

The Employment of Metaphor and Simile in Selected Siswati Poetry

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ABSTRACT

The focus of this research work on selected descriptive of images refers to the analytic survey of metaphor and simile. They are selected, defined, explained and interpreted. Their significances in bringing about poetic diction, licence, meaning, message and themes are highlighted. They are fundamental figures of speech that implicitly and explicitly display the emotive value, connotative meaning, literariness and language skills. The poetic images reflect and represent real life situations through poetic skills and meanings. The literary criticism, comparative and textual analysis is evident when the objects are looked at from animate to inanimate and inanimate to animate. They serve as basic methodologies that are backing the theories and strategies on selected figures of speech. Imagery is the use of words that brings picture of the mind of the receiver or recipient and appeal to the senses. It is, however, manifested in various forms for resemblances, contrasts and comparisons. Artistic language through images revealed poetic views, assertion and facts.

Keywords: Connotative meaning, Descriptive images, Emotive value, Literariness and Poetic skills.

Introduction

Images can be formed from pure descriptions. These descriptions make us use images for something more than a factual reflection of the scene or object. Imagery is manifested in various forms. Cuddon (1979:322) succinctly defines imagery as follows:

The term image and imagery have many connotations and meanings. Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, state of mind and any sensory or extra-sensory experience.

Abrams (1967:76) holds the following idea about the functions of images:

Its applications range all the way from mental pictures' which, it is the claimed, are experienced by the reader of the poem to the totality of the elements which make a poem.

Tucker and Young (2013:175) view imagery as follows:

Imagery as a word picture, often meaning figurative language in general. It may appeal to any of the senses visual imagery (the tree is clad in green), auditory imagery (I heard the hooves beating), images appealing to the sense of smell (the scent of blossoms was on the wind) or the sense of touch (the rough wood was harsh on my hand) and taste (the taste of a chocolate melting in the mouth)

Orwell (2005:119) states that:

Imagery are words, phrases and sentences that create images in our minds: similes, metaphor and personification create images through comparison.

From the aforementioned and quoted definitions, one concludes that imagery is the mental activity, which is experienced by a reader and reciter of a poem, where the language is used to represent pictures in the reader's mind. Imagery is an integral part of any poem, therefore, a poem devoid of imagery can hardly be classified under poetry. This study investigates different types of imagery in selected poetry. It explores the ability of the poets in handling imagery in their poetry. It is significant to note that a poem has a pure poetic language that separates it from prose.

This language must be different from everyday language usage in their daily discourse. It is, therefore, necessary to investigate to what extent is Siswati poetry imagery-oriented. It will explore the implementation and effectiveness of figures of speech. Few poems, which will be relevant to the researcher to explore support an argument. The term imagery and figures of speech need the operational definition. Conformity and validity in the whole study will be examined. An emotive value of the metaphor and simile will be examined.

The Research Methodology and Theoretical Approach

The study is informed by a reader-oriented approach called aesthetic. Swanepoel (1990:36) comments about the function of aesthetic as follows:

The literary text provides the reader with a specific clue which could be used to make sense. This process is called concretization or realization.

The above postulation reiterates Suleiman and Crosman (1980:22-23) definitions an act of reading as follows:

It is essentially a sense-making activity, consisting of the complimentary activities of selection and organization, anticipation and retrospection, the formulation and modification of expectations in the course of the reading process.

The expectation of the reader's horizon is determined by the socio-cultural set-up, reading experience, knowledge and understanding of norms as well as the interpretation and appreciation of the code of the text.

Iser in Swanepoel (1990:36) distinguishes three types of readers, namely: the implied reader, the real reader and the explicit reader. The first one depicts the reader who follows all the indicators of the text. The second one refers to the types as romantic, intellectual and realistic. The third one is that the author directs him or her to.

Metaphor

Daiches (1982:167) defines metaphors as:

A device of expanding meaning, for saying several things at once, for producing ambivalence and demonstration or how metaphorical expression can help to achieve richness and subtlety of implication.

Thwala, et al (2019:4) comment on metaphor as follows:

The figure of speech, metaphor is the author's mode of achieving concreteness, abstractness and vitality. It brings strength and clarity of impression. A vivid metaphor is usually more memorable and indelible.

Myers and Simms (1989:178) define metaphors as:

A rhetorical figurative expression of similarity or dissimilarity in which as direct, nonliteral substitution or identity is made between one thing and another.

According to Brooks and Warren (1960:205) the following definition on metaphor is relevant:

Metaphors are often defined as implied comparisons and this view as its element of truth, though some authorities see as the essential difference in that metaphors boldly assert an identity.

Explaining metaphor, Murray (1978:83) states the following:

Metaphor based on a combination of two Greek words meaning to carry across. A term or expression is carried over from its common usage to another uncommon one, or some qualities or attributes of one object are carried over another in such a way that the second object is then referred to as if it were the first.

The word metaphor comes from a Greek word "metaphor as" derived from *meta* meaning over and *therein* to carry. It refers to the particular aspects of one object "carried over" or transferred to another object so that the second object is spoken as if it were the first. If we refer to the poem entitled, *Vuka Ngwane* we find that the poet employs metaphor. The poet appears to instruct the person called Ngwane to wake up. The meaning of the word, Ngwane enlarges the range to mean the Swati nation. The use of metaphor is clearly depicted in the following lines:

*...lilanga selisicinisa ematsambo;
imimoya netiphepho sesakuvika.
(Shongwe, 1982:1)
(...the sun strengthened our bones;
We parried the winds and hurricanes).*

The words, *lilanga* (sun), *imimoya* (winds) and *tipepho* (cyclones) all give the figurative meanings. The sun implies that the nation was built long ago. He likens the progress and bright future of the nation to the bright striking rays. He links the characteristics of the nation with that of the sun. He admires the physical stability of the sun. The striking of the sun's rays represents the blessings that offer the hope of aspiration. The comparison of nature and the affairs of a man bring the welcome effect of relief. The winds and hurricane depict hindrances. The storm of wind or gale represents the uprising and any adverse conditions. The latter line means that they parried the blows and they are free from any hazardous situation. The poet further uses the aesthetic repetition that involves the selection of words or the repeated. The additional ones are brought to advance and sustain the narration:

*Sikhombe lilundza lakho;
Sikhombe kucija kwetimphondvo.*

(Shongwe, 1982:1)
(*Show us your hump;
Show us your sharp horns*)

This extract is cited to discuss the visual imagery in the preceding chapter. The words *lilundza* (hump) and *tiphondvo* (horns) are vitally metaphorical in the poem. They depict greatness, power, defence and attack. The metaphors awaken and enlarge the circumference of the imagination by replenishing it with thoughts of ever new delight. The moral of the poem strengthens the imagination which is the organ of the moral nature of a man.

*Lukhona lugodvo enhla,
Luvundlele kweweta...*
(Shongwe, 1982:3)
(*There is a log up there,
Lying broadly to take you across...*)

The poem has a theme of education. A metaphor states one side of the comparison. A term or expression is carried over from its common usage to another, uncommon one. The expression, *Lukhona lugodvo* (*there is a log up there*) has a meaning which is transferred to the teacher. The log that serves as food represents an educator. It represents a person who is responsible for the upbringing of a child.

The word, *lugodvo* (a log) unites the descriptive and advocative images. It is visual metaphorical. The poem combines two worlds, the world of childhood and that of adulthood. The lowliness of the log signifies humility in the teaching profession which is the basic understanding of the teaching situation. It is an effort on the part of the student to pursue education, to trust and to believe. The teacher is referred to as a beacon of light.

The poem, *Bacatfulisi* (those who teach toddling) illustrates metaphor:

Nime njalo ndlu yakitsi...
(Shongwe 1982:18)
(*Our house, stands firm...*)

The poet appeals to those who teach him to walk. He encourages them to help others who are in need of such help. He records his indebtedness to the whole nation, not only the family. The meaning is transferred from our house or the family to the nation. The choice of elevated words heightens the standard of the work. The nation is taken as a well-built house.

The poem, *Lembe Ungu Shaka* (Native Hoe) is a narrative epic to King Shaka which highlights his traces in the historical places like Dukuza, Eshowe, Empangeni and Amanzimtoti. In the second and fourth stanzas, the poet remarks about his military activities and heroic deeds respectively. In the fifth and eighth stanzas, the focus is the language development and national unity respectively.

The poetic diction appears so impressive when the poets extoll as follows:

*Siyohlala sibukelele loyo Shaka,
Loyobopha atfunge labantima nalabalutfuli,
Abatfunge ngemtiya welukhetselo...*
(Shongwe, 1982:13)
(*We are going to sit and wait for that Shaka,
Who is going to unify blacks and whites,
Tying them up with a chosen cotton...*)

The poet has decided to use King Shaka as an exemplary and unifier. His tremendous deeds of unifying the Zulu nation reveals the following characteristics: vigorousness, determination and initiative skills. In short, he insists that a leader who takes a strong lead and who is continuously on the lookout for new challenges is needed. The name of the King Shaka highlights and expresses the notions of intelligence, persistence, independent thinking, optimistic and compliance in all endeavours. The word, *tfunga* (knit) and *umtiya welukhetselo* (a chosen cotton) are figuratively used to mean unification and oneness.

In the poem, *Likhweti LeKwaluseni* (The morning star of Ekwaluseni). Magagula praises Ekwaluseni for the education it offers to the Swati nation. Ekwaluseni, which is praised here, is a well-known Swati University in the Kingdom of Eswatini. Most have graduated and qualified at this University and that is why Magagula feels it needs to be praised for its magnificent work.

Kwaluseni ulubhaca nenkhanyeti

*Uhol' umhlaba uwukhombwe inyatfuko.
(Magagula, 1992:38)
(kwaluseni, you are a lamp and a star
You lead the world and show it the way).*

Lubhaca, refers to a stalk of *tambootie* grass used as a torch for lighting in the hut. Magagula uses these words, the lamp and the star to symbolise education and civilisation which Swati nation acquire from this higher education institution. *Inyatfuko* is a Nguni euphemistic term for path and is a symbol of wisdom that leads the nation to success.

The poem, *Imifula* (Rivers) Magagula mourns the unexpected death of His Majesty, King Sobhuza, who passed on in 1982. He was very touched and moved by the incident, which inspired him to recite as follows:

*Mhla sishonelwa lilanga laMahlokohla,
Licwila ngalena kwetintsaba letindze
Kweta ematfunti ambonya live.
(Magagula, 1992:38)
(When the sun of Mahlokohla disappeared
Beyond the high mountains
Shadows covered the earth)*

The poet calls the late King Sobhuza, Lilanga laMahlokohla (the sun of Mahlokohla) because of his wisdom. He symbolically uses the words *licwila*, *ematfunti* and *ambonya* live to create a picture in the reader's mind that the whole world mourned the death of the King. The selected words explain the gradual diminishing of the life and soul of the King.

It is noted, that metaphor creates a vivid impression by comparing dissimilar objects. It is used as a regular or extended metaphor to sustain comparisons for the several lines, stanzas or for the entire poem. The mental pictures are created to capture and communicate experiences. Most vehicle words that are used in selected poem are the following: *lilanga* (sun), *imimoya* (winds), *likhweti* (morning star), *imifula* (rivers) and *umtiya* (cotton).

Simile

A simile is defined as explicit comparison as compared to a metaphor where the comparison is explicit. Simile draws an explicit or direct comparison between two elements that belong to usually dissimilar categories. The two elements consist of the tenor and vehicle. The vehicle is used to qualify the tenor, a characteristic that exists in both is selected to form the basis of this association.

Leech (1969:156) gives a comparative view as follows:

Simile is as overt, and metaphor as a covert comparison. This means that for each metaphor we can devise a roughly corresponding simile, by writing out tenor and vehicle side by side, indicating by like or other formal indicators the similarity between them.

Hawkes (1972:3) advocates that:

Simile proposes the transference and explains it's by means of terms such as like and as. Simile involves a more visually inclined relationship between its elements than metaphor.

Thwala, et al (2019: 4) define simile as follows:

It is a figure of speech in which one thing is likened to another to clarify, intensify and enhance an image. It is an explicit comparison that is recognizable by the use of the following Siswati formatives: njenga-, fana-, nganga-, kwa- and sa-. Their equivalence in English are "as" and "like".

Simile is always a phrase. A metaphor is usually a phrase or a word. It is an error regarding their differences merely as one of form. The real difference is the degree of the imaginative stimulus. Orwell (2005:118) views simile as follows:

Comparing one thing directly with another. A word such as "like" or "as" is used to draw attention to the comparison.

Shongwe makes a breakthrough in the poem as he compares the flatness of a mat and with that of the table. He introduces something new in the development of Siswati poetry. He shifts further from the old saying that

anything flat is like a table. A mat, when spread out, is flat. It is, therefore, on the basis of the flatness of the mat that Shongwe is allowed to compare this mountain with a mat.

The descriptive poem, *Esicongweni se Table Mountain* (At the Peak of a Table Mountain) is based on the beauty and nature. The historic table-like mountain is like handcraft to all who perceived it. It is in a scenic geographical position in the Western Cape Province, where the ocean looks panoramic and well attractive.

It is table-like nature is linked to the both *licansi* (sleeping mat) and *litsafa* (a plain). The poet emphasizes the height which is likened to that of a giraffe, unusual mammal. It is has got long legs and neck that allows it to feed on leaves and seed-pods of the trees at the level which cannot be reach by any other herbivores. The Table Mountain is recognized as a remarkable scenic anchorage in the world. It is a unique natural mountain, owing to the rich and diverse flora growing in a spatial setting of majestic proportions. It is a unique natural assert to all who seek recreation, spiritual, inspiration and physical regeneration.

The poet has used his diction in a metaphorical way to explain plainness and table-like feature:

*Wandlaleka ntsabakati
Wandlaleka kwelicansi lekulala.
Wanekeka waba litsafa
Litsafa lekubukwa nelenkhungu
Litsafa lelabonisa lwandlekati i-Indian ne-Antlatic.
(Shongwe, 1985:1)
(You are flattened big mountain,
You are so flat like a plain
A beautiful and misty plain
A plain which allows to visualize
Indian and Atlantic Ocean).*

It's a natural beauty and unique setting is fully expressed by the poet through the use of diction. The table-like feature is emphasized by the use of various well-selected words like plainness, sleeping-mat, and oceans. In the poem, it appears as if the mountain is an addressee who is able to decode and responds to an addresser. Human qualities are endowed to the non-human object, the mountain. It appears as if there is face to face argument, dialogue or two-way communication between the poet as the sender and the mountain the receiver.

Simile is the kind of expression in Siswati which brings the comparison by formatives such as *kwa-*, *-njenga* and *-nganga* as well as. The comparison of the mountain and the sleeping-mat is openly proclaimed. One is conscious of the difference between the objects. The poet remarks about the beauty and shape of that mountain of that nature in our country, therefore, it is worth praise. Aristotle is Murry (1985:88) suggeststhat:

The simile is a metaphor with an explanation. Every metaphor presupposes a simile and every simile may be compressed into a metaphor. The poem, *Ensimini i-Avalon* (e-Avalon Cemetery) illustrates the presupposed simile:

*Avalon, Avalon! Bembese ubafukamele
Njengesikhukhukati sivikel' emanjwele.
(Shongwe, 1985:28)
(Avalon, Avalon! Cover them
Like a hen protecting its chickens)*

There is comparison of two protections. The protection or comfort is given by Avalon as a burial field and a hen to its chickens. The words, *bembese* (cover them) and *ubafukamele* (shelter them) are more or less carrying same idea and they presuppose simile. *Fukamela* does carry element of change: the egg changing to a chick. What is brittle and immobile changes chick with wings and feet? The cemetery and the idea of burying the dead bring the notion and hope for resuscitation and resurrection.

Many similes are used not primarily to illuminate but for their own sake to enhance the beauty of a poem. They indulge a taste for ambitious descriptive effects. Sometimes, they become digressions by having little organic connections with the poem or exaggerate the situations:

*Liyatjekula licetfuke njengelinkhonyane,
Libhodle njengengwenyama ehlanzeni.
(Shongwe, 1985:3)
(It leaps about and falls over backwards like a calf,*

It roars like a lion in the Lowveld).

The extract from the poem, *Ngime Elugwini* (I stand in the shore) the poet describes the movement of the sea waves and its noise. His comparative movement of the sea waves with that of a calf and that of a lion. He brings forth the idea that the sea-water behaves like an animal. The line from the extract gives comparison of noise that depicts light and heavy, innocent and dangerous, calm and turbulent. In most accounts of the subject, simile is regarded as a version of metaphor. The making of the comparison using simile formative *njenga-* is the fundamental point. A close examination in the poem, of the use of simile is explicit and noticeable. In the poem, *Lapha Ngitintile* (I am settled here) Shongwe displays the use of the simile formative *kwa-*:

*Ngifike ngitobotela kwematabhan' avutsiwe,
Ngitsambe kwelijingi lweluswane,
Ngilula kwelicembe,
Ngibakatela kwemehl' emntfwana-
Ngilungise kweligodzi.*

(Shongwe, 1985:29)

*(I came soft like the overcooked potatoes,
Soft like the child's porridge,
Light like a leaf,
Move the eyes nervously like a child-
Honest like and Angel).*

In the above introductory stanza, the poet discloses how the situation was on his arrival in a certain place. He compares the situation on his arrival to the present when he was settled. He compares his softness with that of the overcooked potatoes and the child porridge. He likens his innocent with that of a child. He judges to what extent his honesty and kindness are similar to that of an angel. Therefore, simile forms the comparative and superlative degrees. He further reveals the contradiction of his contemporary and past lives. He feels that there are remarkable changes:

*Lamuhla ngimahhadlahhadla,
Ngicine nkwa kwelitje,
Ngisindza kwemfofi...
(Shongwe, 1985:29)
(I am rough today,
Extremely rough like a stone,
Heavy like a lead)*

It is significant to note that the comparisons in the form of simile need not be between similar objects. He likens his roughness to that of a stone. He compares his heaviness with that of a lead. The roughness and heaviness denote the trends of experiences that shaped the poet's life. The effective use of comparison makes meaningful rhythm.

In the poem, *Emidzibini YeMjindini* (The gold fields of Emjindini) Magagula uses a simile as shown below:

*Ingati yageleta njengamangeleti
Magagula, 1992:34
(Blood flows like water)*

He handles similes in a peculiar way in his poetry. In this quotation, Magagula uses a euphemism term *emangeleti* (water). Although still meaning the same thing, he tries to depart from daily comparison of *kugeleta njengemanti* (It flows like water) due to suitable diction; his style of writing enhances the standard of his poetry.

This work explores how Siswati poets have succeeded to demonstrate their ability to put their original and creativity behind such figures of speech. We find another simile in Shongwe's poem, *Isahara* (The Sahara). He uses it as follows:

*Unyonyobisa kweligoya...
(Shongwe, 1985:4)
(You are stalking like a wild cat...)*

In this poem, Shongwe's originality, and creativity in using simile is displayed and uses *ligoya* (a wild cat) to convince his readers that the stalking of a wild cat is like an approach of an enemy concealing his real intentions from the public. According to Shongwe, the encroachment of the Sahara and the stalking of a wild cat cannot be separated, but the simile has brought advancement in Siswati poetry.

Nkwanyane uses a simile in his poem, *Emtfonjeni weMalangeni* (The spring of a Malangeni) as shown in the following quotation:

*Ngwan' uwubonile lomtfombo
Locwebise kwemant' enkhangala.
(Nkwanyana, 1991:4)
(Ngwane, you have seen this spring
Which is clear like water of the highveld)*

Nkwanyana's handling of the simile *kucwebise njengemanti* (clear as water) was a chosen elevate originality behind such figure of speech.

In the poem, *Tibongo taNdvunankhulu wakaNgwane* (Praise of the Chief Minister) Lumphoko uses the following simile:

*Sivelamuva njengancibijane.
(Lumphoko, 1986:61)
(He who appeared later like a new year)*

Lumphoko's handling of a simile in this line is original. He coins a compound word which is associated with a new year. This enhances creativity and originality and thus handling of this simile contributes to the development of a language. Lumphoko's claim that the New Year appears after Christmas is acceptable and understood.

In the poem, *Bhuza wesibili* (Sobhuza II) we find the following simile:

*Buve benu bugcame
Ngabo nitigabise njengengabisa.
(Tembe, 1990:36)
(Your nationhood be clear visible
And proud as a young virgin)*

Tembe uses *ingabisa* (a young virgin) in his comparison. In Siswati culture this young girl feels proud of being a virgin. She demonstrates her pride in being a virgin by walking and during traditional ceremonies. Tembe stance that it of proudness to virgin, indicates that our poetry is growing. By using *njengengabisa* (like a young virgin), he convinces his readers that they should be proud of their culture.

The poem *Ingwenyamai Mswati III* (King Mswati III) the following simile in successive lines are noticeable:

*Mswati lonjengentsaba!
Mswati lonjengemalangab' emlilo!
(Ndlala, 1992:28)
(Mswati who is like mountains!
(Mswati who is like flames of fire)*

Ndlala is using a word *njengetintsaba* (who is like mountain) which means a King Mswati is great in his Kingdom and no one can shake him. The simile can mean that the king is permanently settled in his kingdom. In the second simile, *njengemalangabi emlilo* (like flames of fire) in the second line, Ndlala is telling his readers that the king is fiercely tempered. One would, however, say that Ndlala's originality is in the handling of the two above two similes reveals his poetic licence and selection of a diction.

In the poem, *Elikhiweni LemaNcina* (in the fig of the Mncina tribe) we find the following simile:

*...sitfunti sakho sinyamalala kwematolo.
(Ndlala, 1992:40)
(...your dignity disappeared like a dew)*

In the above quotation, he refers to use, *kwematolo* (dew) as compared to what people generally say *kwelituba laNowa* (like Noah's dove) has made a deviation from the norm. He uses something different but relevant, that if dew is exposed to heat it evaporates and disappears into the air. It is the disappearance of the dew that makes Ndlala make an association. It is, therefore, evident that Ndlala's handling of the above simile enhances language development.

In conclusion, simile makes a comparison between two, unlike ideas, objects or concepts. The comparison of *imbongi* (poet), *ematje* (stones), *umtfofi* (lead) and *ematsafa* (plains) are vividly made as similes to depict their functions. The use of simile in the selected poems depicts inventiveness, expressive and resourcefulness.

Discussion

The ensuing discussion focuses on the analysis of poetic language with special reference to the selected implicit and explicit figures of speech: simile and metaphor. Leech (1969:15) regards poetic language as:

A treasure in which has been controlled all that is the best in the language of the past, it is a prescient set off from the ordinary language of the day.

The language of poetry is vital, fresh and surprising in order to arouse emotions and effectiveness. Poetic language attracts the reader's attention. In poetry, it is ordinary that constitute the main automatized elements which are made strange by art. In ordinary language, the word is pronounced automatically. But the effect of poetry is to make language difficult or oblique. Everyday language is made strange (Ostranenie) in poetry. The poetic language is arranged in such a way that it appeals to all the senses for which poetry makes its lasting appeal. The metaphors are always and means of revitalising the poetic language. They play a major role in the poetic discourse to enhance language development. They are core figures of speech in bringing about figurative, effective, intense and compressed language.

Peck and Coyle (1984:37) put forth the following argument:

Figurative means language being used in non-literal way; most commonly the poet uses either a metaphor or a simile to extend the significance of what he is saying.

Abrams (1985:66) on defining a figurative language, he says:

...a deviation (departure) from what uses of the language apprehend as the standard meaning of words, or else standard order of words, in order to achieve some special meaning or effect.

The evocative image is employed by the poets in their work of art to defamiliarise the ordinary language. Reception aesthetic are brought about by the selected poetic diction of similes and metaphors. It is summarily noted that metaphor is defined by Scheffler (2015:168) as follows:

A figure of speech in which a writer says that one thing is another or has the qualities of another.

It is a fundamental figure of speech in poetry that is used as a vehicle of associated meaning. Both metaphor and simile clarify and reinforce the image in poetry for sense-making and real meaning. They are both the product and result of communication, while Steinberg (2011:48) contends that the act of communication produces meaning which is attached to content information and relational information.

Conclusion

In conclusion, it is evident that in the language of literary criticism, its meaning is extended to include the calling up in the visual, hearing, taste, touch and smell. An image may be presented in a phrase or a verse, by conveying to the imagination, something more than the accurate reflection of an external reality. An image can, therefore, be regarded as a word or cluster of words that stimulates sense perception.

The manner in which words are used should appeal to the reader's five senses because is primarily the striking freshness and precision of the images which give the reader the aesthetic and poetic pleasure. They convey much information using the implied meanings, economy of words and wide range of imagery. They are noted for different approaches to the exhausted themes. The poets have employed imagery which enables them to express their thoughts vividly and concisely. Imagery served as a measurement for intellectual cognition that presents the facts in a successful manner throughout these poems.

Recommendations

The figures of speech that are specifically used for this study are simile and metaphor. They are selected and used as a fundamental figure of speech for comparison and differences. Broader research work on figures of speech is needed to elicit various techniques. It is recommended to study the connotative language themes and structural techniques to spontaneously determine the embedded meanings and messages in poetry.

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