Language Change in Post Independence Namibian Poetry in English

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Acknowledgements

Dedication

This thesis is a dedication to my parents, Kuku KaPini and Tate M'fuuli, my wife - GwiInga and my siblings for being a source of encouragement throughout my school life and who made me to understand that education leads to emancipation. God is changing the Nafukas' destinies. I adore you all!

Abstract

Language change has become a matter of concern for many countries and educational institutions but this subject still remains largely under-investigated in literary studies, particularly in Namibia. In this study, structuralism was used in the analysis of the selected post-independence Namibian poetry in English, representing three different generations of poets from 1990 up to 2018. The study aimed to explore the causes of language change, how Namibian poets link poetic language and poetic meaning, and ways they structure language change in post-independence Namibian poetry in English. Structuralism holds that all human activity and its products, even perception and thought itself, are constructed and not natural, and in particular that everything has meaning because of the language (Smithson, 2012). From the findings of this exploratory study, it appears that the rate of change may vary considerably due to both internal and external factors. The analysis also revealed that English in the post-independence Namibian poetry is slightly experienced as every word, grammatical element, sound and accent is a slowly changing configuration that is moulded by the invisible and impersonal. Moreover, the study recognises that language change is largely regular and it can be recognised in the types of change which the poetic language undergoes and cannot be predicted. The study concludes that the post-independence poetry-induced changes are generally defined as dynamic and multiple, involving internal change and external change as well as cultural, economical, political and social circumstances. The findings of this study revealed that language change is a concept that can be explored in post-independence Namibian poetry just as it is in other genres of the Namibian literature in English.

Key words: language change, post-independence Namibian poetry, poetic language, poetic meaning, structure and structuralism.

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Chapter One

Introduction

This introductory chapter provides the background of the study, the statement of the problem, research questions, theoretical framework as well as the significance of the study. It also includes the delimitations and limitations of the study as well as the definitions of the key terms to the study.

1.1 Background of the study

Namibia has a variety of written creative works in English by Namibians in various genres within the Namibian settings. Namibian writers, most specifically poets, express their thoughts in writing and they have based their poetry on Namibia's past, present and future. Most significantly, the post-independence Namibian poetry in English by Namibians is influenced by the Namibian history, cultural, political, missionary and linguistic influence from British colonialism. This entails that the Namibian poets based their post-independence poetry in English on the liberation struggle, exile during the South African apartheid regime, returning home (colonisation and colonialism) and the after-war events such as HIV/AIDS, women rights and gender based violence (Winterfeldt & Vale, 2011).

At independence in 1990, English was elevated to the official language of Namibia. It is not only the dominant medium of instruction; it is also the language of government, of the tourism industry, international communication and the world of trade. Moreover, in recent years, the role of literature in general has been regarded as a basic component and source of authentic texts of the language curriculum. In essence, among English language academics, there has been

heated debate as to how, when, where, and why post-independence Namibian poetry should be investigated on the language change of the Namibian poetry by Namibians (Vale, 2008).

Besides, enthusiastic discussion of how literature in general and linguistics instruction can work together and interact for the benefit of academics and analysts has led to the flourishment of interesting ideas, the processes of learning and improved instructions for all. Therefore, the beneficiaries of this study are the academics, content analysts, poets, educators/lecturers and students at different Namibian tertiary institutions. The results from the study are important as they can inform the beneficiaries about the language change of the post-independence Namibian poetry in English by Namibians (Wheeler, 1994).

This is made clear by Krishnamurthy (2012) who emphasizes through the example of *Hakahana* (a Namibian anthology of poems by a Namibian poet - Hugh Ellis), that the poems depict various moods as they are lyrical, inspiring and melodious at the same time. According to Krishnamurthy (2012), reading through the poems one catches a glimpse of a sensitive spirit, of a soul in transition, fleeting, delicate, but with a strong presence (p. 151).

Through colonisation, English was established as one of the most important world language. However, although English is the Namibian official language, it is the mother tongue of very few Namibians. Most significantly, English is therefore rarely the mother tongue of either the authors or the readers in Namibia. This in fact means that its use represents a challenge for both groups. Post-independence Namibian poetry in English by Namibians has been immensely enriched by the variety of works written by authors from different cultural backgrounds, each adding new and different dimensions in English which has also resulted in language change in the post-independence Namibian poetry in English by the Namibians (Melber, 2004).

Post-independence Namibian poetry in English is recognised in its political and social context through language change. This means that post-independence Namibian poetry in English is human experiences embodied through language change. Winterveldt (2005, p. 15) argues that the main themes in Namibian poetry are the outside world, the realm of the politics of liberation, a social critique and community life; and the personal world of the individual, the realm where poetic imagery expresses the feelings, states of mind and subjective reactions to the inner world.

This research evaluated language change in post-independence Namibian poetry in English through selected representative samples from three different generations of poets: the first generation representing poetry from 1990 to 2005, second generation was representing poetry from 2006 to 2017 and the third generation was representing 2018 poetry. Consequently, the research may improve the comprehension and interpretation of post-independence Namibian poetry based on language change. After the analysis of information from the poems, possible causes and effects for language change were defined and addressed by determining the possible ways and providing information to handle language change in post-independence Namibian poetry.

1.2 Statement of the problem

The poetic language has changed gradually and it is continually changing its sound, grammar, vocabulary and meaning for various reasons. Poetic language changes from formal (highly structured) to informal (unstructured) language and most specifically to musical and slang language. Hence, the language change creates language structure difficulties on readers trying to unlock and map the link between meaning and structure in Namibian poetry (Pourjafari, 2014). There are some scholars who have studied poetry in Namibia, but their studies analysed poetry from a perspective different from what this study took. Importantly, the previous

researchers did not employ content analysis to analyse the selected poems. Importantly, the related works that were done on the language change in Namibian poetry are not specific to post-independence Namibian poetry in English on the selected poets representing three different generations, whereas this research indicates the use of structuralism which gives data quality. Therefore, this study aims to investigate language changes in post-independence Namibian poetry in English possible, whereby the causes, caption, structure and effects of language change are defined and addressed by determining the possible ways and this has provided information to handle language change in post-independence Namibian poetry.

1.3 Research questions

The general objective of this study was to investigate the language changes in the post-independence Namibian poetry in English and it was guided by the following specific research questions:

1. What are the root causes of language change in post-independence Namibian poetry in English?

2. How do Namibian poets link poetic language and poetic meaning in post-independence Namibian poetry in English?

3. How do Namibian poets structure language change in post-independence Namibian poetry in English?

1.4 Significance of the study

The purpose of this study was to bring to the fore the language change aspects as well as the attempts towards post-independence Namibian poetry in English through the linguistics lens in the poems written by the selected poets. This study contributes to the field of linguistics in the sociolinguistics body of knowledge in Namibia. This research also acts as a reference point for

students interested in researching on linguistics and/sociolinguistics, especially through structuralism theory. Additionally, this study specifically aimed at contributing to the understanding of language change in post-independence Namibian poetry in English.

This study aimed at contributing to the understanding of language change in post-independence Namibian poetry in English. The research shows how historical and linguistic relevance make references to language change. The results of this study may help poets, lecturers, policy makers and students at different institutions of learning (tertiary institutions) to understand language change in post-independence Namibian poetry in English (McMahon, 1994).

1.5 Delimitation of the study

The research was restricted to the language change in post-independence Namibian poetry in English by Namibian writers (poets) only and represented three different generations, who have been contributing to the poetry genre since 1990 up to 2018. The first generation was represented by Mvula ya Nangolo's *Thoughts from Exile* (1991), Kavevangua Kahengua's *Dreams* (2002), Andre du Pisani's *Beyond Memory* (2004), and Keamogetsi Joseph Molapong's *Come Talk your Heart* (2005). The second generation was represented by Christi Warner's *Ice Cream and Politics* (2016), Hugh Ellis's *Hakahana* (2012), Anneli Nghikembua's *Pride of African Woman* (2013) and *Matrimonial Whirlwind* (2013). The third generation of poetry (2018) was represented by five poems which were selected from the Namibian poems and retrieved from https://www.poetrysoup.com/poems/nationality/namibian?term=namibian. These poems are namely "My Country" by Leo Mbalamana, "My Best Adventure" by Stefanus Nuno Pereira, *"Stand up black woman"* by Mirjam Evalistu, *"The Other side"* by Gee Sunn and "The Inner Whisperer" by Herold Owoseb. All in all, a total of 13 poems were selected for this comparative study.

Although there was no iron wall between these generations of poets, the classification has been assumed to conceptualise and theorise language change in Namibian poetry in English. The poems were selected mainly for the reason that the population of the post-independence poetry in English would be too wide to be sufficiently handled. The roles and biographies of poets of the post-independence poetry thus fall out of the parameters of this study. This does not mean that biographies of post-independence Namibian poets in English are not important.

1.6 Limitations of the study

Language change in post-independence Namibian poetry in English is a research topic that has not been widely explored in literature. Consequently, lack/shortage of poetry and literature by the Namibians in English are experienced. Conducting a study based on poems written in English only may be a limitation as there is post-independence Namibian poetry in Namibian that is written in indigenous languages as well. It is possible that these poems would support or even contradict the findings from those poems written in English. Moreover, although the underlying concern about this study is to analyse language change in post-independence Namibian poetry in English on the selected poems, the actual investigation focused on language change as guided by the research questions.

1.7 Key Words:

Language change is the phenomenon by which permanent alterations are made in the features and the use of a language over time (Aitchison, 2001).

Post-independence Namibian poetry: genre or category within literature by Namibians after independence.

Poetic meaning: the meaning behind literary work (poetry) in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm.

Poetic language: the language used in poetry and includes the use of any of the literary/poetic language techniques that are used by poets to convey their message and open to interpretation.

Structure: to construct, organise or arrange poems according to language change in post-independence Namibian poetry in English by Namibians.

Structuralism: the human science profound effect on linguistics, sociology, anthropology and other fields in addition to philosophy and holds that all human activates and its products even perception and thought itself are constructed and not nature (Saussure, 1966).

1.8 Summary

Chapter one introduced the study by discussing the orientation of the study, the statement of the problem, research questions, significance of the study, delimitations of the study, limitations of the study and the definition of key terms to the study.

Chapter Two

Literature Review

2.1. Introduction

This section reviews previous research on post-independence Namibian poetry in English, as well as other scholarly works that informed this study. The purpose of this review was to link the structuralism theory, and the main exploratory research questions that this study sought to answer. The section introduces the reader to a brief explanation of the concept of language change in post-independence Namibian poetry, the theories that relate to language change, and how scholars and researchers have applied them in their studies. The section also enlightens the reader on the studies that have been conducted in language change.

2.2.1. Language change

Trask (2007) indicates that all languages change over time. English has undergone continuous and dramatic changes throughout its three major periods: Old English (roughly from 450 to 1100 AD), Middle English (from 1100 to 1500), and Modern English (from 1500 to the present). Therefore, all components of grammar, phonology and to semantics are subject to change over time.

Language change is both obvious and rather mysterious. The English of the late fourteenth century, for example, is so different from Modern English such that without special training it is difficult to understand. Not only do the words have a foreign sound, but words and structures have become unfamiliar. The existence of such differences between early and later variants of the same language raises questions as to how and why languages change over time (Lass, 1997).

The inexorableness of language change is guaranteed by the way in which language is passed on from one generation to the next. This is to say, language change is observed when a generation of speakers produces linguistic expressions that are different from those of previous generations, either in form or in distribution. Language change is explained when its causal forces are identified and their interactions are made clear (Battye & Roberts, 1995).

Language changes now and then. Every word, grammatical element, sound and accent is a slowly changing configuration moulded by the invisible and impersonal. This entails that language is modifiable, extendible, and changes in time and space. Furthermore, a living language indeed never holds still. All languages are continually changing their sounds, grammars, vocabulary and meaning for various reasons such as linguistics, educational, social, economical, cultural and political factors. The changes in language are gradual, systematic and minor. They are so natural that they escape our attention as they occur and remain imperceptible. Over a span of centuries, however, the cumulative effect is noticeable (Hickey, 2003).

Language change is concerned with the variation over time in a language's phonological, morphological, semantic, syntactic, and other features. This is why it is studied by historical linguistics and evolutionary linguistics. Moreover, language change may be broadly divided into two categories: external change, and internal change. External change is mainly caused by the adoption of borrowing, which operate from within the language (internal factors) whereas internal change is caused by the addition and loss of sounds and lexical items, coinages of new words and extensions, which are active from outside (external) factors (Campbell, 2008).

According to Schmid and Köpke (2017) language change is an apt attempt to highlight the dynamism of bi/multilingualism and its effects on languages, a fact usually overlooked by

theories of language development. According to the authors, these effects are due to "the co-activation of languages, cross linguistic transfer or disuse" (p. 638).

Sah (2017) feels that language is a complex adaptive system. The connections of words at the micro level are continually weakening; the number of words in the meso-level communities has increased significantly; and the network is expanding at the macro level. This means that more and more words tend to be connected to medium-central words and form different communities.

2.2.2. Causes of language change

Language change may be very broadly divided into two sub-categories - external change and internal change. Changes that do not come about through borrowings may be called instances of internal change. Some forms of internal change are addition and loss of sounds, and lexical items coinages and extensions. Bilingualism plays a significant role in language change (Chambers, Peter & Natalie, 2002). This is to say, internal change is an internally motivated change which usually leads to a balance in the system, the removal of marked elements, the analogical spread of regular forms or the like. In a nutshell, it produces regularity in the grammar; whereas the external change in history is regarded as externally motivated if there is no obvious internal reason for it.

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Keller (1994) indicates that language change results from the differential propagation of linguistic variants distributed among the linguistic repertoires of communicatively interacting individuals in a given community. Language change arises from the differential propagation of

linguistic variants in a population, a process that ultimately reduces to a process of individual speaker selection of variants in particular communicative events. Moreover, language changes because of linguistic, social, cultural, and psychological and historical factors too.

The inevitability of language change is guaranteed by the way in which language is passed on from one generation to the next. Children do not begin with an intact grammar of the language being acquired but rather they must construct a grammar on the basis of the available data (McMahon, 1994).

Lightfoot and Westergaard (2007) emphasise that language change is observed when a generation of speakers produces linguistic expressions that differ from those of previous generations, either in form or in distribution. Language change is explained when its causal forces are identified and their interactions are made clear. Language change results from the differential propagation of linguistic variants distributed among the linguistic repertoires of communicatively interacting individuals in a given community. This implies that language change is socially-mediated by aspects of communicative practices across a socially-structured network which is based on the organisation of the social group in question that can affect how a variant propagates and the social and cultural factors which can encourage the propagation of particular variants at the expense of others in particular contexts and in fact contributes to language change.

Sometimes poets even create a new word by being wrong about the analysis of an existing word. Word order also changes, though this process is much slower. Old English word order was much more 'free' than that of Modern English and even compared to the Early Modern English of the King James Bible with today's English, which is shown differences in word order (Kulkarni, 2015).

Language change arises from the differential propagation of linguistic variants in a population, a process that ultimately reduces to a process of individual speaker selection of variants in particular communicative events. Every word, every grammatical element, every location, every sound and accent is a slowly changing configuration moulded by the invisible and impersonal. All of them are continually changing their sounds, grammars, vocabulary and meaning for various reasons. The changes in language are gradual, systematic and minor. They are so natural that they escape our attention as they occur and remain imperceptible (Hammarstro, 2016).

Battye and Roberts (1995) highlight that the unavoidability of language change is guaranteed by the way in which language is passed on from one generation to the next. This is to say, language change is observed when a generation of speakers produces linguistic expressions that differ from those of previous generations, either in form or in distribution. Language change is explained when its causal forces are identified and their interactions are made clear.

Although Kulkarni (2015) states that language change is a complex social phenomenon revealing pathways of communication and socio-cultural influence, Hammarstro (2016) believes that "human language is a human-learnable communication system with conventionalized form-meaning pairs capable of expressing the entire communicative needs of a human society" (p. 1).

Labov (2001) emphasises that language change is a fundamentally social phenomenon whereas Hamilton (2016) proffers that change is a universal property of language. Language change is therefore crucial to the understanding language itself, and this has implications for the design of more robust natural language processing systems. Furthermore, language change is often brought about by contact between speakers of different languages or dialects, rather than

by variations that are internal to a given speech community. Such changes are said to be due to external causes.

Trudgill (1989) even suggests that learning by children may play a role in language change within low contact varieties (p. 237), while it does not do the same within high contact varieties. In essence, language change emerges from an increasing number of individuals in a speech community who employ a particular competing variant within this organized linguistic heterogeneity, and after a period in which two or more variants are in use, cease using the former variant.

Hull, Langman and Glenn (2001) regard language change as arising from the differential replication of linguistic variants, where variants are best understood as the socially-situated communicative competence. Language change emerges, then, as the result of individual choices (at varying degrees of consciousness) of variants, motivated by individual interactional goals that, by invisible hand processes, lead to large scale changes in the distribution of variants in a speech community (Keller 1994, pp. 90-107).

Trudgill (2011, p. 146-148) argues that a combination of social factors contribute to the emergence of linguistic complexity, including: 1) low amounts of adult language contact; 2) high social stability; 3) small overall size of a society; 4) dense social networks; and 5) large amounts of communally shared information.

Zentz (2012) states that there are various causes of language change which include drift, varying contact scenarios, language split, and borrowing between languages in contact. According to Roberts (2007, p. 230), there are various reasons that lead to language change which in fact corresponds to a different parameter setting by the new generation as a result of reanalysis. Firstly, the economy tends speakers to use as little energy as possible to reach the goals of communication. Secondly, analogies are one part of the system (lexicon, morphology,

phonology ...) or even a single word or rule which is modified to be more like other parts of the system. Finally, the change of context is based on society, culture and place.

English has undergone interruption in transmission from generation to generation. In essence, Ndlovu (2012) states that "borrowing becomes language change due to language contact and when there are new concepts in nature, technology, religion and locations there is need to change the language to accommodate them" (p. 49).

Perpiñán (2018) points out that when we talk about language change, several questions come to mind. For instance, what is the direction of L1 attrition-induced change? Do universal mechanisms of language acquisition play any role in the L1 attrition process? Are there universal strategies of dismantling a native language, thereby creating recurring stages of language attrition? (pp. 750-753).

Language is a decisive factor in the life of migrants as it governs their everyday communication. As most of the migrants are workers or businessmen, they need to communicate effectively in the immediate environment, and hence they feel the necessity of adapting the language commonly used for communication. Their adapting effort sometimes drags them in an embarrassing situation thanks to their wrong use of vocabularies and often the tone of their mother tongue (Akmajian & Adrian, 2012).

Language is the main evolutionary contribution of humans which is intimately interwoven with cultural evolution and mental functions. In essence, language is a complex adaptive system, possessing features such as hierarchical structures in syntactic organisations, as well as scale-free and small-world properties in language networks (Chen, 2018).

In the context of indigenous and minority languages, language change has often been seen in terms of language shift, endangerment and loss (Nettle & Romaine, 2000). Language change

emerges as multilingualism, related especially to economic changes and mobility. From the point of view of language change, globalisation can be seen as a new kind of order, impacting how language is constructed and what kinds of language practices are evolving (Coupland, 2010).

Studies of language change and variation in sociolinguistics investigate the correlations between social variables and phenomena like vernacular speech norms, code switching, and dialect continua (Milroy & Llamas, 2013).

Therefore, changes that occur through borrowing from other dialects or languages are often quite clearly distinguishable, for a while at least, from changes that come about internally (Wardhaugh, 1986, p. 189).

As such, Ndlovu (1998) avers that language change is a universally accepted and attested principle that has long been established by historical linguistics. No language is fixed; all languages undergo constant change over time as new words are constantly coming into use and at the same time old words are gradually dropping out of use.

Moreover, Alberts (2013) argues that language users are involved in any changes that may occur in the spelling and orthographic system. Since language is dynamic, it is quite natural for the vocabulary, spelling and orthography of the language to change. These changes are mirrored especially in the way that the spelling system of the language adapts according to development and modernisation.

2.2.3. The link between poetic language and poetic meaning

Post-independence Namibian poetry represents linguistics and it is one of the most recurrent uses of language. Hence, linguistic analysis can also be employed to access literature. The language used in poetry is a common language with a high concentration of linguistic features

like metaphors, similes, poetic lexis, and unusual syntactic patterns. Most significantly, literature provides genuine and authentic samples of language, and also real samples of a wide range of styles, text types and registers (Violetta-Irene, 2015).

Namibian creative literature does not only constitute the aesthetic pendant to the discourse that history presents, but also a fashioning of a narrative, the modelling of the story and the re-enactment of reality. This equally means that literature reflects the act of intellectual appropriation of the world by aesthetic means (Winterfeldt & Vale, 2011, p. 85).

Hişmanoğlu (2005) expresses that poetry gives chances to practice the lexical, syntactic, semantic, pragmatic and stylistic knowledge. In addition, Brumfit and Carter (1986) presented the interaction between literature, language, and acquisition, hence, the benefits of literature in the third world cannot be over emphasized. This entails that literature; most specifically poetry helps to improve language skills and develops creative and critical thinking skills and imagination.

As put by Andimba (2017), poems are filled with significant symbolic images of nature through the use of semantic literary devices. The analysis by Andimba (2017) also revealed that the poems present an interconnection between the poets and nature, whereby they treat every part in nature as if it is a creature that has a soul (p. 98).

Winterfeldt and Vale (2011) clarify that aesthetic encoding is an element of the social world of the author and his/her work. Namibian poetry in English reflects a creative image of the real world as perceived through the author's cognitive lens. In addition, poetry entails the production of reality on its own as objectified by the means of language in two respects: it entails the production of meaning, and the production of a cultural commodity (p. 89).

As put by Winterfeldt and Vale (2011), poetry entails the production of a reality of its own, as objectified by means of language. This means that literature entails the production of meaning and the production of a cultural commodity. Equally important, aesthetic reality is socially constructed and encodes the author's social experience and knowledge at specific semantic levels (Winterfeldt & Vale, 2011, p. 90).

Furthermore, Krishnamurthy and /Nanub (2011) emphasize that communication is integral to the transfer of knowledge and the use of languages in the form of poetry and the performance of narrative forms. In essence, poetry or narrative performance is necessary for the preservation of local culture and the wisdom embedded in the literature even if this literature is not recorded. Therefore, it plays an important role in the identification, preservation and promotion of Namibian languages (Krishnamurthy & /Nanub (2011, p. 98).

Littlewood (1991) indicates that poetry is not qualitatively different from linguistic performance. Littlewood (1991) explains that the literary work is an example of the production of language for effective communication and in terms of linguistic levels: "language as a system of structures, language in a specific stylistic variety, language as the expression of a superficial subject matter and language as the symbolization of the author's vision" (p. 178).

Simataa and Nyathi (2016) indicate that the effective and focused reading of literature texts stimulates and underpins proficiency in aspects that include grammar, vocabulary, pronunciation and writing. Simataa and Nyathi (2016) further state that reading literature texts can put into practice grammatical structures, new lexical items, and elements of pronunciation, and reading can also offer good writing models (p. 89).

As put by Winterfeldt and Vale (2011, p. 93), Namibian poetry produces several remarkable examples of cathartic analysis of the colonial past and of liberation. Furthermore, they reveal the

extent of societal contradictions and conflict lines, their power over the future of Namibian society after independence, and the sometimes painful repercussions on the individual's fate.

Most significantly, poetry can act as a beneficial complement because students also have to cope with a language intended for native speakers; they become familiar with many different linguistic forms, communicative functions and meanings. Poetry also provides a wide range of individual lexical or syntactic items with many features of the written language through reading a substantial and contextualized body of text (Hişmanoğlu, 2005).

Woldemariam (n.d.) highlights that students' active involvement in the teaching of literature contributes to the success of the students in the development of their own communicative competencies (p. 30). This means that literature develops the creative capabilities of students. The indigenous knowledge, the indigenous experience and the home-grown cultural practices can initiate and motivate a postgraduate student to be a creative writer and thinker.

Indongo (2015) links literature to real world situations, because there are cases of African people who have spent a significant time overseas who fail or battle to successfully assimilate back into their communities. Most significantly, authors from different countries can address a similar theme through literature (Indongo, 2015, p. 5). Pourjafari (2014) on the other side states that literature represents what is happening in reality.

Krishnamurthy (2012) emphasizes that in the poetry anthology, *Hakahana*, the poems depict various moods; they are lyrical, inspiring and melodious at the same time. According to Krishnamurthy (2012), reading the poems one catches a glimpse of a sensitive spirit, of a soul in transition, fleeting, delicate, but with a strong presence. Poetry helps you to see the world better in a formalist way which is a technique called defamiliarisation (p. 151).

Senkoro (2016, p. 166) argues that literature has proven to be an all set medium through which people, especially the youth, express their hopes, aspirations, fears, indignation and, sometimes, a reflection of the way they mould public opinion.

Poetry is recognisable to readers for its use of certain effects achieved through linguistic "manipulation." In most cases, especially in the case of contemporary poetry, these effects are obtained not through particular word choices or striking literary devices, but through specific syntactic constructions (Herbelot, 2014).

Saussure (1966, p. 87) emphasises that language is a system whose parts can and must all be considered in their synchronic solidarity. Since changes never affect the system as a whole but rather one or another of its elements, they can be studied only outside the system.

Das (2014) indicates that the study of literature certainly contributes to academic and occupational goals. In some cases, the reading text helps students to deal with complex syntactic structures. Das (2014, p. 13) further says that for some students, literature may provide the affective, attitudinal and experiential factors which will motivate them to read. As such, literary texts can aid in the development of reading proficiency and this way contributes to a student's academic and occupational objectives.

Poetry increases English language skills and extends linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax. Furthermore, there is an advantage of using poetry for developing language awareness among learners because the language used in poetry reflects a particular setting and a particular social setting needs particular register or special type of dialect. In essence, poetry can be used as a motivating tool for instigating the learners to explore different text types (Das, 2014, p. 14).

2.2.4. Forms of language change

As put by Lightfoot (2010), "Languages change over time. New lexical items, morphological endings, and syntactic constructions enter a language and old ones become more or less frequent or die out" (p. 677). This is to say, languages undergo changes at all linguistic levels: phonetic, phonemic, morphological, syntactic, semantic, pragmatic. Additionally, Hana (2011) points out that historical linguistics study how languages change over time. In fact, all languages change over time and the change is relatively slow, which means that languages do not change randomly.

Heine (2006) argues that language change may be broadly divided into two categories: 1. external change, and 2. internal change. External change is mainly caused by the adoption of borrowing whereas internal change is caused by the addition and loss of sounds and lexical items, coinages of new words and extensions.

According to Ohala (2004), phonological change is based on phonetic variation; phonetic variation, in turn, is endemic both in production and in perception due to factors such as the phonetic environment and the type of sounds involved. On the other hand, languages are evolving populations of linguistic items (Hudson, 1996); these items include words, most obviously, but also all isolatable elements of phonological and grammatical structures. In short, an item is anything which can be individually learned or changed in the history of a language. Linguistic items in this sense are cultural traits.

According to MacKenzie (2017), language change in later life can be characterised by the nature of the relationship between the individual who changes and the community that serves as their linguistic backdrop.

In order to understand the role of social class in language change, it is essential to understand the distinction between changes that take place below the level of consciousness, so-called

changes from below, and those that take place above the level of consciousness, or changes from above (Walt & Schilling, 1998).

Romaine (2003, p. 103)) argues that sociolinguists have distinguished between "change from above" and "change from below" to refer to the differing points of departure for the diffusion of linguistic innovations through the social hierarchy. Change from above is conscious change originating in more formal styles and in the upper end of the social hierarchy; change from below is below the level of conscious awareness, originating in the lower end of the social hierarchy.

Language change takes place primarily via the diffusion of linguistic variants in a population of individuals. There are factors that can affect language change, including variant prestige, transmission error, individual influence and preference, and social structure. Among these factors, variant prestige is identified as the sole selective pressure, whereas others help modulate the degree of diffusion only if variant prestige is involved (Gong, Shuai, Tamariz, & Ja¨ger, 2012).

Croft (2000, p. 287)) reveals that language is a dynamic complex of adaptive systems that undergo constant changes. Well-documented examples of language change include: The Great Vowel Shift in English during the 14th to 16th century, the phonological mergers in Sinitic languages, and the lexical borrowing among languages.

According to Adrian (2004), the process of language change is quite evident in the cultural lexicon of any language in the process of semantic shifts. Semantic shift occurs as a word moves from one set of circumstances to another, resulting in an extension or narrowing of the range of meanings.

Crystal (2003) defines language change as a general term referring to change within a language over a period of time, which is seen as a universal and unstoppable process. All aspects of language are involved, though most attention has been paid to phonology and lexis, where change is most noticeable and frequent.

2.2.5. Effects of language change in poetry

Weinreich (1953) points to the crucial role of bilingual speakers as the locus for language contact. This means that the contact between populations who speak different languages involve extensive bilingualism. However, high prestige languages may influence other languages without necessarily involving bilingualism

Androutsopoulos (2011) feels that by analysing patterns of language change, we can learn more about the latent structure of social organisation: to whom people talk, and how they see themselves. Hence, Baxter (2008) indicates that in order to model language change we must focus on linguistic variables, which are essentially "different ways of saying the same thing".

Violetta-Irene (2015) states "Great literature is simply language charged with meaning to the utmost possible degree. Literature is constituted by language and it represents one of the most recurrent uses of language (p. 1).

In the study of historical changes affecting the shape of words in a language, it is useful and customary to distinguish between phonetically-conditioned sound changes on the one hand, and other changes which are said to have their origin in analogy, including reanalysis and other non-phonetic processes (Meisel, Elsig, & Rinke, 2013).

Dorst and Reijnierse (2015) recognise one of the major challenges in linguistics as the unravelling of the process of language change. Sociolinguists have made great strides in analysing language variation and change synchronically, comparing successive generations at

a certain point in time. Hence, language is not a fixed thing that must not be tampered with. It has been evolving for 1,500 years, and in that time English has absorbed the vocabularies and grammars of half the world. The English language is a beautiful, organic creature that is forever slipping out of our control (Steen, Dorst, Herrmann, Kaal, Krennmayr, & Pasma, 2010).

Hickey (2003) indicates that language change is not a goal of speakers. Rather it is what is called an 'epiphenomenon' which is believed to be something which happens but which is not intentional. In linguistic terms, an epiphenomenon means that change occurs for internal or external reasons – or a combination of both – but the change is not intended by the speakers.

Trudgill (2011, p. 146-148) concludes that languages spoken in large industrialized societies tend to be comparatively grammatically simple, while those spoken in small face-to-face societies exhibit complex grammatical subsystems like number distinctions beyond singular/plural.

Historical linguists claim that change is unpredictable; even the most common or frequent change does not inevitably occur in a particular language or in a particular situation (Lass, 1980). Language changes are thus unpredictable partly because speakers' attitudes are unpredictable, but above all because "there are no linguistic constraints on interference" (Thomason, 2001, p. 85).

McMahon (1994), proffers that language is considered as a social system that is coherent and orderly, and that it can be understood as a whole. In addition, meaning is not an inherent or natural feature of language, and it is not an absolute entity. On the contrary, it is, in the never-ending sequence of signifiers, the result of the juxtaposition of the signifiers. This means that meaning, which is the outcome of sign differences, is structural, relational, and subject to change.

2.2.6. The structure of language change

The attainment of Namibia's independence provoked freedom in other fields of national endeavour, such as literature and art. Hence, the post-independence Namibian poets use literature and most specifically poetry in English as a peaceful weapon to struggle against the injustices that prevail in their respective societies (Alemu, 2010).

The post-independence Namibian poets have expressed their feelings and represented the images and social patterns of a society with all its good values and all its ills. Thus, the selected poets use poetry to shape, direct and even share areas of concern by social, political, cultural and economic forces in a particular society and/or convey their deepest and most refined thoughts. Most significantly, poets use poems to present their pure and raw thoughts and feelings about any society where they express their views on the political, social, cultural and economic issues pertaining to their living societies (Melber, 2005).

The role of post-independence poets has becomes central because they fight for equality, freedom and an end to exploitation in political, economic and domestic spheres. Wa Thiongo (1993, p. 118) also highlighted that post-independence poets "speak to and speak out for the strength and determination of the people in the struggle for total liberation" within the political, social and cultural sphere. Additionally, among the social issues that the post-independence writer has been vigilant about, social, cultural, political and economic issues such as injustice, corruption, immorality, abuse of positions and the economy, underperformance by leaders in various sectors of society, the low status of the female gender and the challenge of HIV and AIDS have been at the fore (Makaudze, 2009).

Malaba (2015) remarks that, just like in most African countries, Namibia's proclamation of independence drew the attention of many disgruntled poets in different poems to "express the ongoing needs" (p. 55). Ashcroft, Griffiths, and Tiffin (1998) argue that literature offers one of

the most important ways in which perceptions of the postcolonial period, as well as the day-to-day realities experienced by colonised people are expressed. To add, colonialism has played a major role in shaping the lives of a large number of people living in the world. Dizayi (2015) also concurs by notes that the foremost themes of postcolonial literature are varied, but they mainly depict the struggles of native people to establish their own identification.

McCarthy et al. (2012) indicates that one of the principal preoccupations of post-independence poetry is the theme of hybridity and ambivalence towards the received tradition, values and identity from immigrants. Ngara (1990) opines that much of the poetry written after independence was preoccupied with the problem of colour: the beauty of the black race, the courage of black people and the warmth and humanity of the black race.

Malaba (2015) explains how poetry underscores the vulnerability of women as one of the cultural issues portrayed in literature. Malaba (2015) remarks that their position is located at the base of the pyramid in the Namibian society. Malaba (2015) also notes that women's exploitation goes beyond the economic sphere to that of sexual abuse at the hands of their male partners.

Different post-independence Namibian poets representing their generation write differently from the other. In essence, Alemu (2012) highlights that African literary artists do not raise the same issues in every historical period, which means that the preoccupation of the writers varies from one generation to the other generation based on their experiences of life. Alemu (2012) further notes that the experience of colonisation and the challenges of the post-colonial world have urged African literary artists to embark on a new chapter of writing in English, with a strong commitment to reflect the socio-economic and socio-political realities of the continent in the history of African literature. As such, pre-independence African literature reflects the quest for freedom from the colonisers.

Ngara (1990) observes that a number of early African texts appear to put literature to the service of humanity where it works as a weapon that helps to reject the forces of colonialism and their attendant ideologies. Directly and indirectly, Melber (2004) posits that poetry is born out of the ambition of the poets to articulate their thoughts and to stimulate their fellow Namibians. In the same vein, Malaba (2015) regards poetry as a tool for social justice. According to Tembo (2012), it is poetry which restores the hope and optimism upon which a struggle can be waged to free the colonised from colonial rule. In the context of colonialism, literature helps to promote, and in this regard, it is aligned with revolutionary consciousness. According to Ngara (1985), in the literary sphere, the revolution inspired a rich and profound creativity which has given birth to a number of works in Africa.

Malaba (2015) also points out that the South West Africa's Organisation (SWAPO) consciously promoted the writing of poetry as a means of raising the level of political consciousness of its members. Namibia eventually attained its independence in 1990 after a protracted and bitter armed struggle (Melber, 2005). However, the fundamental challenges that faced Namibia did not disappear. Most significantly, post-independence Namibian poetry is concerned with the extent to which the works are impacted upon by the setting. In other words, the post-independence Namibian poets use their creative talents to challenge the oppressive ruling class and to instil strength and hope in the oppressed, which are necessary ingredients in the fight for freedom from bondage. Therefore, post-independence Namibian poetry is employed to reject colonial values and, hence, it provides a voice to the dominated, marginalised and bifurcated Africans (Malaba, 2000). Amuta (1989) establishes that poetry is an indispensable tool in the fight for freedom in Africa, and also notes that the struggle for justice and freedom is the prime measure of good poetry.

2.3. Research gap

Through the conducted literature review, there was evidence that there was a gap on language change and post-independence Namibian poetry in English. This means that there was no specific work done on language change in post-independence Namibian poetry in English which could have contributed and showed how historical and linguistic relevance make references to language change in Namibian poetry.

2.4. Theoretical Framework

The theoretical framework of this research is structuralism theory. Structuralism interprets, describes and analyses a specific field as a complex system of interrelated parts (Hawkes, 1977). Smithson (2012) states that structuralism holds that all human activity and its products, even perception and thought itself, are constructed and not natural, and in particular that everything has meaning because of the language. Methodologically, it analyses languages and studies the systems of relationships that are embedded in words and items. Structuralism interprets literature in terms of underlying parallels in the structure of language (Culler, 2002).

Structuralism theory suits this study because it demonstrates the usefulness of content analysis in investigating and providing a theoretical account of the nature, causes, forms, captions and potential effects of language change in post-independence Namibian poetry in English. The application of structuralism to literature is informed primarily by language matters in a given time by focusing on their structural features and characteristics and by using phonological, morphological and syntactic explanations including semantic and pragmatic aspects (Hämäläinen, 2013). In this case, language change was investigated in the post-independence Namibian poetry in English, which means that the study was restricted to Namibian poetry by the selected poets between 1990 and 2018.

Structuralism holds that, according to the human way of understanding things, particular elements have no absolute meaning or value: their meanings or values are relative to other elements. Everything makes sense only in relation to something else. Thus an element cannot be perceived by itself. In order to understand a particular element, we need to study the whole system of relationships or structure. A particular element can only be studied as part of a greater structure. In fact, the only thing that can be studied is not particular elements or objects but relationships within a system. Our human world, so to speak, is made up of relationships which make up permanent structures of the human mind (Aitchison, 2001).

Structuralism brings literature together with language. Structuralism views literature as a second-order system that uses the first-order structural system of language as its medium, and it is itself to be analysed primarily on the model of linguistic theory. From this position, structuralism is a linguistic study of literature, a search for the langue of it. Structuralism is concerned with the study of language not for its developments through time but for its internal structure in a given time. Structuralism provides innovative grounds for the analysis of poetry. With structuralism theory, the researcher learns how to think about what he/she reads, to interpret the readings, and to re-write them in his/her own perspectives (Abrams, 1993).

Kuchynka (2012) highlights that at any particular time language is used, however, we are capable of determining a function which maps the expressions produced using this language to their meanings. Most significantly, structuralism theory seeks to provide a theoretical account of the causes, types, captions and effects of language change in post-independence Namibian poetry in English. Equally important, languages evolve over time, with words changing in form, meaning, and the ways in which they can be combined into sentences. Therefore, structuralism concentrates on the description and analysis of language change of post-independence Namibian poetry in English as used by the selected poets (Lass, 1980).

2.5. Summary

Chapter two gave an overview of the literature on topic under discussion. Most significantly, all the studies that have been reviewed are in one way or another relevant to this study. The next chapter describes the research methodology. It presents the information on the procedures and techniques used to conduct the study as well as how the data was analysed.

<center>**Chapter Three**</center>

<center>**Research Methods**</center>

3.1 Introduction

This chapter outlines and discusses the overall research methodology of this study. According to Given (2008, p. 157), "methodology refers to ways of obtaining and analysing data." Cohen, Manion and Morrison (2011) define methodology as "that range of approaches used in educational research to gather data which are to be used as a basis for inference and interpretation, for explanation and prediction" (p. 47). Thus the main focus of this section was to describe the methods used to collect and analyse the data. This includes the research design, description of the research instrument and data collecting procedures.

3.2 Research design

According to Khotari (2004), the research design acts as a plan, a roadmap and blueprint strategy of investigation that is conceived to obtain answers to research questions. Additionally, Christensen, Burke and Turner (2011) describe a research design as an outline, plan or strategy that one intends to utilise to seek an answer to a research problem. The study adopted the qualitative research design and used the content analysis method. Various scholars have provided different definitions to the term qualitative research. As put by Griffin (2014), "qualitative research is a system of inquiry which seeks to build a holistic, largely narrative description to inform the researcher's understanding of a social or cultural phenomenon" (p. 2). Punch (2003, p. 4) also defines qualitative research as "empirical research where the data are not in the form of numbers" while, on the contrary, quantitative research is "empirical research where the data are in the form of numbers." Jupp (2006, p. 24) on the other side defines qualitative research as "research that investigates aspects of social life which are not amenable

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to quantitative measurement." This entails that qualitative research deals with words and not quantities and it is concerned with meanings and the interpretation of social phenomena.

In addition, Anderson and Asernault (2002) define qualitative research as "a form of inquiry that explores phenomena in their natural settings and uses multi-methods to interpret, understand, explain and bring meaning to them" (p. 119). The results in this study were obtained from the poems under study and can therefore be regarded as objective, reliable and valid. This is in line with Leedy and Ormrod (2005) who highlighted that in qualitative research, numerous forms of data are collected and examined from various angles to construct a rich and meaningful picture of a complex, multifaceted situation.

An investigation was conducted with the aid of a content analysis checklist to assess the causes, poetic language and meaning, and the structure of poetic language change in the post-independence Namibian poetry in English by Namibian poets. In fact, the qualitative method helped the researcher to get to the bottom of language change issues implicit in the research questions by using distinct designs that may involve philosophical assumptions and structural theory.

3.3. Research instruments

This research focused on language change in post-independence Namibian poetry in English by selected Namibian poets and the study adopted the content analysis checklist as the main research instrument. The researcher believes that such a data collection tool provides meaningful, timely and accurate information to the study. Content analysis has been defined as, "any technique for making inferences by objectively and systematically identifying specified characteristics of messages" (Stemler, 2001, p. 3). Most significantly, content analysis relies on secondary sources of information and it is also known as secondary research. This was the appropriate method to use in this study because during this study, the researcher read and

analysed poems of the selected poets. In this study, the researcher took materials which were already available, and studied them, and it is from those available sources that the conclusions were drawn.

3.4. Content analysis checklist

Krippendorf (2013, p. 40) defines content analysis as "… a systematic reading of a body of texts, images, and symbolic matter, not necessarily from an author's or user's perspective". In this study, content analysis was employed as the analysis confined to the critical reading of the poems under study. It offered the researcher an opportunity for a close encounter with the poems and a thorough examination of the details. Furthermore, a content analysis checklist was used as a research tool for making replicable and valid inferences from data to their context, with the purpose of providing knowledge, new insights, a representation of facts and a practical guide to action as far as language change is concerned (Griffin, 2014). The aim was to attain a condensed and broad description of the causes, types, captions, and effects on the structure of language change in post-independence Namibian poetry in English by Namibians. Thus, the employment of content analysis in this instance became plausible as it provided the various standpoints and visions of the poets in relation to the socio-political and socio-economic themes in their poetry.

Neuman (2011) identifies one of the major weaknesses of content analysis as not being able to provide one single interpretation for a single text. This means that the poems in the current study may be interpreted differently by a different researcher. Moreover, a content analysis checklist allowed the researcher to test language change in post-independence Namibian poetry in English and to enhance an understanding of the data on linguistic relevance construct references to language change.

The content analysis checklist led to deeper understandings than interview and questionnaires alone, because it provided knowledge of the context in which events occurred, and enabled the researcher to see things that participants themselves were not aware of or they were unwilling to discuss. The components and/or major issues of the study on language change in post-independence Namibian poetry in English were checked against the designed content analysis checklist (Heron & Reason, (1997).

3.5 Text selection criteria

This study is comprised of post-independence Namibian poetry written in English by Namibians from 1990 up to 2018. A group of three generations of poets with a total of 13 poems was selected for a comparative study. Generations are located as per the year of poems' publications and are selected deliberately by the researcher and his choice concerning items remains supreme: first generation from 1990-2005, second generation from 2006-2017 and the third generation 2018 (Khotari, 2004). Equally important, poets are grouped per group of individuals who have the same characteristics. Although there was no iron wall between these generations of poets, the classification has been assumed to conceptualise and theorise language change in the Namibian poetry in English.

3.6 Sample

Neuman (2011, p. 243) defines a research sample as "[a] small set of cases a researcher selects from a large pool and generalises to the population". In this study, a small set of poems from post-independence Namibian poetry in English was selected. Purposive sampling was used to select the post-independence Namibian poems in English by Namibians from the population described above. As put by Khotari (2004), in purposive sampling, "items for the sample are selected deliberately by the researcher and his choice concerning items remains supreme" (p. 59). The present study, therefore, purposively sampled the first generation was

represented by Mvula ya Nangolo's *Thoughts from Exile* (1991), Kavevangua Kahengua's *Dreams* (2002), Andre du Pisani's *Beyond Memory* (2004), and Keamogetsi Joseph Molapong's *Come Talk your Heart* (2005). The second generation was represented by Christi Warner's *Ice Cream and Politics* (2016), Hugh Ellis's *Hakahana* (2012), Anneli Nghikembua's *Pride of an African Woman* (2013) and *Matrimonial Whirlwind* (2013). The third generation of poetry (2018) was represented by five poems which were selected from Namibian poems and retrieved from https://www.poetrysoup.com/poems/nationality/namibian?term=namibian. The poems are namely, "My country" by Leo Mbalamana, "My best adventure" by Stefanus Nuno Pereira, "Stand up black woman" by Mirjam Evalistu, "The other side" by Gee Sunn and "The inner whisperer" by Herold Owoseb. All in all, a total of 13 poems were selected for a comparative study. Although there was no iron wall between these generations of poets, the classification has been assumed to conceptualise and theorise language change in the Namibian poetry in English.

3.7. Data analysis

Leedy and Ormrod, (2010) state that qualitative researcher begins with a large body of information and it must, through inductive reasoning, sort and categorise it and gradually boil it down to a small set of abstract, and underlying themes. The researcher often determines the specific characteristics to be studied only after carefully scrutinising the body of material in search of potentially meaningful characteristics to identify and count.

The research process commenced with a review of literature related to the study. This study relied on a theoretical framework (Structuralism theory) as the basis of its analysis, and gathering theoretical sources relevant to Namibian poetry was also part of the first phase. An in-depth reading and critical analysis of the selected poems were done by critically analysing language change in the selected poems. Thereafter, content analysis was also conducted to

establish language change in the post-independence Namibian poetry in English. In other words, the researcher carried out an in-depth analysis of the purposively selected poems where language change was analysed and organised under emerging themes. The analysis was supported by the secondary sources that commented on language change in literature. Finally, an informed analysis of the themes and how they are depicted in the selected poems was made.

The data were collected from the reading of the poems from the collection of the selected poets and were analysed by using the content analysis method. The poems were analysed in such a way that the texts were identified with reference to the causes, types, captions and effects/structure of language change in post-independence Namibian poetry in English by Namibians. Conclusions were drawn depending on the analysis made as well as guided by the structuralism theory. The data from the selected poems were categorised or coded into various themes such as the causes of language change, the caption of different types of language changes and the effects/structures of language change. After that, they were summarised in order to bring meaning to the study. The data were organised according to data collection methods. In fact, the researcher perused the entire data set several times to get a sense of what it contained as a whole. The researcher did that by jotting down a few memos that suggested possible categories or interpretations

The researcher chose the content analysis method based on the fact that the researcher was to make inferences by reading poems from the selected poets and analysing the different words, phrases, sentences, and so forth, with reference to language change, in order to come to a conclusion.

3.8. Ethical issues

Leedy and Ormrod (2010) highlight that "most ethical issues in research fall into one of the following four categories: protection from harm, informed consent, right to privacy and honesty with professional colleagues," (p. 10). In other words, the importance of ethical considerations has been highlighted in several studies where the treatment of research participants, the relationship between society and science, as well as professional issues, are the centre of focus (Christensen, Burke & Turner, 2011).

As highlighted by Christensen et al. (2011), the category of professional issues includes the problem of research misconduct such as fabricating, falsifying in reviewing research, or in reporting research results and plagiarism. Thus, the researcher guarded against fabrication of information, falsifying evidence as well as plagiarism by citing and quoting sources correctly, as well as acknowledging and referencing all the sources that were consulted. The researcher was also objective in analysing language change in post-independence Namibian poetry in English by Namibians through focusing on the truth discovered by the research in the selected poems representing the three identified generations of poets, and not by what the researcher personally believed to be true. Information was presented as it was obtained from the selected poems. In other words, the research was based on information that had been written or poetry works by the Namibians (the post-independence Namibian poetry in English); the researcher also acknowledged all the works and resources used in this study. Most significantly, the researcher adhered to the research ethics of NUST (the researcher also obtained ethical clearance from NUST and adhered to its ethical code). Acknowledgements of all sources used in the study were done in order to uphold ethical standards.

3.9. Summary

The research methods adopted and used in the study are explained in Chapter Three. The Chapter makes reference to the research design (the research design is a qualitative one and clarity was provided as to why the study had to be conducted qualitatively), the population, sample and sampling procedures of the study as well as the instruments used for the data collection. Furthermore, the procedures of data collection and data analysis are discussed. Finally, the ethical considerations are considered and motivated in this chapter. The next chapter (Chapter Four) presents the results of the study and focuses on the discussion of the findings.

Chapter Four

Findings and Discussions

4.1. Introduction

This chapter focuses on the interpretation and analysis of the selected poems. Data were analysed to discover, describe and explore language change in post-independence Namibian poetry in English as well as to investigate the relationship between the language used by poets representing different generations and poetic meaning. The findings are based on and/or are linked to the research questions that guided the research study. An in-depth reading and critical analysis of the selected poems were done by analysing the causes, captions, effects and structure of language change on the poems. The questions are mainly analytical and exploratory, hence the researcher utilized structuralism theory in content analysis as it is a suitable strategy to analyse and report data in a systematic way.

The researcher chose the content analysis method based on the fact that the researcher would make inferences or infer by reading poems from the selected poets and analysing different words, phrases, sentences, and so forth, with reference to language change, in order to get to a conclusion. Content analysis is utilized to analyse and present data by which data are segmented, categorized and summarised according to the research questions and language structure that emerged from the analysis. The discussion of the findings is presented according to the themes identified from the data provided in response to each question. The interpretation and analysis of the poems was guided by the structuralism theory.

4.2. Findings

This chapter presents the findings of the study, and seeks to find answers to the research questions. The findings of this section are discussed in narrative as opposed to numerical format. These findings were derived from content analysis checklist and from the documents gathered.

The research was guided by an analysis that sought to answer the following research questions:

1. What are the root causes of language changes in the post-independence Namibian poetry in English?

2. How do Namibian poets link poetic language and poetic meaning in the post-independence Namibian poetry in English?

3. How do Namibian poets structure the language change in the post-independence Namibian poetry in English?

The study generated a number of interesting findings in relation to the analysis of language change in post-independence Namibian poetry in English. From the post-independence Namibian poetry, language change can be noticed through different ways of expressing the message through the language used. The first generation of post-independence poets pay close attention to the language of the colonial era, the second generation gives more emphasis on independence, whilst the third generation shows a genuine concern for the social life threats and what that means to an average Namibian. Most significantly, social issues have become a matter of concern for almost every poet. This entails that both generations explore many other contemporary themes which are depicted by the use of language that suits their poems and content/theme.

4.2.1. The causes of language changes

The inevitability of language change is guaranteed by the way in which language is passed on from one generation to the next. Hence, language change is observed since the three different generations poets produce linguistic expressions that differ from each other, either in form or in distribution. Language change is caused by borrowings, addition and loss of sounds, and lexical items coinages and extensions. Most significantly, bilingualism plays a significant role in language change and it produces regularity in the grammar (Chambers, Peter & Natalie, 2002).

The causes of language change are divided into two broad categories: the external sociolinguistic factors which are concerned with social factors outside the language system, and internal psycholinguistics which is concerned with linguistic and psychological factors which reside in the structure of the language and the minds of the speakers (Aitchison, 2001).

Language change arises from the differential spread of linguistic variants in a population, a process that ultimately reduces to a process of individual speaker selection of variants in particular communicative events. Every word, grammatical element, location, sound and accent is a slowly changing configuration moulded by the invisible and impersonal. All of them are continually changing their sounds, grammar, vocabulary and meanings for various reasons. The changes in language are gradual, systematic and minor (Hammarstro, 2016).

Furthermore, it is clear that English has undergone interruption in transmission from generation to generation. Most specifically, the third generation is evidentially clear that language change due to language contact, new concepts in nature, religion and locations. This means that language is always changing, evolving, and adapting to the needs of its users. New technologies, new products, and new experiences require new words to refer to them clearly and efficiently. In other words, language in post-independence Namibian poetry in English

undergoes constant change over time, hence, new words are constantly coming into use and at the same time old words are gradually dropping out of use.

In fact, language change is experienced because no two poets have had exactly the same language experience. This means that different poets representing different generations have a slightly different set of words and constructions, depending on their age, job, education level and region of the country. Poets pick up new words and phrases from all the different people they talk with, and these combine to make something new unlike any other poet's particular way of writing or reciting poems. In the same view, various generations in society use language as a way of marking their group identity whereby they show who is and isn't a member of the group. For example, "*My Country*" by Leo Mbalamana who represents the third generation has evidence of language change; there is a rhyme scheme and rhythm which turned it to a sound that is informal and musical.

My Country *(2018)*

Namibia my country my pride

I shall forever be by your side

The landscape and the people are the things I adore

But there is still more to explore in store

Through the pain and vain

I still remain focused to maintain my nation

The future s growing near and its clear

As a country we approach it with no fear

My desire is to inspire this Namibian empire

And light a fire in the valley of success

So all citizens will be able to express

Their minds ideology into a clear psychology

All we need is unity, ability and the stability

To strive for opportunity in every community

Through content analysis of different poems representing different generations, it is evident that language change is regarded as a social phenomenon whereby language and language change are believed to arise through communication. In essence, poets tend to adjust their language to become more like each other and they (poets) accommodate readers and/or listeners across the whole gamut of accent, vocabulary, grammar and discourse.

On a different note, language change is believed to originate from language learning, language contact and social differentiation. Language change through language learning is when language is transformed as it is transmitted from one generation to the next. In the second and third generation of poets, it is believed that different poets re-create a grammar and lexicon based on the input received from the poets of the first generation. Being in contact with different poets representing different generations brings unity in social groups which bring forth the change in vocabulary (slang or jargon), pronunciation, morphological processes and syntactic constructions whereby poets adopt new words, sentence structures and sounds and spread them through the community and also transmit them to the next generation. In fact, the vocabulary that people use depends on the area, age, education level/background and social status.

The third generation representing young adults uses different words and phrases from their elders in the poetry industry. New vocabulary is determined for the latest inventions which include: social media, transport, domestic appliances, industrial equipment, sporting, entertainment and leisure pursuits. Frequently, the needs of poets drive language change. Evidently, new technologies, industrial products and experiences simply require new words, hence by using new and emerging terms, we all drive language change. Most significantly, the

unique ways of individual poets also fuel language change and that is because no two individuals use language in exactly the same way. This means that new vocabulary changes quickly as new words are borrowed from other languages whereby words are combined or shortened. For example, the social media terms used include - religious terms (such as angels, lord, and prayer) and words denoting to social ranks (matrimonial, hard-working, darling, and admirer).

Many of the changes occur in the third generation because it is represented by teens and young adults. As young people interact with others of their own age, their language grows to include words, phrases, and constructions that are different from those of the older generation (first generation). They get new words from many different places and they borrow them from other languages.

Word order also changes, though this process is much slower. The first generation of poets' word order was much more 'free' than that of the third generation, and even compared with the second generation of poets with the third generation shows differences in word order. For example, *"Be it or be not, you got to think of this"* as found in line 8 and 9 of stanza 5 of the poem *"Matrimonial Whirlwind"*, thus, English no longer places *not* after the verb in a sentence.

Marriage has gone bad, and vows are all forgotten,

Insults all heard within and beyond boarders,

Hearts shattered, children helter-skelter.

Happiness gone, all is short-lived

These be mere words,

But my words speak volume,

Words I pray with, but truth they hold.

Be it or be not,

You got to think of this,

For this is a whirlwind of words.

This exploratory study shows that language change in the three generations falls into two categories: *external change*, and *internal change*. External language change is mainly caused by the adoption of borrowing which operates from within the language (internal factors); whereas internal change is caused by the addition and loss of sounds and lexical items, and the coinage of new words and extensions which are active from outside (external) factors (Campbell, 1998, p. 92-9). This is to say, in post-independence Namibian poetry, English has changed slightly since independence and it appears that the rate of change may vary considerably due to both *internal* and *external factors.* Moreover, language change is largely regular and can be recognised in the types of change which the poetic language undergoes and this cannot be predicted.

It is noticed that internal change is caused by a structural aspect of the language hence the internally motivated change leads to balance in the system, for example the removal of marked elements, the analogical spread of regular forms or the like. In other words, it produces regularity in the grammar. There are examples of internal changes which are caused by the coinages of new words and extensions and these include words such as "*helter-skelter and short-lived*" as quoted from the poem "*Matrimonial Whirlwind*" by Anneli Nhgikembua.

Another change noticed as an example of internal change is what is called 'analogy', a term that refers to the regularisation of irregular set of forms. Therefore, the simplest example comes from strong and weak verbs. In the selected poems representing different generations of poems in English, the weak verb pattern is the most common. The first generation of poems is represented by the weakest verb pattern whereby most words end with a /d/ or /t/ as the ending in the past. This leaves the stem unaltered and involves only one type of ending, as evidenced

in the 12th line of the poem "*Beyond Memory*" which has words such as: *profiled, refused, depicted, past, sacred* and *moved*.

Beyond Memory

Tonight I think of heroes

never profiled on notes and stamps

A people, refused the State's

currency of honour

I like to think of sacred soil

Place names that speak of ancient glory

Fertile lands depicted in stories

Brief winters, fierce summers.

Tonight I think of those past their youth

Those with few adventures left

Those moved my intuition

Those with beauty in their hearts.

By Andrè du Pisani (2004)

Moreover, there are also changes from strong to weak where regularisation occurred within a verb paradigm. An instance of this is the major shift of long vowels which appeared in the second generation of poems. This is basically a raising of long vowels by one level and this became fashionable and caught on in the speech community, most specifically in the city.

In essence, language change is experienced through internal change which is mainly caused by any change which can be traced to structural considerations in a language and which is independent of sociolinguistic factors. An example is the word *Hakahana* as found in the poem "*Hakahana*" by Hugh Ellis. The title of the poem is a single word, and yet the word (*Hakahana*)

is borrowed from Otjiherero language (a Namibian native language for the Ovaherero people) which means "*hurry up*". Therefore, changes that occur through borrowing from other dialects or languages are often quite clearly distinguishable, for a while at least, from changes that come about internally (Wardhaugh, 1986, p. 189).

The external change is noticed through the colloquial development of synthetic forms of auxiliary verbs, particularly in third generation poems. In fact, language change in post-independence Namibian poetry appears due to and/or influenced by social reasons to be more common in some areas of language.

As the poetic language of the selected poems consists of different levels, a change in one quarter lead to an imbalance in another and this provokes further change. The evidence produced by this study revealed that language change is noticed through generations of poets' production of linguistic expressions that differ from those of previous generations, both in form and in distribution. Language change happens in all areas of language: in the lexicon (lexical and semantic change) and in the grammar (phonetically, phonological, morphological, semantically, lexical and syntactic change). Thus, at a societal level, the more social upheaval, the more the linguistic change. Evidently, all languages change and language change affects all areas of language use (Bybee, 2015). In addition, Brown and Cormier (2017) indicate that the types of language change include sound changes, lexical changes, semantic changes, and syntactic changes.

Phonetics change

The sounds of a language change over time, too. It is noticed that the speech patterns of the third generation of poems tend to grate in the ears of poem lovers because they are unfamiliar. Also, new words and phrases are used in spoken or informal language sooner than in formal, written language, so it is true that the phrases that poet lovers hear from the second and the

third generation poets are inappropriate for formal communications. For example, *And pity is absent on the lover's face* occurred in negative sentences of the poem *"Pride of an African Woman"* instead of: *The lover's face does not show pity or There is no pity on the lover's face.*

The language change in phonetics is experienced through the optimisation of syllable structure, merging of unstressed syllables with stressed ones and the reduction in syllable coda complexity.

As can be seen in almost every poem representing the third generation of poems, the phonetic level of language favours simply syllable codas and indeed shows an almost total lack of clusters at the end of words.

There is a noticeable change in the grammar of poetic language in the selected poems which happens in pronunciation and this is typically caused by the co- articulation processes. The fricatives became voiced when they occurred between voiced sounds; appropriate examples are such as: *mystery-mysterious, adventure-adventurous* and *marry-marriage* from the poem "*My Best Adventure*" by Stefanus Nuno*.*

Thus, sound change is a phonological process which has been accepted by most speakers and/or poets of a language. Sound changes tend to spread from poem to poem gradually in a wave-like pattern until they are uniformly used by all poems in a linguistic community. This means that language change has to spread through a population. Since this depends on the communication of change from one person to another, and over generations, it is gradual and we see that the third generation of poems is represented by talented, educated and skilful poets because we find a variety of poetic devices such as consonance, assonance, alliteration, rhyme and rhythm.

The alveolar fricative noticed in some of the selected poems is phonetically more salient than the dental fricative. In the first generation of the selected poems the *s*-plurals occurred. For example, in the twelfth (12) line of the poem "*Beyond Memory*" by Andre du Pisani, we find words like: *heroes, notes, stamps, names, adventures, lands, stories, summers and hearts*. In the second generation, we also find the transition from *r*-plural to the nasal plural type which can be seen in the plural of *child* which is formally a double plural, containing both /r/ and /n/: *childr + en children*. Whereas, in the first generation of the selected poems *e*-plurals occurred such as: *woman to women, foot to feet*, found in the poem entitled *"Pride of an African Woman" by Anneli Nghikembua.*

It is noticed that there is a collapse of the phonetic form. This is a common change which leads to homonymy. The principle behind homonymy is simply where two words which originally had two different pronunciations end up with one due to convergence. A case in point would be the words *will* (verb expressing the future) and *will* (legal document) which have, by chance development, become identical in pronunciation. Most significantly, it is clear that in the post-independence Namibian poetry in English the underlying feeling of a poem is strictly related to the sounds conveyed by the words besides/beyond their meanings. In fact, the collapse of phonetic form is influenced by social media and music and/or performance poetry. The third generation of poets employs language that creates a certain text-world in readers' minds.

Another similar development is the shift from deontic to epistemic modality (Traugott, 1989) with English modals like *must*, e.g. *I must do this first* (deontic) versus *He must be home by now* (epistemic – 'it must be the case that he is home by now') which is a common direction of change for modals (Fischer, 2006, p. 261).

Morphological and lexical changes

Languages also change morphologically over time hence it is noticed that morphological rules are changed. This is clearly visible through additions whereby the "*less*" and "*ful*" rule for suffixes have created new words. The examples are found in the poems "*The Inner Whisper*" by Herold Owoseb, with the word *endless* and "*Stand up black woman*" by Mirjam Evalistu with the word "*beautiful*", and "*My Best Adventure*" by Stefanus Nuno with "*thankful" and "plentiful*". However, in some poems, there's no morphological structure at all, or at least not one that falls within the realm of English morphology.

It is noted that in the selected groups of poems representing different generations, the lexicon of a language undergoes change in either word gain or word loss. With word gain, new words are added to the lexicon in the language of the post-independence Namibian poetry. Through content analysis we see systematic word- formation processes that create new words and add them to the dictionary of the poetic language, for example *mysterious* (stanza 2, line 3) as seen in the poem "*My Best Adventure"* by Stefanus Nuno Pereira (2018)

<div align="center">

Many prayers I have said,

Most of them seem unheard

But God works in mysterious ways,

And I learnt that it pays to pray.

</div>

Another example is the word *perplexity* (stanza 3, line 3) as seen in the poem "*The Inner Whisperer" by* Herold !Owoseb (2018)

<div align="center">

Your presence heightens my senses

And so I fail to mention,

That the thought of you cripples all perplexity;

And my heart overflows with peace.

</div>

So I cannot help but want to say…

According to Trudgill (1989), contact induced changes and changes which initiate inside a low contact speech community have different outputs and the unrecognised morphology is also noticed as the cause of language change. Additionally, in a language contact situation it happens when poets of the receiving language fail to recognise the morphological structure of a borrowed word. This has happened with a small group of the second and third generation of poems' verbs which were borrowed from the local languages. Contrarily, language change is often brought about by contact between speakers of different languages or dialects, rather than by variations that are internal to a given speech community. Such changes are said to be due to external causes. Contacts between populations who speak different languages involve extensive bilingualism (Milroy & Milroy, 1999).

Another cause of language change in post-independence poetry in English is dissociation of monosyllabic and polysyllabic words. This is an observed phenomenon where long vowels in words of more than one syllable tend to become short or, conversely, when vowels in monosyllabic words lengthen.

Syntactic changes

Syntax deals with grammar, the rules for constructing utterances in a particular language and the syntax of the post-independence Namibian poetry in English is very stable; however, it changes far less rapidly than any other level of language. Syntax slowly evolves, usually towards simplification. In post-independence Namibian poetry, syntactical change was slowly inflected with less case endings, genders, numbers, complex matching and the influence of sms language. Stanza two and three of the poem "*Stand up black woman*" by Mirjam Evalistu (2018) serve evidence:

Tell them you are aware of that

Tell them unique is never the same

Get up and show them you're good enough

Good enough to be flexin' in your skin tone

Stand up black woman and show your capabilities

Stand up black woman and show what belongs to u

You choose who you want to be

You choose how you want to be seen

The language (English) of post-independence Namibian poetry is different from that by Shakespeare and the King James Bible. This means that language change is quite recognisable. However, syntactic changes between the selected generations of poems in the spelling are usual and there are no words that have since fallen out of use. In essence, the grammar for both represented generations is essentially the same as we use today. In the represented generations, the rules that govern the ways in which words combine to form phrases, clauses, and sentences have been adjusted over time. Evidently, adjectives generally come before the nouns they describe (*My Best Adventure, black woman, The Inner Whisperer,* *"African Woman"* and *"Matrimonial Whirlwind"*) in some of the titles of the selected poems representing the second and third generations. The punctuation marks usage in all the selected poems are considered and correctly put to use grammatically. All the third generation of poems were started with capital letters and in most cases subjects often come before verbs in non-question sentences (*Your presence heightens my senses* as found in the poem "*The Inner Whisperer*" by Herold !Owoseb.), prepositional phrases start with prepositions (*with humility*), helping verbs come before main verbs (*have said*).

The language (English) parts of speech in the different poems representing different generations of post-independence Namibian poetry have followed the ordering patterns in lines

and stanzas, joined by conjunctions and/or discourse markers. Most lines in most poems start with a subject, followed by a predicate, whereas some just have verbs in the simplest sentences. This entails that almost all lines of the selected poems follow a subject-verb-object pattern. Adverbs and adjectives take their places in front of what they are modifying (*endless wonder* and *my heart overflows with peace* in Herold Owoseb's *"Inner Whisperer"*). This indicates that poets have selected their ways and styles of writing brought about by their choice of words, and how they arranged their creative pieces of writing (poetry).

Most significantly, all the selected poets have used a deep diction and they have written their poems formally. Their formal and creative works have more meaningful lines and industry-specific jargon, as they are directed to a wider audience than something meant to be read by certain individuals. In other words, precision in word choice is more exacting in formal contexts than informal. The types of lines/stanzas and their syntactic modes include simple sentences and compound sentences and not all poets write language in exactly the same way.

Some words such as *amidst* and *amongst* are all rather formal; however, they are almost affected in the post-independence Namibian poetry, and are encountered the most in the first generation and less frequently in the speech of the third generation of post-independence Namibian poetry in English. This suggests that these forms are on their way out and they will probably bite the dust just as *thy* for *the* has done (Burridge, 2011).

As put by Ottenheimer (2009), the important thing to remember about language change is that as long as people are using a language, then language will undergo some changes. Through content analysis of the selected poems, there are many factors influencing the rate at which language changes, including the attitudes of the speakers towards borrowing and change. This in fact means that when most members of a speech community value poetry, for example, their language will change quickly. Evidently, the first generation values stability, thus their language

changes more slowly, whereas the language for the third generation changes quickly. The third generation of poetry regards the poetic devices (alliteration, assonance, consonance and rhyme scheme) more desirable and marks its use as more important.

Research has, however, pointed to the fact that grammatical change is concerned with the change in grammar and vocabulary. Most significantly, in the selected poems, the grammatical changes are experienced when the members of a grammatical set are increased or reduced in number, and the means involved in marking grammatical categories is extended, and this causes language change. Thus, different from the first generation of poems, the second generation of poems is determined by the language that has a complex morphology involving endings on word stems. For example in the poem "*Matrimonial Whirlwind*", we find words such as *seemed, blossomed, happiness, togetherness* and *blessings.*

Semantic change

The results show that language change in meaning is as common as change in form. The change in form can be internally or externally motivated. The comparable aspect to the example in morphology is in semantics where the word field in which words and their meanings stand in a network of relationships. The study revealed that the alteration of meaning occurs because words are constantly used and what is intended by poets is not exactly the same each time. Evidently, if a different intention for a word is shared by the speech community and becomes established in usage then a semantic change has occurred.

The language change is experienced through meanings which tend to become subjective. This principle is illustrated with the word *when* which has shifted beyond 'during' to encompass the meaning of 'just as' as in the lines "*From exile when I return…….."* as quoted in the first line of the poem "*From Exile"* by Ya Nangolo.

From exile when I return

I'm going to beg someone

to understand my silence

the letter that didn't arrive

about our clan and tribe

for now I only belong

to my country and nation

still I wish to be touched tenderly

by hand and atmosphere

of people in a peaceful sphere.

What has happened here is that the meaning has included a subjective assessment of a matter, and here the fact is that an individual likes two languages. There are many other instances of words accruing subjective meaning in different poems representing different generations. The word "*blushes*" as found in the first stanza of the poem "*Matrimonial Whirlwind*" by Anneli Nghikembua (2013) originally meant only 'shame' but it has shifted to a general term referring to the sentiments of the poet:

Beauty it all seemed

When all blossomed.

Laughter and more laughter all heard across the globe.

Kisses showered and all seemed to rain happiness.

Hearts poured out,

Caring and so loving.

Sweet words, all said out loud and a soul they touched,

And blushes were felt-

All glitz and glamour.

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In the views of Aitchison (2003, p. 739), language change is goal oriented as it assumes that language has some sort of internal teleology. In fact, such an assumption is typical of many structuralist inspired theories of change which view language as a system with an inherent tendency towards keeping or restoring its symmetry. Language systems conform to precise patterns which have a specific internal structure and an internal principle of preservation of their structure.

Language change results from the differential propagation of linguistic variants distributed among the linguistic repertoires of communicatively interacting individuals in a given community. The study revealed that language change is a social-epidemiological process that takes place by propagating some aspect of communicative practice across a socially-structured network, and the organisation of the social group in question can affect how a variant propagates (Adrian, 2004). Additionally, social and cultural factors such as language ideologies can encourage and contribute to language change. This also includes the changes on nouns that distinguish gender. In the second generation of poems, there are a lot of gender based nouns such as 'woman' – feminine, "valentine" - affection and 'matrimony' – marriage. There are also nouns which reflect case and number whereas the adjective agreed with nouns in case, number and gender (Croft, 2000). Cultural factors on the other side have also been identified to promote syntactic change through indirect processes in which social norms or practices increase the discourse frequency of particular words or structures, thereby contributing to their grammaticalisation (Simpson, 2010).

Language changes due to time, physical space/setting and social context which make poets to innovate. This includes changes of language that are done by the poets whom new forms spread usage and replace, for example, girlfriend or wife (love) with – *honey, darling, sweetie pie and sugar* as seen in the poem "*Matrimonial Whirlwind*" by Anneli Nghikembua (2013) as found in the sixth line of the second stanza:

Togetherness you were all.

Recall your valentines, all red and all smiles sparked,

Missing you, words you poured,

Dear words you called each other …

Should I jog your mind?

Honey, darling, sweetie pie, sugar, love …

Why add more when you?

Behold!

These changes proposed people in higher social class to change in the vowel pronunciation.

Moreover, poets who have been in exile are regarded as people of higher social status in the Namibian poetry industry and in the community at large, who introduce changes from other communities most specifically from exile and experiences as freedom fighters, which are considered prestigious. For example, Molapong is political in his writings as he writes about his society to reflect on all the ugliness of racism and discrimination. Furthermore, when Molapong gazes upon a new political dispensation in Namibia, he does not only criticise the politics of his country, but also attacks the nouveaux riches, corruption and poverty in the post-independent Namibia through poetry (Krishnamurthy, 2014).

The study observed that interaction among people is crucial in channelling language change. Thus, language changes in communities with little interactions with the outside world progress slowly. Those who have experienced the apartheid regime have a higher propensity to introduce changes aimed at the creation of new vocabulary used to designate some physical invention, new social motivation or new items of knowledge. For example, Kahengua shares his experiences and tragic phases in his history, where he captures the anguish, horrors of war,

dispossession and the quest for belonging. Kahengua is regarded as a provoking poet who captures and draws attention to the growing problems of the Namibian society (Malaba, 2015).

4.2.2. The link between poetic language and poetic meaning

Structuralism theory links social context, communicative intent, and the specific functional role of the structure or category in question of language change. In fact, language change is the result of poets' creativity in exploiting the full range of options that are available in their complex linguistic repertoire, and explores the ways in which lexical insertions may become lexical borrowings when they take a regular feature of the language in which they are inserted or when they are used in monolingual contexts (Heine & Kuteva, 2005). For example, Anneli Nghikembua's *"Pride of African Woman"* (2013) and *"Matrimonial Whirlwind"* (2013) show that she is a person who is passionately in love with language. Her poems reflect on the reality of society from an African woman's perspective and the language used contains a unique 'Namibian taste" because of their style and setting.

Mvula ya Nangolo's "*Thoughts from exile"* (1991) expressively tells us of the thoughts that had taken refuge in his mind while in exile and the inability to tell how much time has passed. The poet addresses what he thought of Namibia while in exile and how he now celebrates her. "*Thoughts from Exile"* is self-explanatory as Mvula ya Nangolo talks about life in exile and the home far away beyond the horizons. However, it focuses on the hardships black Namibians went through during the colonial era, and their hopes and dreams for an equal society in Namibia. Ya Nangolo helps bridge the gap between the two generations, those who suffered at the hands of the apartheid regime and the so-called born-frees. The language used in Ya Nangolo's poem is touchy and readers are blessed with courage and resilience. In essence, language changes are however unpredictable partly because poets' attitudes are unpredictable, and because "there are no linguistic constraints on interference" (Thomason 2001, p. 85). It is

therefore crucial to take into account that the correlation between a specific type of social setting and a structural modification due to language contact is not always clear.

Language change is observed when the third generation of poets produces linguistic expressions that differ from those of previous generations, either in form or in distribution. Language change reveals pathways of communication and socio-cultural influence. In essence, language change is brought about by contact between speakers of different languages or dialects. Language change emerges from an increasing numbers of individuals in a speech community and the combinations of social factors contribute to the emergence of linguistic complexity, including dense social networks; and large amounts of communally shared information. This is supported by Zentz (2012) who states that language change includes drift, varying contact scenarios, language split, and borrowing between languages in contact.

In essence, what might be of relevance to today's generation might not be yesterday's answers but today's questions. The words selections in the third generation poetry have a certain power to influence - for better or worse. Many have made their choice of words to write the truth about the self and the environment. Poetry can play a big role both in socio-economic development and self-discovery. Thus, their poetry has a social focus and most of the time women, children and youth are the subject matter.

It is clear that the colonial regime gave birth to post-independence Namibian poetry which is an inevitable weapon to challenge and take apart colonial domination, as well as to replace it with the freedom of the masses from the painful grip of the colonial masters. In the post-independence Namibian poetry, language has changed as it is shaped in such a way that it can be part and parcel of the anti-imperialist struggle.

Specifically, Keamogetsi Joseph Molapong's "*Come talk your heart*", shows that Molapong is political in his writings as he holds up the mirror to society to reflect on all the ugliness of racial discrimination and favouritism. Molapong gazes upon a new political dispensation in Namibia and attacks the nouveaux rich, corruption and poverty in post-independent Namibia through poetry. Like he says in the second stanza line 6-9

Come recite your poems to me

I say, come don't hesitate now

Raise your voices and say your mind

It means that Molapong is willing to influence his fellow Namibians to fight against national issues through poetry where they can do it freely.

Most significantly, Molapong suggests a sense of agency, whereby he suggests that the Namibian social status is in a precarious condition and it requires the citizens to take action. The language used demands speaking out against the evils of disloyalty, fecklessness, injustice, inequality and lack of commitment to the alleviation of the suffering of the poor by the "bureaucrats". The title "*Come talk your heart*" is about a people who have resolved to participate actively in reclaiming their liberty. Molapong is conscious of the fact that the people's liberty is only realisable after having waged a struggle against bad governance and portrays a means of protest against bad leadership and neo-colonial rule.

In the poem "*Dreams*" Kahengua is keen to present the theme of exile throughout his poetry where he captures the anguish and horrors of war, dispossession and the quest for belonging (Malaba, 2012). Kahengua is also a committed and thought-provoking poet, who captures and draws attention to the growing problems of the Namibian society (Malaba, 2012). For example:

Dreams *(1997)*

My conscious being has travelled

Beyond the frontiers

Like South-Western winds

My unconscious spirit revisits the playhouse

Where we set our dreams beyond the horizon

Kavee aspired to be the novelist

I aspired to be a poet

Nocturnally I visit the far streets

Of the Old location

Where dreams have roots

The poem "*Beyond Memory"* by Andre du Pissani is written in the first person. It is apparent that the poet is writing in his own voice and is addressing the reader directly about the social issues happening in post-independent Namibia. The poet uses a bitter tone to bring out the scars that emanate from the social, political, cultural and economic woes prevailing in the Namibian society. For example

Beyond Memory (2004)

Tonight I think of heroes

never profiled on notes and stamps

A people, refused the State's

currency of honour

I like to think of sacred soil

Place names that speak of ancient glory

Fertile lands depicted in stories

Brief winters, fierce summers.

Tonight I think of those past their youth

Those with few adventures left

Those moved my intuition

Those with beauty in their hearts.

The poets representing the second generation of poets capture the effects of exile in different ways. Most specifically, Molapong and Christi Warner depict their bitterness towards the returnees hence the research has considered poetry and life to be very close allies. As such, poets have the responsibility to help society take note of, reflect upon and surmount challenges people encounter in life. The poets' role includes looking back into history; unearthing elements quite important for the contemporary society; exposing current issues; and helping to suggest ways of solving today's problems

The three represented generations in post-independence Namibian poetry contribute to national development through highlighting, as well as their constructive criticism of the social, political, economic and cultural situation in Namibia. The study has made it clear that language change in the post-independence Namibian poetry helps to interrogate a society's beliefs and convictions which lead people to asking the right questions about themselves, helping them to find appropriate answers to their problems. For example Ya Nangolo's poem is a rhetorical artefact that records the suffering of the black people during the shackles of apartheid in Namibia. Mvula ya Nangolo expresses what he thought of Namibia in exile and how he now celebrates her. "*Thoughts from Exile*" focuses on the hardships that black Namibians went through during the colonial era, and their hopes and dreams for an equal society in Namibia. The poem makes a good read for the youth and born-free as they are called because through the poem Ya Nangolo helps to bridge the gap that seems so wide between the three generations (Winterfeldt & Vale, 2011).

It is noticed that language change in the three represented generations fall into two categories: external change, and internal change. External language change is mainly caused by the

adoption of borrowing, which operates from within the language (internal factors) whereas internal change is caused by the addition and loss of sounds and lexical items, and coinages of new words and extensions, which are active from outside (external factors) (Campbell (2008).

Since the selected poems are the products of poets from different backgrounds (culturally/traditionally, politically, socially and economically), language change is evidentially an apt attempt to highlight the vitality of bi/multilingualism and its effects on languages, the co-activation of languages, cross linguistic transfer and or disuse. In conjunction with Sah (2017), language is a complex adaptive system. This means, that the connections of words in poems are continually weakening whereby the number of words to be connected to medium-central words and from different communities.

It is clear that the colonial regime gave birth to the post-independence Namibian poetry which is an inevitable weapon to challenge and take apart colonial domination, as well as to replace it with the freedom of the masses from the painful grip of the colonial masters. In post-independence Namibian poetry, language has changed as it has been shaped for it to be part and parcel of the anti-imperialist struggle.

On the other hand, Molapong's poetry suggests a sense of agency, whereby he suggests that the Namibian social status is in a precarious condition and it requires that citizens take action. The language used demands speaking out against the evils of disloyalty, fecklessness, injustice, inequality and lack of commitment to the alleviation of the suffering of the poor by the "bureaucrats". The title "*Come talk your heart*" is about a people who have resolved to participate actively in reclaiming their liberty. Molapong is conscious of the fact that people's liberty is only realisable after having waged a struggle against bad governance and portrays a means of protest against bad leadership and neo-colonial rule.

Ya Nangolo's poem is a rhetorical artefact that records the suffering of the black people during the shackles of apartheid in Namibia. Mvula ya Nangolo expressed what he thought of Namibia in exile and how he now celebrates her. 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 poem makes a good read for the youth or born-frees as they are called because with it, Ya Nangolo helps bridge the gap that seems so wide between the three generations.

The poets representing three generation poets capture the effects of exile in different ways. Most specifically, Molapong and Christi Warner depict their bitterness towards the returnees. Hence, the research has considered poetry and life to be very close allies. As such, poets have the responsibility to help society take note of, reflect upon and surmount challenges people encounter in life. The poets' role includes looking back into history; unearthing elements quite important for the contemporary society; exposing current issues; and helping to suggest ways of solving today's problems.

Since the selected poems are the products of poets from different backgrounds (culturally/traditionally, socially and economically), language change is evidentially an apt attempt to highlight the dynamism of bi/multilingualism and its effects on languages, the co-activation of languages, cross linguistic transfer or disuse. In conjunction with Sah (2017), language is a complex adaptive system. This means, that the connections of words in poems are continually weakening whereby the number of words to be connected to medium-central words and from different communities.

The post-independence poets have a unique way of manipulating their language sensibilities, demonstrating their concerns and capturing the symbiosis between them and poetic language. *"Hakahana"* by Hugh Ellis plays an important role in identification, preservation and promotion of

Namibian Languages. This means "*Hakahana"* stimulates and underpins proficiency in aspects that include grammar, vocabulary, pronunciation and writing. Reading such a poem one needs to put into practice grammatical structures, new lexical items and elements of pronunciation.

As put by Winterfeldt and Vale (2011, p. 93), Namibian poetry produces several remarkable examples of liberating analysis of the colonial past and of liberation. Furthermore, they reveal the extent of societal contradictions and conflict lines, their power over the future of Namibian society after independence, and the sometimes painful repercussions on the individual's fate.

Senkoro (2016) says that literature has proved to be an all set medium through which people, especially the youth, express their hopes, aspirations, fears, indignation and, sometimes, a reflection of the way they mould public opinion (p. 166). Additionally, poetry increases English language skills and extends linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax.

4.2.3. The structure of language change

The historical evolution of languages is a complex process, and it would be desirable to have quantitative models of how it works, so that we can make general predictions about its dynamics. Most significantly, language change is not treated as phenomena amenable to explanation from a single source, but it constitutes a dynamic domain of complex, complementary, and correlated processes that have to be treated with a fine-grained approach (Nettle, 1999).

The Namibian poets have structure the post-independence poetry in a way that shows how important poetic language is and indeed inhibiting change. However, differences in opinions concerning language change is fuelled by the events surrounding the generation, for example, as depicted by the titles of the selected poems, the first generation's language is influenced by

colonisation and/or war (apartheid). Evidently, in the third stanza of the poem *"Beyond Memory"* we sense colonization:

Tonight I think of those past their youth

Those with few adventures left

Those moved by intuition

Those with beauty in their hearts

The second generation on the other side is influenced by after war events such as history and independence ("*Come talk your heart*" shows that people are entitled to the freedom of expression whereby they can exercise their democratic rights through poetry, for example line 7-8 of stanza 2 *"I say, come, do not hesitate now" "Raise your voices and say your mind"*, whereas third generation is influenced by social activities/events such as "*My Best Adventure*"

Many prayers I have said,

Most of them seem unheard

But God works in mysterious ways,

And I learnt that it pays to pray.

In fact, the post-independence poetry-induced changes are generally defined as dynamic and multiple, involving internal change and external change as well as historical and sociolinguistic factors. Evidently, Keamogetsi J. Molapong's "*Come Talk Your Heart*" (2005) is a wonderfully readable poem of perspective that delights changes in poetry lovers. The poem brings flippancy and absurdity to the otherwise painful negativity of the liberal political views. The poem shows us good and bad choices that were made and help us to take care of our future. Through poetic language and the meaning behind the poem Molapong's poem is teaching youth self-worth and in a way that is both fun and serious at the same time. Readers enjoy reading the poem and

learn the values that they hold dear. The poem speaks true emotions, something that readers really appreciate and never ever forget.

Furthermore, with all poems representing different generations, there are no continuous texts, mostly single words or glosses. Poets have used as little energy as possible to reach the goals of communication through poetry.

The first generation poets bear the influence of history (colonisation), culture and the society from which it comes. In fact, the structuralism theory on which this research is based has been influenced by history and social circumstances of the Namibian post-independence era. Therefore, it is clear that the post-independence Namibian poetry by the Namibians does not develop from the unknown, but in fact depicted by the language used depending on the content/theme or designated message to audience. In essence, the reference is made to the post-independence period and the sense in which language is structured and modernised to suit the role of the poet in transforming society at any stage of history. Tembo (2012) have noted the commitment of African writers to articulate the socio-economic and socio-political concerns, such as poverty, inequality, corruption, unemployment amongst others, in their societies.

The second generation poems are found to create an atmosphere of wonder and enchantment by describing and offer the fullest insight towards an understanding of the social, political, economical and cultural issues portrayed in the selected poetry. The selected poets see independence as a milestone which entails the political freedom, human rights dispensation, reconciliation, democracy, better living conditions and economic independence of citizens. This is to say an independent citizen is one who is politically, economically and culturally disentangled.

Additionally, the different second generation poets' deep compassion and sensitivity through language made the researcher discover aspects of human live that surround the Namibian

society such as the achievements of independence, liberation and the right to question the direction in which post-apartheid society moves. Most specifically, Christi Warner has a superb command of language. Her beautifully crafted verse is colourful, lively and thought-provoking, definitely worth a read. There is such a depth of feeling, honesty and awareness in Christi's writing and in fact, it is refreshing. She has clear compassion for humanity and has passed through many experiences becoming wise from them. Christi N. Warner's writing is soft and sharp at the same time and her words flow like music. She uncovers the human nature in an unexpected way and manages to write about the ugliest truths in the most sensitive and tender manner (Malaba, 2012).

The third generation poets have moved their attention to issues such as humanitarian, human rights, sense of ownership, belongingness, and citizenship. For example a poem "*My County*" by Leo Mbalamana (2018):

My country

Namibia my country my pride

I shall forever be by your side

The landscapes and people are the things I adore

But there is still more to explore in store

Through the pain strain and vain

I still remain focused to maintain my nation

The future is growing near and it's clear

As a country we approach it with no fear

My desire is to inspire this Namibian empire

And light a fire in the valley of success

So all citizens will be able to express

Their minds ideology into a clear psychology

All we need is unity, stability and the ability

To strive for opportunity in every community

This is an indication that, the post-independence Namibian poets equally shown that poetry can also be an authentic opinionated tool. Kehinde (2004) comments that, literary artists through their works can offer critical appraisals of existing political situations in order to mould or redirect the actions of a society. Thus, when writing, literary artists are influenced by the socio-political issues of the historical period during which they write.

The third generation showed that poetry had become the principal means by which poets sought to establish links with the people. They were writing for the people; making of the despair and suffering of the people in the villages and the material of poetry, and rediscovering a land and customs which had been deformed and distorted by the colonial oppressor. Most significantly, language has changed by creating a modern national literature which gave voice to the people's aspirations. The third generation poems become evident that even in Namibia, independence brought dissatisfaction, which triggered poets to express and articulate their feelings about independence through poetry.

The study shows that the third generation is represented by young adult poets who explore their writing and performing skills while identifying what the veteran poets and experts need to do to help develop skills and contribute to their growth. Most of them are at the stage where it is eager to unearth new talent from all walks of life. The third generation of poetry (2018) was represented by five poems "*My Country*" by Leo Mbalamana, "*My Best Adventure*" by Stefanus Nuno Pereira, "*Stand up black woman*" by Mirjam Evalistu, "*The Other side*" by Gee Sunn and "*The Inner Whisperer*" by Herold !Owoseb.

Language change in the third generation is characterized by the nature of the relationship between the individual who changes and the community that serves as their linguistic backdrop. Thus, language change takes place primarily via diffusion of linguistic variants in a population of individuals. The process of language change occurs as a word moves from one set of circumstances to another, resulting in an extension or narrowing of the range of meanings. Additionally, language changes over a period of time such as it changed from generation to generation and are seen as a universal and unstoppable process. Most of the aspects of language are involved most specifically phonology and lexis, where change is most noticeable and frequent.

The three generations represented by the selected poets are involved in any changes that occur in the spelling and orthographic system. Since language is dynamic, it is therefore quite natural for the vocabulary, spelling and orthography of the language to change. These changes are mirrored especially in the way that the spelling system of the language adapts according to development and modernisation.

4.3. Discussions

This study has been a historical and postcolonial exegesis of the social, cultural, political and economical issues as they find expression in post-independence Namibian poetry, paying particular attention to selected poems representing three different generations from 1990 up to 2018. The research aim was to investigate the language change in the post-independence Namibian poetry in English by Namibian poets. This part of the chapter, therefore, provides the discussion of findings of the thesis as per the research questions set. In other words, the following discussions are underscored which are an attempt in answering the research questions which motivated the carrying out of the present study.

The research questions remain as follow:

1. What are the root causes of language changes in the post-independence Namibian poetry in English?

2. How do Namibian poets link poetic language and poetic meaning in the post-independence Namibian poetry in English?

3. How do Namibian poets structure the language change in the post-independence Namibian poetry in English?

4.3.1. The causes of language changes

As put by Chambers, Peter and Natalie (2002), the inevitability of language change is guaranteed by the way in which language is passed on from one generation to the next. Hence, language change is observed since the three different generations poets produce linguistic expressions that differ from each other either in form or in distribution. To add, language change arises from the differential spread of linguistic variants in a population, a process that ultimately reduces to a process of individual speaker selection of variants in particular communicative events

The study reveals that language change is caused by borrowings, addition and loss of sounds, and lexical items coinages and extensions. Most significantly, bilingualism plays a significant role in language change and it produces regularity in the grammar (Chambers, Peter & Natalie, 2002). Every word, every grammatical element, every location, every sound and accent is a slowly changing configuration, moulded by the invisible and impersonal. All of them are continually changing their sounds, their grammars; their vocabulary and their meaning for various reasons. Thus language change is regarded as gradual and systematic (Hammarstro, 2016).

Furthermore, language in the post independence Namibian poetry in English undergoes constant change over time. The study discovered that English as a language has undergone interruption in transmission from generation to generation. Most specifically, the language in post-independence Namibian poetry in English, changes due to language contact, new concepts in nature, technology, religion and locations. Hence, new words are constantly coming into use and at the same time old words are gradually dropping out of use. Meaningfully, language is always changing, evolving, and adapting to the needs of its users. Thus, new technologies, new products, and new experiences require new words to refer to them clearly and efficiently.

Moreover, language change is experienced because no two poets have had exactly the same language experience. Each poet has his way of presenting his art work (words in poetry) and constructions, depending on their age, job, education level and region of the country. Various poets in society use language as a way of marking their group identity whereby they show who is and isn't a member of the group. Thus, language change is regarded as a social phenomenon whereby it's language and language change is believed to arise through communication.

Language change is believed to take originate in language learning, language contact and social differentiation. With language learning, language is transformed as it is transmitted from one generation to the next. Being in contact with different poets representing different generations brings unity in social groups which bring forth the change in vocabulary (slang or jargon), pronunciation, morphological processes and syntactic constructions whereby poets adopt new words, sentence structures and sounds, to spread them through the community and transmit them to the next generation. Poets use new words from many different places and they borrow them from other languages.

The needs of poets drive language change. Evidently, new technologies (social media), industries, products and experiences simply require new words, hence by using new and emerging terms, poets drive language change. Many of the changes occur in the third generation because it is represented by teens and young adults. As young people interact with others of their own age, their language grows to include words, phrases, and constructions that are different from those of the older generation.

This exploratory study shows that, language change in the three represented generation fall into two categories: *external change*, and *internal change*. External language change is mainly caused by the adoption of borrowing, which operate from within the language (internal factors) whereas internal change is caused by the addition and loss of sounds and lexical items, coinages of new words and extensions, which are active from outside (external factors), Campbell (2008). Internally change is caused by a structural aspect of the language, whereas language change is experienced through external change which is mainly caused by the adoption of borrowing words.

Internal and external factors are generally referred to the elements that exist inside and outside every individual. Internal factors are dealt with those elements every individual brings with himself to the language context and these components are influenced by other factors which persist in the environment that a poet lives. Not only environment affects the language change, but also the second/ foreign language itself brings some other factors into this complex process of language change, (Dorian, 1993, p. 131).

Language change happens in all areas of language: in the lexicon (lexical and semantic change) and in the grammar (phonetically, phonological, morphological, semantically, lexical and syntactic change). Each level has its causes.

Phonetics Change

The sound change is a phonological process which has been accepted by all speakers and/or poets of a language. Sound changes tend to spread from poems to poems gradually in a wave-like pattern until they are uniformly used by all poems in a linguistics community. This means that language change has to spread through a population. Since this depends on the communication of a change from one person to another, and over generations, it is clearly gradual. The language change in phonetics is experienced through pronunciation whereby the pairs of words are pronounced the same (homophony). In essence, the context in which something is said usually provides unambiguous clues about what is meant. There is also a collapse of phonetic form and this is a common change which leads to homonymy.

Similarly, according to Hickey (2003) language change is not just about the rise of new features but about any type of alteration to the configuration of a language. Hence, any variation and change in a language which can be connected with the community or society using this language can be labelled 'externally-motivated'. Labov (2006) also illustrates that in modern sociolinguistics, such change would be traced to speakers' reactions to the speech of different social groups.

In comparison with Hickey (2000), it is clear that the external motivation for language change would seem to be most likely on the level of sounds. The reason is that speakers' pronunciation is immediately available for assessment by others and hence differences in pronunciation can lead to change across speaker groups.

"The situation is not necessarily different in principle on the level of grammar," (Fischer, 2006, p. 325). Hence, if external factors are not responsible for the relative occurrence of change types, then the reasons must be sought among internal factors, i.e. these types must be causally

connected to structural features of language to contingencies of language production in phonetics (Nevalainen & Raumolin-Brunberg, 2003).

Most significantly, it is obvious that there are regularities in language change. This is to say that there are different causes on different levels of language. Thus, in phonetics the regularities are generally associated with speech production and perception which also interact with the structural properties of the sound system of a language (Traugott, 2003, p. 125).

In the study of historical changes affecting the shape of words in a language, it is useful and customary to distinguish between phonetically-conditioned sound changes on the one hand, and other changes which are said to have their origin in analogy, including reanalysis and other non-phonetic processes (Meisel, Elsig, & Rinke, 2013).

There are external factors affect the phonic level and are only possible as far as the internal factors actually allow the former to be asserted. The question of the degree to which external (i.e. economic, social and cultural) factors can contribute to the development of language is undoubtedly one of the most complex and most controversial in structuralism theory.

Morphology and lexical Change

Languages also change morphologically over time. Hence it is noticed that morphological rules are changed and new words are created through addition or loss of suffixes and affixes. In an agreement, Trudgill (1989) demonstrates that the unrecognised morphology is also noticed as the cause of language change. Hence, another cause of language change in the post-independence poetry in English is dissociation of monosyllabic and polysyllabic words. Poets are the agents of change. It goes without saying that poets change language and that the term 'language' is an abstraction over the collective behaviour of a speech community. It is salutary

to remember that when one is dealing with structural and developmental tendencies in language it is in the linguistic behaviour of poets that these are manifested (Milroy 2003).

In an equally important development, Labov (2006) reveals that the impact of external factors upon the vocabulary of language has been only too obvious: the increasing complexity of the extra-linguistic reality, reflected in the corresponding increase, enrichment and differentiation of the word-stock of language, is preponderantly motivated by external factors.

Change begins with variation in the speech of poets, ultimately of individual poets. It is noted that, in the selected groups of poems representing different generations, the lexicon of a language undergoes change in either word gain or word loss. With word gain, new words are added to the lexicon of the post-independence Namibian poetry language. Through content analysis we see systematic word- formation processes that create new words and add them to the dictionary of the poetic language.

 Dorian (1993) notes that language change can affect any level. The extent to which poets are aware of it depends on the level. As might be expected, change which involves a closed class of segments is not as conscious for poets as change which takes place within an open class. The prime example for the latter type of change is lexical change. Indeed when lay poets mention change it is nearly always the use of new words or phrases which they disapprove of.

Alberts (2013) argues that language users are involved in any changes that may occur in the spelling and orthographic system. Since language is dynamic, it is quite natural for the vocabulary, spelling and orthography of the language to change. These changes are mirrored especially in the way that the spelling system of the language adapts according to development and modernisation.

Sometimes poets even create a new word by being wrong about the analysis of an existing word. Word order also changes, though this process is much slower. Old English word order was much more 'free' than that of Modern English and even compared to the Early Modern English of the King James Bible with today's English, which is shown differences in word order (Kulkarni, 2015).

Syntax Change

This study points out the fact that grammatical change is concerned with the change in grammar and vocabulary. To add, language changes by losing words. It is therefore very significant to acknowledge that the clearest instance is where a word is borrowed from another language and the original word is then lost. Hence, most loans do not lead to the replacement of native words with similar meanings. Rather they attain connotations which the native words do not possess.

Other researchers on discipline of historical linguistics illustrate how and why such change occurs. From the perspective of modern generative grammar, language change is narrowly constrained by the requirement that all languages conform to the specifications of the human language faculty; but the fact of language change, like the brute fact of the structural diversity of the world's languages, marks a limit to the biological specification of language.

Of course, if the conditions of linguistic transmission are altered, for example, by contact with another speech community, then change may well occur, since the linguistic experience of poets of the community is likely to change. Since language change is ubiquitous, it might seem that the standard model must be overly simple in some crucial respect; and linguists have proposed various complications to allow for endogenous change. For syntax, the most obvious proposal is that change at other levels of structure, however caused, provokes grammatical reanalysis. For example, the loss of morphological case distinctions due to phonological

weakening at the ends of words is generally thought to lead to rigidity of word order to compensate for the increase in ambiguity induced by the loss of case (Kemenade, 1987).

Lightfoot's view rules out endogenous change in syntax, but this leaves him with a problem in accounting for any changes not derivable from external sources like language contact or changes in phonology/morphology. One might decide that there are no such changes; certainly the case for them can be questioned. But Lightfoot leaves room for the possibility that languages may change in the absence of grammar change through drifts in the frequencies with which various sentence types are used (Pintzuk, 1995).

One actuating force for syntactic change whose existence cannot be doubted is language contact. Thus, examples of syntactic changes due to contact abound. Studies of syntactic change which trace the temporal evolution of the forms in flux universally report that change is gradual. Additionally, given the assumptions of generative grammar, variation in syntax which corresponds to opposed settings for basic syntactic parameters must reflect the co-presence in a speaker or speech community of mutually incompatible grammars (Aitchison, 1979).

Syntactic change differs from lexical change in at least two important ways. First, it generally unfolds much more slowly, sometimes taking hundreds of years to run its course to completion, and secondly, it tends to proceed below the threshold of speakers' conscious awareness, which makes impressionistic or introspection-based statements on ongoing changes in English grammar notoriously unreliable (Huddleston & Pullum, 2002).

Semantic Change

The results show that language change in meaning is as common as change in form. The change in form can be internally or externally motivated. Hence, the comparable to the example in morphology is, in semantics, the word field in which words and their meanings stand in a

network of relationships. The study revealed that the alteration of meaning occurs because words are constantly used and what is intended by poets is not exactly the same each time. The language change is experienced through meanings which tend to become subjective.

With similar results, Traugott (2003, p. 125) shows that analogous regularities in change can be found on different levels of language. From semantic investigations, it is known that over time structures are co-opted by speakers to increasingly express their own attitudes and beliefs. One of the best-known cases of this is the development of *while* from a purely temporal adverb in Old English, to expressing speaker attitudes as in *While I like linguistics, I think I'll take literature for my orals*.

As put by Andimba (2017), poems are filled with significant symbolic images of nature through the use of semantic literary devices. The analysis by Andimba (2017) also revealed that the poems present an interconnection between the poets and nature, whereby they treat every part in nature as if it is a creature that has a soul (p. 98).

Language change is observed when a generation of speakers produces linguistic expressions that differ from those of previous generations, either in form or in distribution. Language change is explained when its causal forces are identified and their interactions are made clear.

4.3.2. The link between poetic language and poetic meaning

Structuralism theory links social context, communicative intent, and the specific functional role of the structure or category in question of language change. In fact, language change is the result of poets' creativity in exploiting the full range of options available in their complex linguistic repertoire, and explores the ways in which lexical insertions may become lexical borrowings when they become a regular feature of the language in which they are inserted or when they are used in monolingual contexts (Heine & Kuteva, 2005).

Language change is however unpredictable partly because poets' attitudes are unpredictable, but above all because "there are no linguistic constraints on interference" (Thomason 2001, p. 85). It is therefore crucial to take into account that the correlation between a specific type of social setting and a structural modification due to language contact is not always clear.

Language change is observed when the third generation of poets produces linguistic expressions that differ from those of previous generations, either in form or in distribution. Language change reveals pathways of communication and societal influence. In essence, language change is brought about by contact between speakers of different languages or dialects. Additionally, language change emerges from an increasing numbers of individuals in a speech community and the combinations of social factors contribute to the emergence of linguistic complexity, including dense social networks; and large amounts of communally shared information. This is supported by Zentz (2012) who states that language change include drift, varying contact scenarios, language split, borrowing between languages in contact. The words selections have a certain power to influence - for better or worse. Thus, poetry can play a big role both in social, cultural, economical and political development and self-discovery.

It is clear that the colonial regime gave birth to the post-independence Namibian poetry which is an inevitable weapon to challenge and take apart colonial domination, as well as to replace it with the freedom of the masses from the painful grip of the colonial masters. In the post-independence Namibian poetry, language has changed as it is shaped to be part and parcel of the anti-imperialist struggle.

Therefore, it is clear that the post-independence Namibian poetry by the Namibians does not develop from the unknown, but in fact depicts the language used depending on the content/theme or designated message to audience. In essence, the reference is made to the post-independence period and the sense in which language is structuralised and modernised to

suit the role of the poet in transforming society at any stage of history. Tembo (2012) notes the commitment of African writers to articulate the social, economic, cultural and political concerns in their societies.

4.3.3. The structure of language change

The historical evolution of languages is a complex process, and it would be desirable to have quantitative models of how it works so that we can make general predictions about its dynamics. Moreover, language change is not treated as a phenomenon that is amenable to explanation from a single source, but it constitutes a dynamic domain of complex, complementary, and correlated processes that have to be treated with a fine-grained approach (Nettle, 1999). The Namibian poets have structured post-independence poetry in a way that shows how important poetic language is for inhibiting change. In fact, the post-independence poetry-induced language change is generally defined as dynamic and multiple, involving internal change and external change as well as historical and sociolinguistic factors.

Furthermore, with all poems representing different generations, there are no continuous texts, but mostly single words or glosses. Poets have used as little energy as possible to reach the goals of communication through poetry. The first generation poets bear the influence of history (colonisation), culture and the society from which it comes. In fact, the structuralism theory on which this research is based has been influenced by cultural, economic, political and social circumstances of the Namibian post-independence era.

Additionally, the poets' deep compassion and sensitivity through language made the researcher to discover aspects of human life that surround the Namibian society such as the achievements of independence, liberation and the right to question the direction in which post-apartheid society moves. Kehinde (2004), comments that literary artists through their works, can offer

critical appraisals of existing political situations in order to mould or redirect the actions of a society.

The study established that poets sought to establish links with the people and they write for the people. Most significantly, language has changed by creating a modern national poetry which gave voice to the people's aspirations. The young adult poets (third generation of poets) explore their writing and performing skills while identifying what the veteran poets and experts need to do to help develop skills and contribute to their growth. Most of them are at the stage where it is eager to unearth new talent from all walks of life.

4.4 Summary

The results from the data collection tool were analysed and presented in this chapter. Furthermore, the results of the findings were discussed in relation to the available literature. In the discussion, the researcher attempted to reflect on the findings by giving possible explanations and clarifications. The next chapter (Chapter 5) gives the study conclusions and includes the recommendations in line with the study's research questions.

Chapter Five

Conclusions and Recommendations

5.1. Introduction

This chapter presents conclusions which are drawn from the findings of the research questions. This means that the chapter gives the summary of the study's findings emanating from the content analysis of post-independence Namibian poetry in English by Namibians and comparing results where possible with previous findings by other researchers. The main conclusions that were drawn are outlined and after that, recommendations of this study and directions for further research are discussed. In essence, recommendations for poets, lecturers, policy makers and students at different institutions of learning (tertiary institutions) to understand the language change in post-independence Namibian poetry in English are suggested.

5.2. Conclusions

5.2.1. Causes of language change

The language change in post-independence Namibian poetry in English by the Namibians is slightly experienced as every word, grammatical element, location, sound and accent is a slowly changing configuration that is moulded by the invisible and impersonal. In other words, language change happens in all areas of language: phonetic, phonological, morphological, semantic, lexical and syntactic changes were noted and each level has its causes. In fact, language change is experienced because no two poets have had exactly the same language experience. Thus, language change is regarded as a social phenomenon whereby language and language change arise through communication. Language change is caused by language learning, language contact, social differentiation and the needs of poets.

5.2.2. The link between poetic language and poetic meaning

The link between poetic language and poetic meaning in post-independence Namibian poetry in English by the Namibian poets is maintained. Structuralism theory links the social context, communicative intent, and the specific functional role of the structure or category in question to language change. In fact, language change is the result of poets' creativity. Language change reveals pathways of communication, as well as the cultural, social, economic and political influence. In essence, language change is brought about by contact between speakers of different languages or dialects and the colonial regime gave birth to post-independence Namibian poetry which is now an inevitable weapon to challenge and take apart colonial domination, as well as to replace it with the freedom of the masses from the painful grip of the colonial masters. The study established that poets sought to promote links with the people and they write for the people. Moreover, language has changed by creating a modern national poetry which has given voice to the people's aspirations.

5.2.3. Structure of language change

Namibian poets have used different ways to structure language change in post-independence Namibian poetry in English. Language change is not treated as phenomena amenable to explanation from a single source, but it constitutes a dynamic domain of complex, complementary, and correlated processes that have to be treated with a fine-grained approach (Nettle, 1999). The Namibian poets have structured post-independence poetry in a way that shows how important poetic language is and indeed inhibiting change. Poets have used as little energy as possible to reach the goals of communication through poetry. The first generation poets bear the influence of history (colonisation), culture and the society from which it comes. In fact, the structuralism theory on which this research is based has been influenced by cultural, economic, political and social circumstances of the Namibian post-independence era.

Additionally, the poets' deep compassion and sensitivity through language made the researcher to discover aspects of human life that surround the Namibian society such as the achievement of independence, liberation and the rights to express ideas through poetry. Kehinde (2004) comments that literary artists through their works can offer critical appraisals of existing political, cultural, social and political situations in order to mould or redirect the actions of a society. The young adult poets explore their writings and performing skills while identifying what the veteran poets and experts need to do to help develop skills and contribute to their growth. Most of them are at the stage where it is eager to unearth new talent from all walks of life.

5.3. Recommendations

The findings of this study revealed that language change is a concept that can be explored in post-independence Namibian poetry just as it is in other genres of the Namibian literature in English. Moreover, while doing this study, other areas and issues of interest to language change came to my attention and there is a need for further research to be done. Therefore, the researcher recommends the following areas for further investigation:

5.3.1. Causes of language change

- This may be done through merging all three genres of literature; drama, poetry and prose, in the exploration of the causes of language change in the post-independent Namibia.
- Further research can be conducted on other post-independence Namibian literature genres in order to determine if the same attributes of language change will be discovered.
- The study recommends that further research be conducted in linguistic stylistics, especially with regards to the causes of language change in post-independence

Namibian poetry by non-Namibian poets using a different methodology and theoretical framework.

5.3.2. The link between poetic language and poetic meaning

- An examination of whether the post-independence Namibian poets purposefully use their writing as a platform to express language issues that would normally be considered as language change.
- Investigation can also be done to establish if poetic language and poetic meanings in a native language influence language change.
- Research can be done to establish the link between language change and language meaning in any other post-independence Namibian poetry in English.

5.3.3. Structure of language change

- Comparative researches on language change from other African countries can be done to see whether the other countries would have the same results as those in Namibia.
- The use of other literary theories in exploring language change issues in the Namibian context and/or beyond Namibian borders is also another possible area for further research.
- Finally, merging all three genres of literature; drama, poetry and prose, in the exploration of the structure of language change in the post-independent Namibia is yet another rich area for possible future research.

5.4. Summary

This chapter provided summative conclusions of the research findings as related to the research questions which informed the study. The chapter also offered recommendations for further research in the field of poetry and literature in general.

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Annex A (Content Analysis Checklist)

1. What are the root causes of language change in the post-independence Namibian poetry in English?

 1.1 What are the types of language changes in the post-independence Namibian poetry in English?

1.2 What are the causes of poetic language change at each linguistic level (phonetic, phonemic, morphological, syntactic, semantic and pragmatic) in the selected post-independence Namibian poetry in English?

1.3 How does the poetic language continuall*y* changing its sound, grammar, vocabulary and meaning?

1.4 Why does poetic language change in post-independence Namibian poetry in English?

1.5 How different is poetic language from generation to generation as represented in the   post independence Namibian poetry in English?

2. How do Namibian poets link poetic language and poetic meaning in the post-independence Namibian poetry in English?

2.1. How do Namibian poets creatively capture different forms of language changes in the

   post-independence Namibian poetry in English?

2.2. What is the relationship between poetic language and poetic meaning in the post

   independence Namibian poetry in English?

2.3. How different are poetic language and poetic meaning captured in the three different

generations in the post independence Namibian poetry in English?

2.4. How do Namibian poets representing different selected generations use language in the post independence Namibian poetry?

2.5. In comparison with different generations represented, how does poetic language change in post independence Namibian poetry in English?

3. How do Namibian poets structuralise the language change in the post-independence Namibian poetry in English?

3.1. What are the different linguistic levels affected by the poetic language change in the post-independence Namibian poetry in English?

3.2. How do Namibian poets structuralise the language change in the post-independence Namibian poetry in English?

3.3. How does the poetic language change negatively infest all areas of language use, structure and value?

3.4. How effective is the poetic language change in the post-independence Namibian poetry?

3.5. How are the major effects of poetic language change reflected in the post-independence Namibian poetry in English by the Namibians?

Annex B (The Selected Post-independence Namibian Poetry in English from 1990 to 2018**)**

Thought from Exile

From exile when I return

I'm going to beg someone

to understand my silence

the letter that didn't arrive

about our clan and tribe

for now I only belong

to my country and nation

still I wish to be touched tenderly

by hand and atmosphere

of people in a peaceful sphere.

By Mvula ya Nangolo (1991)

Dreams

My conscious being has travelled

Beyond the frontiers

Like the South-Western winds

My unconscious spirit revisits the playhouse

Where we set our dreams beyond the horizon

Kavee aspired to be the novelist

I aspired to be a poet

Nocturnally I visit the far streets

Of the Old Location

Where dreams have roots

By Kavevangua Kahengua (1997)

Beyond Memory

Tonight I think of heroes

never profiled on notes and stamps

A people, refused the State's

currency of honour

I like to think of sacred soil

Place names that speak of ancient glory

Fertile lands depicted in stories

Brief winters, fierce summers.

Tonight I think of those past their youth

Those with few adventures left

Those moved my intuition

Those with beauty in their hearts.

By Andrè du Pisani (2004)

Come Talk Your Heart

I call upon all my brothers and sisters

Come and recite your poems

Those who are afraid to recite

To these ears of your brothers and sisters

I will never condemn you

Only will I encourage and help

Let me hear what you have

On that piece of paper

It has a lot for me to learn

For a poem is never without a reason

And reason justifies any poem

Come recite your poems to me

I say, come don't hesitate now

Raise your voices and say your mind

Your poem is never simple for me

Simplicity is what I know, my friend

Even the truth is simple, like your poem

When your heart bleeds, tell me just that

If I have done wrong, remind me of my deeds

Fear not what your mind thinks

Sharing is good for all of us

Come I call upon you

To recite your poems for my ears

For I will never condemn you

By Keamogetsi Josef Molapong (2005)

Hakahana

They call this township 'hurry up'

People are living in small-box houses

People are scavenging dumpsites and, to tell you the truth

People are going for days on end without a decent meal

They say 'hurry up', and I guess we all know why

They call this city 'hurry up'

People are living in outer suburbia

People are scavenging for meaning and, to tell you the truth

People are getting totally alienated from themselves

They say 'hurry up', and I guess we all know why

They call this country 'hurry up'

People are living on starvation wages

People are tired of corruption and, to tell you the truth

People are getting kind of tired of capitalism, too

They say 'hurry up', and I guess we all know why

They call this world 'hurry up'

People are living on borrowed time

People are wasting their natural resources and, to tell you the truth

People are getting desperately hungry for spiritual health

They say 'hurry up', and I guess we all know why

They call this location 'hurry up'

So spare a thought for people on the other side of the tracks

We must help the exploited workers, but, to tell you the truth

They must help us wasted suburbanites, too

We all say 'hurry up', and I guess we all know why

By Hugh Ellis (2012)

Pride of an African Woman

The pride of an African woman

Runs through every woman's veins.

Watch her walk the long paths,

Baby on her back,

Wood on her head,

And a bucket of water at hand.

Right from far,

The sounds of her beads echo

As she makes way to her beloved family.

And care is what fills her heart.

For her family is right at heat.

As her feet touch the ground,

Smiles will be on admirers' faces.

And pity is absent on the lover's face.

See how hard-working women are.

Waking up earlier than anyone else

To prepare food –

Food that has been processed by them,

Never mind the amount of energies used

For one may lose count.

The pride of an African woman

Still remains within her,

No matter the number of beatings he gave her.

By Anneli Nghikembua (2013)

Matrimonial Whirlwind

Beauty it all seemed

When all blossomed.

Laughter and more laughter all heard across the globe.

Kisses showered and all seemed to rain happiness.

Hearts poured out,

Caring and so loving.

Sweet words, all said out loud and a soul they touched,

And blushes were felt-

All glitz and glamour.

Togetherness you were all.

Recall your valentines, all red and all smiles sparked,

Missing you, words you poured,

Dear words you called each other …

Should I jog your mind?

Honey, darling, sweetie pie, sugar, love …

Why add more when you?

Behold!

Days come, days go and future is not known.

Hand in hand you walked,

And all knew you were blessed.

Money all spent at ceremony,

And pastor passed on the blessings.

Then, alone you live.

Children suddenly flowed in,

And there a family is structured.

Days come and go.

Then, a whirlwind appears,

Out of nowhere.

First calmly, then it stirs,

Matrimony all shivers and man – there he goes astray.

All gone and now a tug of war appears.

Chaos house becomes,

Troubles all seen.

Marriage counsellor, please hither!

Marriage has gone bad, and vows are all forgotten,

Insults all heard within and beyond boarders,

Hearts shattered, children helter-skelter.

Happiness gone, all is short-lived

These be mere words,

But my words speak volume,

Words I pray with, but truth they hold.

Be it or be not,

You got to think of this,

For this is a whirlwind of words.

By Anneli Nghikembua (2013)

My Country

Namibia my country my pride

I shall forever be by your side

The landscapes and people are the things I adore

But there is still more to explore in store

Through the pain strain and vain

I still remain focused to maintain my nation

The future is growing near and it's clear

As a country we approach it with no fear

My desire is to inspire this Namibian empire

And light a fire in the valley of success

So all citizens will be able to express

Their minds ideology into a clear psychology

All we need is unity, stability and the ability

To strive for opportunity in every community

By Leo Mbalamana (2018)

My Best Adventure

I have walked many bumpy roads in life,

I ran into trials, obstacles and strife

As I celebrate this special day,

To my best adventure I have this to say:

Many prayers I have said,

Most of them seem unheard

But God works in mysterious ways,

And I learnt that it pays to pray.

He protected me when I struggled,

Gave me courage when I mumbled

His timing is perfect, that is His nature,

He answered my prayers through my best Adventure

My best adventure taught me Kindness,

Brighten my home with Humility,

Filled my sight with prudence,

And for this, I lift my head with dignity.

Though I am not yet the man I prayed to be,

I have faith this adventure will shape me.

And I could never be more thankful,

Believe me, this blessing is plentiful.

I will let my adventure lead the way,

See the world before my eyes surrender

Make the best of life before time flies away

Color, with memories, each day on my calendar.

Now, there is a proverb I will never disparage.

"There is no cure for love other than marriage"

That is why today I say to you as I bend a knee,

You are my best adventure; **Will you marry me?**

By Stefanus Nuno Pereira (2018)

The other side

As the doors open to where angels reside

The time has come for me to make the earth my bed

and bide you goodbye

I can only hope my energy is transferred

With the happy moments we shared

So that I can walk with peace and joy

on the streets made of gold

and watch rivers that flow with waters that are

crystalline

and flowers dancing gently to the tune of the wind

as I wait for you

By Gee Sunn (2018)

The Inner Whisperer

My words fail to express my joy

But the hope inside I now employ,

In your eyes I see endless wonder

And this journey has led me to ponder;

Now I cannot help but want to stay

Your elegance is beyond reproach,

So I cannot help but want to approach.

You embody purity full of grace,

Which I'm scared I might deface.

I cannot help it; I want you to stay.

Your presence heightens my senses

And so I fail to mention,

That the thought of you cripples all perplexity;

And my heart overflows with peace.

So I cannot help but want to say…

In God's presence I am complete

But in you I find a love so unique

By Herold Osmond !Owoseb (2018)

Stand up black woman

If they call you black woman

If they keep reminding you of your skin colour

I know they said you are not beautiful enough

I know they pointed figures at you about that

Tell them you are aware of that

Tell them unique is never the same

Get up and show them you're good enough

Good enough to be flexin' in your skin tone

It's okay to be different it shows you are special

It's okay to accept who you are,

Because no rule said you are impossible

Stand up black woman you are benevolent

Stand up black woman and show your capabilities

Stand up black woman and show what belongs to u

You choose who you want to be

You choose how you want to be seen

You are smart, unique and beautiful made

You are full of dignity and determination

Keep yourself strong and not afraid of the world.

Keep that chin up and head high because you are a blessing.

By Mirjam Evalistu (2018)

Annex C

NAMIBIA UNIVERSITY OF SCIENCE AND TECHNOLOGY

FACULTY RESEARCH ETHICS COMMITTEE (F-REC)

DECISION: ETHICS APPROVAL

Ref: S005/2019
Student no.: 211075965

Date Approved: 26 November 2018

RESEARCH TOPIC
Title: Language Change in Post-Independence Namibian Poetry in English

Researcher (s): Mr Festus I Nafuka
Tel: +264 81 2780 875
E-mail: nafukafestus@yahoo.com

Supervisor: Prof Haileleul Zeleke Woldemariam
E-mail: hwoldemariam@nust.na

Dear Mr Nafuka,

The Faculty of Human Sciences Research Ethics Committee (F-REC) of the Namibia University of Science and Technology reviewed your application for the above-mentioned research. The research as set out in the application has been approved.
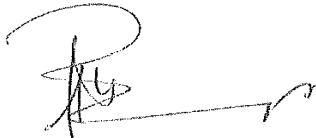
We would like to point out that you, as principal investigator, are obliged to:

- maintain the ethical integrity of your research,
- adhere to the Research policy and ethical guidelines of NUST, and
- remain within the scope of your research proposal and supporting evidence as submitted to the F-REC.

Should any aspect of your research change from the information as presented to the F-REC, which could have an effect on the possibility of harm to any research subject, you are under the obligation to report it immediately to your supervisor or F-REC as applicable in writing. Should there be any uncertainty in this regard, you have to consult with the F-REC.

We wish you success with your research, and trust that it will make a positive contribution to the quest for knowledge at NUST.

Sincerely,

Dr Hennie J Bruyns
Chairperson: F-REC
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