of ideas and facts dominate in the entire stanza. The traditional leaders, heroes and chiefs as well as their nations are appositionally used to provide more historical information. It is evident that appositional structures are seldom found in poetic or impromptu speech because they restate, echo and elucidate the initial idea in a prosaic form. Both polysyndeton and apposition are the common methods of expansion. They bring about coherence, lucidity and elucidation. In the same poem polysyndeton is exhibited as follows:

... Ivimbe ezizibeni zeGwa neSangqu,
 Ithuthelek' ezizibeni zoBhalule noPhongola,
 Ichichim' ezizibeni zoMzimvubu noMzinyathi...
 (Raiding heavily in the pools of Vaal and Orange,
 Flowing into the pools of Olifants and Pongola,
 Overflowing in the pools of Mzimvubu and
 Mzinyathi ...)
 (Msimang 1990: 34)

Conjunctions are used in the extract to pair the rivers which flow into the same oceans. The Vaal and Orange rivers flow towards west into Atlantic Ocean, while the Olifants, Pongola, Mzimvubu and Mzinyathi flow towards the east into Indian Ocean. Conjunctions are deliberately used for grammatical dimension and poetic rhythm. It is further noticed in the epic, UShaka KaSenzangakhona:

OPhunga noMageba noNdaba
 Kwahlangana noMalandela...
 (Phunga and Mageba and Ndaba,
 They met with Malandela ...)
 (Msimang 1990: 60)

The historical figures are Phunga (1657-1727), Mageba (1600-1745), Ndaba (1697-1763) and Malandela (1597-1691), all of whom are Shaka's forefathers. Conjunctions are used for emphasis in poetry. They do not interrupt the natural flow of poetic verses but are emphatically used for effect. If conjunctions are overused they

tend to be unaesthetic, repetitive and tedious. Despite the fact that conjunctions are repeated for the incremental elements, new ideas and the development of the narrative and syntactical order are evident. They are well-selected words that serve as arresting means without securing an economy of words.

An Oblique-Line Repetition Pattern

Kunene (1971: 71) gave a descriptive of the repetition pattern as follows:

In oblique-line repetitions the line-position of repeated phrase is shifted, and this shifting may result in a phrase that was mid-line-position or end-line-position in a preceding line becoming initial-line-position in a following line; or an end-line-position in a preceding line becoming a mid-line position in a following line.

Ntuli (1984: 195) stated that the corresponding words in this technique merely occur without considering the semantic and morphological categories. A case in point in this example of an oblique-line repetition pattern cited from the poem, Hhawu! NgoMaganedlula (What an ill-mannered lady!):

... Ntokaz' abakuthand' usundinda,
 Bandinde nawe izwe lonke...
 (... Lady who is loved for wandering about,
 They wander about with you country wide ...)
 (Msimang 1990: 25)

Obliqueness is shown by the verb, -ndinda (wander about). Money is endowed with the qualities of an ill-mannered lady who wander about aimlessly. It is a right-to-left repetition pattern, where rhythm is created out of the patterned use of words and sounds to establish the required meaningful poetic form. The right-to-left repetition pattern is illustrated as follows:

a.....b.....c
 c.....d.....e.....f

The second example is cited from the poem, Ku-DBZ Ntuli where the poet uses deverbative eulogie and the verb for a left-to-right pattern:

UMalokoth' izindaba zilokotheke,
 Ngob' ulokotho ungiyane...
 (One who dares to talk with successfully,
 Because he attempted to wear the headring ...)
 (Msimang 1980: 9)

The poet highlights that DBZ Ntuli has managed to work meticulously and unflaggingly to accomplish his goals. He achieved good things at a young stage, not only for himself but for the entire nation. The verb stem -lokoth- is employed in successive lines for aesthetic value. The

rhythm produces a pleasurable sound effect. It is not the only oblique repetition found in the cited example, but the focus is on this one sketched as follows:

a.....b.....c
d.....a.....e

In conclusion, the researcher becomes aware that rhythmical and enchanting effects are brought about by epanalepsis. The poet's work is characterized by specific structural features both left-to-right and right-to-left oblique repetition patterns.

The Horizontal-Line Repetition Pattern

Sometimes repetition occurs within the same line, deliberately or not deliberately for euphony. The example of the horizontal-line repetition pattern when the first selected word, *isidumbu* (corpse) is a noun and the second selected word, *kwa* + *isidumbu* resumes a possessive function is taken from the poem, *ISandlwana*:

... Libona isidumbu phezu kwesidumbu.
(... sees corpse on top of corpse.)
(Msimang 1980: 41)

The sun is given the visual and kinesthetic qualities of looking, shivering and running away when it sees remains. This extract narrates about the battle at *ISandlwana* where many people died during the Anglo-Zulu war. This period of colonialization played a vital role in bringing about discrimination, social classes and disempowerment. Somtsewu demands the renouncement of the traditional military system, whereby all new recruits are called up to serve the king for a certain specific period after which permission to marry is granted as an honor and reward for their services. He further complains that the existence of the army makes other people in the vicinity to feel insecure; therefore the regiments should be disbanded. Somtsewu's motives became crucial for Cetshwayo to leave behind the nation's traditions that were started by his forefathers. Therefore, his admonition remained purposely ignored because it is viewed as destruction to the Zulu culture and social unity.

RESULTS

There are various repetition techniques that are prevalent in isiZulu poetry. They exhibit vertical and horizontal dimensions in a variety of ways. The various forms of linking are the following:

- ♦ Linking of thoughts through the prepetition of words and phrase.

- ♦ Linking of thoughts through the restatement of ideas by synonyms and indirect reference.
- ♦ Linking of grammatical structures through the repetition of syntactical slots.

It is a poetic device that ramifies into various forms such as cross-line repetition patterns, repetition of words and phrases, repetition for emphasis and mixed tenses of the verb. Its main functions in poetry are to emphasize through repetition and to bring about harmony between the idea and form. It is one of the significant aspects in African poetry that gives balance of equal part of a line through the repetition of words and sentence patterns. Linking focuses attention on the repeated words because it is central to the meaning of that immediate group of lines. It also helps to knit the relevant lines together and to highlight their relationships in meaning.

DISCUSSION

Linking techniques are viewed both horizontally and vertically in any poetic discourse. They are special aspects of external structure or physical form because of their functions in poetry.

Cuddon (1984: 227) stated his explanatory view on form as follows:

When we speak of the form of literary work we refer to its shape and structure and to the manner in which it is made (thus, its style) – as opposed to its substance are inseparable, but they may be analyzed and assessed separately. A secondary meaning of form is the kind of the work.

The word form has a broad meaning as it is the organization of parts of a poem into a whole. Cuddon (1984: 277) further gave assertions about the form as follows:

... The form of literary work we refer to its shape and structure and manner in which it is made – as opposed to its substance or what it is about.

There are many types of form that are prevalent in the poetry explication, but the well-known types are mental and physical forms. The physical organization of poem is examined when the researcher concentrates on the external shape of a particular poem. The aspects that are structurally explicated are the following repetition techniques of the sounds, words, phrases and clauses. The external shape of the poem is looked into when a poet uses emotive language to impact his poetic message to the hearer, reader or listener.

Reaske (1966), remarked about rhythm as a sound pattern in poetry. Rhythm refers to a particular patterning of the sounds of words in a poem. It imposes a pattern of stressed and unstressed syllables which create a strong effect and hold attention of the sender and recipient. Rhythm is effected by the use of pauses, stops and the sounds of words, namely soft or harsh, monosyllabic or polysyllabic.

It is noted that a fast rhythm conveys a sense of urgency and determination. A slow rhythm might suggest sadness, tiredness and long cycle. Line division and rhythm are closely linked for poetic form and meaning. Poems are divided into lines which are either end-stopped or run-on lines. End-stopped lines are usually indicated by means of punctuations. When reading a poem, you will find that you tend to pause at the end of those lines that have commas, full-stops, or other punctuation marks. The run-online (or enjambment) has no punctuation at the end and you should therefore not pause but let your eye and voice run-on into the next line.

CONCLUSION

Lexical organization revolves around the structural repetition of word stems, word and group of words. It is noted that the selected poetry is mainly dominated by repetition techniques to promote unity and development in the poems. This is marked throughout from the expository stanza through the development to the end. The repetition patterns are brightly used to focus on the intended ideas and meanings. The unity which leads to the theme of a poem is evident and exceptionally marked. Repetition reflects the real thoughts and feelings because the researcher seems to hear a speaking voice, whose resonance; tone and timbre are inseparable from what it says. In conclusion, it is vivid that linking plays a significant role in African poetry. Considering the lexical organization as the major technique from phonological, morphological, and syntactical to semantic levels that confirms and solicits the poetic structures in a firmly manner. The lexical position in a line or verse has an impact in a poem. Repetition techniques are key aspects in the whole study as they reflect poetic form and meanings. They are, however, automatically and unconsciously used

to emphasize a particular idea and introduce new information into the poetic narration.

RECOMMENDATIONS

Various approaches to literary theories need to be studied. These approaches will be applied to obtain the best possible outcomes in the description and analysis of various poems. The structural approach has strong merits because forms and structures are linked together for a neat interrelationship of communicative elements. It needs to be complemented with other linear approaches that will enhance all linking and parallelism strategies. Various components which are studied in relation to context and social surroundings need more emphasis in the repetition technique study. Various structures should be selected and identified as entities and compared to one another in a structural and linear ways for a broader understanding in various linguistic dimensions.

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