

Consonance in Isixhosa Poetry on Nelson Rholihlahla Mandela



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This composition examines the use of consonance in some isiXhosa poetry written as tribute to Nelson Rholihlahla Mandela. The aim is to show how stylistic language is used to measure the ability of the researcher to respond to poetic language in the poetry under study. While consonance is not the only form of repetition found in the poetry under study, this discussion concentrates only on this form of repetitive technique. Other techniques like assonance, linking, parallelism, refrain and others, are also instrumental and very crucial in the development and expansion of isiXhosa poetry. Like consonance, they also cultivate an attitude of poetic imagination reflecting the consciousness of both the poet and the audience. It should be noted that there is no specific place or logical sequence for consonance to occur in a line. It occurs so long as similar consonants are approximately close to each other. It may be at the beginning, in the middle or even at the end. It can be in single or double consonants, stressed or unstressed syllables. Consonance in the poetry serves as a decorative function that creates audible rhythm, while, at the same time, arousing the interest of the reader and public to read and listen to poetry. This study considers specifically, single and double consonance.

Biography:

Noxolo Bobelo is an African Languages masters' graduate of the University of Johannesburg and is currently a PhD student at the same university. She is an assistant lecturer in the department of African languages doing isiXhosa. Noxolo is a Golden Key certificate holder and has co-authored four articles published in accredited journals. Her research interests are in African Literature.