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9. SUMMARY

This study focuses on Opland's (1993) argument that praise poetry must have a particular structure. He argues that a traditional praise poetry needs to have a structure similar to that of poetry written in one of the languages of the West, such as English. According to Opland, the various theorists who have looked at praise poetry have not yet solved the problem of structure in a praise poem. A related problem mentioned by Opland is the use of formula in poetry. The formula that Opland mentions is related to the concept of parallelism. His main concern is that if there is no parallelism, there can be no meter. This is a very important point, because in Setswana poetry, parallelism helps to facilitate the performance of a poem, where the poet's actions and tone are part of the content of the poem.

Some Setswana praise poems take the form of a narrative poem, for example, 'Motata' written by Serobatse (1987), and published in the anthology *Motswako wa Puo*. Other authors write metrical poems, such as 'Masupatsela' by Raditladi (1975) which appears in the *Sefalana sa Menate*. When one scrutinizes these two poems, one notes that they differ in terms of structure and style. This causes problems for the reader who may not be able to tell which one of the two is the real poem. He/she does not know whether a poem should take the form of a narrative or of a metrical poem. This leads to problems regarding the classification of these genres.

In order to solve these problems three strategies have been used: (a) the description, (b) the interpretation and (c) the comparison of poems according to an adapted narratological model. Western poetry, African poetry, modern poetry, narrative poetry, performance and meter are described, interpreted and compared.

Groenewald (1993) suggests that, because traditional African poetry is not written, listeners have to be able to identify meter simply by listening when the poet recites a poem. Essential metrical features are arranged in terms of sound, rhythm and ending. There are two metrical laws that govern this arrangement, and meter is discussed on the basis of these two rules. The first law is called the law of separation, which describes the separation of the clauses of a sentence. The second law is called the law of agreement, which has to do with the repetition of the stems. This shows a distinction between Western poetry and African poetry, in that African poetical meter relies on these two laws, while Western poetry does not. African poems also have an element of performance, which Opland (1998: 5-6) maintains is another distinguishing characteristic. Metrical principles might therefore be an aspect of performance that an examination of the written text alone cannot reveal. These two points help to distinguish between Western poetry and traditional Setswana poetry.

This investigation has shown that a well-planned Setswana poem has a meter which differs from that of an English poem. Opland's problems concerning the arrangement of praise poetry have been solved by showing a difference between meter in Western poetry and meter in African poetry.

Key concepts:

meter

law of separation

law of agreement

caesura

tone

rhythm

performance

traditional poetry

modern poetry

repetitions and phrases

9.1. OPSOMMING

In hierdie studie word daar gekonsentreer op Opland (1983) se standpunt dat daar 'n spesifieke struktuur in lofpoësie moet wees. Hy voer aan dat 'n tradisionele lofgedig dieselfde moet as poësie wat in een van die Westerse tale, byvoorbeeld Engels, geskryf is. Volgens Opland het die verskillende teoretici wat 'n studie van lofpoësie bestudeer maak het nog steeds nie die kwessie van struktuur in 'n lofgedig opgelos nie. Hy noem verder ook 'n probleem wat hiermee verband hou, naamlik. dié van die gebruik van 'n formule in poësie. Die formule waarna Opland verwys, hou verband met die konsep van parallelisme gelykheid. Sy hoofbeswaar is dat indien daar geen parallelisme gelykheid is nie, kan daar ook geen egalige versmaat kan wees nie. Hierdie is 'n baie belangrike standpunt, aangesien parallelisme gelykheid help om die voordrag van 'n gedig in Setswana poësie bydra tot die suksesvolle voordrag van 'n gedigte vergemakli wanneer waar die digter se handeling en stemtoon deel van die inhoud van die gedig vorms.

Sekere Setswana lofgedigte neem die vorm van 'n epiese verhalende gedig aan, bvbyvoorbeeld. 'Motata' wat deur Serobatse (1987) geskryf en in die keurversameling *Motswaka we Puo* gepubliseer is. Ander outeurs skryf weer versmaat gedigte, soos byvoorbeeld 'Masupatsela' wat deur Raditladi (1975) geskryf is en wat in *Sefalana sa Menate* verskyn. As Wanneer 'n mens hierdie twee gedigte noukeurig bestudeer, kom jy agter dat daar 'n verskil in terme van struktuur en styl is. Dit skep probleme vir die leser wat dalk nie in staat is om te onderskei watter gedig die werklike gedig is nie en hy/sy weet ook nie of 'n gedig die vorm van 'n epiese verhalende of versmaat gedig moet aanneem nie. Dit het probleme met betrekking tot die klassifikasie van hierdie genres tot gevolg.

Drie strategieë is gebruik om hierdie probleme op te los, naamlik. (a) die beskrywing, (b) die interpretasie (vertolking) en (c) die vergelyking van gedigte

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volgens 'n aangepaste narratologiese (verhalende) model. Westerse poësie, Afrika poësie, moderne poësie, epiëse verhalende poësie, voordrag en versmaat word beskryf, geïnterpreteer vertolk en vergelyk.

Groenewald (1993) voer aan dat aangesien tradisionele Afrika poësie nie geskryf word nie, lesers luisteraars in staat moet wees om versmaat te identifiseer deur bloot na die gedig te luister wanneer die digter dit gedig voordra. Belangrike Basiese versmaat eienskappe word volgens klank, ritme en slot afsluiting gerangskik. Daar is twee reëls of wette ten opsigte van versmaat reëls wat hierdie rangskikking bepaal en versmaat word op grond van hierdie twee reëls bespreek.

Die eerste reël word die reël van verdeling skeidingsreël genoem en beskryf die verdeling skeiding van die sinsnedes van in 'n sin. Die tweede reël word heet die reël van ooreenkoms genoem en het betrekking op die herhaling van die woordstamme. Dit dui op 'n onderskeid verskil tussen Westerse en Afrika poësie in die dié opsig dat Afrika poëtiese versmaat in Afrika poësie op hierdie twee reëls berus, terwyl dit nie die geval by Westerse poësie is nie. In Afrika gedigte bevatis daar ook 'n beginsel element van voordrag, te wat volgens Opland (1998:5-6) nog 'n eienskap is wat dit van ander poësie onderskei. Versmaat beginsels kan dus 'n aspek van voordrag wees wat nie na vore sal kom deur bloot die geskrewe teks te bestudeer nie. Hierdie twee aspekte stel 'n mens in staat om tussen Westerse poësie en tradisionele Setswana poësie te onderskei.

Hierdie Die onderhawige studie het getoon dat 'n goed beplande Setswana gedig se versmaat verskil van dié van 'n Engelse gedig verskil. Verder is Die kwessies wat Opland se probleme in verband met die rangskikking van lofpoësie genoem het is opgelos deur 'ndie uitwys van 'n verskil tussen versmaat in Westerse poësie en Afrika poësie uit te wys.

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Die fokus van hierdie artikel val op Opland (1983) se argument dat lofpoësie oor 'n struktuur moet beskik wat soortgelyk is aan dié van poësie wat in een van die Westerse tale, soos byvoorbeeld Engels, geskryf is. Opland se argument sal weerlê word deur 'n bespreking van die versmaateienskappe van 'Masupatsela' (Sefalana sa menate 1975). In hierdie ondersoek word aangetoon dat 'n goed beplande Setswana gedig soos 'Masupatsela' 'n versmaat het wat verskil van dié van gedigte in Westerse tale soos Engels. Die rede hiervoor is dat tradisionele Afrika poësie nie gelees word nie, maar eerder gehoor word, en luisteraars kan die versmaat identifiseer deur bloot aandagtig te luister wanneer 'n digter sy gedig voordra. Twee wette of reëls beheer die rangskikking van versmaateienskappe, en versmaat word op grond van hierdie twee reëls bespreek.

Sleutelwoorde:

versmaat

skeidingsreë

reeël van ooreenkoms

caesuur

toon

ritme

voordrag

tradisionale poësie

moderne poësie

herhalings en frase