

'n STILISTIESE ANALISE VAN DIE TSWANA PRYSGEDIG

deur

THEONIS STEPHANUS POLLARD  
B.A. HONNS. (P.U. vir C.H.O.)

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B E D A N K I N G S

'n WOORD VAN OPREGTE DANK AAN

MENEER S.A. SWANEPOEL, LEIER, VIR SY BEKWAME  
LEIDING EN BELANGSTELLING IN HIERDIE WERK;

AAN MY VROU, VIR DIE BEKWAME WYSE WAAROP SY  
DIE MOEILIKE TIKWERK BEHARTIG HET;

AAN MY KOLLEGAS EN VRIENDE WAT GEHELP HET MET  
DIE TAALKUNDIGE VERSORGING;

AAN MY FAMILIE WAT INDIREK VEEL BYGEDRA HET  
TOT DIE VORDERING VAN DIE STUDIE.

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The stylistic analysis of the material which the poet combines to create a praise-poem is dependant on it's form and structure. This approach shows that the whole is more significant than it's component parts; the parts are discernable but indivisible. This thesis expands and clarifies the analysis.

The praise-poem falls between prose and poetry. It is a eulogie with characteristics of both the epic and the ode, but cannot be classified as either epic or ode, because the epic is too historical and the ode too philosophical. The praise-poem belongs to the realm of poetry. A structural approach is adopted.

The study of Tswana praise-poetry has, unlike the Sotho and Nguni languages, been neglected, and very little material is available. This thesis examines previous research done on the topic, in order to enable one to make a more thorough analysis.

The origins and themes of the praise-poetry are inextricably linked.

This study is made possible through the art of various praise-poets; consequently their art is compared and evaluated in order to analyse it.

The functions of the quantitative and qualitative components are examined. Each fulfills a vital function in developing a balanced unit.

All prerequisite knowledge is applied in this analysis of three praise-poems.

The praise-poems were locally collected and tape recordings were made during recitations. The poets explained the poems and many images. The recordings were transcribed and translated into Afrikaans. Analysis was made to ensure better application; and the hypothesis was substantiated by examples taken from the praise-poems.

The focal point of this study is the analysis of the qualitative characteristics, because these make praise-poetry a distinctive genre. Each sub-unit contributes to a growing unity, the sum of which is not greater than the finished whole. The division into stanzas means that the penultimate syllable of the last word of the verse-line is lengthened. (This forms a resounding end to the stanza.)

Organic unity of lines is achieved through assonance, alliteration and linking; not rhyme. Linking of lines or words occurs diagonally, horizontally and vertically.

The recitations are fast with high-pitched voice, and accompanied by vigorous gesticulations and gestures.

Environment plays a significant part in determining the gestures, costumes and imagery; these are unique to each praise-poet.