



**NAMIBIA UNIVERSITY  
OF SCIENCE AND TECHNOLOGY  
SCHOOL OF HUMAN SCIENCES  
DEPARTMENT OF COMMUNICATION**

**Nourishing the Land of the Brave: A Critical Analysis of Mvula Ya  
Nangolo's Anthology of Poems**

**By**

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Science and Technology.**

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## **ABSTRACT**

This study examined Ya Nangolo's poems using selected strategies from critical discourse analysis (CDA) and rhetorical analysis. The study aimed to investigate how Ya Nangolo used his poems to persuasively communicate to his anticipated readers. The study found that Ya Nangolo skillfully uses language to tap into every aspect of human life during the colonial era. Ya Nangolo contributes to literature as a genre and to historical moments that are shared by most Namibians through texts or monuments. His poems are declarative in nature, which indicates the certainty of Mvula Ya Nangolo's experience of war and his wishes for peace. Additionally, the poems carry a very critical political function as well as identity in poetry. The use of both CDA and rhetorical analysis helped reveal the underlying ideological points of view, prejudice and how Ya Nangolo's anthology of poems undermine the exercise of power using the literary text as a weapon. Ya Nangolo's uses of metaphors tell a story of people affected by colonial system in Namibia and convince the readers that it was not an easy walk to independence. The use of such poetic devices as repetition, rhyme and rhythm makes the poems ring in the reader's mind long after they would have been read.

**Key words**

Critical Discourse Analysis- a field that is concerned with studying and analysing written and spoken texts to reveal the discursive source of power, dominance, inequality and bias

Rhetoric Analysis- the use of language to persuade or convince a reader.

Ethos- The *ethical* appeal uses the writer's own credibility and character to make a case and gain approval.

Pathos- The *pathetic* appeal invokes the audience's emotion to gain acceptance and approval for the ideas expressed.

Logos- The *logical* appeal uses reason to make a case.

## **CERTIFICATION**

This Thesis has been read and approved as meeting part of the requirements for the award of a Master of English and Applied Linguistics in the Department of Communication, Faculty of Human Sciences, Namibian University of Science and Technology.

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## **DEDICATION**

This piece of work is dedicated to God the Almighty, who gave me wisdom, knowledge and understanding. I therefore dedicate this project to you God for you are merciful. Lastly, I would like to dedicate this piece of work to my lovely husband, Paulus Elkana for his continuous support, my son Paulus Tulimegameno Elkana, My best friend, Else Gudrun Salome Haiyaka and Dr Elizabeth Namundjebo for her inspiration towards my studies.

**DECLARATION**

I, Julia Ndafapawa Ndaxupifwa Ngenomeulu Ndamanomhata , declare that the study of "Nourishing the Land of the Brave: A Critical Analysis of Mvula Ya Nangolo's Anthology of Poems" is my own work, and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I have not previously submitted this work, or part of it, for examination at any institution for another qualification, or at any other higher education institution.

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Name of student

.....

Signature

.....

Date

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## 1Contents

CHAPTER ONE .....	1
1.1 Introduction .....	1
1.2 Background of the study.....	1
1.3 Statement of the problem.....	8
1.4 Research objectives .....	9
1.5 Significance of the study .....	9
1.6 Delimitations of the study .....	10
1.7 Definition of technological terms.....	10
1.8 Summary.....	11
2.0 CHAPTER TWO .....	12
2.1 Literature Review .....	12
2.2 Introduction .....	12
2.3 Theoretical framework.....	13
2.3.1 Discourse .....	14
2.3.2 Critical discourse analysis.....	14
2.3.3 Conceptual basis .....	17
2.4 Origin and development of discourse analysis in poetry.....	18
2.5 Discourse competence.....	21
2.6 Discourse analysis and Grammar .....	22
2.6.1 Context in creative writing.....	23
2.6.2 Discourse and Language.....	24
2.6.3 The Impact of Words .....	25
2.7 Discourse organisation.....	25
2.7.1 Fairclough's approach: Discourse as a social practice.....	27
2.7.2 The significance of CDA .....	33

2.8	Rhetorical Analysis.....	35
2.8.1	Rhetorical patterns of text organization.....	37
2.9	Poetic Diction.....	37
2.10	Studies in Text Linguistics.....	38
2.10.1	Derogatory and euphemistic terms.....	43
2.11	Significance of the relationship between the discourse and contexts.....	45
2.12	Conclusion.....	46
CHAPTER THREE.....		48
3.	Research Methodology.....	48
3.1	Introduction.....	48
3.2	Research design.....	48
3.3	Research methods.....	52
3.4	Sampling methods.....	53
3.5	Research setting.....	55
3.6	Study population, sampling procedure and sampling size.....	55
3.7	Data analysis.....	56
3.8	Research ethics.....	57
3.9	Conclusion.....	57
CHAPTER FOUR.....		58
4.	Data Analysis and Interpretation.....	58
4.1	Introduction.....	58
4.2	Critical discourse analysis.....	59
4.4	Text Analysis.....	74
4.4.1	'Thoughts from Exile'.....	74
4.4.2	'Watering the Beloved Desert'.....	77
4.4	Poetic Diction.....	78

4.5 Discursive strategies.....	83
4.6 Conclusion.....	84
CHAPTER FIVE.....	86
5.0 Summary of Findings, Conclusion and Recommendations.....	86
5.1 Introduction.....	86
5.2 Summary of findings .....	86
5.3 Conclusion .....	89
5.4 Recommendations .....	90

## **CHAPTER ONE**

### **1.1 Introduction**

Chapter one provides an overview of an introduction to the study. The chapter presents the research problem, aim of study and delimitation of the research.

### **1.2 Background of the study**

Ya Nangolo discovered that he was a writer and a poet while living through the systematic oppression of apartheid, moving between towns as a child and then eventually living in exile in Germany. Ya Nangolo developed a love for words as a young Namibian boy, something he always enjoyed and knew he was good at it. He said from early childhood, he would become a published writer. "As I grew older, my writing matured. The pieces I wrote though could not be published here because there were no black newspapers. I knew what I wrote would be rejected." At the age of 18, he joined the South West Africa People's Organisation (SWAPO) and considered himself lucky enough to have been under the wing of the late honourable Andimba Toivo Ya Toivo. He cited the struggle hero as the person he learnt a lot from about life and politics. Ya Nangolo moved to Germany to study journalism on a scholarship, after choosing not to go to the United States due to what he terms 'its racism'. "I used my time there to read up on Namibia as much as I could. I paged through many books and archive documents." Also, while there, he worked at radio stations in both halves of the then-split country. He at some point compiled a weekly radio youth programme that was broadcast to Africa. He said that his time in Germany opened his eyes to many things. Upon his

return to Africa, Ya Nangolo lived in Dares Salaam in Tanzania where he established a television programme on Namibia that would be broadcast in English, Afrikaans, Oshiwambo and Otjiherero. With the help of the late politician, Moses Garöeb, he started the programme as well as the SWAPO newspaper, Namibia Today, of which he was the first editor while still in exile.

To date, Ya Nangolo has published many poems and books. All of them have been published in America, because he found the Namibian market too small. Some of his titles are 1976's 'From Exile', 1991's 'Thoughts From Exile', 1995's political documentary 'Kassinga - A Story Untold' and his latest work 'Watering The Beloved Desert' which is a collection of new poems as well as ones from as far back as 1976. He has also been featured in 'When My Brothers Came Home: Poems from Central and Southern Africa'. Ya Nangolo was born in Oniimwandi in Oshana region on 9 August 1943 and passed-on 25 April 2019. He grew up in Lüderitz as well as Windhoek.

Fadumo (2011, p.16) asserts that "historically, apartheid had emerged from policies of racial segregation which had been practiced since the first European, the Dutch followed by the British who settled in South Africa in the seventeenth century". This assertion confirms that apartheid was a colonial system used to oppress, control and to treat people according to their race. The system was drafted based on policies that paved way for economic, social and political inequalities. The system was tough and made it hard and impossible for some Africans to survive while the white minority enjoyed a privileged life style. The word "apartheid" means separateness. For this reason, apartheid was thought of and constructed to divide and rule. It was firstly introduced in

South Africa in 1948 by the National Party. Thereafter, the system was also transferred to Namibia. The system had a life span of almost 46 years for the black people.

Katjavivi (1986) postulates that, the preparation for the armed struggle began in 1962 when military training started, while the leadership still clung to the hope of a peaceful solution through the United Nations. In 1965, the first group of combatants that trained outside the country returned to Namibia. They stayed at Kaxumba KaNdola's house in Endola in northern Namibia for about eight months. Thereafter, they established a military base at Omugulugwoombashe in order to train more people. The long - awaited decision of the International Court of Justice (ICJ) on Namibia on 18 July 1966 was a great disillusionment to SWAPO. The UN General Assembly consequently decided that South Africa had no right to administer South West Africa (SWA) and that the territory was to fall under the direct responsibility of the UN. However, South Africa refused to leave SWA completely. On 26 August 1966, the South African police attacked the army base of Omugulugwoombashe marking the beginning of the armed struggle led by SWAPO.

As a result, resistance emerged from the ruins and dusts of apartheid. Despite firm and strict control over "black" Africans, resistance could not be stopped.

Although much writing has been done on repression by postcolonial writers in the African context, it was almost impossible not to talk about apartheid. This is because apartheid affected and shaped the lives of many Africans including Ya Nangolo. It is for this particular reason that this chapter argues that apartheid could shape the lives of people in a good or bad way. Melber (2003, p. 10) explains that "anti-colonial liberation

movements took over control of the state machinery and recognised themselves as political parties”.

The liberation movements namely, SWAPO (Namibia) and ANC (South Africa) strengthened the dominance and control over the states in Southern Africa. Their involvement in the liberation movement shaped the societies they inhabit today. Melber (2003, p. 10) further elaborates that if an individual is not with the liberator (as represented by the movement, now party and state) then one is considered an enemy. Additionally, “the social transformation of these Southern African societies shaped settler colonialism, can at best be change to changed control and, hence, is similar to processes that took place elsewhere on the continent” (Winterfeldt, 2011).

Fadumo (2011, pp. 16-17) confirms that “the apartheid system deployed a series of laws to keep non-white people disenfranchised, poor, uneducated and separate”. Fadumo further explains that the 1950 population registration act compelled non-whites to carry a pass to identify their racial group and to suppress any opposition resistance to apartheid within Namibia and South Africa”. Consequently, non-whites both in Namibia and South Africa were relocated and forced to move from their places of origin. In the case of Namibia, non-whites were moved from the Old location to Katutura on 10 December 1959. This was done forcefully and it is represented in the poem titled December '59. This resulted in a new ruling political elite operating from the commanding heights and shaped by and based upon the particular context of the past-apartheid societies and upon selective narratives and memories of the war (s) of liberation, and, hence, the constructed or invented new traditions to establish exclusive postcolonial legitimacy of

one particular set of social forces (see Kriger 1995 and Werbner 1998b for Zimbabwe; Melber 2003a for Namibia)“.

Ya Nangolo has used the liberation struggle to oppose and to talk about issues that affect any ordinary person. However, the poet has used the liberation struggle to liberate his country from colonialism. Abrahamsem (2003, p. 13) as cited in Melber expresses a similar view that there is a prominent relationship between postcolonial and political theories: power, discourse, political institutions and the manner in which states are ran, has much to contribute to the study of African politics. African politics could not be studied in isolation because conventions pertaining to generally accepted principles are illustrated by African writers who write about themes that they were subjected to by colonial governments in Africa.

Chipasula (2008, p. x) has indicated that Ya Nangolo has contributed to African literature as a whole and he serves as a conservator of national memory. Chipasula further indicated that Ya Nangolo is one of the few Namibian poets who have written and commented on themes regarding apartheid. No illusions have been created about the situation at hand but they are demonstrated as they are in doing. Therefore, the selected poems by Ya Nangolo were selected because of the history of colonialism and to relate to the poems as to whether the preconceived ideas about poetry would be answered in this literary study. At the same time, poetry could be employed in the 21<sup>st</sup> century in Namibia to fight against social inequalities between the rich and the poor. Poetry could also be used to communicate a certain message; a message that could shape the societies we live in. Such was the case when Ya Nangolo used poetry to refer to a system so unpopular, so brutal that it resulted in restrictive measures to oppress the majority. It is through poetry that their sacrifice (combatants) and cries were heard.



Chipasula (2008, p. x) postulates that, "Ya Nangolo's role in this regard, is hardly unique on the African continent where great poets have been founders of nations or served as conservators of national memory." This means Ya Nangolo does not only contribute to literature as a genre but also to historical moments that are shared by most Namibians through texts or monuments. However, this does not imply that Ya Nangolo's contribution is not important but it simply outlines that there are other great poets who have used poetry as a medium to impart knowledge so that it does not become distorted.

Language tools are used to teach a language and history. Ya Nangolo projected his voices in the selected poems by articulating and expressing the social injustices and the manner in which they were carried out. Through the use of metaphorical stanzas in poetry, children, learners and students could learn language through reading and writing poetry. Through this, language as a technique could be enhanced and refined.

Ya Nangolo's poetry could be described as the first stage in the development of creative writing on colonial injustices in Namibia. The themes that Ya Nangolo explored are mainly those of struggle and independence, and a desire to return to his motherland from exile. Winterfeldt (2011, p. 85) states that, "contemporary Namibian poetry, on the other hand, presents the most outspoken portrait of social reality, both of postcolonial conditions and of the authors themselves." This literary study, therefore aimed to examine the relationship between the words and representation in the anthologies of poems by Ya Nangolo.

In both classical and contemporary world, the elite used language to dominate and to struggle over power. Although, language is used as an instrument of power, Mvula Ya Nangolo used it evidently to describe a system that was so unpopular and resorted to brutal measures as a desperate means of controlling and oppressing the natives. The poems are written to vividly show the horror encountered during the liberation struggle (Kangira & Mungenga, 2012).

According to Chipasula (2008, p. 3-57) the first two sections of Ya Nangolo's anthology outline the evils of apartheid; the dehumanising impacts of relentless oppression. Of the two sections, the first depicts Namibia's triumph over colonial forces and anticipation for freedom. This means that the poems in this section express feelings of freedom and elaborate on themes such as Namibia's prosperity to be observed in the motherland. Poems highly structured on such themes are "Che Guevara", "Africa's Time", "Namibia", "I am Africa" and "Virgin Page".

The language used in the anthology demonstrates that the liberation struggle was long and bitter, and that colonialism had and still has great impact on the Namibian people (Kangira & Mungenga, 2012). Moreover, the different poems narrate about the different experiences endured by Namibians who went into exile and those who remained in Namibia. The case of Namibia is no exception. Therefore, critical discourse analysis (CDA) was used to explicate power relation issues depicted by the poems and other deep insights related to Ya Nangolo's poetry. This gap prompted the need for this study. Given that critical discourse analysis could be complemented by rhetorical analysis, the

two theories are explained as they constitute the theoretical framework presented in chapter 3.

### **1.3 Statement of the problem**

There has been relatively little discussions on poetry in Namibia. Although Ya Nangolo has been regarded as one of the prominent poets on the African continent, less critical discourse analysis attempt has been carried out on the anthology of his poems. Krishnamurthy (2010, p. 1354) reports that "the interest in academic stylistics in the field of English studies has grown in the past five years".

Although this study is not a stylistics research, it is important to highlight that, there is a paradigm shift in research with so much focus of literary studies being conducted. Moreover, this does not entirely mean that an extensive analysis has been conducted in Namibia. Ya Nangolo (2010) in "The lonely but worthy road that I traversed" reaffirmed his loyalty to the SWAPO party when he wrote that he wanted to compose a book on unwavering political loyalty, that would unreservedly apply to anyone including some-Johnny-come-lately who are lurking in the wings of some of our country's dynamic national leaders such as the founding President of the Republic of Namibia Tatekulu Sam Shafiishuna Nujoma and the equally unwavering and political- diplomatic-battle-tested Uncle Lukas - meaning of course, His Excellency President Hifikepunye Pohamba.

Jones (2001, p.19) concurs with Krishnamurthy (2010) that "Namibian literature that is written and published in English after independence is a relatively small corpus". On the other hand, poetry has been in existence since time immemorial. This study expounds

on the fact that Ya Nangolo's use of poetry has not used language to dominate or to struggle over power, but to expose weaknesses of the colonial government in order to undermine it. Ya Nangolo's poetry has not been put to serious academic scrutiny particularly by subjecting it to CDA that is complemented by a rhetorical analysis. Therefore, it was imperative that this study be carried out in order to highlight the relationship between language, power and society as revealed in Ya Nangolo's poetry.

#### **1.4 Research objectives**

This qualitative research studied "*Watering the Beloved Dessert*" using a critical discourse analysis framework that was complemented by rhetorical analysis. The study sought to meet the following objectives:

- (a) To identify and interrogate through CDA and rhetorical analysis, linguistic and discursive devices used in the selected poems of Ya Nangolo.
- (b) To interpret the significance of the relationship between the discourse and contexts in which they are written.
- (c) To expose inherent weaknesses in the society presented by the discourse.

#### **1.5 Significance of the study**

It is hoped that this study would contribute to the critical concept of knowledge creation and dissemination. In addition, the study would benefit researchers, academics, students and curriculum developers. The selected Namibian poems could also be used in the study of English at different levels of English language learning in Namibia. As poetry texts are very short, teachers could easily print and analyse the poems in class. This

study also contributes to the worldwide study of poetry as resistance to colonialism, and to the study of anti-colonial and postcolonial literature.

### **1.6 Delimitations of the study**

There are boundaries that are set for any study. This study focused on the use and meaning of the language in Ya Nangolo's anthology of poems in relation to the context.

It could be argued that the present study is on semantics of the anthology. Semantics is a branch of linguistics that studies meaning of language. The study concentrates on meaning of Ya Nangolo's poetry as is dictated by the human conditions and history.

### **1.7 Definition of technological terms**

**Discourse** – Written or spoken communication. It could also be the language of political discourse.

**Critical discourse analysis** - (CDA) as a field that is concerned with studying and analysing written and spoken texts to reveal the discursive source of power, dominance, inequality and bias. It examines how these discursive are maintained and reproduced within specific social, political and historical contexts."

**Rhetoric** - it is the art of effective or persuasive speaking or writing, especially the exploitation of figures of speech and other compositional techniques.

**Rhetoric analysis** - The goal of a rhetorical analysis is to articulate how the author writes, rather than what they actually wrote. To do this, one would analyse the strategies the author uses to achieve his/her goal or purpose for writing their piece.

**Linguistic and discursive devices** - structures which are usually words or phrases in a literary text that the writer/writers employ to achieve not merely artistic ends but also

readers a greater understanding and appreciation of their literary works. These are devices used to convey meaning in a literary text.

***Diction*** - is the choice of words and phrases in speech or writing.

***Imagery*** – visually descriptive or figurative language especially in a literary work.

***Nourishing*** - means containing substances necessary for growth. This terminology also implies to foster, maintain, sustain and to hold.

## **1.8 Summary**

Chapter one provided an overview of the study. The chapter particularly presented the research problem, aim of the study and delimitation of the research were also provided. It was seen that CDA does not follow the regular path of analyses. Traditional critics believe in a conventional reading where the unity of literary devices in poetry such as the structure, the theme and the meaning are sought after. Critical discourse analysis identifies unity as problematic because of the indeterminateness of poetic language. The theory maintains that because language keeps on changing from context to context, reading and interpretation are not the same and could not be the same. Therefore, the study used CDA and rhetorical analysis in order to get new insights on language use.

## **2.0 CHAPTER TWO**

### **2.1 Literature Review**

#### **2.2 Introduction**

This chapter reviews previous research on Namibian literature, as well as other scholarly works that informed this study. Literature review helped make a link to the theory that underpinned this study. Additionally, it helped in answering the exploratory research questions for the present study. The chapter also analyses related literature pertaining to how language is used by Ya Nangolo to depict how and why he has used language in a significant manner that does not exert any power, but rather undermines dominance and power. The critical discourse analysis (CDA) theory was employed to prove that language could not only be used to exercise some form of power but language could also be used to undermine dominance and hegemony.

Similarly, this part of the research intends to expose inherent weaknesses in the society as presented in the discourse of Ya Nangolo's poetry. The discourse is written in reference to three historical periods: a) the period before the arrival of the imperialists; b) the colonial period and; c) the period after independence. Ya Nangolo could be regarded as a post-colonial writer in Africa as his selected poems illustrate how Africa was before colonialism, how it was during colonialism and what Africa is. More specifically, Ya Nangolo's poems focus on the matter of Namibia before and after independence.

Chipasula (1976) as cited in Ya Nangolo illustrates that Ya Nangolo is one of the few African poets who has written and commented on themes regarding apartheid and how inhumanely the black people were treated. These inherent weaknesses are inequalities that are based on social and economic challenges. These socio-economic issues could

also be based on how Namibia as a nation and government address these social matters in a pre-and-post independent Namibia. Issues of poverty, high rate of unemployment and the longing for social and political freedom. Stell (2015) has pointed out that inherent weaknesses in the Namibian society as presented by various discourses reveal with specific reference to Namibia as a post-apartheid society, that there is imminent and latent legacy of ethnic and racial division. This is a result of apartheid. This impact has become intuitive and spontaneous in the Namibian society.

Critical discourse analysis has become a well-established approach to the analysis of texts; it is concerned with studying and analysing written and spoken texts. This is because critical discourse analysis reveals the discursive sources of power, dominance, equality and biasness. This study did not necessarily focus on dominance of power but endeavoured to outline how Ya Nangolo has used poetry to subvert colonialism and expose the weaknesses and the effects of racial segregation.

### **2.3 Theoretical framework**

The study intends to use the critical discourse analysis instituted by van Dijk (1998) with the aim of interpreting the selected poems and to comment on their significance. Wodak (2009, p. 2) postulates that "CDA does not investigate a linguistic unit per se but studies social phenomenon which are necessarily complex and thus require a multidisciplinary and multi-methodical approach". Van Dijk (1998a, p.1) defines CDA as a field that is concerned with studying and analysing written and spoken texts to reveal the discursive source of power, dominance, inequality and biasness. It examines how these discursive issues are maintained and reproduced within specific social, political and historical contexts." More specifically, it is used to refer to "any theory concerned with critique of



ideology and the effects of domination" (Fairclough, 1995, p. 20). Therefore, CDA and rhetorical analysis were used in this study to unveil the underlying ideological point of view, prejudice and how Ya Nangolo's anthologies of poems undermine the extent of power in the literary text.

### **2.3.1 Discourse**

Discourse, as such, is a broad term with many definitions, which "integrates a whole palette of meanings" (Titscher et al. 1998, p. 42), ranging from linguistics, through sociology, philosophy and other disciplines. For the purposes of this study, the definition of discourse is based on William Blake's poem, 'The Sick Rose', and his general concept of discourse as text in context, seen as "data that is liable for empirical analysis" is applied (Titscher et.al. 1998, p. 44), with focus being put on discourse as action and process. From this, it follows that "discourse" is a wider term than "text": "I shall use the term discourse to refer to the whole process of social interaction of which a text is just a part" (Fairclough 1989, p. 24).

### **2.3.2 Critical discourse analysis**

Critical discourse analysis is not a fixed rule or a principle, but at most a shared perspective on doing linguistics, semiotic or discourse analysis (van Dijk 1993b, p. 131). The objective is to perceive language use as a social practice. The users of language do not function in isolation, but in a set of cultural, social and psychological frameworks. Critical discourse analysis accepts this social context and studies the connections between textual structures and takes this social context into account and explores the

links between textual structures and their function in interaction within the society. Such an analysis is a complex, multi-level one, given the obvious lack of direct, one to one correspondence between text structures and social and literary functions. The relatedness of the complex mechanism of discursive practice and their literary function is frequently and willingly left opaque, especially when the need occurs to create and maintain differences in interpretation.

One of the objectives of CDA is to create a framework for decreasing this said opacity. Fairclough (1993, p. 135), in his definition, perceives CDA as discourse analysis which aims to systematically explore often opaque relationships of causality and determination between: (a) discursive practice, events and texts and; (b) wider literary and critical structures, relations and processes; to investigate how such practices, events and texts arise out of and are literary shaped by relations between discourse and text in itself a factor.

It should be noted that the relationship is bi-directional. Not only is the language use affected by its being grounded to certain frame of cultural or social practice, but also the use of language influences and shapes the literary and stylistic context it finds itself in. It could be concluded that discursive practices are constitutive of literary structures, the same way as the literary structures determine discursive practices. Critical discourse analysis recognises both directions and in particular, it "[explores] the tension between these two sides of language use, the literary shape and textual constitutive. Language is a constituent of the society on various levels. A division proposed by Fairclough (Ibid. pp. 134-136) is that of social identity, social relations and systems of knowledge and belief. All of these levels are affected, only with a variation as far as the strength is

concerned. The issue of interpretation of these levels in the context of discourse models and literary cognition would be addressed in the latter part of this work.

The one element of CDA by which it is differentiated from other forms of discourse analysis lies in its attribute of 'critical'. 'Critical' implies showing connections and causes which are hidden. It also implies intervention, for example, providing resources for those who might be disadvantaged through change" (Fairclough, 1992, p. 9).

It is important to reveal the hidden things, since they are not evident for the individuals involved and also they could not be fought against. Of the theoreticians of discourse linguistics, who, in the words of van Dijk contributed "many articles and books that established CDA as a direction of research and that focus on various dimensions of power", is the work of Norman Fairclough (1989, 1992). Critical discourse analysis is perceived as a research tactic rather than a direction of thought or a model of analysis. What the followers of CDA try to achieve has been summarised by Batstone (1995, pp. 198-199) that, "critical discourse analysts seek to reveal how texts are constructed so that particular (and potentially indoctrinating) perspectives could be expressed delicately and covertly; because they are covert, they are elusive of direct challenge, facilitating what Kress calls the "retreat into mystification and impersonality".

The definitions, as proposed above, are quite complete, there is a need to further specify how CDA is undertaken. Norman Fairclough, in his work, *Language and Power* (1989), wishes to "examine how the ways in which we communicate are constrained by the structures and forces of those social institutions within which we live and function" (Fairclough 1989: vi). In the same publication, the possible procedures for analysing

texts are suggested. Fairclough (Ibid, pp. 24-26) gives his opinion on the actual nature of discourse and text analysis. In his view, there are three levels of discourse, firstly, social conditions of production and interpretation that is, the social factors, which contributed or lead to the origination of a text and at the same time, how the same factors effect interpretation. Secondly, the process of production and interpretation that is, in what way the text was produced and how this effects interpretation. Thirdly, the text, being the product of the first two stages, commented on the above.

Fairclough subsequently gives three stages of CDA, which are in accord with the three above-mentioned levels of discourse:

- Description is the stage which is concerned with the formal properties of the text.
- Interpretation is concerned with the relationship between text and interaction – with seeing the text as a product of a process of production, and as a resource in the process of interpretation.
- Explanation is concerned with the relationship between interaction and social context – with the social determination of the processes of production and interpretation, and their social effects (Fairclough, 1989, p. 26).

### **2.3.3 Conceptual basis**

This study's conceptual basis is adopted from Norman Fairclough's ideas on discourse and power, and discourse and hegemony. The researcher attempts to link social practice and linguistic practice, as well as micro and macro analysis of discourse (Fairclough, 1989, p. 97). At the same time, the analytical part of the study analyses possible interrelatedness of textual properties and critical relations, which is also underpinned in Fairclough's conceptual work. Furthermore, this paper attempts to

deconstruct covert ideology which is 'hidden' in the text, stemming from the theoretical conceptualisation of Batstone, who claims that "critical discourse analysis seeks to reveal how texts are constructed so that particular (and potentially indoctrinating) perspectives could be expressed delicately and covertly; because they are covert, they are elusive of direct challenge, facilitating what Kress calls the "retreat into mystification and impersonality" (Batstone, 1989, p. 57)".

The main analytical tool of this paper reflects the "three-dimensional method of discourse analysis", introduced by Norman Fairclough namely, the "language text, spoken or written, discourse practice (text production and text interpretation), and the socio-cultural practice." This notion of Fairclough transforms into an analytical method, including the "linguistic description of the language text, interpretation of the relationship between the discursive processes and the text, and explanation of the relationship between the discursive processes and the social processes" (Fairclough, 1989, p. 97).

#### **2.4 Origin and development of discourse analysis in poetry**

Selig Harris (1952) was the first to use the term "Discourse Analysis" in 1952. At a time when linguistics was largely concerned with the analysis of single sentences, Selig Harris (1952) published a paper titled "Discourse Analysis". The word "discourse" is derived from the Medieval Latin word 'discurrere', which means 'to circulate'. For Jan Renkema (2004, p. 48) it means "to run to and fro" or "to run on" like a person who gives

a speech and dwells at length on a topic. "A discourse is something, which runs from one person to another". His interest lies in the distribution of linguistic elements in extended texts, and the links between the text and its social situation. Selig Harris (1952) and Michael Stubbs (1983) view discourse as anything 'beyond the sentence'. Harris views discourse as connected speech. Harris has two main interests: the examination of language beyond the level of the sentence and the relationship between linguistic and non-linguistic behaviour. Michael Stubbs (1983, p. 1) defines discourse as "language above the sentence or above the clause".

Both Harris and Stubbs focused on how sentences could be joined to form connected speech. Thus, they deal with different types of cohesive devices, the proper use of which differentiates a connected speech from a collection of random sentences.

Discourse analysis is all about the study of relationship between language and the contexts in which it is used. It grew out of work in different disciplines in the 1960s and early 1970s. It has extended its vistas into various fields like linguistics, semiotics, psychology, anthropology and sociology. Anyway 'discourse' could be simply stated as a language in use which is understood as the verbal record of an event and includes participants who speak and write therefore, it also connotes that there are implied listeners and readers. Discourse by nature comprises each and every aspect of language creation, use and embodiment and thereby discourse becomes a field for everybody in general and nobody in particular. Hence, each approach defines its own field and analyses data within the self-imposed limitations.

The concerns of Linguistics and the perspective of discourse are mutually incompatible. In Discourse the focus is on the use of language. Its inalienable social and interactive nature even in the case of written communication gives it a special colour of emotions (Stell, 2015). Thus, discourse analysis forms the basis for language use as social action; language use as situated performance; language use as tied to social relations, and identities, power, inequality and social struggle; and, language use as essentially a matter of "practices" rather than just "structures".

When Harris used 'discourse' for the first time in 1952, he used it to refer not to morphemes, clauses and sentences but to talk about the next level in the hierarchy of morphemes, clauses and sentences; and the term 'discourse analysis' to refer to a formal structural methodology to fragment a text into relationships such as equivalence, substitution among its lower level constituents (Weiss, 2003). The term 'discourse' denotes different fields for different analysts in different contexts. Sometimes it is used to refer to one unit of language use or communication in a context; it might refer to a type of discourse such as drama, short story, poem etc. that falls under the category of literary discourse. There is much flexibility of reference regarding discourse studies in general and it could also be assigned to the vastness of the field, approached from different angles. Some of the definitions are mentioned here.

"The study of discourse is the study of any aspect of language use" (Fasold, 1990, p. 65).

"Discourse is for me more than just language use: it is language use, whether speech or writing, seen as a type of social practice. Discourse constitutes the social. Three

dimensions of the social are distinguished: knowledge, social relations and social identity. These correspond respectively to three major functions of language. Discourse is shaped by relations of power, and invested with ideologies" (Fairclough, 1992, p. 28).

"Discourse is not concerned with language alone. It also examines the context of communication: who is communicating with whom and why: in what kind of society and situation, through what medium; how different types of communication evolved, and their relationship to each other" (Cook, 1992, p. 1).

## **2.5 Discourse competence**

The ability to communicate effectively involves not only knowing a language, but also knowing what to say to whom and how to say it appropriately in a particular situation. That is, it includes not only knowing what is grammatically correct and what is not but also when and where to use language appropriately and with whom. It includes knowledge of rules of speaking, as well as knowing how to use and respond to different speech acts; that is, how to apologise, make a request, as well as how to respond to an apology or a request, in a particular language or culture.

There are two different approaches in discourse due to two different paradigms in linguistics that is, formalist and functionalist, which provide different assumptions about the general nature of language and the goals of linguistics. These two paradigms make different background assumptions about the goals of linguistic theory, the methods for studying language and the nature of the data and empirical evidence. The formalist paradigm views discourse as 'language above the sentence' while the functionalists view it as 'language use'. If a discourse is taken to be the utterance of a sequence of



sentences in some social context, then the various properties of such a discourse are assumed to be functional with respect to various aspects of the social context. That is, both surface structures and meanings are produced and understood as indications about characteristics of the speaker (e.g. confidence, intimacy, power), and the type of social situation (marriage reception, sports day, classroom teaching etc.). This would hold for surface structure style, such as lexical choices and sentence structures, and also for the possible topics or themes talked about or the speech acts that might or should be performed with the utterance of the discourse. The functionality also holds, therefore, within the discourse: the surface structure not only expresses or indicates social structure, but also, and even primarily, is meant to express underlying meaning (Givon, 1979).

Thus, discourse analysis is a hybrid field of enquiry. The first users of the analysis are to be found within various corners of the human and social sciences, with complex historical affiliations and a lot of cross-fertilisation taking place. However, this complexity and mutual influencing should not be mistaken for compatibility between the various traditions. Nor is compatibility necessarily a desirable aim, as much is to be gained from the exploration of problematical and critical edges and from making the most of theoretical tensions (Givon, 1979). In Givon's words, traditions and crossover phenomena are best understood historically – both in mutually supportive and antagonistic terms and as subject to developments.

## **2.6 Discourse analysis and Grammar**

Grammar and discourse are interrelated. Words like clause, pronoun, adverbial, conjunction and so on are common in language teaching. These terms are related to the less familiar set of terms like theme, rhyme, anaphora and so on to create a link between

grammar and discourse; these tools are going to be used in rhetoric analysis of the poems in this study. The foundation for sophisticated discourse is grammar (Alexander, 2005, p. 423).

### **2.6.1 Context in creative writing**

In any communicative event or situation at least two persons are involved. One person is an actual agent and the other a possible agent that is, the speaker and hearer. This communicative situation would be successful only when both the agents belong to the same speech community that is, these two should speak the same language and follow related conventions for interaction. According to van Dijk (1977, p. 192) "during a certain period of time, the activities of two (or more) members of the community are coordinated in the sense that a speaker produces an utterance with certain consequences for the hearer, after which the hearer may become agent-speaker and produce an utterance or he may merely become agent and accomplish a certain number of actions".

Context is a sequence of world-states with varied situations. The situations never remain the same. No two situations would be identical. They keep changing. The property of context is dynamic, as a context is a course of events. There would be infinite set of possible contexts. But the actual context is defined by the period of time and the place where the common activities of speaker and hearer are realised. This has to satisfy the properties of 'here' and 'now' logically, physically and cognitively. Thus, a context changes every moment.

A discourse analyst takes into consideration the account of the context in which a piece of discourse takes place. A few of the linguistic elements that require contextual information for their interpretation are the deictic forms such as here, now, I, you, this

and that. For the interpretation and better understanding of these elements in a piece of discourse, the prerequisite is to know who the speaker and the hearer are, and the time and place of the production of the discourse.

There is a difference in the approach to linguistic data between the discourse analyst and the formal linguist. The discourse analyst investigates the use of language in context by a speaker or writer. The attention of the analyst is more on the relationship between the speaker and the utterance than with the relationship between one sentence and another. Thus, the analyst uses the terms 'reference, presupposition, implicate and inference'.

### **2.6.2 Discourse and Language**

Paltridge (2000) states that the way in which language is used in casual conversations, like all spoken interactions, is influenced by the relationship between the people speaking, the frequency with which they come into contact with each other, the degree of involvement they have with each other and their sense of affiliation for each other. Speakers often have a repertoire of social identities and discourse community memberships. They might also have a linguistic repertoire that they draw on for their linguistic interactions. That is, they might have a number of languages or language varieties they use to interact in their particular communities. Speakers might use different languages or dialects to interact with others. The usage of language varies based on the kind of relation that one has with the person spoken to. A formal situation demands one type of language and an informal talk has a different choice of words. Several factors like the aim of interaction, the speaker's status, his designation etc., play a significant role in determining the choice of language the speaker uses.

### **2.6.3 The Impact of Words**

Discourse analysis challenges researchers to move from seeing language as abstract to seeing words as having meaning in a particular historical, social and political condition. Even more significant, words (written or oral) are used to convey a broad sense of meanings and the meaning conveyed with those words is identified by one's immediate social, political and historical conditions. "Our words are never neutral" (Fiske, 1994). This is a powerful insight for home economists, family and consumer scientists. Individuals should never again speak, or read/hear others' words, without being conscious of the underlying meaning of the words. One's words could be politicised, even whilst unaware of it, because they carry the power that reflects the interests of those who speak. Opinion leaders, courts, government, editors, even family and consumer scientists, play a crucial role in shaping issues and in setting the boundaries of legitimate discourse (what is talked about and how) (Henry & Tator, 2002). The words of those in power are taken as "self-evident truths" and the words of those not in power are dismissed as irrelevant, inappropriate or without substance (van Dijk, 2000).

### **2.7 Discourse organisation**

Discourse is a higher level of language organisation and refers to any self-sufficient sequence of sentences. The structure of discourse could be analysed in terms of two features namely, cohesion and coherence. Cohesion is related to the way in which different textual units are linked together to form a higher unit. Coherence, on the other hand, is concerned with the linking of communicative acts. According to Widdowson (1973, p. 72), cohesion is a textual property while coherence is a discourse property. In short, cohesion is the study of discourse on the formal level while coherence is on the

functional level. Any text whether spoken or written, contains both cohesion and coherence. Obviously, these two lie outside the scope of sentence grammars and transformational generative grammar. They are covered only in discourse studies.

Of the two discourse properties, cohesion could be easily taught in a classroom since it is a formal device expressed through the lexico-grammatical system of language. Coherence, on the other hand, is an extralinguistic factor and depends on several sociolinguistic and other variables hence, is difficult to be taught in a classroom. Depends on the communicative competence of the users of a language and has very little to do with the formal system of the language.

According to van Dijk (1998a, p.1) "Critical Discourse Analysis (CDA) is a field that is concerned with studying and analysing written and spoken texts to reveal the discursive source of power, dominance, inequality and biasness. It examines how these discursive are maintained and reproduced within specific social, political and historical contexts." In the same vein, Fairclough (1995, p. 135) argues that "CDA is a discourse analysis which aims to systematically explore often opaque relationships of causality and determination between: (a) discursive practices, events and texts and; (b) wider social and cultural practices, relations and processes in order; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggle over power and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony."

This study examined how specifically chosen words express and reflect the ideology and point of view of the writer or the speaker, and the potential effects that either a writer or a speaker wants to achieve on the readers or the listeners. Context is a very powerful tool

to express the intended meanings through the use of language. Discourse analysis, today, is an interdisciplinary orientation between humanities and social sciences. Critical discourse analysis is a new approach to discourse analysis, lately, it is deemed to be an important branch. In this method of analysis, both aspects of the surface and text meaning are considered. Experts such as Norman Fairclough, Ruth Wodak, Fowler and Kress have had a considerable role in introducing and also developing critical discourse analysis. In this article, Fairclough approach is chosen among many others mentioned, and it is introduced in the section below.

### **2.7.1 Fairclough's approach: Discourse as a social practice**

Critical discourse analysis is a method used to investigate the relationship between language and society (Fairclough, 1992). Fairclough describes, interprets and explains texts in three levels. This method attempts to discover and explain the ideological ideas of the writers. As stated by Grant and Hardy (2004), the reason for such a choice is that, according to many scholars, Fairclough is the most remarkable theorist in this field. His theories have been discussed thoroughly and extensively. Fairclough's approach is a kind of textual discourse analysis that attempts to combine three traditions:

1. Extensive and thorough text analysis in the field of linguistics (including systemic functional grammar of Michael Halliday);
2. Macro-sociological analysis of social action;
3. Interpretation and micro-sociology tradition based on which everyday life is considered as a product of individual's social actions.

Fairclough's discourse analysis stems from the relationship between power and language. He considers discourse to include the text and the social knowledge required

to produce and interpret the text. According to Fairclough, discourse is a social practice (Fairclough, 1996). This way of thought includes a few implicit concepts: language is a part of the society and not separate from it; language is a social process; a socially conditioned process; meaning of it depends on the other non-linguistic parts of the society (Fairclough, 1996).

The sociality of linguistic phenomena means that wherever people use language (speaking, writing, and reading), they are affected by the society and the social conditions. When people are among their own family and away from the society, they use language based on social conventions. The second implicit concept, points out to the difference between discourse and text. In his view, each text is a product of a process which leads to the production of the text. Fairclough uses the term discourse to point out to the whole social interaction process, which the text is only a part of it (Fairclough, 1996). Therefore, Fairclough considers discourse to be made of three aspects of text, discursive practice and social practice. In any communicative event, these three aspects must be considered. Fairclough draws his theoretical model in the book titled "Language and Power" as follows:

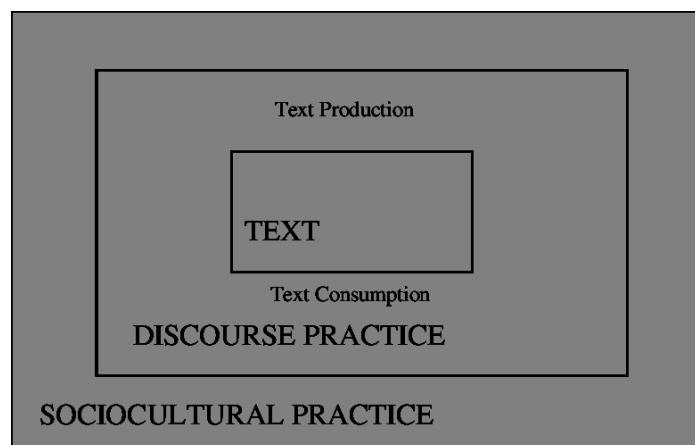


Figure 1: Three Dimensional Model of Discourse and its shaping elements and the relationship between these elements (Fairclough, 1996, p. 14).

In fact, the three-dimensional model, is an analytical structure for analysing the relationship between language and society. Any kind of communicative discourse analysis must cover the three dimensions. This model states that a text cannot be understood and analysed in a vacuum; any text must be understood in relation to other texts and its social context. As Aristotle wrote about rhetoric: 'if someone who misuses this sort of verbal capacity might do the greatest possible damage, this is a problem common to all good things. If one used these well, one might do the greatest possible good and if badly the greatest possible harm' (The Art of Rhetoric 1.1.1355b cited in Fairclough, 2008).

The notion of nation's and what it exactly is has been the interest of many studies and researchers. As stated in Li (2009), Hall (1996, p. 613) defines a national culture as a discourse – a way of constructing meanings which influences and organises both our actions and our conception of ourselves (1996: 613). It means societies are not fixed bodies any more as a traditional understanding would suggest. Billing (1995) explains that nationalism is an ideological way of making nations seem natural, which requires the reproduction of certain ideological habits of thought every single day, which Billing (1995 in Li, 2009) calls 'banal nationalism'.

The concept of nations makes people identify themselves socially, culturally and politically. It is also given that political discourse is intrinsically persuasive and always informs a power relational (Ferrari, 2007). Persuasive processes are analysed to see



how certain ideologies are constructed and transmitted. This study shows how the national feelings of the citizens could be touched upon through persuasive processes, the selection of right words, phrases and linguistic plays through which the people could be led into patriotism.

Studying the language of the writer or the speaker, one could find out how ideology is constructed in a certain context. At any given moment of its historical existence, language is heteroglossia from top to bottom. It represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These 'languages' of heteroglossia intersect each other in a variety of ways, forming new socially typifying 'languages.'

(Bakhtin, 1981: 291 cited in Li, 2009).

Language is stratified so that language departs from being unitary and fixed. Language undertakes the roles of redefining and reorganising a new stratum of itself, and the stratification is a result of —the interaction between different features of language in different contexts (Li, 2009). The intentional dimension of language stratification is a result of the desire for expressing certain views, purposes, approaches and ways of thinking. Li (2009) also claims that it is in the process of stratification and re-contextualisation that the original languages, power relations, and belief systems are redefined and new forms of discourses are formed. Heteroglossia is therefore the competition of different voices, identities and positions to maintain, adopt, or abandon power and control. Owing to the reality that texts are formed with certain intentions

underlying them, it is necessary to examine the texts in detail to get the intended meaning.

One of the effective techniques of CDA is presented as the dichotomous categorisation of euphemistic and derogatory terms by Hodge and Kress (1993). Hornby (2004) gives the definition of derogatory as —showing a critical attitude towards others, or insulting and euphemism as —an indirect word or phrase that people often use to refer to something embarrassing or unpleasant, sometimes to make it seem more acceptable that what it really is (cited in Rahimi & Sahragard, 2007). In this study, Obama's Victory Speech in 2012 was analysed in terms of euphemisation and derogation; more specifically positive self-representation and negative self-representation are the two discursive strategies used to analyse the spoken text.

Critical discourse analysis is an approach reflecting a certain ideology and voicing an overt political commitment (Bucholtz, 2001). It is the uncovering of implicit ideologies in texts (Widdowson, 2000) (cited in Rahimi & Sahragard, 2007). As Resende (2009) defines, CDA is a theoretical framework for language in modernity. Its main focus is to look into the ways in which language works in social life. Billig (2008) explains that typically discourse analysts examine the discursive and linguistic features of given texts, rather than examine the processes of producing and consuming texts. Critical discourse analysis deals with sociocultural contexts and works on the situated use of language and aimed at crystallisation of a certain ideology (Taki, 2008). Critical discourse analysis analyses the content and social relations in a text, this help reveal the underlining ideologies and power relations in a context.

Content in a given text explains, as Fairclough (1989) states, one's experience of the natural or social world. In other words, it is the reflection of the writer's ideology and perception of the world. Social relations display the relations of people in a certain context, which in the end is a clue to show the power relations between people. Critical discourse analysis tries to reveal the sources of dominance and inequality observed in the society by analysing texts (Rahimi & Sahragard, 2007).

Discourses, according to Fairclough (2003, p. 124), are ways of representing aspects of the world and different discourses are different perspectives on the world associated with the different relations people have to the world (cited in Li, 2009). The text gives an insight into the relationships between different identities and also social positions presented. A text is a reflection of the society it finds the basis, the events happening at the time and people involved in it. However, analysing what is written in a text is not the only way of coming up with the ideology represented in a text, but the absence of some materials is also an effective way of revealing the ideology in a certain context (Fairclough, 1989). Wodak (2006) puts forward the idea that, if belief systems are cognitively and emotionally deeply embedded and also have historical roots (a change of frames – should this be more than a superficial change of language turns out to be very difficult) then this means that ideologies and belief systems must be reconstructed and formulated by others.

There are some factors that are widely employed in CDA. One of them is the researcher's explicit positioning. Critical discourse analysis focuses on linguistic factors as they give clues about the social issues. Critical discourse analysis is explained to make connections between the social actors and the social context in a given text

(Resende, 2009). It is a way to investigate the language used to reflect ideologies. Identities and social relations are constructed through discourses and linguistic structures, which are intentionally used to express political ideologies.

Verschueren (cited in Bucholtz, 2001) claims that findings in critical discourse analysis are often merely unremarkable consequences of what we know about how language and society work. He also stated that meaning is not made but discovered. This shows that even though CDA might seem to be reflecting the viewpoint of the analysts, it is actually a systematic way of approaching a discourse which more or less leads every analyst to the same findings.

It is also emphasised in the article that the fundamental negotiability of language in the process of meaning generation (taking place with real language users in real contexts of use) is one of the fundamental factors of CDA. Here the indispensable part of CDA comes out, and that is the interpretations made by the analysts. The interpretations, or critics, are a result of close analysis of the discourse. Not having one specific interpretation for a context is quite possible because there is not only one authoritative meaning in a text but there is an openness for multiple readings. Any implicit knowledge in a text could be made explicit through CDA.

### **2.7.2 The significance of CDA**

A form of "social practice" in which language use is seen as (simultaneously) socially influenced and influential consistent with a view of education which prioritises the development of the learners' capacities to examine and judge the world carefully, and if necessary to change it (Cots, 2006, p. 336 cited in Hadidi, 2009). Educational researchers increasingly have turned to CDA to answer a set of questions about the relationship between language and society (Rogers et al., 2005, p. 365 cited in Hadidi,

2009). The findings of this research have been used in the areas of Applied Linguistics including pedagogy, teaching methods, curriculum and material development and testing. It is hoped that the findings of this study would develop critical thinking skills of students as well as improvement self-actualisation and creativity.

First of all, in the area of pedagogy, teaching methodologies and techniques could be revised for a better learning and teaching process. Critical discourse analysis requires deep analysis of certain texts which results with a qualitative learning process which brings the implication that all materials need changes. Secondly, regarding curriculum and material development, the study leads the penologist to learner based and cognitively stimulating approaches. Rahimi and Sahragard (2007) argue that authentic materials are used for this research, and they are a part of functional and communicative syllabi which requires critical thinking, evaluation and self-actualisation. In general, students are rote-learners who do not think and question what they are studying; they only memorise the materials without deeply getting the meaning. However, through close analysis of the text, they realise an actual learning. In other words, they start to learn in a deep learning styles and attitudes leading them to critical thinking and creativity.

Discourse analysis means the analysis of the language in use, and it provides a ground for process-oriented language teaching (Ivanov, 2009). Critical discourse analysis is defined as an examination of how stretches of language, considered in their full textual, social, and psychological context, become meaningful and unified for their users (Cook, 1989 as cited in Ivanov, 2009). Therefore, CDA provides a deep understanding of the language used in a context in all many aspects like processing grammar and understanding lexis.

Analysing the language in use helps students gain language awareness which is defined as the development in learners of an enhanced consciousness of and sensitivity to the forms and functions of language (Carter, 2003 as cited in Ivanoc, 2009). In short, CDA is an important ground for interactive process gone into with a given context.

## **2.8 Rhetorical Analysis**

Rhetoric entails how well one presents ideas in continuous language and also how well one communicates thoughts and impressions (Crystal, 1987). The classical view defined rhetoric as the use of language to persuade or convince a reader (Crystal, 1987; Thomas et al, 2004; Young et al., 1970). This research, however, views rhetoric not just from a classical view but also from the New Rhetoric Approach.

The New Rhetoric Approach views rhetoric from a broader sense. Young et al., (1970), argues that rhetoric is seen not just as a skillful verbal coercion, but discussion and exchange of ideas. It entails mastering the whole process of communication. Rhetoric, to Bean et al., (2002) means 'related to an intended effect'. Invoking the term rhetoric always draws attention to a writer's relationship to and intentions towards an audience. Locke (2004) points out that the new rhetoric is the art of making language work. He sees function as the work that language performs at a particular instance in a text. He sums up a rhetorical approach in the following points:

1. Textual form follows function.
2. Texts are generated by contexts (there is a relationship between a text and context.).
3. Texts assume a social complicity between maker and reader (Locke, 2004, p. 32).

Rhetoricians categorise various kinds of writing on the basis of the writer's aim and purpose, what Bean et al. (2002) refer to as 'Rhetorical writer's scheme'. The scheme

identifies eight purposes or aims, namely, expressing and reflecting inquiring and exploring, informing and explaining, analysing and interpreting, taking a stand, evaluating and judging and lastly, seeking common ground (Bean et al., 2002).

This scheme is particularly powerful because it helps the research to understand the writer's relationship to the subject matter and audience. Using this scheme, news reports fall within the aim of informing and explaining. When writers are trying to inform or explain their own personality, reflections and questioning take a back seat (Bean, *ibid*). In informing, the writer may distance himself from his topic or even the reader. Journalists are supposed to play the role of 'the detached observer' or 'the objective reporter' (Jannieson & Campbell, 2001). The argument underlying this research is that news reporters might adopt an attitude towards the reported message, or the people they report about for rhetorical reasons: to influence the reader. This research identifies the rich opinionated areas to show the underlying subjectivity in news reports. To achieve this, the research examines the reporter's attitude towards the reported messages.

The main concern of rhetorical analysis is to identify the organisational patterns in texts and to specify the linguistic means by which these patterns are signalled (Hutchison & Waters, 1987). The organisational patterns facilitate effective communication between the reporter and the reader. One strength of the rhetorical approach in this study would be due to the fact that media discourse is both socially situated and designed to achieve rhetorical goals. The rhetorical approach enables the researcher to examine whether experienced and inexperienced writers employ organisation of text strategies to persuasively and convincingly communicate to their intended readerships. Effective writers establish a clear relationship with their audience through structuring the texts in

order to enable readers follow their narration, and by establishing and maintaining a particular point of view. A noticeable weakness of this approach would be that it establishes patterns of underlying structures of texts but does not account for how these patterns create meaning.

### **2.8.1 Rhetorical patterns of text organization**

When Labov and Waletzky (1967) put forward their theory of narrative, they refer to the concept of 'reportability'. To them, for any narrative to be successfully encoded by participants of interaction, it needs to have a 'point' and a reason to be told. Longacre (1983) suggests general characteristics of narratives listed below:

3. Narrative discourse is usually in the first or third person.
4. Narrative discourse is actor oriented.
5. Narrative discourse encodes accomplished time and chronological linkage is necessary.
6. Narrative is also distinct from other genres because of plot.

## **2.9 Poetic Diction**

Riccio (1980, p. 170) defines the term "diction" thus, "in its simplest definition, diction is the selection and arrangement of words in a literary work." In his definition of the same term, Abrams (1981: 140) further clarifies the concept 'diction' by mentioning some of its qualities. The term diction signifies the choice of word phrases and figures in a work of literature. A writer's diction could be analysed under such categories as the degree to which his vocabulary and phrasing is abstract or concrete, colloquial or formal, technical or common, literal or figurative.



Summing up the chief factors influencing the writer's diction in a poem, Riccio (1980, p.172) states, "this diction would vary from poem to poem, based on the dictates of the work's subject, details, images, structure, and intended mood and tone. But these are internal influences, and the choice of diction would also respond to the external influences of the poem's goal: to eulogise, to mark a special occasion, to teach, to move politically, whatever. It would also be influenced by the current use of language in general."

The significance of diction in poetry could be discerned from its cardinal functions in a poem. First of all, diction plays the key role in supplying meaning, be it denotative or connotative or both, to a poem. As such, diction is the property which affords the basic statement of subject-matter and amplification of theme in a given poem. Secondly, diction is the vehicle through which the poet establishes his / her mood in a poem, and gives the poem its characteristic atmosphere. Thirdly, diction is the fundamental material with which the form of a poem, including rhythm, is established. Lastly, diction indicates the peculiar chronological position of a poem in the history of a people's literature.

As diction is too wide, a concept to be covered in its entirety in this exposition would limit its treatment to the use of imagery, compound words and idiophones including idiophonic words in the anthology *Ya Nangolo*.

### **2.10 Studies in Text Linguistics**

Textual analysis of texts is a process of deconstruction that investigates the operations of texts, their constructions, the ways they produce meanings and what those meanings might be (Burton, 2005, p. 49; Crystal (1987)). Textual analysis is a general term which includes various and particular methodologies, for example, linguistic analysis which 'is an overall designation for any linguistic exploration of text' (Beaugrande & Dressler,

1981). Thus, the term 'text linguistics' connotes this focus. Studies in text linguistics have focused on different levels of language as well as on different genres of texts. Van Dijk (1977), for example, examines semantic structures of texts from the point of view of text grammars. According to him, in linguistic grammars, the meaning of sentences is assigned on the basis of the meanings of expressions (words or morphemes and phrases) specified by a lexicon.

This approach to text analysis has a weakness, in that, not all discourse structure for instance, those based on conventional rules (such as those intended in this research) could be based on text grammars. As Couture (1986) points out, linguists who derive their inspiration from grammatical models, for example, van Dijk (1977) make few references to the writer and the reader. A fact, which could not be ignored in the communicative process. Studies on stylistic uses of language focus on syntactic structures in texts and their effective uses on the hearer. Studies investigating rhetorical structures of texts fall under stylistic analysis of texts (van Dijk, 1977).

According to van Dijk, discourse might have certain structures which while based on conventional rules could not properly be called linguistic or which at least could not be made explicit by linguistic grammar. Such stylistic structures, for example, narrative structures (those structures defining a certain type of discourse) or rhetorical structures have no grammatical function but have a rhetorical function related to the effect of the utterance to the hearer or reader. To van Dijk, these structures are restricted to certain stylistic uses of language and they require a linguistic theory of discourse, for example, a syntactic theory to specify the appropriate categories. For instance, in order to define rhetorical functions, we need discourse semantics with units or levels of analysis which could be assigned such rhetorical functions.

In examining the ideational structures of texts, van Dijk (1982), Couture (1986), Kress (1986) and Caldas-Courtyard (1996) focus on how the structures of media discourse depict certain ideological stances of writers. Their studies are however based on critical discourse analysis, which is 'essentially political in intent with its practitioners acting upon the world in order to transform it and thereby help create a world where people are not discriminated against because of sex, colour, age or social class' (Caldas-Coulthard & Coulthard, 1996). The current study however investigated the reporter's stance through a rhetorical perspective with a view of investigating their attitude towards their messages or the people they report about.

Beaugrande and Dressler (1982) approach text analysis by analysing it from all the levels of language. In their procedural approach, a text is defined as a communicative occurrence, which meets seven standards of textuality. If any of those standards is not considered to have been satisfied, the text would not be communicative; hence, they treat non-communicative texts as non-texts. According to them, the first standard is **cohesion**. It concerns the ways in which the components of the surface text, that is, the actual words we hear or read are mutually connected within a sequence. The surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependencies.

The second standard is **coherence**. It concerns the ways in which the components of textual world, that is, the configurations of concepts and relations that underlie the surface text, are mutually accessible and relevant. A concept is definable as a configuration of knowledge (cognitive content) which could be recovered or activated with more or less unity and consistency in the mind. Relations are the links between

concepts, which appear together in a textual world: each link would bear a designation of the concept it connects. Coherence is thus achieved through clause relations.

The third standard of **textuality** is called intentionality, which concerns the text producer's attitude, that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions. For example, to distribute knowledge or attain a goal specified in a plan. To some degree, cohesion and coherence could themselves be regarded as operational goals without whose attainment other discourse goals might be blocked.

The fourth standard is **acceptability**, concerning the text receiver's attitude that the set of occurrences should constitute a cohesive and coherence text having some use or relevance for the receiver for example, to acquire knowledge or provide co-operation in a plan. Text producers often speculate on the receiver's attitude of acceptability and present texts that require important contributions in order to make sense. Apparently, text receivers are readily persuaded by content.

The fifth standard is **informativity** and concerns the extent to which the occurrences of the presented text are expected versus unexpected or known versus unknown, uncertain. The receiver processes the information. The processing of highly informative occurrences is more demanding than otherwise but correspondingly more interesting as well. Caution must be exercised lest the receiver's processing become overloaded to the point of endangering communication. The sixth standard is situationally and it concerns the factors that make a text relevant to a situation of occurrence. The use of a text is decided via the situation. The last standard of textuality is intertextuality and it concerns

the factors, which make the utilisation of one text dependent upon knowledge of one or more previously encountered texts.

Although Beaugrande and Dressler (1982) take into account the intertextuality of the written text, what is noted that text structuring and its effect on the reader is not a central activity in their investigation but rather they are mainly concerned with operations that manipulate units and patterns. To them, the text is rather an outcome of these operations. However, this study takes into consideration three standards of the procedural approach that is, coherence, intentionality and acceptability. This is so due to the need to construct a message for rhetorical discourse (Hoey, 1983, 2001).

Young et al. (1970) and Couture (1986) argue that writers must discover an ordering principle that governs the hierarchical arrangement of information that would be presented in discourse. In constructing the shape of discourse, the writer should assist the reader to interact with the text and interpret the message by creating coherence and rhetorical patterns. The intentionality standard in this study is a key concept because for a writer to communicate his/her intentions effectively and persuasively, it would require that he/she does it through rhetorical means, that is, through rhetorical structures and by taking a rhetorical stance towards his/her subject. If the news reporter is effectively persuasive, then the reader readily accepts the message.

Hatch (1992) and Mann and Thompson (1987) argue that text analysis reviews text structure by making explicit, the connections among all the clauses or propositions of the texts, otherwise known as Rhetorical Structure Theory (RST). This study examines the text structure from a genre perspective and since the news story is regarded as a story,

the analysis of its structure is based on the narrative structural model, a model within the general Genre Theory. This model is discussed later in this section.

Winter (1977), Hoey (1983, 1991, 2001), Crombie (1986) and Hoey and Winter (1986) advocate for an interactive approach to text analysis. According to them, every written discourse is part of an interaction. This interaction is achieved through clause relations. According to Hoey and Winter (1986), for example, there are two types of clause relations. First, we have matching relations, when we match pieces of information; we are bringing them together to see how they illuminate one another. The products of the matching process include contrast, compatibility, generalisation, for example, preview - detail. Secondly, we have logical sequence relations. When researchers see pieces of information as logically connected, they set them up in a sequence where one is prior to the other(s).

The components of these relations include cause - consequence, condition - consequence, evaluation - basis, instrument - achievement and time sequence. They adopt this approach in identifying clause relations and describing how they facilitate the interaction between the text and the reader.

### **2.10.1 Derogatory and euphemistic terms**

Ideological manipulations in texts are revealed through many techniques and one of which is the classification of derogatory and euphemistic terms. Rahimi and Sahragard (2007) define euphemism as the words and expressions used to soften or mitigate the reality of the ideas transmitted to an audience, and in the same article the definition for derogatory as showing a critical attitude towards others or insulting.

Merriam Webster dictionary defines euphemism as "the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant; also: the expression so substituted." Some examples are provided:

- using "eliminate" as a euphemism for "kill"
- Spin is sometimes dismissed as a simple euphemism for lying. But it is actually something more insidious: indifference to the truth (Kinsley, 2001).
- If you are let go, "separated, "terminated" or whatever euphemism the company uses for "clean-out your desk and be gone" Elsie Maclay, First for Women, July 1989 Oxford dictionaries define the same term as —a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing || and provides the following example:

**Derogation** is defined as —to cause to seem inferior, etc.; disparage (World English Dictionary) and as a communication that belittles somebody or something (Free Dictionary).

Some examples are:

1. Condescension, disdain, patronage – a communication that indicates lack of respect by patronising the recipient.
2. Darkey, darkie, darky - (ethnic slur) offensive term for Black people.
3. Paleface (slang) a derogatory term for a white person (supposedly used by North American Indians).

### **2.11 Significance of the relationship between the discourse and contexts**

Language is the cognitive faculty that enables humans to learn and use systems of complex communication. In other words, language is a social tool that enables human beings to express and frame their thoughts and to infuse some meaning into their day-to-day interactions. All natural languages are highly complex systems in that, they are based on a set of rules that relate symbols to meaning (Saussure 1913). Hence, a single 'language' has the capacity to form an infinite number of possible creative utterances from a set of finite number of elements (Chomsky, 1957). Due to this characteristic of natural languages, they constantly evolve and diversify over time. One of the main factors that act as the catalyst in this process of evolution is the impact of technology on language.

As a result, many lexical items that prevailed in the earlier periods of language became obsolete, and in their place, new words, expressions and coinages are added each day into the existing languages of the world. Thus, a shift occurred in the emphasis on languages from being defined in terms of 'form' (such as in terms of syntax, morphology etc.) to being defined in terms of 'communicative function' (such as semantics).

Communication came to be regarded as a process of exchanging information and ideas. However, there is more to human communication than the simple act of engaging in speaking and listening; it is a process whereby one creates, negotiates and interprets personal meaning. As Douglas Barnes (1971) elaborated, communication might be regarded as a combination of 'acts' with a purpose and intent. Communication is not merely an event, 'something that happens'; it is functional, purposive and designed to



bring about some effect, some change, however subtle or unobservable, on the environment of the hearer and speaker. Communication is a series of communicative acts or speech acts to use John Austin's (1962) conceptualisation, which are used systematically to accomplish particular purposes (p. 250). Thus, it is possible to understand, that communication is a continuous process in which individuals are simultaneously engaged in, by not only sending and receiving messages but also in creating, interpreting as well as negotiating meaning.

The concept of 'discourse' has become imperative in this setting to fully analyse and understand a language. As Brown and Yule (1983, p.1) assert, "the analysis of discourse is necessarily the analysis of language use. As such, it could not be restricted to the description of linguistic forms independent of the purpose or the functions which these forms are designed to serve in human affairs". An analysis of discourse, therefore, requires the exploration and description of not only the linguistic forms but also the purpose or the functions of such linguistic forms ( asibid).

## **2.12 Conclusion**

This chapter reviewed previous research on Namibian literature, as well as other scholarly works that inform this study. The purpose of this review was to link the theory that is applicable to this study, and the main exploratory research questions that this study essentially sought to answer. The chapter also analysed related literature with regard to how language is used by Ya Nangolo to depict how and why he has used language in a significant manner that does not exert any power, but rather undermines dominance and power.

Critical discourse analysis and rhetorical analysis were reviewed in this chapter to unveil the underlying ideological point of view, prejudice and how Ya Nangolo's anthology of poems undermine the extent of power in the literary text. The CDA theory was reviewed to prove that language could not only be used to exercise some form of power but language could also be used to undermine dominance.

## **CHAPTER THREE**

### **3. Research Methodology**

#### **3.1 Introduction**

This chapter discusses the methodology used to carry out the study. It includes information about the study design, the population and sampling procedure and procedures for data analysis.

#### **3.2 Research design**

This research is a desktop study. The study used the qualitative approach. Maree (2010, p. 51) defines qualitative research as a "research methodology concerned with understanding the processes and the social and cultural contexts which underlie various behavioural patterns and is mostly concerned with the "why" questions of research".

This research adopted the qualitative research design in which a purposive sample of 30 poems of Ya Nangolo were drawn from his book "Watering the Beloved Desert". A qualitative design attempts to present data from the research subjects so that the intellectual biases of the researcher do not distort the collection, interpretation and presentation of data (Seliger & Shohamy, 1989, p. 124). The descriptive design was determined by the research questions which were formulated in keeping with aims of the study. This design was deemed suitable to describe the language use within the print

media discourse. It enabled the researcher to solicit the desired information to address the research questions and to summarise the data in a way that provides the designed descriptive information.

This study also subjected Ya Nangolo's anthologies of poems to both a critical discourse analysis and rhetorical analysis in order to investigate and scrutinise how he subverts and obstructs the use of power through literary devices like metaphor, diction, symbolism and imagery. Despite this study being a critical and rhetoric analysis, it outlined the Namibian society's weakness and purposively investigated the use of poetry as discourse that represents experiences of Namibians.

Critical discourse analysis is defined by Dijk (1998, p.1) as cited in Sheyholislami (2015, p.1) "as a field that is concerned with studying and analysing written and spoken texts to reveal the discursive source of power, dominance, inequality and bias." Van Dijk (1998) further explains that critical discourse analysis examines how discursive sources are maintained and reproduced within specific social, political and historical contexts. In the same vein, Fairclough (1995, p.135) conceives "(CDA) as a discourse analysis which aims to systematically explore often opaque relationships of causality, and distinguish between (a) discursive practices, events and texts, and; (b) wider social and cultural practices, relations and processes. This aid in the investigation of how such practices, events and texts arise out of events and are ideologically shaped by relations of power and struggle over power.

In addition, it helps to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony." This is true because critical discourse analysis (CDA) is an interdisciplinary approach to the study of discourse that views and looks at language as a social practice. According to van Dijk (1998, p.1), this implies that the relationships between a particular discursive event and the situation and social structure and how it is shaped by these social practices.

Weiss (2003, pp. 2-3) states that "this approach is essentially based on a critical-dialectical concept of theory that is not limited to formulating and examining general statements about the laws of social reality." Weiss (2003, p.3) further claims that, "this approach emphasises the fact that scientific work process instituted by the human has always formed part of the historical-social context it strives to identify by acts of cognition. Therefore, theory in the social sciences must always be an object-adequate form of knowledge subject to reflection and prescribed by the 'thing' itself."

As posited by Maree (2010), when she further explains that it is therefore focused on how individuals and groups view and understand the world, and construct meaning out of their experiences. This assertion confirms that the qualitative approach tries to explore and interpret social contexts as experienced in different environments. Qualitative research has been used in this research because it is quite difficult to obtain information through a more quantitatively-oriented method of data collection. Attride-Stirling (2001, p. 386) believes that "if qualitative research is to yield meaningful and useful results, it is imperative that the material under scrutiny is analysed in a methodological manner to

facilitate the task under scrutiny". This entails that qualitative research is a robust tool that could be used to interpret social phenomena and their dynamics. Attride-Stirling (2001, p. 403) further attest that "the value of qualitative research lies in its exploratory and explanatory power, prospects that are unachievable without methodological rigour at all stages of the research process – from design, to field work, to analysis".

Merriam (2009, p. 13) states that "qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and experiences they have in the world". These experiences could be interpreted either in a narrative or descriptive manner. Moreover, the qualitative approach is based on an interpretative philosophy that is aimed at examining meaningful and symbolic content of qualitative data. Maree (2010) affirm that qualitative research is the type of approach that tries to establish how participants make meaning of a specific attributes by analysing people's understanding, knowledge, values, feelings and experiences in an attempt to approximate their construction of the phenomenon.

The qualitative approach is used to allow dominant themes to confirm or disregard certain presumptions. Qualitative research is the type of research that employs an interpretative approach. Qualitative research consists of a set of interpretive material practices that make the world a visible entity. These practices transform the world. In addition, the research could be carried out by looking at different range of possible types of data. Creswell (2009) asserts that qualitative research tries to answer open-ended questions. Rhyan and Bernads (2000) explains the typology of qualitative research that

divides qualitative data into its three main forms: texts, images and sounds". This study has focused in the following forms: texts, images and metaphor. These two scholars further explain that the analysis of text could be subdivided into primary components - texts as an object of analysis (e.g. linguistic type approaches, such as structural linguistics) and text as a proxy for experience".

### **3.3 Research methods**

Text analysis calls for finer details of every linguistic aspect showing how each contributes towards the whole text. This study sampled thirty poems from Ya Nangolo's "Watering the Beloved Desert" which has a study population of forty seven poems. The poems were sampled purposively. Purposive sampling procedure was also adopted to select the representativeness of the database. The sample differs in production purposes, circumstances as well as on their target audience.

There are few qualitative data collection and analysis techniques that are more structured and deductively oriented than others such as content analysis. Cohen (2011, p. 563) defines content analysis as "the process of summarising and reporting written data-the main contents of data and their message. More strictly speaking, it defines a strict and systematic set of procedures for the rigorous analysis, examination and verification of the contents of written data" Flick (1998, p. 192); Mayring, (2004, p. 266). Hodder (1994) views content analysis as a method used in the social sciences for studying the content of those types of empirical documentation which could be briefly referred to as *mute evidence*, "that is written texts and art-facts" (Hodder, 1994). Babbie

(2010) defines content analysis as "the study of recorded human communications, such as books, websites, paintings and laws". Thus, content analysis is considered as a method used in the humanities for testing and verifying authenticity and meaning. Krippendorff (2004, p. 13) as cited in Cohen et al. (2011) also defines content analysis as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use".

### **3.4 Sampling methods**

The texts in this research study are selected poems by Ya Nangolo. The purposively selected poems were written by Ya Nangolo to serve as communicative materials which are intended to be read, studied and interpreted. Flick (2009, p. 323) confirms that "content analysis can be undertaken with any written materials, from documents to interview transcriptions, from media products to personal interview". Flick (2009) further elaborates that content analysis is used to analyse large quantities of text, facilitated by the systematic, and rule-governed nature of content analysis. This enables computer assisted analysis to be undertaken. But it is often used as an essential feature in reducing large quantities of data. Content analysis's ultimate goal is to make inferences by identifying characteristics or similar themes. Thus, content analysis as a method is becoming an important tool and instrument in identifying trends and making inferences. It also looks at the effects that the inferences have on communication.

Content analysis is suitable for this research because "it focuses on language and linguistic features, meaning in contexts, is systematic and verifiable (e.g. in its use of



codes and categories) as the rules for analysis are explicit, transparent and public” (Mayring (2004, pp. 267-269). The content analysis approach is appropriate because it suggests that content analysis could describe the relative frequency and importance of certain topics as well as to evaluate bias, prejudice or propaganda in print materials” (Anderson & Arsenault, 1998, pp. 101-102). The selected poems by Ya Nangolo are in a form of print materials and the selected poems have been analysed to establish if there is any bias. Additionally, this approach was quite essential for this study because qualitative research could be used to analyse texts and draw interpretations and descriptions of the contexts in which Ya Nangolo wrote the poems.

This study aimed to address fundamental aspects of reality which give rise to particular views expressed through poetry. Such views are expressed by Ya Nangolo’s anthologies of poems. Qualitative research is valid to the study because it tries to explore the “how” question of research. In this regard, this study focused on meanings and interpretations of how language is used to reflect context. In this study, Ya Nangolo’s poems were also interpreted to reveal their rhetorical significance. Therefore, a qualitative approach was used for this study to explore the use of metaphor, imagery and symbolism in the selected poems by Ya Nangolo.

The study has interpreted the selected poems using the critical discourse analysis theory, which incorporates other methods such as Text Analysis. The study explored how figurative language was used to communicate with the reader by informing the reader that the apartheid policy existed and that it was wrong. This is what prompted the

poets to write about social issues that affected them then. This study is a desktop study based on selected poems by Ya Nangolo. The study has employed content analysis in order to provide an in-depth interpretation of the poems without a specific agenda or biasness.

### **3.5 Research setting**

Mvula Ya Nangolo is the first black journalist in Namibia. Ya Nangolo went into exile during the years of the liberation struggle in Namibia. The poet has published many poems and books to date. He has written many of his poems during the colonial era. From his vast poetry collection, the study has focused on the author's anthologies of poems "Watering the Beloved Desert".

### **3.6 Study population, sampling procedure and sampling size**

The population for the study are poems which relate to Namibia colonial period. The study focused on 30 poems from Ya Nangolo's anthologies of poems. The poems are written in different contexts. From the poems, only those poems which relate to the topic in question were used. This means purposive sampling was used to select relevant poems for the study. Maree (2010) further outlines, that qualitative research is generally based on non-probability and purposive sampling rather than probability or random sampling approaches.

Maree (2010, p.79) also states that "purposive sampling means that participants are selected because of some defining characteristics that make them the holders of the data needed for the study". Purposive sampling was suitable and vital for this study as it

intends to obtain valuable information and in doing so answering the research. The researcher did not employ other types of sampling because it is an approach that usually involves smaller sample sizes.

### **3.7 Data analysis**

Data analysis involves scrutinising the acquired information and making inferences (Kombo & Tromp, 2006). In this research, data was analysed using CDA and Rhetorical analysis. The themes were based on the research objectives. Using this theoretical framework, categories related to topics relevant to the research questions and objectives were identified. The researcher then developed a coding system based on the samples of the collected data. Each classified major issue employed a distinct coding system. Major topics in this research are critical discourse analysis, rhetorical analysis, poetic diction, language text analysis and discursive devices. A summary of findings based on themes was then developed from which interpretations and discussions were done.

The nature of the present study, also meant that the researcher had to use content data analysis to examine the literary texts. The data analysis strategy that was employed in this study is content data analysis. Maree (2010, p. 101) defines content analysis as a "systematic approach to qualitative data analysis that identifies and summarizes message content (see Neuendorf (2002). Maree further explains that the term "content analysis" is a research technique used to make replicable and valid inferences by interpreting and coding textual material by systematically evaluating texts (e.g., documents, oral communication, and graphics). Content analysis normally works with narratives such as diaries or journals to analyse qualitative response and to answer open-ended questions. Content analysis is also ideal for focus groups.

### **3.8 Research ethics**

The researcher got permission to conduct the research study. Permission and ethical clearance were obtained from the Namibian University of Science and Technology. Since the research was based on a critical analysis of Ya Nangolo's anthologies of poems, the researcher has interpreted the anthology objectively.

### **3.9 Conclusion**

Chapter 3 presented the research methodology used in this study. particularly, it outlined the research design, research methods, sampling methods, research setting, study population, sampling procedure and sampling size, research instrument, data analysis and research ethics. This literary study used a qualitative approach in order to understand the processes and the social and cultural contexts which underlie various behavioural patterns associated with poetry. As a qualitative research, the study was mostly concerned with the "why" and "how" questions of research". Qualitative research, therefore focused on how individuals and groups view and understand the world and construct meaning out of their experiences. Chapter 4 presents the analysis of Ya Nangolo's 'Watering the Beloved Desert' using CDA and rhetoric analysis frameworks.

## CHAPTER FOUR

### 4. Data Analysis and Interpretation

#### 4.1 Introduction

Ya Nangolo in his anthology addresses issues in pre-independence Namibia that many would rather not hear or talk about. He demonstrates bravery as he calls a spade a spade as he explores different controversial issues.

'Watering the Beloved Desert' could be interpreted to mean the blood that was shed mostly by the black people during the struggle for the independence of Namibia. By choosing the title, 'Watering the Beloved Desert', for the poetry collection, Ya Nangolo pays tribute to all those who lost their lives in the war of liberation in Namibia.

'Watering the Beloved Desert' resonates with "'Freedom Fighters' whose blood waters our freedom", a line in the Namibian national anthem (Kangira & Mungenga, 2012, pp.113, 116).

Ya Nangolo also implies that it was not an easy walk to freedom, independence and social justice in Namibia; it meant the loss of lives, the 'Watering of the Beloved Desert,' with blood and tears. And to show that death was a reality in the liberation struggle. Ya Nangolo has included poems which address this topic. For example, in 'Flower a fallen hero begs to be honoured', Ya Nangolo writes:

"Put a flower on my grave

For I died like a brave

For your salary so high  
Which you receive with no sigh  
I freed you  
And lest you forget the brave."

In addition, in 'Courage', a dying combatant tells another:

"For the time being, dear Comrade, I'm dying, dead, fallen in our struggle." In this line, the dying combatant exhorts his compatriot to carry on with the struggle until he has defeated the oppressor. In this realistic contemporary work, Ya Nangolo shows both his great talent in writing and also his understanding and analysis of Namibian war of struggle, its passions, struggles and achievements and manages to do so impartially using CDA. Ya Nangolo's style of writing is not only easy to read and thought provoking but it is also realistic. In his anthology, he covers themes raging from dreams, social inequalities, love, self-discovery, fear, pain, war and nationalism. As he travels not only across Namibia but across the world, he pens the poems "Home in freedom", the reader is therefore taken on a journey and into the "thought life" of the author as he writes with brutal honesty about his feelings, observation and judgments on the aspirations of a colonised Namibia.

#### **4.2 Critical discourse analysis**

CDA was used in the study to unveil the underlying ideological point of view, prejudice and how Ya Nangolo's anthology of poems undermine colonial power. Ya Nangolo neatly interweaves language into every aspects of human life, while all human activities revolve around language.

The continuous unfair treatment of the black African majority by colonial governments in Africa, made it possible for Africans to search for freedom. The urge of pursuing freedom is demonstrated in Ya Nangolo's poem titled, 'Freedom is not for sale'. Freedom, in this regard, could not and would never be compared to our daily needs such as sugar, electricity and water. But the poet is rather explicit in expressing that their freedom would be obtained but at a costly price. In addition, Ya Nangolo articulate thoughts of hope, hope for independence and finally peace. The diction used in the poems clearly points out that independence would eventually be achieved. Even though freedom would take blood (to quench their thirst which is freedom) Africans pursued for their freedom.

Fadumo (2011, pp.16-17) confirms that "the apartheid system deployed a series of laws to keep non-white people disenfranchised, poor, uneducated and separate". Fadumo further explains that the 1950 population registration act compelled non-whites to carry a pass to identify their racial group, and to suppress any resistance to apartheid within Namibia and South Africa. As a result, non-white people in Namibia and South Africa were relocated and forced to move from their places of origin. In the case of Namibia, non-whites were moved from the Old location to Katutura on 10 December 1959. This was done by force and is represented in the poem titled "December '59". The first two stanzas read:

### **December '59**

You're all here to remember

One bloody evening after November  
Even though now you're just a member  
Of a world fighting as we remember  
*A luta Continua* to dismember  
An enemy in our land before December

For all those who share our December  
For all those who care to remember  
Our bleeding evening that December  
Our women and many a member  
Just ten days after that November  
In a pool of blood  
Our heroine sacrificed in December

In the poem "December '59"; "our bloody evening that December" this refers to a night in which thirteen people were massacred and killed. Namibians lied in a pool of blood. This day is commemorated as Human rights day in Namibia every year on the 10<sup>th</sup> of December to lay tribute to the fallen heroes and heroines. "December 59" was a ghastly event that occurred in the Old Location, when black people were forcefully removed from Hochland Park (as known today) to an unfamiliar place called Katutura. The new location divided people according to their different ethnic identities. This was done with the purpose of impeding, obstructing and hampering the unity of the indigenous people to prevent them from uniting to fight against the colonial system. This implies that



nationalist activities and leaders could not demonstrate their will and bravery to fight for freedom.

In South Africa, non-whites were forced to move from towns to areas like Soweto and Langa. In these townships, non-whites protested on a daily basis. It was hard to survive under such conditions. As a result, 59 non-whites died in Namibia just because they wanted to make their voice heard. Expressing one's thoughts publicly was forbidden. It was incorrect for non-whites to air their concerns whether through protest or peaceful demonstrations. The police were brutal in the way they reacted. The police in Soweto reacted by using teargas and guns as a result killing and injuring innocent young people. Fadumo (2011, p. 17) confirms that "in 1976, the police in the Soweto township opened fire on 15 000 secondary school students who were marching to protest a ruling that they be taught in Afrikaans, a language that neither they nor their teachers knew". Namibians and South Africans fought tooth and nail to get their independence. In the poem, 'Soweto Child' Ya Nangolo uses symbolism to represent a notion of a broken heart. Ideas associated with a broken heart are ideas of pain, torture, and that is what the writer is implying that Africans were kept in captivity. This includes children. The first stanza reads:

### **Soweto Child**

Just to spell my name  
learns norms of this literate game  
  
I guess it's the same  
  
if civilized where you came  
  
even just a little sane

realised we were the same  
team mates in this game  
then no more blame

More so, 'Backpaging' tells us a story "of people there... in that butchery of thousands slaughtered like poultry." It was an offence to be black and human in the colonial Namibia. The usual image that "fireworks" evoke is that of celebration as in fireworks when celebrating a new year or independence. In this sense, the word "fireworks" denotes happiness and joy, fireworks symbolise that people are at peace with themselves and there are no problems. Ya Nangolo also uses rhetoric framework when he describes the eyes of the policeman in 'The Policeman' as "fireworks of hate", the meaning of "fireworks" here changes to something that is evil. The reader is made to believe that this policeman is not good. The policeman has dangerous thoughts in his "imprisoned mind". There is every reason to view the policeman as someone who terrorises the public not because of his own accord, but because of his "imprisoned mind".

Here the policeman is portrayed as someone who could not think for himself. His mind has been so brainwashed by the apartheid system and his white masters that he applies laws that make it "an offence to be Black and Human". In other words, he or she is conditioned to apply the rule of law selectively against the black population. The result is

that the black people are dehumanised and made to feel insecure in their country of birth.

The results of the dangerous thought in the policeman are witnessed in 'Soweto Child' which is dedicated to the Soweto massacre of June 1976 in which high school students in Soweto protested for better education and the police used teargas and live bullets to quell the protests, resulting in the deaths of more than 176 students. The poet gives hope to the fighters by saying "there'll be no demos in vain". This has the same rhetorical message as 'When I Return from exile' and 'From detention'. The implied message is that victory is certain, a catch phrase that kept the fires of liberation going on in the struggles against colonialism in Southern Africa. In Namibia the freedom fighter has all the reason to say, "I've indeed returned here for many a season/ this is my God-given beautiful country" and "I love to hear the sound made by the sand dunes."

In the afore-mentioned line, the freedom fighter is celebrating his homecoming at the end of the war, "when freedom comes to our country, ending the long exploitative night of slavery... we'll accept our national independence as a salary" 'Home in Freedom'. The poet is metaphorically suggesting that independence is enough payment (salary) for the long years the fighter spent in the liberation struggle. From a CDA perspective, the contrast between the black man's world and the white man's world in Namibia during the colonial period is convincingly expressed using binary oppositions in the poem 'Contrast.' The Black man "survives like a mouse"; living in poorly ventilated shacks and huts while "across the hill stands erect a white man's house". The black boy's ageing

father is addressed as "boy" while the white man is called "Mr. Man". The black boy's mother is called maid while white woman is addressed as 'Mrs Somebody.' The black boy is called "a black thieving brat; the white man's child is referred to as "a beautiful child of Mr. and Mrs. So- and So."

This separation of the worlds of the two races is ironically carried up to their graves where there is a "... white man's graveyard" and a "... black man's graveyard". If we had the power to see into heaven, the white man would like to believe that there are two heavens, one for the black man and the other for the white man. Taking it further, what the white man seems to forget is that there are three planes of life: the Earth, the Underworld and Heaven; "...in the Underworld [for example] earthly inequalities are dissolved; emperors lose their crowns and meet on equal terms with beggars" (Seldon, 1988, p.18).

The poet's aim in 'Contrast' is to dramatise or sensationalise the yawning gap between the lives of the black people and the white people in colonial Namibia. One is reminded of the 'Shawn Slovo's film A World Apart' (1988), a film that depicted the evils and consequences of the apartheid system in South Africa. Due to the discrepancies in the world of the two races, the black man and his spouse leave a shack and join the "fighters" for the liberation.

The poet shows the reader that the two could no longer exist side by side; the black man realises that the best way is to change the system by taking up arms to fight the white

man. The same theme is found in the poem 'Namibian Child' in which father, mother and child become patriots as they join the liberation struggle; emphasising the point that the liberation struggle was a matter of combined effort. What is so striking is the way the poet presents how the three members of the same family join the liberation struggle: "Mother stops breast feeding, father stops baby-sitting, child grows and refuses colonial breadcrumbs" and the child becomes "one more weapon to the family's armoury."

The liberation struggle is further developed in the poem Hunter's song where the militant addresses the "the hunter's son – my Khoi-khoi brave" declaring that they should "search where they'd hidden your bow, I need your poisoned arrow for tomorrow." The use of the indigenous people of Namibia, the Khoi-khoi, is sentimental and emotional since their bows and arrows were no match for machine gunfire that were used by the white men to conquer them. In the Nama language, "khoi" means "person", "human being" or "people." In other words the poet is reminding the white man that black people are also human beings; it should not be an offence to be black to the white man. Still on the subject of the militant, in 'Guerrilla Promise,' the fighter declares "I'm a poisoned arrow ... a string-bow . . . a spear . . . waiting in my sheath only for your death". In addition, to using traditional weapons, the fighter is prepared for "an unborn battle, labouring with steel and hand grenade..." The battle lines are drawn and the militant is ready to engage the white man in order to regain his humanity, dignity and independence.

## 4.3 Rhetoric Analysis

### 4.3.1 Logos

The first 8 lines of 'Soweto Child' reads:

#### **Soweto Child**

Just to spell my name  
learns norms of this literate game  
I guess it's the same  
if civilized where you came  
even just a little sane  
realised we were the same  
team mates in this game  
then no more blame

In this dominantly post-independence Namibian poetry, from a rhetoric analysis perspective Ya Nangolo intricately uses the pronoun we "realised we were the same, team mates in this game" and as a result allows the reader an opportunity to hear not only his voice but to have a sense of ownership in the poem. The poet cleverly uses the word "we" to capture the attention of the reader, by deliberately making the reader feel like he/she is part of the setting in the poem.

The poem "Policemen" talks about how the police authorities in colonial Namibia interacted with the black majority. It reads :

#### **Policemen**

Looking at me

That way  
My baas?  
Your eyes-  
Rapid fireworks  
Of hate?

What thoughts are drifting  
Like death  
In your imprisoned mind?

Now that you've arrested me  
What charges are you scheming?  
Your laws  
Embracing  
My entire existence  
For it's mistakenly  
An offence  
To be Black and Human

Ya Nangolo used symbolism rhetorically to present the injustices and protests against oppression. The poem titled "Policeman" signify symbolism ("Your laws embracing my entire existence") the laws that are being referred to in the poem are representation of the apartheid system. However, the laws being referred to in the poem have an opposite

meaning as opposed to the dictionary literal meaning. Embracing means to hold (someone) closely in one's arms especially as a sign of affection. Moreover, the poet in the poem implies that everyday life is restricted and limited because laws were strict and controlled black people.

Ya Nangolo also made use of rhythmic patterns a rhetoric analysis tool. In the poem "Soweto Child" the last words of the first paragraphs are rhyming, so as to capture the reader. The poet also made use of logos in the poem, when he made sure the poem is written in a logical sequence that the reader could easily follow, while putting out the main message of a notion of a broken heart.

#### **4.3.2 Ethos**

Ya Nangolo was a member of the war of liberation movement, and he uses his own credibility and character to make a case and gain approval for his opinions when he says "For you have never had an admirable political stand, On many fundamental issues we understand, You have always built neo-colonial castles in the sand, Since that has always been your trend". According to Aristotle, human beings are prone to listen to people with good character. Ya Nangolo builds on the trustworthiness, similarity, authority and reputation of each mentioned liberation struggle heroes. By paying tribute to them, the poet directly or indirectly exhorts the readers to appreciate the role the fighters played in the struggle for independence. As far as praise and virtue are concerned, Aristotle asserted that objects of praise and blame are virtue and vice, and noble and base (Sheard, 1996). The forms of virtue on which praise and blame find their foundation are justice, courage, temperance, magnanimity, liberality, gentleness, prudence and wisdom (Roberts, 2007).



Through the use of metaphors, Ya Nangolo tells a story of people "... in that butchery of thousand slaughtered like poultry," and convinces the reader that it was not an easy walk to independence in Namibia. The use of such poetic devices as repetition, rhyme and rhythm makes the poems ring in the reader's mind long after they have been read.

#### **4.3.3 Pathos**

In the poem home to freedom Ya Nangolo invokes the audience's emotion to gain acceptance and approval for the idea of war of liberation. In the poem, the poet cleverly talks about "how black people experienced long exploitative nights of slavery, bodies being washed in other people's blood and bodies being rinsed in other people's tears", all this stanzas invokes emotions of anger by black majority audience towards the white minority oppressors.

Ya Nangolo made use of invoked similarities to describe and represent the blood that waters their freedom in the poem "December '59", with the 2 stanzas reading:

#### **December '59**

You're all here to remember

One bloody evening after November

Even though now you're just a member

Of a world fighting as we remember

*A luta Continua* to dismember

An enemy in our land before December

For all ay-hose who share our December  
For all those who care to remember  
Our bleeding evening that December  
Our women and many a member  
Just ten days after that November  
In a pool of blood  
Our heroine sacrificed in December

From rhetoric analysis point, the word 'blood' is used metaphorically to represent water as if the water is being used to water a garden, as in the Namibian national anthem. The referent in this context is blood, the blood of fellow blacks who died because of the liberation struggle. In trying times the selected poems gave the poets the allay, cheer and relief in the times that seemed impossible. Moreover, metaphors are used in the anthologies of the afore-mentioned poems to refer to concepts associated with pain, humiliation and injustices. In 'Cassinga Song,' Ya Nangolo uses words and repetition to arouse the emotions of the reader. Cassinga is a place in Angola where the South African army planes and paratroopers massacred many Namibians at a refugee camp. The way he repeats "Cassinga is an open wound oozing pain," suggests that the Cassinga Massacre of 4 May 1978 would remain forever in the minds and history of Namibians. It is highly commendable that the government of the Republic of Namibia has set the 4<sup>th</sup> of May every year as a day for remembering all those who perished in that ghastly attack. Ya Nangolo also uses the words "perishes", "butchered", "massacred", "slaughtered", "murdered" and "thrashed." The words draw the sympathy

of the reader and convince the reader that apartheid was an evil system that killed many black people.

In 'Meekulu' (Grandmother) the reader gets to know about the forced movement of black people to that land. Black people were forced to move from what is today, the suburb of Pioneers' Park to Katutura township which became the bedrock of black nationalism.

The poet says although "we've grown up in Katutura against our stand ... I, he, she are children of this land." They have always been children of this land before Jan van Riebeeck. The use of pronouns "I", "she" and "he" makes it emphatic that they are the owners of the land and not Jan van Riebeeck and his and kith and kin. They have "Blood dripping for [their] land" and vow that "[they] shall fight for the return of [their] beloved land ... so that all of us can live in a peaceful land."

The reader gets the impression that the black people are fighting for a noble cause – to get back their land and live in peace which is beyond their imagination in "butchery of a country". Conversely, the white man is portrayed as insensitive, cruel and unjust – an exploiter of the black people in the country of their birth. Ya Nangolo also portrays Robben Island as a symbol of apartheid. Robben Island is infamous for the incarceration of Nelson Mandela, the icon of the black resistance to apartheid in South Africa, and other freedom fighters. Robben Island is a symbol of the apartheid rule in South Africa and Namibia. In the poem 'Robben Island' we see the poet arousing the reader's dislike towards the west by the rhetorical questions he asked:

"Just how far is Robben Island from a black child at play?

Just how far is Robben Island from the United Nations headquarters?

Just how far is Robben Island from the London Stock Exchange?

Just how far is Robben Island from the Yankee's White House?

The just how far is Robben Island from the field of Waterloo?"

The effect of these rhetorical questions is the absence of the answers. The poet is suggesting that business continued to operate at the United Nations Headquarters, the London Stock exchange, the White House while prisoners languished in detention at Robben Island. This poem is dedicated to one of Namibia's liberation heroes Toivo Ya Toivo who spent 18 years, of a 20-year sentence at Robben Island. By dedicating this poem to Toivo Ya Toivo, the poet appeals to the ethos of Toivo Ya Toivo. Robben Island is a symbol that evokes emotions about the evils of apartheid.

Ya Nangolo makes an appeal to the characters of revolutionaries using rhetorical criticism or analysis also which has ethos as its proofs. His poetry would not have been complete without appealing to the characters of liberation heroes such as Toivo Ya Toivo (Robben Island), 'Nanyemba' (Nanyemba), 'Tobias 'Bra' Hainyeko,' 'Che Guevara' (Che Guevara) and 'Comrade Frans 'Pele' Dengeinge' (Footprints in the Savannah).

## 4.4 Text Analysis

### 4.4.1 'Thoughts from Exile'

Doing the critical discourse analysis on Ya Nangolo's anthology eventually lead us to unpack the meanings beyond words and reveal his discourse, which has been enacted through discursive processes in its poetic tradition. The sub-research questions mentioned above aim to find out what and how of their poetry and embedded discourse.

#### *'Colonial Sycophant' and "Home in Freedom"*

It is seen that these two poems have diverse linguistic and cultural background, but their campaign of chanting the truth and fostering the seed of equality in human beings is of same origin. Their diction and ideas might differ, but one binding force which unites them is of being with justice, reality and ultimately equality. Employing critical discourse analysis in this study helped classify the work and label the poet with distinct discourse categories. Firstly, the poem "Colonial Sycophant" predominantly represents the discourse of equality, as he struggles against the colonial system and injustice in society. The poem 'Colonial Sycophant' reads:

#### **Colonial Sycophant**

"Pretoria's home-made political brand

We are not surprised why you receive many a Rand

For you have never had an admirable political stand

On many fundamental issues we understand

You have always built neo-colonial castles in the sand

Since that has always been your trend

Disputing whatever we collectively recommend  
There is doubtlessly little room to amend  
And come back to the people's revolutionary stand  
Millions on the globe you already offend  
By being shamelessly on the Pretoria's suicidal strand  
The world knows you still want to pretend  
But the truth you were bought for many a Rand"

Secondly, the poem 'Home in Freedom' the discourse is much concerned with freedom and emancipation from age-old colonial conventions.

### **Home in freedom**

"When freedom comes home to our country  
Ending the long exploitative night of slavery  
When bodies were washed in our people's blood  
When bodies were rinsed in our people's tears  
We'll proudly erect the finest monument in memory"

These two poem's distinction are of differing contexts they are hailing from. Both poems use poetry to create links with masses and form their distinct identities which is pious in nature. The linguistic aspect of this poem 'Colonial Sycophant' is that, Ya Nangolo is

reprimanding the colonial masters which is more of direct nature and at the same time has three functions: practicing his belief by disregarding colonial governance; creating identity with common masses and; also creating a relationship with ordinary people via signs, mainly in poetic mode. This poem represents his particular discourse of equality and indiscrimination when Ya Nangolo writes:

"For you have never had an admirable political stand  
On many fundamental issues we understand  
You have always built neo-colonial castles in the sand  
Since that has always been your trend".

On the other hand, 'Home in Freedom' is more concerned with: The declarative nature which indicates surety of Ya Nangolo's experience of war and he wishes for peace by writing "We'll proudly erect the finest monument in memory, when freedom comes to our country". It includes sort of political function and as well identity in poetry. The lexical representation with particular stress of 'combatants paid for freedom with their blood' (war) with 'exploitative nights of slavery' (harsh times) linguistically helps define his discourse of envy for freedom. The common emerging patterns or notions both poets include in their poetry are of truth-bearer, bravery and resistance against unjust social system.

#### **4.4.2 'Watering the Beloved Desert'**

The anthology of poems by Ya Nangolo depict themes of linguistic heritage and a vast historical significance. Ya Nangolo's poetry could be described as the first stage in the development of creative writing in Namibia. The themes that Ya Nangolo explored are mainly those of struggle and independence, and a desire to return to his motherland from exile. Winterfeldt (2011, p. 85) states that, "contemporary Namibian poetry, on the other hand, presents the most outspoken portrait of social reality, both of postcolonial conditions and of the authors themselves." This literary study aimed to examine the relationship between the words and representation in the anthologies of poems by Ya Nangolo. It also examined how these discursive analysis are maintained and reproduced within specific social, political and historical contexts."

The poems vividly outline inequalities such as unequal distribution of land and wealth, employment opportunities, as well as education, which are still prevalent in the Namibian society today. These inequalities are attributed to colonialism. Nghiteeka and Oosthuysen (2018, p.127) argue that "the South African National Party introduced and enacted apartheid officially in 1948." This denotes that the National Party introduced the policy of separate development, also known as apartheid, in South Africa in 1948 and eventually also introduced it in Namibia by 1950. Ranby (2016, p.31) clarifies that different laws were introduced to keep white supremacy and to keep the white race pure. The white minority group initially feared of being swamped by the blacks.



The apartheid system was bad because it divided people according to their ethnic group which still has a negative impact on the Namibian population. Secondly, the apartheid system gave privileges to whites based on their skin colour. Thirdly, it made black people to be put into inferior positions as compared to whites. Lastly, black people had to carry pass books wherever they went. The anthology's title "Watering the Beloved Desert", clearly shows that, the words "desert" and "water" are oxymorons. These are words with completely contradictory senses or meanings. Literally, it would require huge sums of money and labour to water a desert. This act entails sacrifice, dedication and commitment.

Watering the Beloved Desert could be interpreted to mean the blood that was shed mostly by the black people in the struggle for the independence of Namibia. By choosing the title Watering the Beloved Desert for the poetry collection, Ya Nangolo pays tribute to all those who lost their lives in the war of liberation in Namibia.

The title "Watering the Beloved Desert" echoes with the poem "Freedom fighters" whose blood waters our freedom, a line in the Namibian national anthem (Kangira & Mungenga, 2012, pp.113, 116). Ya Nangolo also implies that it was not an easy walk to freedom, independence and social justice in Namibia; it meant the loss of lives, the "Watering of the Beloved Desert" with blood and tears. To show that death was a reality in the liberation struggle, Ya Nangolo has included poems which address this topic.

#### **4.4 Poetic Diction**

Language is the means of human communication, either spoken or written, consisting of the use of words in a structured and conventional way. Language is any method of

communication and it's not confined to one method. Language could be used to reflect history of a given period. Furthermore, language could also be used to outline effects of a given society or situation. In Ya Nangolo's poetry anthologies, language is used to portray life in general and the suffering in particular in pre-and-post independent Namibia (Kangira & Mungenga, 2012).

Ashcroft et al. (2000, p. 35) states that "language becomes the medium through which hierarchical structure of power is perpetuated and the medium through which conceptions of 'truth', 'order' and 'reality' become established". This implies that language is an important tool that could be used to create meaning. Chipasula (2008, p.x) expresses that "Ya Nangolo's role in this regard, is hardly unique on the African continent where great poets have been founders of nations or served as conservators of national memory". This means Ya Nangolo does not only contribute to literature as a genre but also to historical moments that are shared by most Namibians through texts or monuments. However, this does not imply that Ya Nangolo's contribution is not important but it simply outlines that there are other great poets who have used poetry as a medium to impart knowledge so that it does not become distorted. Language tools are used to teach a language, as well as the past through history. From a CDA perspective, Ya Nangolo projects his voices in the selected poems by articulating and expressing the social injustices and the manner in which they were carried out. Language as a technique could be enhanced and refined. The words used in the selected poems are used in such a way that language skills could be acquired and learned through the medium used by the poet to achieve meaning in his poems.

It is worth noting that Ya Nangolo expresses thoughts that Namibians would like to feel the calmness of an independent state that would remind the inhabitants of the horrors of the war that took place in Namibia and South Africa respectively. When the poet returned from exile, he yearned to be touched and cared for. His poem 'From Exile,' illustrates the assertion in the following manner:

*"I've not been home for many, many years*

*For many years I've been out of sight*

*For many years I've not been touched*

*And I've learnt to become homesick*

*Where life is not so bright here in exile"*

If misinterpreted it could become deceptive and language could also create a false impression if not correctly interpreted. A deception is an instance of actions or fabricated schemes to delude someone or readers into errantly believing a lie or inaccuracy. Inaccuracy could have been achieved by Ya Nangolo's anthology of poems but the poet rather chose to portray the reality of the situations in segregated societies. Fadumo (2011, p. 29) explains that " the language could be misleading into one thinking that the poet is describing his part life, but the background of the poet and some allusive expressions acts as guide to the theme of the poem".

The first context of Ya Nangolo's poems are as the following: 'From Exile', 'Policeman,' 'Soweto Child,' 'Pretoria detainee,' 'Walvis Bay,' 'Courage,' 'Robben Island,' 'Guerrilla Promise,' 'December 59' and 'Namibian Child.' All of these poems are unified. The different themes deal with colonialism, the time spent and experience in exile and how Namibians were affected by colonialism. The themes of these poems talk of issues to do with feelings and emotions of walking freely in the streets without being asked for a pass, this is supported by Fadumo (2011, p. 16) who asserts that, the colonial system was used to oppress, control and to treat people according to their race. The poems basically put an emphasis on how colonialism changed the setting, the environment, the social and economic setting of the indigenous people of Namibia. In this study, different poems were selected to look at how language is used to achieve meaning. The poem titled 'The Soweto Child' is based on Afrikaans being imposed in all South African and Namibian schools as an official language and medium of instruction.

The black children from Soweto then protested and marched in the streets calling for the end of Afrikaans as a medium of instruction. As a result, so many school children were wounded and massacred on 16 June 1976. The 16th of June is now commemorated as the day of the African child. In South Africa, this day is commemorated as Youth Day because of the school children who lost their precious lives due to apartheid.

For those who returned home in peace would listen to the sounds made by the sand dunes and embrace the feeling that they are no longer in a strange land but they are at home. The experience to be felt once at home was not only felt by Namibians but by South Africans as well. Those who have managed to return to Namibia and South Africa, returned for many a reasons, such as to be with their loved ones, complete their

education, to marry, to educate a nation and inform those who were left behind about the experiences people went through when they were abroad, and how it feels to be home. After returning home, the returnees would also like to reclaim their love for their beloved countries. This is demonstrated in the following stanza:

*"I've returned here for many a reason  
This is my God-given beautiful country  
That very mountain over there and across  
The deserts sandwich my African land  
Even though I don't own anything, it's my land too"*

In addition, symbols are things with an implicit meaning. Implicit meaning refers to the same entity independently of a text, a symbol arbitrarily denotes a referent. The poem 'Zest' denote ideas of love and love for ones motherland. The entity which is being referred to is land. Land which is inherent. Land as a birth right and a basic necessity. The land is the reason why people fought. Ya Nangolo talks about the liberation war as being launched to correct the injustices of land distribution during the colonial period in Namibia.

### **Poetic diction in 'Thoughts from Exile'**

This is the second context of Ya Nangolo's anthology of poems. The following are the ten poems selected, 'Freedom Not on Sale', 'Cassinga Song', 'Battle Echo', 'In Search', 'Colonial Sycophant', 'Just Feelings', 'Home in Freedom', 'Angry soul', 'Seize Control' and 'Backpaging'. These poems are significant because they were written shortly before

Namibia attained its independence. These poems illustrate that the self-determination and sovereignty of Namibia was obtained at a very costly price. Events of brutality and blood watering the freedom were the converse of everyday. The outcome of all these atrocities was that, many Namibians were forced to flee into exile to organise as to how independence could be drawn nearer. In addition, some nationalist leaders were arrested and detained. Furthermore, many of the camps that swarm civilians and SWAPO soldiers were destroyed completely. One of those camps was the Cassinga camp which is situated in the northern part of Angola. The Cassinga camp was a refugee camp. On the 4<sup>th</sup> of May 1978, the Cassinga camp was attacked by the South African authorities assuming that it was a military camp. Nearly 700 women and children were wounded. This paved way for the Angolan and Namibian government to work together in order to liberate Namibia.

#### **4.5 Discursive strategies**

Discursive strategies could be considered in each line of the poem, or consider the discursive act of the poem 'Thoughts from exile' as one. In reality, the discursive acts in the poem are utterly joyful and hopeful.

"From exile when I return

I'm going to beg someone to touch me

very, very tenderly

and gradually put me at ease

I wish to feel again how life feels

From this part of the poem, the poet is showing that he is still hopeful when he says "From exile when I return, I'm going to beg someone to touch me". There is a message of hope in saying "when I return" the poet is hopeful to return home where "someone to touch me, very, very tenderly, and gradually put me at ease".

One of the common knowledge is the basis of abstract schemes, which is of considerable quality and utility when trying to interpret and understand a social practice. But it must be considered, that one of the main components of this poem is the abstract structure of it. A lack of a particular foundation is peculiar matter which the users of a language learn during their education as literary competence. The poet has learned to tolerate the abstract structure and ambiguities poetry and look for alternative answers for a poem. Ya Nangolo's love poems convey meaning by well-structured words. Truly speaking, this is enhanced by the use of imagery which gives the readers a clear description and understanding. He has a good command of language, which he uses to unfold his personal sentiments and emotions.

#### **4.6 Conclusion**

This chapter focused on analysing Ya Nangolo's poems using CDA and rhetoric analysis. Each of the poems addresses various subjects but one main theme links them together, Namibia. 'From Exile' and 'Thoughts from Exile,' is self-explanatory, it focuses on the hardships black Namibians went through during the colonial era, and their hopes and dreams for an equal society in Namibia. *Watering the Beloved Desert* has pieces that are more celebratory of Africa and its beauty, as well as pieces that celebrate certain individuals who made a difference, the likes of Che Guevara. These poems make

a good read for the youth, born-“frees” as the poems help bridge the gap that seems so wide between the two generations.

Ya Nangolo's poetry described the first stage in the development of creative writing in Namibia towards the colonial injustices. The themes that Ya Nangolo explores are mainly those of struggle and independence, and a desire to return to his motherland from exile. This study examined the relationship between the words and representation in the poems. Language is used as an instrument of power, and Ya Nangolo used it evidently to describe a system that was so unpopular and resorted to brutal measures as a desperate means of controlling and oppressing the natives. The poems are written to vividly show the horror encountered during the liberation struggle (Kangira & Mungenga, 2012).



## CHAPTER FIVE

### 5.0 Summary of Findings, Conclusion and Recommendations

#### 5.1 Introduction

This chapter presents a summary of the findings. This study investigated language use in the anthology of poems "Watering the Beloved Desert" by Ya Nangolo. Both critical discourse analysis (CDA) and rhetorical analysis were used as analytical tools to identify communicative strategies- poetic devices that the writer used to put messages across. The first section covers a summary of the rhetorical structures of the poems, the clause relations and how they enhance interaction between the text and the reader. The second section gives a conclusion of this study. The last section recommendations for further research.

#### 5.2 Summary of findings

CDA and rhetorical analysis were used in the study to reveal the underlying ideological point of view, prejudice and how Ya Nangolo's anthology of poems undermine the extent of power in the literary text. Each of the poems address various subjects but one main theme ties them together, Namibia. What he thought of her in exile and how he now celebrates her. The poems 'From Exile' and 'Thoughts from Exile', is self-explanatory, it focuses on the hardships black Namibians went through during the colonial era, and their hopes and dreams for an equal society in Namibia. The anthology, *Watering the Beloved Desert* has pieces that are more celebratory of Africa and its beauty as well as

poems that celebrate certain individuals who made a difference. Ya Nangolo neatly interweaves language into every aspects of human life, while all human activities revolve around language.

Rhetorically, Ya Nangolo used symbolism to represent the injustices and protests against oppression. The poem titled, 'Policeman,' signifies the use of symbolism and the poem "Your laws embracing my entire existence" the laws that are being referred to in the poems are representation of a concept previously called apartheid. However, the laws being referred to in the poem has an opposite meaning as opposed to specialised reference like the dictionary literal meaning. Embracing means to hold (someone) closely in one's arms especially as a sign of affection. Moreover, the poet in this poem implies that everyday life is restricted and limited because laws were strict and controlled black people.

Colonial governments in Africa through internalised dispositions and inclination under given circumstances made it possible for Africans to search for freedom. The urge of pursuing freedom is demonstrated in the poem titled. 'Freedom is not for sale' by Ya Nangolo. Freedom in this regard could not and would never be compared to our daily needs such as sugar, electricity and water. But the poet is rather explicit in expressing that their freedom would be obtained but at a costly price. In addition, Ya Nangolo articulates thoughts of hope, hope for independence and finally peace. The diction used in the poems clearly points out that independence would eventually be achieved. Even though freedom would take blood to quench their thirst which was freedom, they as Africans would pursue for their freedom.

The linguistic aspect of Ya Nangolo is showing bravery in reprimanding the colonial masters directly and creates identity with common masses, and relationship with ordinary people via signs, mainly in poetic mode. His poems represents his particular discourse of equality and indiscrimination. Ya Nangolo's poems are declarative, which indicates surety of Ya Nangolo's experience of war and he wishes for peace. The poems include sort of political function and as well identity in poetry. Ya Nangolo's lexical representation with particular stress of 'combatants paid for freedom with their blood' (war) with 'exploitative nights of slavery' (harsh times) linguistically helps us defining his discourse of desire for freedom.

Ya Nangolo does not only contribute to literature as a genre but also to historical moments that are shared by most Namibians through texts or monuments. This does not imply that Ya Nangolo's contribution is not important but it simply outlines that there are other great poets who have used poetry as a medium to impart knowledge so that it does not become distorted. Language tools are used to teach a language, as well as the history of Namibian war of Liberation. Ya Nangolo project his voices in the selected poems by articulating and expressing the social injustices and the manner in which they were carried out. The words used in the selected poems are used in such a way that language skills could be acquired and learned through the medium used by the poet to achieve meaning in his poems.

### **5.3 Conclusion**

This study investigated language use, with an aim of finding out how Ya Nangolo exploit CDA and rhetorical analysis to organise his poems so as to persuasively communicate to his anticipated readers. Ya Nangolo manages to neatly interweave language into every aspect of human life. Ya Nangolo contributes to literature as a genre and to historical moments that are shared by most Namibians through texts or monuments. His poems are declarative which indicates surety of experience of war and he wishes for peace. The poems includes sort of political function and as well identity in poetry. As a result, CDA and rhetorical analysis were used in the study to reveal the underlying ideological point of view, prejudice and how Ya Nangolo's anthology of poems undermine the extent of power in the literary text.

From what has been discussed in this chapter, it is clear that Ya Nangolo's love of poems convey meaning by well-structured words. This is enhanced by the use of imagery which gives the readers a clear description and understanding. He has a good command of language, which he uses to unfold his personal sentiments and emotions.

Ya Nangolo's poems are written naturally as he did not observe much rhythmic patterns. As one reads his poems, one gets some experience or feeling of sharing with him his inner feelings. The form and technique of his poems are bound with what they are intended for, namely, to please his readers.

#### **5.4 Recommendations**

The researcher wishes to encourage further in-depth studies on Ya Nangolo's poetry.

This study concludes by suggesting further research as this study dealt superficially with CDA, rhetoric analysis, diction and form in the poetry of Ya Nangolo, further studies could engage each of these aspects separately and in greater depth. Another possibility for further investigation is the study of the influence of African culture in Ya Nangolo's poems.

A comparative study of Ya Nangolo's poems and one or more of the leading Namibian poets is also a possible future research topic. For instance poets such as Werner Thaniseb, Kavevangua Kahengua and Keamogetsi J. Molapong, in so far as themes, diction and form in their poetry are concerned, would indeed make an enlightening study.

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