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HOOFASPEKTE VAN POËTIESE TAALGEBRUIK

Dr. Ina Gräbe het in 1979 aan die PU onder die leiding van prof. T.T. Cloete gepromoveer met 'n proefskrif *Teorieë oor hoofaspekte van poëtiese taalgebruik: verkenning en toepassing*. Wat hier volg, is 'n kort uittreksel uit 'n vertaalde opsomming van hierdie omvangryke werk.

In this study I attempt a detailed discussion of the following aspects of poetic language: metaphor (chapter I), syntax and typography (chapter II), patterns of soundrepetition (chapter III) and rhythm and metre (chapter IV). The discussion of each aspect consists of a critical exploration of recent theories as well as an illustration of the applicability of particular theoretical strategies to the analysis and interpretation of poetic texts. Each chapter, consequently, is divided into two main sections: theory (A) and application (B). In section A various recent and relevant theories on the aspect dealt with in a particular chapter are first critically discussed and modified where necessary. Next the applicability of the theoretical apparatus thus attained, is illustrated by analysing at least one complete poetic text in which that particular aspect of poetic language is a clearly foregrounded structural element. It is assumed throughout the study that foregrounded elements of a poem's structure function as cues towards its ultimate understanding and interpretation. For this reason the function of conspicuous metaphorical constructions, syntactic patterns, sound relations and metrical-rhythmical units should be determined in the analysis of poetic texts. In section B the same poetic text, "Kontrak" by D.J. Opperman, is analysed in each chapter with respect to a different aspect of poetic language. The aim of this elaborate analysis of one poem is to show how the various aspects discussed throughout the study jointly contribute to an understanding and interpretation of the poem.

The interpretative cues disclosed by the four aspects analysed in this poem — metaphor, syntax and typography, sound and rhythm and metre — were either supportive, complementary or corrective with respect to one another. The internal structural relations in a poem should therefore be investigated with respect to at least the four aspects of poetic language dealt with in this study. An analysis of these four aspects led one to a realization of the unusual and idiosyncratic way in which Opperman's "Kontrak" inter-

prets the well-known creative process described in Genesis.

It was found at the conclusion to this study that a detailed examination of various theories on the four aspects of poetic language dealt with in this thesis had been a worthwhile investigation. The theoretical apparatus abstracted from a critical exploration, comparison and modification of various theories on poetic language provided a means to justifiable interpretations of individual poetic texts.

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