

ST J PAGE YAKO'S POETRY OF PROMINENT PEOPLE

BY

**MSUTHUKAZI NONTUTHUZELO UNITY
STENGILE**

The crest of the University of Stellenbosch is centered behind the author's name. It features a shield with a red and white design, topped with a crown and a banner. The Latin motto "Festera tubantur callos rotati" is inscribed on a banner at the base of the crest.

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DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

ABSTRACT

This study is divided into five chapters. The first chapter which marks the introductory chapter deals with the general introduction to the entire study, the scope of the study, statement of the aim and objectives of this study, also looks at the research methods and gives St J Page Mbalana Yako's brief biographical sketch. The second chapter provides a brief theoretical background to the study of poetry. This forms the basis upon which the entire study will rest as it provides different poetic devices and stylistics, which reveal what makes poetry.

The third and fourth chapters concentrate on a critical evaluation of Yako's poems. The poetry, which is presented in these chapters, is selected from Yako's anthology entitled **Ikhwezi**. It represents a particular genre from a wide range of poetic forms that Yako has written. Chapter three concentrates on educators and the achievements of certain individuals. Chapter four concentrates on traditional leaders. It is in this chapter that Yako displays his expertise in the use of excellent and appropriate poetic devices and stylistics in his poetry.

The fifth chapter contains general conclusions drawn from the entire study. Translations are provided for each poem and are contained in the appendix that is found at the end of this study, which is immediately followed by the bibliography.

Yako's endeavour to bring light to the nation through poetry is admirable. Further research will unearth more art and craft in this author's poetry.

OPSOMMING

Hierdie studie is verdeel in vyf hoofstukke. Die eerste hoofstuk bied 'n algemene inleiding tot die hele studie. Dit omskryf die omvang van die studie, die doelstelling en oogmerke, die navorsingsmetodologie, en gee 'n kort biografiese skets van St. J. Page Mbalana Yako.

Die tweede hoofstuk gee 'n kort teoretiese agtergrond oor die studie van poësie. Dié hoofstuk dien as die basis vir die hele studie, omdat dit verskillende poëtiese middele en stylvorme uitlig wat die verskynsel van poësie verklaar.

In die derde en vierde hoofstukke word gefokus op 'n kritiese evaluering van Yako se gedigte. Die gedigte wat in hierdie hoofstukke aangebied word, is geselekteer uit Yako se bloemlesing, getiteld **Ikhwezi**. Dit verteenwoordig 'n sekere genre uit 'n wye reeks poëtiese vorme wat deur Yako gebruik is.

Hoofstuk drie se fokus is op opvoeders en die prestasies van sekere individue, en hoofstuk vier konsentreer op tradisionele leiers. In hierdie hoofstuk word Yako se kundigheid in die gebruik van uitstekende en toepaslike poëtiese middele en stylvorme uitgelig.

Die vyfde hoofstuk bevat algemene afleidings gemaak uit die hele studie.

Vertalings vir elke gedig word gegee in die bylae aan die einde van die studie.

Yako se poëtiese bydrae is bewonderenswaardig. Verdere navorsing sal nog meer kuns en vernuf in hierdie digter se poësie na vore bring.

ISISHWANKATHELO

Olu phando lwahlulwa-hlulwe lwazizahluko ezihlanu. Isahluko sokuqala siqulathe intshayelelo ngokubanzi, izibakala zophando, injongo nezizathu ezikhokelele kuphando olu, indlela oluzakuqhutywa ngayo uphando sibandakanya nembalana ngeNgcwele u.J. Page Mbalana Yako. Isahluko sesibini siqulathe iingcamango ngezikrweqe nezimbo ezahlukeneyo kubhalo lwesihobe lo msebenzi oqamele ngazo nezenza ukuba isihobe ibe sisihobe. Kwisahluko sesithathu nesesine uphando lujongene nohlalutyo zihobe ezibhalwe ngu Yako. Izihobe eziqulathwe kwezi zahluko ligcuntswana eliqetshulwe kuludwe lweentlobo-ntlobo zezihobe azibhalileyo uYako kwincwadi yakhe esihloko sithi **Ikhwezi**. Isahluko sesithathu sijongene nokuqwalasela isihobe esingabefundisi, oko kukuthi: Abafundisayo ngokwakumaziko ezemfundo kunye nabemvaba zokholo. Isahluko sesine sijongene nohlalutyo lwezibongo zeenkosi. Kwezi zahluko kulapho lo kaYako asibonakalise khona isakhono sakhe njengombhali wesihobe nokungumqondiso wokuphila kwezakhono zobhalo-sihobe.

Isahluko sesihlanu siqulathe isishwankathelo nezimvo ngophando lonke olwenziweyo. Isihobe esiguqulelwe esiNgesini sicwangciswe kwi-ependiksi esekupheleni kophando esithi silandelwe luludwe lweencwadi ezisetyenzisiweyo kolu phando. Ndiyayivuyela ndiyincoma inxaxheba ethe yathatyathwa ngulo kaYako kubhalo lwesihobe, galelo elo lithe layintyila-mehlo kwisizwe ngokubanzi kule ndima. Uphando olunzulu ngesihobe sikaYako luya kubonakalisa ubuncwane obukwesi sihobe salo mbhali.

DEDICATION

I dedicate this work to my late parents, Gilbert Nzimeni and Daisy Nombokazi Noxhanti Stengile, who offered me the first opportunity in my life, and to my late brothers Daluxolo "Mayanta" and Ludwe. To my aunt, Dolly Ritta Tshazi, who has always been my second mother.

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To all my relatives, friends and colleagues in Whittlesea, Ngqamakhwe, Aliwal North, Cala, Tsomo, Ngcabasa, Debe Nek, Libode, King Williamstown and East London, thank you for kindling and instilling love for poetry in me. Thank you for your unmeasurable support.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

Most people believe that praise poetry is meant for kings and warriors only. Praise poetry is a reflection of one's feelings towards a specific subject. It addresses itself to important events that form important historical evidence as well as reflecting on the life and world view of the people. Praise poetry therefore attaches value to specific personalities, events, places, ceremonial, and symbolic objects. It is a means of giving value to the society as a whole, and it awakens the awareness and induces a good sense of good feeling in that society. Praise poetry is characteristic of Africans. Oral poetry and performance have been important features of African society. They form an integral part of African life. They include songs, folktales, stories, riddles and proverbs.

In moments of great achievements, or ceremonial occasions like the installation of a chief, the chief and his subjects come together. In that gathering a praiser would rise up and start praising the king. Chiefs are also praised during remarkable functions, while in some instances, some praiser would start praising the chief as soon as the eye catches hold of him. A praise for a chief would differ from chief to chief. As praise poetry is people-centred, it is certain that this written form will be similar to the performed version.

The Christian religious tradition as a thematic resource in written isiXhosa Literature, including poetry, came about as a result of the arrival of the missionaries in the early nineteenth century and had an influence on isiXhosa poetry. Even among the first amaXhosa converts and writers, poets emerged who were producing poetry in honour of God. For example, Ntsikana produced the first Hymn in isiXhosa, drawing on the traditional isiXhosa style of izibongo and praising God in a similar way that a chief, for example would have been praised. The interaction between religion and isiXhosa poetry has therefore existed for a long time. Many preachers today in churches use izibongo style.

St J. Page Yako, a renowned poet, was among the first poets of isiXhosa to publish a collection of poems in book form. Biographical notes do not always help critics in making a reliable evaluation of an artist's work. In fact, a critic may be prejudiced by his

knowledge of the writer's life history and he may arrive at incorrect interpretations of the work under scrutiny.

In this introductory chapter, we shall give the aims of the study and a sketch of St J. Page Yako's life history especially in so far as it is relevant to his creativity. We shall consider those poems, which were inspired by well-known historical events. St J. Page Yako, a Methodist Church of Southern Africa minister, ought to show the influence of the oral performance tradition due to his pulpit engagements. The Bible also ought to have an immense influence on his poetry.

1.2 AIM OF THE STUDY

This study seeks to assess more fully St J Page Yako's work with special reference to the employment of poetic techniques and style in order to examine the degree of Yako's success as a poet.

1.3 REASON FOR THE STUDY

Very little research has been done to investigate the influence of orality on written modern isiXhosa poetry. The praise singing (**ukubonga**) tradition is a very strong tradition among amaXhosa especially after South Africa's 1994 democratic elections. As an integral part of amaXhosa life, praise poetry has obviously had a strong influence on modern IsiXhosa poetry. As modern isiXhosa poetry is in a transitional stages towards full literacy, it is characterised by an abundance of oral-formulaic styles and techniques. These and other features of praise poetry in Yako's poetry are the researcher's interest in the study.

It is crucial to deal with both the oral and written forms when studying creative works by African writers, as orality is a strong ingredient of African literature in general and IsiXhosa literature in particular. The retrieval of oral poetry and performance genres for critical debate is an important part of the large process of human, social and political reconstruction and development programme currently taking place in South Africa. This study therefore has a particular purpose, which tries to elicit from the reader both an emotional and an intellectual response. Recovering oral poetry and performance genres for literary debate requires the development of an appropriate critical methodology.

Yako's poetry has special merit. Various critics have commented briefly on Yako's work in articles. The present study, therefore, is to assess the poetry more fully in order to examine the degree of Yako's success as a poet.

1.4 METHOD OF INVESTIGATION

Yako's poetry anthology, IKHWEZI (1959), will provide the basic texts for analysis. As some of his poetry was published in newspapers and Church bulletins, the Cori Library at Rhodes University in Grahamstown and the Arts Centre at the University of Fort Hare in Alice will be consulted for both biographical information and unpublished poems.

For first-hand information on the author, consultations with the Yako family who live in Qokolweni in Umtata in the Eastern Cape will be made. The Methodist Church of Southern Africa will also be consulted on background information about some prominent people about whom Yako wrote. The archives of the church will also be consulted.

The selected poems will be analysed for their poeticality paying particular attention to the features and techniques of praise poems (**izibongo**). The following studies will be used as a basis of the study:

- Bokoda, A.T. (1994) **The Poetry of David Livingstone Phakamile Yali-Manisi** Unpublished M.A. Thesis, University of Cape Town, Cape Town.
- Kaschula, R.H. (1991) **The Transitional Role of the Xhosa Oral Poet in Contemporary South African Society**. Unpublished PhD dissertation, Rhodes University, Grahamstown.
- Zotwana, S.Z. (1993) **Literature between Two Worlds - The first fifty years of the Xhosa Novel and Poetry**. Unpublished PhD dissertation, University of Cape Town, Cape Town.

For a more focused approach on the influence of orality (praise poetry) on Yako's poetry, the following published books will be used to provide a theoretical background to orality.

- Kunene, D.P. (1971) **Heroic Poetry of the Basotho**. Oxford: Oxford University Press.
- Lord, A. (1960) **The Singer of Tales**. Cambridge: Harvard University Press.
- Okpewho, I. (1992) **African Oral Literature - Backgrounds, Character, and Continuity**. Bloomington: Indiana University Press.
- Ong, W.J. (1982) **Orality and Literacy - The Technologizing of the Word**. London: Methuen.
- Opland, J. (1983) **Xhosa Oral Poetry - Aspects of a black South African Tradition**. Johannesburg: Ravan Press.

1.5 SCOPE OF STUDY

Yako's poems of prominent people will be selected mainly from the published text viz. IKHWEZI (1959). The focus of the selection will be on poetry of people who are religious leaders, educationists, traditional leaders and people who distinguished themselves in the arts field, i.e. oral performances. The investigation first and foremost takes an interest in the oral techniques employed.

The following is a list of selected poems for analysis:

1. UKUWELA KUKA MRS KNOX BHOKHWE
2. MNU. ELIJAH CECIL MAKHIWANE
3. MNU. TENNYSON M. MAKHIWANE
4. IZIBONGO ZOMNGQIKA - PROFESSOR D.D.T JABAVU
5. REV. J.J.R JOLOBE B.A
6. MHLA NGOBEKO LUKA JONGUHLANGA MTIRARA EBUMBANE NGOMHLA-WAMA 30 JUNE 1954.
7. A! JONGINTABA
8. UKUVULWA KWE-OFISI KACHIEF KAIZER D. MATANZIMA, B.A., EQAMATA.

1.6 BIOGRAPHICAL BACKGROUND OF ST JOHN PAGE MBALANA YAKO

St John Page Mbalana Yako was born on 7 December 1901. He was the first-born son of deeply Christian parents, whose influence for good was evidenced in the lives of all their eight children, two of whom entered the ministry. He was the son of Ngxeke Yako. After completing his primary education, St John Page was sent to Lovedale where he took his Junior Certificate and then was one of the first 35 students to matriculate at Fort Hare. The impact of Christian culture and education made on him in these years was to influence his whole life. He then took a Diploma in Agriculture at the Theko School of Agriculture, near Butterworth where he later lectured. He returned to Fort Hare for further study.

As a young man he showed interest in and had an affinity for cricket, tennis and football, and he also sang in Professor Jabavu's choir. He had strong convictions about the value of soil and water, and the importance of agriculture especially for people living in rural areas.

In 1931 he married Mirriam Makhosazana Majeke. Seven children were born of this union three of whom are still alive.

He began his ministry in Flagstaff. After theological training at Fort Hare he served at various places namely: Palmerton, Clackerbury, Mqhekezweni, Ayliff Mission, Alexandria, Salem and Farmer Field, Ndlovu, Mount White, Ncambele, Kokstad, and Qumbu.

He had cordial and influential contact with the leaders of the people, and made his contribution both to Church and community in many ways. He was an agricultural scholar, but most notably a man with a great talent for poetry and the author of a number of books. He also contributed to the translation of the Bible in isiXhosa. St John Page Mbalana Yako died on 15 June 1977.

1.7 ORGANIZATION OF THE STUDY

This study on the poetry of St. J. Page Yako will comprise the following chapters:

Chapter 1 gives the introduction with the aim of this study, method of investigation, outline of study and Yako's life history.

Chapter 2 provides a theoretical background to praise poetry.

Chapter 3 provides an analysis of the poems of Yako dealing with people and their achievements i.e. **Ukuwela kuka MRS Knox Bhokhwe, Mnu Elijah Cecil Makhiwane, Mnu. Tennyson M. Makhiwane, IZIBONGO ZOMNGQIKA Professor D.D.T. Jabavu, Rev. J.J.R. Jolobe B.A.** are the poems which will be dealt with in this chapter.

Chapter 4 gives an analysis of the poems of Yako dealing with traditional leaders. These poems are: **A! JONGUHLANGA: MHLA NGOBEKO LUKA-JONGUHLANGA MTIRARA EBUMBANE NGOMHLA WAMA 30 JUNE 1954; A! JONGINTABA, A! DALIWONGA: UKUVULWA KWE-OFISI KACHIEF KAIZER D. MATANZIMA, B.A., EQAMATA.**

Chapter 5 contains general conclusions drawn from the entire study.

Annexure: Translations are provided for each poem in the Annexure, which will be found at the end of the study.

CHAPTER 2

THEORETICAL BACKGROUND

2.1 INTRODUCTION

The aim of this chapter is to provide the theoretical background to the study of praise poetry (**izibongo**) which will be used in the analysis of the selected poems for the study.

2.2 BACKGROUND TO ISIXHOSA PRAISE POETRY AND ITS SIGNIFICANCE

Praise poetry is a genre of oral literature, which is popular and widely used in South Africa by speakers of various languages. It occurs in Nguni, Sesotho, TshiVenda, Xitsonga and SeTswana. It covers mainly important issues and events. Praise poetry can be classified into various categories, namely: the praises of kings, chiefs, heroes, and warriors, praises of patriots, praises of prominent people and achievers and also praises of clans. The subject of poetry also includes inanimate objects, animals and birds.

Praise poetry varies in terms of topic choice. Traditionally it was mainly the chiefs who were praised. Chiefs are still the subject of praise poetry but there is a shift towards other subjects. Praise poetry reflected certain historical events, which took place, like the wars of conquest in the counter between the indigenous people and the Europeans when they first subjugated the nations.

Whenever an **imbongi** (as he is referred to in isiXhosa and isiZulu, while terms such as praise singer, bard or oral artist have been used in English as an equivalent for the Nguni terms) feels inspired, he or she produces poetry orally and spontaneously. Praise singers reflect their social, and to some extent their political aspirations, conflicts and frustrations in their own poetry. Generally speaking, however, African poetry bowed before the supremacy of print and the influence of Western models to express itself in an art form, which is written and read by individuals.

The traditional community's history, values, beliefs and aspirations were recorded not in books but in its oral tradition of folk tales, songs and poetry. For Africans, poetry has once again become an important means of popular communication. Since 1976, after the Soweto uprising, it has become customary for poetry to be performed at funerals, political

gatherings and other occasions. Poetry is not, however, a new language to the African; it is the highest verbal art form, a means of confronting, among other things, political power and the ruling of the land.

Poetry is the great reservoir of people's cultural traditions, which is far from perishing and withering away with increasing modernisation. In fact izibongo are a common occurrence in human society, literate as well as non-literate.

Izibongo are not just something of the past, in a sense they are all around us still, hence the expression by Cope (1968:67) **Kuyofa abantu kusale izibongo, yizona eziyosala zibalilela emanxiweni** (People will die and praises will remain; it is these that will be left to mourn for them in their deserted homes.)

With the influences of praise poetry an important tradition among amaXhosa poetry is therefore inevitable. A study of this nature will sensitise both literate poets/authors as well as oral artists to the salient points of this tradition. This awareness should lead to better creative writing and performances. With the advent of democracy in South Africa in 1994 came a sudden proliferation of praise poetry performances and a study of this nature ought to benefit the Government's Arts and Culture departments in their drive to promote this indigenous tradition.

2.3 IMBONGI OR PRAISE POET, A CULTURAL PROPELLER

Praise poets grow up within a praise-singing community. They grow up singing their personal praises, clan praises, praises for animals and clay animals in the veld. An **imbongi** is rarely appointed officially. His appointment comes due to his performance, which elevates him and enables him to gain recognition. The **imbongi** obviously possessed great talent in order to manage what Okpewho (1992:21) refers to as a composition in performance when performing the praises. In the traditional setting of the village, the oral artist does more. In traditional African communities, the performance of poetry was a significant ritual element in Education and Government, at festivals, feasts, weddings, funerals, circumcision schools and other ceremonial and religious events. This brings us to a consideration of the artist's role in his society where, among other things, there is promotion and demonstration of his culture.

Although many definitions of culture exist, Ilson, Crystal, Wells and Long (1985:418) define the term "culture" as the totality of socially transmitted behaviour patterns, arts, beliefs, institutions and all other products of human work and thought characteristics of a community or population. Coombs (1985:244) considers "attitudes and values, diet, clothing, housing, occupation, transport and communication and methods of agriculture..." as the constituents of culture.

The traditional **imbongi** in isiXhosa was associated with a chief and his impromptu poetry dealt with history as well as current events. He wore a distinguishing costume, a leopard skin blanket, an animal skin hat and held a stick in the one hand and an assegai in the other. These weapons symbolised the imbongi's bodyguard role for he walked in front of the chief to protect him when the need arose. The imbongi's distinctive feature is that he can recite poems without having prepared beforehand.

Opland (1983:326) states that the dynamic element of isiXhosa oral poetry has clearly changed and is continuing to change with changes in Cape Nguni society. He states further that tradition is not a lifeless thing; it alters and adapts to new social circumstances. This observation is quite true, and Kaschula and Matyumza (1996:1) correctly concur with Opland that the tradition of the isiXhosa oral poet has never been a static one. On ceremonial occasions such as the installation of a new chief, the king of the community would come out in all his pomp and circumstance, preceded by his court singer. The main duty of the praise singer on such an occasion would be to recite, in praises, the family background of the king and the greatness of that family, the personal attributes and achievements of the present king, and various other positive statements. All these would be proclaimed with a loud voice, designed to impress the merits of the king in the minds of the audience even as their attention was engaged by the person who was about to be installed chief. Besides this ceremonial role, it occasioned the success of the king during his reign, for example, in war, government, acts of generosity, and so forth, so that these might be woven into the body of praises that the poet sang from day to day; the king's failures and weaknesses would be either completely left out or twisted to sound mild, if not positive. In these various ways the court poet established the king's claims to authority over his people and secured him a lasting place in the people's memory.

Gunner and Gwala (1991:7) also draw attention to a change in tradition. They state that praise poems have responded to shifting emphases of time and dynamic cultural and

social pressures but have still remained a recognisable genre. This remark points to the permanent features of the genre. Even if tradition forces change upon it, its basic features will not yield to such changes. Gunner and Gwala (1991:11) cite the Sunday Tribune of 29 October 1989 when they mention that nowadays the freed leaders will be honoured like kings and one of the country's most gifted imbongis wants to make sure the released men hear the story of the people's suffering. This was a perfect prediction of the inauguration of the State President of South Africa, Dr Nelson Rholihlahla Mandela in May 1994 thus, marking the post-apartheid era and the beginning of freedom of expression in South Africa.

An imbongi is an intelligent individual who possesses a wide range of knowledge on a diversity of subjects. This individual with special gifts also plays the role of a prophet to the nation. His prophecies are based on the nation. From these events he is able to predict disaster for the nation. As this is a highly respected individual his word is not taken lightly.

Imbongi reflects their social, and to some extent their political aspirations, conflicts and frustrations in their own poetry. All these factors make oral poetry a very exciting thing to hear.

2.4 STYLE

Style is that quality which makes it possible to distinguish one poet from another. By a poet's style, we mean the sound his word makes in his poem. Every poet, by the way he uses the language, reveals something of his spirit, his habits and his capacities. Style results from a combination of language usage and the stylistic devices a writer prefers. Style is the writer, and therefore what a man is, rather than what he knows, will determine his style. With their style, poets bring listeners/readers closer to their personal vision. They engage listeners/readers in a sensory experience, to hear, to feel and to see, by translating it into an image.

Style and techniques of presentation, especially those aspects that make oral literature an art form somewhat distinct from written literature is a matter of concern. According to Okpewho (1992:70) "oral literature is literature delivered by word of mouth before an audience. This word of mouth medium of presentation implies that oral literature makes its

appeal first through the sound of the words that reach the ears of the audience and only secondarily through the meaning or logic contained in those words.” The performers are anxious to say things that will please the ears of their audiences. They hang on to certain devices that will ensure the steady flow of their presentation. Writers, since they do not face a physical audience, are considerably free from some of these obligations and pressures.

2.5 PARALLELISM

For a performance to succeed, the imagination of the artist will need to do a delicate job of selecting details that may seem to be independent of one another but at bottom have a common affinity, and of bringing these together to present a convincing picture or image. The similarity may be quite strong; the details may echo one another so closely that the device is little more than simple repetition. But they may be so distinct that it takes a certain amount of intelligence to identify the closeness between them. This device, whereby the oral artist brings together in a balanced relationship, ideas and images that may seem independent of one another, is called parallelism. There are various kinds of parallelism. There is “lexical parallelism”, which occurs in song or chant in which the same words or phrases are used to simply transpose in consecutive lines. The indigenous texts make it possible for us to see the fundamental principle of lexical parallelism, which simply consists in the transposition or criss-crossing, between adjacent lines, of identical units of speech (lexis), in this case identical words.

Parallelism becomes more exciting, or at least more striking, when two elements are brought together in a decisive contrast within the same or similar structures of statement. The second kind of parallelism is called “semantic parallelism”. This type of parallelism occurs where the change is not in the positions of words within the structure but in the senses or meanings. The beauty of this technique is evident when lexical and semantic parallelism are blended together in true poetic harmony. A more advanced form of semantic parallelism may be seen in those instances in which various images within a chant are developed independently and the relationship between them is not apparent on the surface. In other African traditions of praise poetry, this form is somewhat more fully developed in such a way that distinct attributes or episodes from the person’s career are strung together in parallel bundles of lines. In the study of Southern African praise poetry,

these consecutive bundles are called “stanzas” by Cope (1968) and “paragraphs” by Daniel Kunene (1971).

Essentially, the device of parallelism is a form of repetition in which a single idea is restated or reaffirmed in a variety of ways. It is, in other words, a repetitive device that puts more emphasis on diversity and contrast than on similarity between details. In its simplest form, parallelism consists in the transposition of identical words or details within the same or adjacent statements. In fact, this device of parallelism may be employed not just for one narrative. As a repetitive device, therefore, parallelism is a tool of pleasure and of convenience. On one hand, there is a touch of beauty in the skill with which the performer plays one set of words or images against another without altering either the structure of statement or the central message. On the other hand, there is a real need for a balanced framework, which will order the vast amount of information harboured into a set of harmonious relationships. To that extent, then, parallelism is, like repetition, the soul of the oral performance.

2.6 REPETITION

Repetition is one of the most fundamental characteristic features of oral literature. It has both an aesthetic and a utilitarian value: in other words, it is a device that not only gives a touch of beauty or attractiveness to a piece of oral expression but also serves certain practical purposes in the overall organisation of the oral performance. The relevance of repetition to oral literature was not sufficiently appreciated by earlier scholars. Most early collectors and editors of folk songs and folktales were unfortunate in cutting what they considered the “wearisome repetition” of phrases and whole passages. They regarded repetition as an unnecessary and time-consuming exercise. Even today, some editors, either out of sheer impatience or under advice from a publisher aiming to keep the size and so the price of the publication under control, are forced to eliminate repetitions from their texts. In so doing, they have tampered with the very heart of these texts; in the case of the earlier generations of scholars, the texts were so severely drained of their essential “oral” qualities that they were invariably judged to be inferior to written literature.

But many texts collected and transcribed in more recent years have respected these qualities, and we are now in a better position to understand the role played by devices such as repetition.

In a fundamental way, the repetition of a phrase, a line, or a passage does have a certain singsong quality to it; if the repetition occurs between intervals, the audience is often delighted to identify with it. Besides this general aesthetic impact, repetition does have more specific stylistic values within the text. One is giving a certain amount of emphasis to a point that needs to be stressed. Repetition is also employed, sometimes profusely, to mark a feeling of excitement or agitation, whether in the sense of utmost delight or deepest anxiety and fear (Okpewho, 1992:72).

In various instances of repetition there is either a sense of urgency, vividness, or a certain musical feeling which lends a touch of effectiveness to the passage. Other instances of repetition do not, however, succeed quite as much, especially when it is clear that the passage has been used purely for filling a gap or marking time. The audience may not necessarily find such repetition offensive and may indeed have actively called for it or encouraged it. The idea of marking time, much as it can be perceived as a weakness, also suggests that repetition can serve certain purposes within the structure of an oral performance. One such use is to help maintain the rhythmic beat on which the lines of a song are based. This technique has been found to be particularly useful in the performance of longer narratives, especially the heroic kind known as "epics". In fact, this structural or formulaic use of repetition can go beyond the building of independent scenes to cover the broad pattern on which most, if not all, of a story is organized.

If the oral performance relies so heavily on these repeated devices, not only to achieve a musical effect that appeals to the audience as well as the performer, but also to support the overall framework on which the performance is built, then repetition can justly be said to be a distinguishing feature of oral literature. This does not mean that we cannot find instances of repetition in written literature like prose works or drama, either in the simplest or most complex forms. But whereas the writer generally makes every effort to avoid repetition in the fear that they might cause the composition to drag and so bore its readers, the oral performer cultivates repetition both as a means of achieving and as a convenient framework for holding the distinct elements of the composition together.

Kunene (1971:67) states that repetition may be aesthetic; it may also be anaesthetic and monotonous. An anaesthetic repetition is one that repeats what has just been said, in exactly the same words and without alleviation by incremental elements. By contrast in aesthetic repetition, selected words and phrases are repeated while additional ones are

brought in as incrementing phrases to advance the narrative, or the syntactical order is reversed to attain emphasis, etc. In other words there is always a device included in the repetition for purposes of alleviation among other things. Such repetition creates suspense; it makes for sustained curiosity through the expectation of a new or surprise element. Also, it makes for a chain linking of ideas and thus unifies what might otherwise be either a discrete juxtaposition of ideas, or straight and possibly dull narrative.

In aesthetic repetition, therefore, we expect to find an intertwining of lexical affines and incremental elements. Affines are repetitions of preceding words and phrases, as distinct from incremental elements. The patterns that emerge from repetition depend on the strategic positioning of affines and incremental elements.

Various forms of repetition will be discussed in Chapters 3 and 4.

2.7 PILING AND ASSOCIATION

Whatever the level of skill or experience possessed by oral artists, the principal aim of most performers is to give satisfaction to the audience. In African oral literature, it is perhaps true to say that fullness of expression is a fundamental virtue. Although this fullness can sometimes be abused, the oral performer who keeps the audience's attention through the night is more likely to be fully rewarded than the one who sends them home after only a very short performance. Various devices used in oral literature are designed to achieve a sense of fullness as well as to impress the audience. One way in which this fullness can be achieved is by piling or coupling one idea to another so that the whole performance builds up to a climax. This device is particularly common in songs and chants. Piling or linking can take the form of the last detail in one line of song becoming the first detail in the next line. It is therefore evident that repetition is a basic ingredient in the device of piling.

Okpewho (1992:84) states that the device of piling or linking is also used in oral narratives for the development of episodes. In many cases a song is employed to underline the repetitive structure of the plot, but we can see that the real interest of the narrator is in the additional detail that moves the story forward toward the intended climax.

When linking becomes less predetermined, it is known as “association”. In other words, when a storyteller must compose the text on the spur of the moment rather than simply recall a ready-made sequence of events, then the ideas and details that follow one another are linked together not by an exact similarity between them but by some kind of approximate relationship, i.e. association, between them.

Performers of oral literature neither are nor working with a prepared script. As they narrate their oral texts before an audience, they have to depend both on their memory and on their imagination to be able to do a successful job. One way of ensuring the success of that job is by organizing the material of their texts in convenient groups or patterns that will make it possible for their imagination to keep the logic of the linking and association which provide artists with patterns of pleasure as well as of convenience.

2.8 DIGRESSION

This is another device that is used by artists. Okpewho (1992:96) states that this is a device whereby the oral performer departs for a moment from the main line of the subject of a story or song, either to address an object or person at the scene of performance or to comment on an issue which may be closely or remotely connected with the main subject. This kind of digression may be called “external digression”, being prompted by an element outside the subject of performance. A more internal kind of digression occurs when the oral artist feels the need to comment briefly on an issue that arises within the song or story. Internal digressions are generally useful for expatiating on a detail that the performer feels may not be immediately clear to the audience, or for throwing light on aspects of morality or social history.

2.9 TONALITY

Okpewho (1992:88) states that because the text of African oral literature is performed by the human voice, it benefits greatly from the flexibility of the voice, which is not easily represented on the printed page. Apart from the fact that oral literature makes its appeal first through the sound of the words and that the oral performer whose voice is not strong enough gains little popularity, there are few ways in which oral artists can put the tone of their voice and the tonal qualities of their language to good use in their performance. For example, words and lines are frequently stretched out to unusual lengths by giving

individual syllables a variety of tones to produce a lyrical effect. Tonality is a notable feature of the oral literature. The distribution of high tones in the one word and low tones in the other serves to indicate the different meanings of words.

2.10 IMAGERY

While it is true that oral literature and written literature differ fundamentally from each other in their methods of presentation - the one by word of mouth and the other through the printed word - they are both united, fundamentally also, in the use of words and in the ways in which they employ words to paint mental pictures that appeal to our feeling and our understanding. These mental pictures are what we know as images. Images may be expressed directly. A narrator or a singer may describe a scene or an event with little reference to anything else but with such a powerful choice of words that we are deeply touched either with admiration or with shock. Similes and metaphors are used to enhance this device.

2.11 SYMBOLISM

This is another device, which occurs as much in oral as in written literature. According to Okpewho (1992:101) a symbol is a concrete or familiar object that is used in references to, or as an explanation of, an abstract idea or a less familiar object or event. It is a particularly useful means of existence. Symbols are often used in wisdom. Symbols are also frequently used in ritual and divination charts, which deal mostly with deep spiritual matters and concepts. Symbols are widely employed in various forms of African oral literature for probing deep philosophical, moral and spiritual matters. They are a mark of high artistic sophistication in oral culture.

2.12 THE SIMILE AND METAPHOR

Jadezweni (1987:13) states that a simile is an explicit comparison often introduced by **njenga** (like), **oku kwa-** (as..as). A simile is much more restricted in its comparison because the basis of the comparison is explicitly stated. On the other hand the metaphor is much more concise and immediate in comparison with its corresponding literal version. The information supplied by a metaphor is not always easily intelligible, which is why a reader has to analyse the metaphor before he can understand it clearly. Because of the

inadequate information supplied by a metaphor, the simile is recommended as an introduction to metaphor, which is why a reader has to analyse the metaphor before he can understand it clearly.

2.13 ORALITY VS LITERACY

It is possible to generalize about the psychodynamics of primary oral cultures, that is, of oral cultures untouched by writing. Fully literate persons can imagine only with great difficulty, what a primary oral culture is like, that is, a culture with no knowledge whatsoever of writing. Neither is it surprising that oral peoples commonly, and probably universally, consider words to have great power. A better understanding of primary orality enables us to understand the new world of writing better, what it truly is, and how functionally literate human beings really are: beings whose thought processes do not grow out of simple natural powers but out of these powers as structured, directly or indirectly, by the technology of writing, the literate mind would not only when engaged in writing, but normally even when it is composing its thoughts in oral form.

A further effect of the use of writing is the divorce between audience and speaker, reader and author. Writing therefore allows for an independent and withdrawn author. Ong (1982:84) argues that the critical and unique breakthrough into new worlds of knowledge was achieved within human consciousness, not when simple semiotic marking was devised but when a coded system of visible marks was invented whereby a writer could determine the exact words that the reader would generate from the text. This is what we usually mean today by writing in its sharply focused sense.

Lord (1960:66) argues that if we were to seek to understand why a literary poet wrote what he did in a particular poem, in a particular manner and form, we could not focus our attention on the moment when he or someone else read or recited his poem to a particular audience or even on any moment when we ourselves read the poem in quiet solitude. We should instead attempt to reconstruct that moment in time when the poet wrote the lines. Obviously, the moment of composition is the important one for such study. For the oral poet the moment of composition is the performance. In the case of a literary poem there is a gap in time between composition and reading or performance. In the case of the oral poem this gap does not exist, because composition and performance are two aspects of the same moment. An oral poem is not composed but performed.

In order to be in a position to discuss fully the relationship between writing and orality, we must grasp fully who, or more correctly what our performer is. We must eliminate from the word "performer" any notion that he is one who merely reproduced what someone else or even he himself has composed. Lord (1960:66) argues that our oral poet is a composer. Our singer of tales is a composer of tales. Singer, performer, composer and poet are one under different aspects but at the same time. Singing, performing, composing are facets of the same as Lord stresses a special technique of composition, which makes rapid composing in performance possible. He further argues that if we are fully aware that the singer is composing as he sings, the most striking element in the performance itself is the speed with which he proceeds.

Although the introduction of writing will have obvious effects in terms of, for example, divorcing a performance from the context in which it occurs, both the written and the oral media can be used in a variety of different ways. They should be viewed as autonomous on the one hand, but complementary on the other. In terms of the aims and functions of literature, there is little difference between them and they are both fuelled and moulded by the culture, which underlines them.

With regard to writing restructuring human consciousness, Ong (1982:78) is of the opinion that more than any other single invention, writing has transformed human consciousness. In Xhosa society, with particular reference to the **imbongi**, the introduction of writing should in theory change the mode of production of the poetry, and perhaps also the consciousness of the people who are producing the poetry, as well as that of the audience. Ong (1982:85) states that it moves speech from the oral-aural to a new sensory world, that of vision. It transforms speech and thought as well.

By contrast with natural oral speech, writing is completely artificial. There is no way to write naturally. Oral speech is fully natural to human beings in the sense that every human being in every culture who is not physiologically or psychologically impaired learns to talk. Oral peoples commonly and probably universally, consider words to have great power. Ong (1982:34) states that with regard to an oral culture, to solve effectively the problem of retaining and retrieving carefully articulated thought, you have to do your thinking in mnemonic patterns, shaped for ready oral recurrence.

2.14 PRAISE NAMES

Zotwana (1993:135) mentions that praise names are functionally cryptic celebrations of the good qualities of their subject. They are also allusions to the physical build of the person praised and it is this that enables the literate poet to draw imaginary pictures of the deities.

CHAPTER 3

POETRY ABOUT EDUCATIONISTS

3.1 INTRODUCTION

The aim of this chapter is the analysis of St J Page Yako's poetry about educationists, religious leaders as well as achievers. The poems selected are **Ukuwela Kuka Mrs Knox Bhokhwe, Mnu Elijah Cecil Makhiwane, Mnr. Tennyson M Makhiwane, Izibongo Zomngqika** Professor DDT Jabavu and Rev JJR Jolobe BA. Each poem has a preface provided in prose. The analysis will therefore incorporate the preface.

3.2 ANALYSIS OF "UKUWELA KUKA MRS KNOX BHOKHWE"

This poem is in Appendix 1 (p 98), therefore reference is made to it.

3.2.1 Preface to the poem

In the preface, Yako gives a brief historical background of a successful woman, Mrs Knox Bhokhwe. The poet records that this African beauty is married to the renowned priest, Rev John Knox Bhokhwe of the Presbyterian Church. Towards the end of 1937 she was honoured to be a delegate to the Women's Convention that was held abroad in Edinburgh, Scotland.

3.2.2 Events

The poem is subdivided into various subevents:

The opening stanza suggests an account of the voyage itself.

Stanza 1: Lines 1 – 3: Description of Mrs Bhokhwe: Firstly the poet presents Mrs Bhokhwe's physical appearance, her stature, her beauty, her productivity as well as her role in the African nation. Yako starts his poem by revealing to us that this woman is a wife of the AmaBamba clan. This explanation among amaXhosa people elevates a woman to a status of not being a wife to the man she married but suggests that she is the mother of the particular clan. In this case Mrs Bhokhwe is the mother of amaBamba clan.

Lines 4 – 17: Speech of Mrs Bhokhwe: Yako takes the reader through the moment when she was about to disappear across the deep sea, a moment of mixed emotions. Mrs Bhokhwe became emotional and unstable and as she was murmuring to herself, she suggested that the African Nation should never forget the year 1937, Phalo's tribe, and that in order for the African nation not to forget it, its society should have it engraved on the rock. This idea of inscription of the year 1937 suggests the importance of the event. The poet's comparison of the passing through of Zulu, Jolobe and Mrs Bhokhwe with Jesus as a saviour suggests the goodness of such an exercise, which will at the end alleviate the problems of Africa.

Lines 18 – 25: The resemblance is drawn between the Scots and the Africans in the form of dance, drums and skirts. In the same way as going to Scotland, we will pass the clouds on the last day. The first stanza therefore has three sub-events of which the last two show the emotional uncertainty of Mrs Bhokhwe on the eve of her departure.

Stanza 2 :Lines 26 – 33: Mrs Bhokhwe voiced her concern that she is probably not the best delegate to go overseas. There are others who still have a lot of vigour: cows with milk, while she is dry. She mentions the grassroots children, the honourable and royal children who could have been chosen instead of her.

Lines 34 – 43: Departure: fears of the sea and sinking of the ship. The poet takes the reader to the turbulent scene in the sea as the ship is sailing away. The beauty didn't doze off, she kept praying for Africa's resurrection on the resurrection day. There is comparison with life: a sense of pity prevails as she mentions hatred, injury and loss of direction in people.

Lines 44 – 46: Mrs Bhokhwe stayed vigilant on the journey and did not sleep but prayed for Africa's resurrection.

Lines 47 – 52: Mrs Bhokhwe arrived in Scotland with fanfare as she was a girl from black Africa.

Stanza 3: Lines 53 – 59: Are about proceedings at the convention. The poet takes the reader to a scene of excitement where the women meeting each other wept for one another at the convention. She wailed together with other women, reminiscing over labour

pains, where women voiced their sympathies with each other and called on the youth to stay on the right road.

Lines 60 – 63: The poet shows that Jesus wants to come to earth to judge the people of earth, drawn by all the tears of Mrs Bhokhwe.

Lines 64 – 66: The poet shows that humanity will not enter heaven through guns but through tears. This stanza lays emphasis on the religious nature of the convention.

Stanza 4: Lines 67 – 85: This stanza depicts the arrival of Mrs Bhokhwe at home.

Lines 67 – 75: The return journey was uneventful and the sea was calm because Mrs Bhokhwe was now settled in her mind, satisfied and rejoicing with peace and blessings.

Lines 76 – 85: On arrival home she was hailed by all the people because she had addressed eminent people.

3.2.3 Formal features of the poem

Form

The poem consists of four stanzas of unequal length:

Stanza 1: 25 lines

Stanza 2: 18 lines

Stanza 3: 23 lines

Stanza 4: 19 lines

Repetition

Lines 1 – 3: The verb with **-welile** is repeated in each line and it appears in each case at the beginning of the line. This is not its normal syntactic position because its subject appears after it: **imazi iwelile** becomes **iwelile imazi**. The function of this repetition is to focus on the overseas journey of Mrs Bhokhwe because the verb **wela** refers to going across.

Lines 5 and 6: The verb with **vakala** is repeated although discontinuously, i.e. with an intervening line between. The function of this repetition is the urgency of the message that she wants to give us so that it may be heard clearly: **vakala**.

Lines 8 and 9: The verb phrase **ungaz' ulityalwe** is repeated in both lines i.e. a continuous repetition. The function of this repetition is to focus on the importance of the event of her going overseas.

Lines 13 – 15: The noun **indlovu** (elephant) appears in each of these lines. This noun is a metaphor for Jesus and His presence is thus emphasized.

Lines 19 – 20: The noun **izikhaka** has been repeated to focus on the strange dress of the Scottish men who also sometimes wear skirts as African women do.

Lines 22, 23 and 25: The noun **ingqongqo** appears in these lines. This noun refers to a drum and its function is to emphasize the same level of noisiness in the Scots and Africans especially the level of noise experienced on the last day.

Lines 26, 33: The question Bendiyni poses, suggests Mrs Bhokhwe's doubt at her own worthiness.

Lines 37, 38: Waginywa refers to whales and prayers: the comparison refers to the fact that she is swallowed up by the ships. Also the prayers are swallowed up and will go along with her.

Lines 39, 40: **Uhambe naye esithi**: The function of this repetition refers to their uncertainty of mind at the turbulence of the sea. That is why the poet wants to repeat her words.

Line 46: The verb **ngqungqa** in the same line focuses on dancing.

Lines 54 – 55: In the verbs **bhonga/bonga**, the only difference is in the consonant with **bh/b** to emphasize two different functions performed by her.

Lines 81, 82: The use of the conjunction **kuba** at the beginning of the lines emphasizes the function of women. Women prayed effectively in Scotland and their voices were heard by God above, even Mrs Bhokhwe's.

Line – break

Only with **–thi** in lines 1, 39 and 49. The break recurs at a piece of punctuation after **h** and its function is to create a rest.

The vertical-line repetition pattern

This occurs when a repetition occupies the same position in the line as the occupancy of the phrases in the lines below:

Waginywa ngumnenga qongqololo

waginywa yimithandazo yohlanga lwakhe 37 – 38

a	.....	b	.....	c	.....
	Waginywa		Ngumnenga		Qongqololo
a	.....	d	.....	E	.....
	Waginywa		Yimithandazo		Yohlanga lwakhe

She was swallowed by a whale

She was swallowed by her nation's prayers.

Uhambe naye esithi, "ulwandle luqumbile"

Uhambe naye esithi, "ulwandle lusongile"

a	.....	b	.....	c	.....
	Uhambe naye		esithi		ulwandle luqumbile
a	.....	b	.....	c	.....
	Uhambe naye		esithi		ulwandle lusongile

She left saying, "The sea is angry"

She left saying, "The sea is turbulent"

Discontinuous repetition

The repetition patterns described above are ones in which repeated phrases occur in the line immediately following the line of their previous occurrence. There are situations, however, where one or more lines intervene between an occurrence and a subsequent repetition thereof, giving what might be called broken or interrupted or discontinuous repetitions. Generally, apart from the fact that they are interrupted, the patterns are as described above. We therefore do not regard them as new patterns, but rather as variations of the patterns we have already described. Here are some illustrations:

a	.....	b	.....	c	—————→
	Yavakala		ithetha		yodwa
d	.....	e	.....	f	—————→
	Yaman'		Ukugungqa		ayazinza
a	.....	g	.....	h	—————→
	Yavakala		Isithi		lo nyaka kaTheti- seven

Yavakala ithetha yodwa,
Yaman'ukugungqa ayazinza,
Yavakal'isithi "Lo nyaka kaTheti-seven,
 She started murmuring to herself,
 She became emotional and unstable,
 She then said, "This year, 1937"

Repetition for emphasis

In a sense all repetition achieves emphasis. There are, however, cases where this is the unmistakable intention of the poet, where patterning seems to take second place. The poet hammers away at the idea he seeks to emphasise. There is no suspense here; on the contrary, the audience is introduced to the idea, and repeated violent plunges into the same idea give them little time to think about anything else:

Iwelile imazi yasemaBambeni**Luwelil' ubhelukaz' oluhle lwe-Afrika****Iwelil' imaz' embele mde yethu**

The woman married to the Bamba clan has gone abroad

The beautiful African lady has gone abroad

Our fervently productive lady has gone abroad

Aniziboni n'amasi aphilala nje?**Aniziboni na sezide zabhonxa nje?**

Can't you see that the milk is overflowing?

Can't you see that the milk in their teats is excessive?

Re-statement of ideas through synonyms and indirect reference

In this case thoughts or ideas are repeated without at the same time repeating the words or phrases which conveyed them when they were first stated. Many occurrences of re-statement without repetition, if joined linearly, give the same types of structural patterns as we saw in repetition.

Uhambe naye/esithi/ulwandle luqumbile**Uhambe naye/esith/ulwandle lusongile**

She left saying, "The sea is angry"

She left saying, "The sea is turbulent"

Bekho nje/abantwana/bomthonyama**Zikho nje/izidwangube/nabantwana begazi**

When grassroots children are there

When honourable and royal children are there

Repetition of syntactic slots

One of the situations where parallelism is most effective is where syntax is repeated, but with new words placed in the slots:

Waginywa ngumnenga qongqololo,

Waginywa yimithandazo yohlanga lwakhe.

She was swallowed by a whale,

She was swallowed by her nation's prayers.

Yabhonga kuba thina silusapho lweenyembezi

Yabonga kuba thina silusapho lukaQamata

She cried because we are a lachrymose family

She sang praises because we belong to Qamata

Rhythm

We find uneven line rhythm in the following:

Line 1 has 13 syllables; line 2: 14 syllables; line 3: 11 syllables; line 11: 7 syllables; line 12: 7 syllables. The uneven lines contribute to the rhythm.

Consonant quality

It is only evident in agreement patterns as in line 6: class 9: **ya**; line 13: class 2: **be**; line 41: class 10: **zi**.

Rhythm in these lines displays control of tone, breath and sense. The line usually starts on a high pitch and slides down to a low, it is uttered in one breath, and it makes sense on its own. There is, in other words, limited enjambment in **izibongo**. A breath group is thus also a sense group, and it has a distinctive pattern of intonation. This is a simplified statement, since the **imbongi** may maintain his high tone over a number of successive lines that he considers a unit before dropping to his low-tone concluding formula (perhaps thereby creating a stanzaic demarcation).

Rhythm is brilliantly captured in line 15 where vowels “u”, “o” and “a” have been deleted:

Ndlov' enephang' ety ' igoduka

The gluttoning elephant trotting home

Metre is constituted by syllable count. Long and short lines as well as long and short words contribute well to the movement in Yako's poetry.

Rhythm also occurs with deletion. There are various instances of vowel deletion. This type of deletion is natural and it usually has two functions:

- (a) It appears in natural speech in this way, i.e. the end vowel is usually deleted. The vowel "e" and "i" in line 2, 3 have been deleted in **Luwelil' ubhelukaz' oluhle** and in **lwelil' imaz' embele**
- (b) The end vowel is deleted to allow a rhythmic pattern: **iwelil' imaz' embele**. Such deletion is indicated by an apostrophe.

Metaphor

Imazi: lines 1, 3, 29, 47 and 85: the poet uses this metaphor i.e. **Umfazi yimazi** to indicate Mrs Bhokhwe's worthiness and productivity as a woman. As a woman she provides as the cow would do with the udder. The amaXhosa compare a woman with a cow i.e. long teats in line 3 and the abundance of milk in line 31.

Jesus is an elephant: lines 13 – 15: this metaphor appears in each of these lines to portray the strength of Jesus as a leader. The sea is an angry person: line 39 because the sea's turbulence is likened to Mrs Bhokhwe's anxiety. The ship is a whale: line 37 because as she is swallowed up by the ship it is as if she is swallowed up by the whale.

The devil is a falcon: line 59: it catches prey. As people fall prey to the devil, the devil will catch people like a falcon.

Jesus is a prince: line 60: Jesus is a prince of peace; he preaches peace to people. Zulu and Jolobe represent the people at large: line 12: they represent different tribes and clans to show that all the people and not a certain portion will follow Jesus.

Simile

Njenga: lines 21, 70: the function of this simile is to liken Scottish men to South African women because of their attire which looks like the traditional skirts of South African women and to the waves which are calm like sleeping babies.

3.2.4 Evaluation

The poem is concerned with the attendance of Mrs Bhokhwe to a women's convention in Scotland in 1937. It then describes the problems with the departure, the journey, the arrival and the return of Mrs Bhokhwe to South Africa.

The poet uses the events of Mrs Bhokhwe's journey to show the three major emotions in the life of a person. In this process he gives the three phases in life through which a person goes. In the first phase a person experiences an emotion of anxiety and a feeling of worthlessness as Mrs Bhokhwe did before her departure to Scotland.

The second phase shows a period of activity, of work, of being busy. This phase indicates the worthiness of a person in his/her productive stage of life. This period is shown in Mrs Bhokhwe's attendance at the convention. The third period is a phase of calmness and restfulness where a person is appreciated for the work one has done. This period is shown in Mrs Bhokhwe's return journey and arrival in South Africa.

The poet wants to create an emotion of reverence for Mrs Bhokhwe so that we may be appreciative of her journey and what she has attained. However, the poet did not succeed in convincing us of this emotion because he did not give us enough detail about her experiences. The poet also intended to use the poem for religious purposes and in that way he went away from Mrs Bhokhwe. We thus have a very dim view of the emotional experiences of Mrs Bhokhwe.

The poet employs many references to religious practices and beliefs i.e. lines 11 – 18; 24 – 25; 42 – 43; 58 – 66. These religious elements are relevant to the meaning of the poem as the poet is calling for repentance for all humanity. The poet further emphasizes that humanity will not enter heaven through guns but through tears:

Izul' anisayi kulingena ngerhuluwa,

You would never enter heaven through gun powder

Nolingena ngeenyembezi zentombi kaSopotela

You would enter through Sopotela's daughter's tears

Yako recommended acknowledging women as very little tribute is paid to them in isiXhosa literature in general. This may be due to the general attitude towards women, who are believed to have played no active part among amaXhosa generally or have made no positive contribution, hence little poetry is written about them.

3.3 ANALYSIS OF “IZIBONGO NGOMNU. ELIJAH CECIL MAKIWANE”

3.3.1 Preface to the poem

It outlines a retirement farewell function which was held at Somerville Mission at Tsolo in honour of Mr Elijah Cecil Makiwane on 3 November 1950, after very lengthy, good and faithful service. He made an important point during his speech when he narrated that, in his lengthy teaching service, he taught only in three schools, which was an indication of how well he worked with the communities.

3.3.2 Events

The poem is subdivided into various subevents:

Stanza 1: Lines 1-8: The first stanza forms an introductory section of the poem. It has three sub-events.

Lines 1 – 3: Yako introduces himself to the reader as the grandson to Ngubengcunka, the bearded puffadder of the Mtikrakra clan, which was seen by Mbanga’s women on their way to work.

Lines 4 – 6: Yako’s journey to Rarabeland better known as Alice to be educated at Lovedale.

Lines 7 – 8: He was left in custody of Cecil, affectionately known as Gambu whom he still reveres.

Stanza 2: Lines 9 – 24: Lines 9 – 15: The poet apologizes to Makiwane that he will not call him by his clan names and if he is not satisfied about this he will ask a praise singer from Kundulu to sing praises for him. This is suggestive of the respect Yako has for Cecil

and it compels him not to sing praises to him directly as he belittles himself but to call for Daliwonga to release Manisi, a well-known bard in order to do so on his behalf.

Lines 16 – 19 refer to Nxu where Makiwane's grandchild was born.

Lines 20 – 24 refer to where Makiwane retired.

Stanza 3: Lines 25 – 38

Lines 25 – 31: Cecil Makiwane is depicted as a great disciplinarian who has made Yako what he is today. He relates to the episodes when he received punishment on various occasions where he had to develop a hunch-back like a camel.

Lines 32 – 38 are about education that Yako received from Cecil which is likened to a camel's hunch-back.

Stanza 4: Lines 39 – 59: The poet gives a description of Cecil's stature.

Lines 39 – 47 deal with his knees which were conspicuous when he walked as they were bent inwardly. Even though they touched each other when walking, Cecil was well-fitted by his knees. The significances that these knees had was unity hence his saying (pointing at his knees) "we should unite and care for each other".

Lines 48 – 52 describe his eye-brows: the poet describes how big his eye-brows were. He pulled them up and down like an ox pulling a wagon carrying wood at Ngqongqongwana curves. Drawing an ox wagon is likened to drawing Africa into the light in lines 50 – 52.

Lines 53 to 56 give a description of Cecil's shoulders. They are referred to as being as broad as the road, all those carried on them won't bump against each other. This is how accommodating Cecil was.

Lines 57 – 59: The poet describes Cecil's audible, high-pitched voice as one which even the deaf will be able to hear.

Stanza 5: 60 – 74 deals with Cecil's experience.

Lines 60-61 constitute a code of reference.

One must enquire about him from King Sobhuza of Swaziland and from all nations across the Orange River. These, apparently, are the places where he worked.

Lines 62-65 describe how Cecil would get courage to overcome problems as well as when he is absorbed in his work when he would swear his sister Nolwandle who resided near Hoho forest on the outskirts of Rabhula.

Lines 69-74: Yako is proud of his teacher, Cecil Makiwane, who opened his eyes through education. He appreciates the fact that he lives in and is also part of this perishing nation of L69, which makes him moved by the memories of his teacher who opened his eyes. In line 73 the idea of Yako being enlightened by Cecil's teaching is likened to the coming of summer where everything blossoms and where young males are rejoicing in the fields.

Stanza 6: Lines 75 – 79: This stanza forms a conclusion whereby Yako bids farewell to his teacher, consoling him by saying that everybody will retire when the time comes. He reminds him of Tennyson Makiwane who is due to retire soon.

3.3.3 Formal features of the poem

Form

The poem consists of six stanzas of unequal length:

Stanza 1:	8 lines
Stanza 2:	16 lines
Stanza 3:	14 lines
Stanza 4:	21 lines
Stanza 5:	15 lines
Stanza 6:	5 lines

Parallelism

This device which is a tool of pleasure is a form of repetition in which a single idea is restated or re-affirmed in a variety of ways. The poet selected details that may seem to be

independent of one another but at the bottom have a common affinity, and of bringing these together to present a convincing picture or image.

Semantic parallelism occurs in these lines where the change is not in the positions of words within the structure but in the senses or meanings.

Celan' uDaliwong' akhulul' uManisi,
Amthumele kwiziziba zeNxu,
Celan'uDaliwong'akhulul'uManisi,
Amthumele phantsi kwentaba yakuTsolo,
Celan' uDaliwong' akhulul' uYali-uManisi
Aye kuthwalis' uCicil eso sidlokolo sakhe,
 Ask to Daliwonga to release Manisi,
 and send him to waterpits at Nxu,
 Ask to Daliwonga to release Manisi,
 and send him off below the mountain of Tsolo
 Ask to Daliwonga to let Yali-Manisi,
 To go and assist Cecil to put on his head-gear.

Itsal' iflarha kwezo drayi zikaNgqongqongwana,
Itsal' ibhokuva kwezo ntlambo zeNtywenka,
Itsal' iAfrik' id' ingene ekukhanyeni.
 Drawing a wagon at Ngqongqongwana curves,
 Drawing a cart at Ntywenka valleys,
 Drawing Africa into the light.

In the following lines he brings together in a balanced relationship, ideas and images that may seem independent of one another. This kind of lexical parallelism simply consists in the transposition or criss-crossing between adjacent lines of identical units of speech.

Phumla ke titshala yam, phumla,
Phumla noTenesini selezakuphumla.
 Farewell my teacher, farewell,
 Farewell, Tennyson will soon retire too.

Rhythm

Poetry makes use of musical patterns which evoke some kind of emotions in the reader. Rhythm is an effectual movement or flow brought about by the poet's use of his emphasis and tempo. Rhythm is there to indicate physical movement; create a certain atmosphere and to express feelings. It is affected by certain aspects such as pauses and length of words. The use of rhythm reinforces emotions, the content, and carries home to the reader the writer's attitude, thoughts and feelings.

The poet uses repeated phrases in lines 25, 39, 48, 53 and 57 when he gives his feelings about Makhiwane in line 25 and introduces Makiwane's features in lines 39 – 57 thus protracting a rhythmical effect.

Yititshala yam endiyoyikayo nanamhla

Yititshala yam efañelwe ngamadol'ayo

Yititshala yam efañelwe ngamashiy'ayo

Yititshala yam egxalaba lingangendlela

Yititshala yam elizwi likhulu

(Translation: See Appendix 2)

The imbongi's lines display control of tone, breath and sense. The line usually starts on a high pitch and slides down to a low, it is uttered in one breath, and it makes sense on its own.

Rhyme is closely related to rhythm for it punctuates the rhythmic structure of the poem with words that echo one another. Rhyme is pleasurable and pleases the ear. It satisfies our natural love of repetition.

Brett (1976:42) regards rhythm, rhyme, alliteration, assonance as figures of sound. On the other hand, he sees metaphors, similes, euphemism, as figures of speech.

In the following examples deletion of vowels occur to conform to the rhythm:

Makaxol' uGambu nabantwan' abahle...

Kambe x' uGamb' ekrokra ngale ndawo,

Sendocel' imbongi yakuKhundulu indenzele...

**Ngaloo mnweb' ibelek' iziduko nezithuko,
 Celan' uDaliwong' akhulul' uManisi...
 Aph' umzukulwana kaMakinan' ahlamba khona.**

(Translation: See Appendix 2)

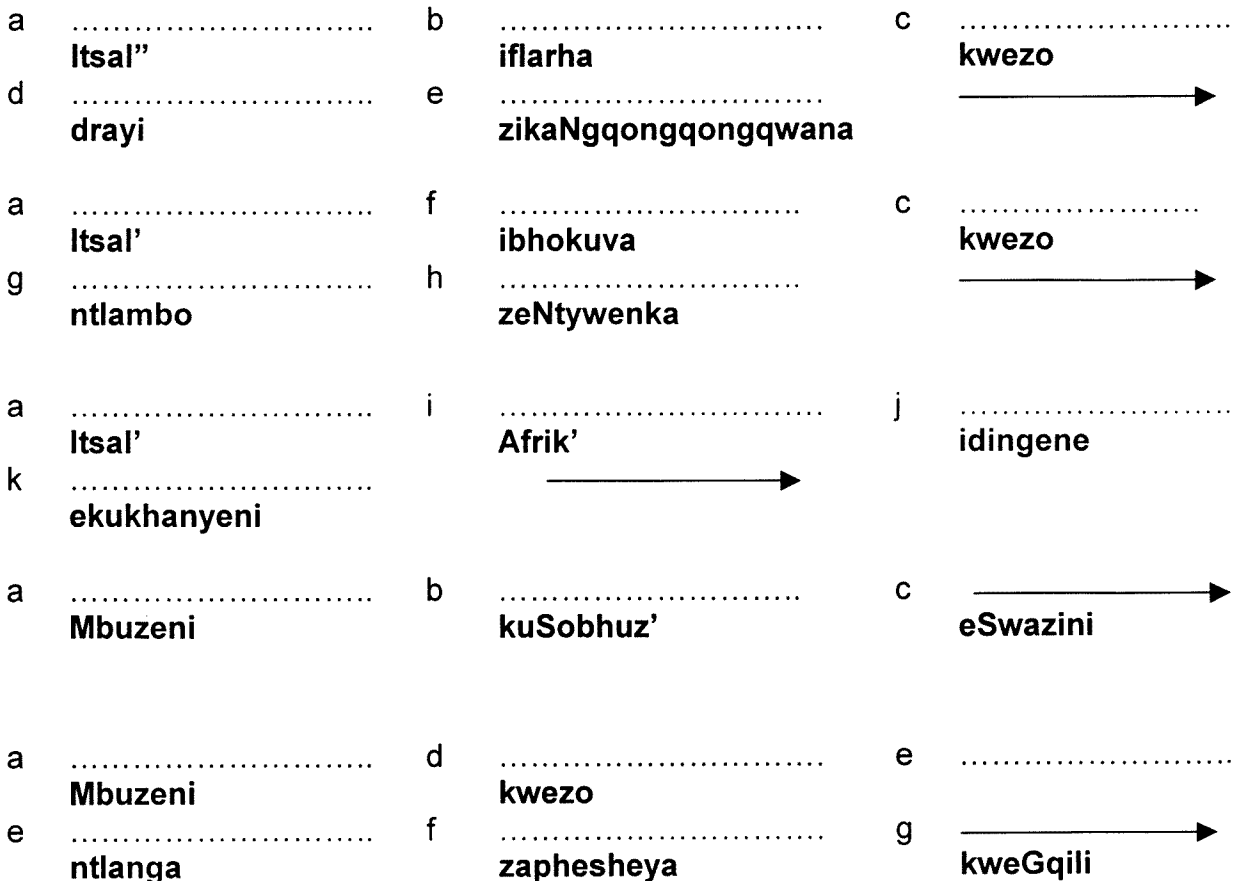
Repetition

The vertical line repetition pattern

**Itsal' iflarha kwezo drayi zikaNgqongqongwana,
 Itsal' ibhokuva kwezo ntlambo zeNtywenka,
 Itsal' iAfrik' id' ingene ekukhanyeni.
 Mbuzeni kuSobhuz eSwazini,
 Mbuzeni kwezo ntlanga zaphesheya kweGqili
 Nanko kude kufuphi nehlathi likaHoho,
 Nanko kuloo mathafa aseRabhula,**

(Translation: See Appendix 2)

This occurs when a repetition occupies the same position in the line as the occurrence of the phrases in the lines below:



- | | | | | | |
|---|--------------------------|---|-------------------------------|---|----------------------------|
| a |
Nanko | b |
kude kufuphi | c |
nehlathi |
| d |
likaHoho | | | | |
| a |
Nanko | e |
kuloo mathafa | f |
aseRabhula |

Discontinuous repetition

Discontinuous repetition patterns are the ones in which repeated phrases occur in the line immediately following the line of their previous occupancies. In this case two lines intervene between an occurrence and a subsequent repetition thereof and as such we regard them as variations of the patterns we have already described. Here are some illustrations:

- | | | | | | |
|---|----------------------------------|---|---|---|-------------------------------|
| a |
Celan'uDaliwong' | b |
akhulul' | c |
uManisi |
| d |
amthumele | e |
kwiziziba | f |
zeNxu |
| g |
Aph' | h |
umzukulwana
kaMakhiwan' | i |
ahlambakhona |
| a |
Celan'uDaliwong' | b |
akhulul' | c |
uManisi |
| d |
amthumele | g |
phantsi kwentaba | h |
yakuTsolo |
| i |
Aph' uCecil | j |
azibeke khon | k |
iintonga |
| a |
Celan'uDaliwong' | b |
akhulul' | c |
uYali-Manisi |
| l |
aye kuthwalis' | m |
uCecil | n |
eso sidlokolo |
| o |
sakhe | | | | |

The reason for this repetition is to emphasise the need of asking Daliwonga and appealing to him to release Yali-Manisi.

Symbolism

From lines 19-21 of the second stanza, Yako asks Daliwonga to release Manisi and send him to Tsolo mountain where Cecil retired. This is denoted by the use of symbolism in line 21 where Yako states that it is where Cecil **azibeke khon' iintonga**. **lintonga** (sticks) that have been put down in line 21 symbolise work that Cecil has retired from. From lines 22-24 Yako asks Daliwonga to release Yali-Manisi to go and assist Cecil to put on his head-gear and sing praises as he comforts him for having succeeded in this battle. The head-gear **isidlokolo** symbolizes a crown which is usually given to a man to mark his victory.

Metaphor

Bokoda (1994:180) states that the word is the basic tool of the writer. It is through words that he can crystallize his thoughts, to realize his emotions and bring the images of the mind to the life of literature. This is evident in the manner in which Yako employs metaphor.

lintonga: Line 6: The poet refers to education when he says **Ndisiya kuSomgxada ndisiya kukh' iintonga** (He went to Alice to study.)

lintonga: Line 21: In this case **iintonga** suggest retirement.

Yako's use of language is subtle. Yako's use of a metaphor in lines 1 – 3: the bearded puff-adder of Mtikrakra is an example of such subtle use.

**Ndingumzukulu kaNgubengcuka,
Irhamba elineendevu lakwaMtikrakra,
Elabowa ngabafazi bakwa Mbanga bephangela**

I am the grandson of Ngubengcuka
The bearded puff-adder of Mtikrakra
Which was seen by Mbanga women at work.

In fact this extract suggests a possible sexual scandal, involving Mtikrakra, hence the crude language. With each new layer of images the mood is strengthened. Yako, therefore, makes use of figurative language such as metaphors.

Simile

Similes with **–njenge** (like) are used by the poet to draw a comparison between himself and the orphaned calf as well as a camel.

Line 31: The education that he received from Cecil Makiwane is likened to the Camel's hunchback (**Ndade ndanesifombo njengenkamela**). Cecil is regarded as a great disciplinarian by Yako. This is depicted in lines 28-29 when the poet describes how he was beaten by Cecil as in:

Ndabhinyiliza ndabhonga njengethol' elingenanina,

Wabe yena endixangxatha,

I shuttled and bellowed like an orphaned lamb,

as he continuously punished me

3.3.4 Evaluation

The poem outlines a retirement farewell function for Mr Elijah Cecil Makiwane. It then describes the importance of perseverance. His lengthy good and faithful service was spent only in three schools. This is typical of a man who is prepared to contribute to what he stands for, in this case, educating the child. Cecil is depicted as a great disciplinarian who has made Yako what he is today.

The poet employs quite a number of poetic devices effectively in this poem. This is evident in the manner in which he employs metaphor and symbolism when he refers to **iintonga** (sticks) which represent his retirement from the teaching service.

3.4 ANALYSIS OF “TENNYSON M MAKIWANE”

3.4.1 Preface to the poem

Yako states that Mr Tennyson M Makiwane was retired on the 2.10.1952 after a lengthy service with the Transkei's Territorial Council. This gentleman is among men that left behind exemplary service record, doing so with national pride without any prejudice. He

further states Tennyson didn't use his broadmindedness about issues as a means of securing personal praise and gain.

3.4.2 Events

The poem is made up of eight stanzas with irregular number of lines. It is subdivided into various subevents:

Stanza 1: Line 1-15: This stanza introduces us to the time and place where Yako heard about Tennyson's retirement for the first time. The poet states that he was sitting on the mhlontlo tree, blowing a horn when he was moved by the message from across the Mbashe river that Mtywaku had given in.

Stanza 2: Line 6-19: This stanza gives an explanation as to why Yako chose to sit on the branch of mhlontlo tree in line 10 while he sings praises to Tennyson. Among other things he states that dignitaries from Marhanugeni never showed him a hill to sit on and also because he got neglected by his Chief Mrhwebo in Line 11.

Stanza 3: Line 20-28: A messenger is sent by Yako to Jili who is the son of Kama to ask for a confirmation of Tennyson's retirement. Unfortunately the messenger comes back empty-handed as he could not find Jili at Xesi and also Jabavu was out in the districts and Provinces of South Africa sorting out issues affecting his nation. This is suggestive of Jili's commitment to the issues of the nation.

Stanza 4: Line 29-43: This stanza introduces a noticeable change in Umtata where Gambu used to walk but now has lost an associate: lines 35 and 37.

Stanza 5: Line 44 –53 deal with Tennyson's transfer. While Tennyson was still working a call came from the great council instructing him to leave Nyandeni and respond to Yuzi's call. He crossed Umtata river and headed for the director's house.

Stanza 6: Line 54-59: The poet suggests how powerful Tennyson was, an adviser to an agriculturalist and farmer who spoke and left no stone unturned (line 55). He is likened to iron because of his strength in line 57.

Stanza 7: Line 60-81: The poet depicts a period of change from the old to new era. During a period of change where Secondary Schools came into being, during the period of enlightenment when people were doing away with red ochre, when chiefs were abandoning polygamy and getting converted into Christianity in lines 66-68 is the time when Tennyson became seriously engaged in his work.

Stanza 8: Line 82-92: The poet re-assures Tennyson that he is not the first nor the last one to retire, all people are going to retire. Line 88 suggests that it is not easy to part with Tennyson hence all the agriculturalists are sobbing in tears.

3.4.3 Formal features of the poem

Form

The poem consists of eight (8) stanzas.

Repetition

The repetition of a word or phrase at the start of a number of consecutive lines is evident in this poem also:

**Phumla mpandlandini,
 Phumla nabefundisi bayakuthamsanqela
 Ndithi mna phumla mhle ngaphakathi,
 Phumla ukuz' undibethel' ucingo mhlana wabhubha...
 Phumla kuba ndikho phakathi kwale Nxuba neXesi
 Phumla ngathi noTomsana selebizelwe phezulu
 Phumla ukushwaqa oku ndenziwa kukuguga,...
 Phumla Tenesin phumla;
 Phumla no Cecil selephumle.**

Go and rest, balded man,
 Go and rest, for the priets have blessed you as well
 Go and rest kind-hearted man,
 Go and rest and call me when you die, ...
 Go and rest because I'm between Nxuba and Xesi rivers.

Go and rest because I've learnt that Thompson has been called to rest...

Go and rest, I speak endlessly because I am ageing,

Go and rest Tennyson go and rest,

Go and rest Cecil is retired too.

The most popular type of repetition here is the vertical-line repetition pattern. This kind of repetition is also for emphasis.

Phumla mpandlandini,

Phumla nabefundisi bayakuthamsanqela

Ndithi mna phumla mhle ngaphakathi,

Phumla ukuz' undibethel' ucingo mhlana wabhubha...

Phumla kuba ndikho phakathi kwale Nxuba neXesi

Phumla ngathi noTomsana selebizelwe phezulu

Phumla ukushwaqa oku ndenziwa kukuguga,...

Phumla Tenesin phumla;

Phumla no Cecil selephumle.

(Translation: See Appendix 3)

We also find repetition that occurs in words as in the following examples:

Line 26: **Ekwiziphaluka ngeziphaluka**

Line 27: **ekumaphondo ngamaphondo**

Line 63: **Zisakuthaphuthaphuka**

Deletion

Deletion of vowels impact on the speed/tempo of lines.

Rhythm occurs with deletion. In the following examples deletion of vowels occurs to conform to rhythm:

Ndivuthel' isigodl' imithamb' itsazile

Ndandikhangel' eMthatha kumzi kaNdyebo...

Lith' eli dun' iintsapho zingabaphangeli,...

Koko x' ifun' ukwenz' izwi ngoMakiwane

Ikhokel' umhlamb' inxakamel' ithole

(Translation: See Appendix 3)

Metaphor

Yako employs hyperbole in line 23: **ukub' uTenesin ukhuluw' edyokweni**. This expression suggests that Tennyson has retired. Tennyson is **imazi** (line 41). This metaphor suggests that he is the provider of knowledge to the community at large.

3.4.4 Evaluation

The poem outlines a retirement farewell function of Mr Tennyson M Makiwane. It then describes the importance of perseverance and exemplary service record. Like Cecil, this is typical of a man who is prepared to contribute to what he stands for. The poet employs quite a number of poetic devices effectively in this poem.

3.5 ANALYSIS OF “PROFESSOR DDT JABAVU”

3.5.1 Preface to the poem

The preface forms the introductory part of the poem. Yako extends his heartfelt gratitude to Professor DDT Jabavu whom he refers to as **umNgqika** for his dedication and zeal in collecting educational material and information and writes about it and about his journeys including those he took overseas.

3.5.2 Events

The poem is subdivided into various subevents which form stanzas:

Stanza 1: Line 1-6: This stanza deals with the physical description of Professor DDT Jabavu.

Line 1-3 : Jabavu is introduced to us as a hornless bull that bellows and the rivers stop **Ngqukuv' ekhonya kum' imilambo** and the one who has a big forehead and a big stomach.

Stanza 2: Line 7-12: This stanza deals with the applause, recognition and support that DDT Jabavu got back home when he left for Britain, i.e. from the Jili clan stemmed a leader (line 8).

Stanza 3: Line 13-18: This stanza deals with his personality with special reference to his pleasant attitude in lines 13-14, which depicts the way he laughs.

Stanza 4: Line 19-24: The mammoth task that is facing DDT Jabavu is highlighted in this stanza with the consequences it will have on him, i.e. line 19 it is mentioned that he will die with a hunch-back because of the heavy load that he will be carrying.

Stanza 5: Line 25-30: Yako's concerns are clearly tabulated in this stanza where he requests Jabavu not to forget his nation when his people are called to Jerusalem (line 25).

Stanza 6: Lines 31-36

Lines 31-36 deal with Yako's disappointment with the behaviour of leaders. This is a disturbing sight as he cites jealousy (line 31) amongst the leaders, instability (line 34) and we cannot doubt his concern about the flaws of the society and its weaknesses.

Stanza 7: Lines 37-42 deal with the poet's proposal. Yako brings in a solution that will alleviate the problem in which the society is engulfed, Jabavu's education, the poet refers to it as **Bhi-Eyi** (Bachelor of Arts) as well as religion.

3.5.3 Formal features of the poem

Form

The poem consists of seven stanzas of equal length, i.e. 6 lines each.

Rhyme

As the poet praises Jabavu for the good he has done, he has made effective use of rhyme to emphasize certain concepts in his poetry. Its function is to add emphasis effected by the use of monosyllabic rhyme to elaborate on Jabavu's strong physique:

Lines 1-4: it is evident at the end of the lines:

- Line 1: **mbo** as in **kum'imilambo**
 Line 2: **bo** as in **yesixhobo**
 Line 3: **ulu** as in **singxash'iimbumbulu**
 Line 4: **ulu** as in **kunga kucandek'izulu**

Lines 31-36: Among other things, Jabavu is expected to wipe out flaws that engulf the society especially now that he is educated. This is strongly echoed by the poet's use of rhyme at the end of the lines:

- Line 31: **ngomona**
 Line 32: **kumbona**
 Line 33: **wobukrakra**
 Line 34: **nokukrokra**
 Line 35: **Afrika**
 Line 36: **lakufika**

On reading the following lines:

uSathan'iinkokhel' uziphambanise ngomona

Ufungil 'uKrestu azisayi kumbona

lintlang' uzifak' umvambo wobukrakra,

Kuzizophithiphithi nokukrokra

Akusekho namnye na kule Afrika?

Koba njani na iTshawe lezulu lakufika?

Satan has pre-occupied leaders with jealousy,

Christ has vowed they will never see him,

He's found nations with strope of bitterness

There's pandemonium and uncertainty

Is there not a single soul in this Africa?

How will things be when the Lord of Heaven arrives?

We discern that this is a report given to Jabavu by Yako. The poet expresses disillusionment in the last three stanzas. The poet mentions weaknesses and flaws of the society. We cannot doubt his concerns about this. In this stanza the poet strongly

questions the deviation from the traditional norms and values which constitute **ubuntu** in a sense. He states that these are no longer taken into consideration by the peoples because of a power struggle that pre-occupies the leaders. In fact he further states that Satan is responsible for this kind of irresponsible attitude of jealousy hence the Lord has vowed never to see him. This is strongly echoed by the poet's use of rhyme at the end of the lines as in **ngomona, kumbona, wobukrakra, nokukrokra, Afrika, lakufika**. Among other things, these are the things Jabavu is expected to redress more especially now that he is educated.

Sound

In the following extract we find that there is a sound made by the combination of consonants and vowels that occurs at the end of the lines:

**NangeBhi-Eyi leyo iinkolo zakothuka,
Ud' usikhumbuze ngeJerusalem kovokotheka
Xelex' amadoda nal'inqath' emhlabeni
Ilizwe libe ngumyezo wase Eden
Abafazi bakowenu mabakhangel'eZiyoni,
Ukuze babe nokuzala iimboni**

Even with that BA religions will be shaken,
Remind us about Jerusalem it will be fine
Tell the men here's wealth on the soil,
(and) the country will be the garden of Eden.
Women must look up to Zion
so that they can give birth to seers

The poet assures Professor Jabavu that as he is a Shepherd of God's sheep, with his **Bhi-Eyi** (BA) qualification, he will be in a position to convince, to draw more attention to the pilgrims, thus resulting in the religions being shaken. He will be in a position to remind us about Jerusalem. In the last stanza there is hope that things will change for the better at the end.

Ideophones**Amabhambham kunga kucandek'izulu****Zade zaduma neentaba zolundi zathi hoyini!****Ligwagwaze ngokwenkuz'eranis' igigitheka,**Deletion

There are various instances of vowel deletion. This type of deletion is natural and it usually has two functions:

- (a) The end vowel is deleted to allow a rhythmic pattern:

Min' iintlanga zabizelw' eJerusalem**Zixel' abalusi besing' eBhetelehem**

Such deletion is indicated by an apostrophe.

- (b) It appears in natural speech in this way, i.e. end vowels are usually deleted:

Ngqukuv' ekhonya kum' imilamboMetaphor

In line 1: Jabavu is introduced to us as the hornless bull that bellows and the rivers stop (running) **Ngqukuv' ekhonya kum' imilambo**. This is symbolic of the great power that he possesses. Jabavu is also described as the one whose forehead is big like a grinding stone of the cliff **osiphongo ngathi yimbokotho yesiXhobo** (line 2). This is a simile the poet uses to describe the size of his forehead, which harbours the brain which is a reservoir of knowledge. Yako does not stop here, he also describes him by the looks of his stomach. The poet refers to Jabavu as stomach of a man that is full of bullets **Sisisu sendod' eso singxash' iimbumbulu** (line 3). Professor Jabavu's great ideas are likened to bullets that await a shooting command in the magazine (stomach) which in this case, is his head which represents a reservoir of knowledge. The effect of his delivery is likened to a sound made by a fire arm **amabhambham** (line 4).

The idea that Professor Jabavu is referred to as an eagle, suggests his commitment to great deeds and together with his people, like an eagle, to the highest of heights he shall fly. The use of metaphor to describe a type of personality Professor Jabavu has, gives an

impression that the poet is experienced and knows the animals so well that he easily attributes certain animals to this great man.

Professor Jabavu is metaphorically likened to **Ndlov' ekrazul' amawa** (the elephant who tears the rocks) because of his strength and reliance (line 12) **Ingwenya** (line 15: the crocodile) the brave and intelligent one who improvises even if there is little to work with (will make ends meet) as it is indicated in line 15 that Jabavu is **Ingweny' ehlamba nokuba zitshil' iziziba** (the crocodile who washes even if the rivers are dry).

Jabavu is referred to as **Ibhaku elinkone lika Ntwanambi** (line 16: a multicoloured dog of Ntwanambi). This description gives a historical background of Jabavu that he is the son of Ntwanambi. Again **Ibhaku** is a strong hunting dog. Yako, by describing Professor Jabavu as **ibhaku**, suggests that he has strong willpower because it is rare to find a dog of this nature giving up on an animal. Again, Yako by referring to him as **mazi kagqoloma** (line 17: a female python) that is hibernating near Hoho forest, he is viewed as a symbol of protection. He is regarded as the one who protects his nation.

Lastly, Jabavu is metaphorically referred to as **'iQegu'** (the horse) **alikhwelwa ngabanamabhongo** (that is not ridden by boastful eye catchers). The horse in this instance is used as a symbol of trustworthiness, heroic deeds and commitment that Professor Jabavu stood for during his lifetime.

The poet further elaborates on Jabavu's personality. That he is portrayed as **'iqharhaqharha elihleka lide liqikileke'** (one who laughs extensively) is suggestive of the fact that even though he is a strong man he has a pleasant attitude.

3.5.4 Evaluation

The poem clearly defines a role played by Professor DDT Jabavu amongst a nation. This is evident in the way in which Yako extends his heartfelt gratitude to Professor Jabavu for his dedication and zeal in collecting educational material and information and writes about it. The poet employs quite a number of poetic devices effectively more especially metaphor.

3.6 ANALYSIS OF “REV JJR JOLOBE (BA)”

3.6.1 Preface to the poem

Yako, in the preface informs the reader that this priest is well known in the Republic of South Africa. He is known mostly for his translation of the Bible into isiXhosa, and cannot be forgotten for the major work he devoted his whole life to, that of assisting with tuition of Evangelists at Lovedale Bible School. He also had the privilege of attending conventions of his church abroad a number of times.

3.6.2 Events

This poem is subdivided into various sub-events:

Stanza 1: Lines 1-9 forms an introductory part of the poem.

Lines 1-2 Yako reveals that he and Jolobe are praise singers.

Lines 3-4 a promise he makes to Jolobe that he won't delve deeply about him in praises.

Line 5 Yako respects him by recognising what Jolobe has, which is his education. The poet further acknowledges that Jolobe is highly educated – he has B.A.

Lines 6-9 Yako acknowledges Jolobe's efforts to obtain B.A. as he also refers to it as a stick which is difficult for the other man to obtain. He even mentions that he attempted to study towards a B.A. but his attempts were unsuccessful in line 7 when his axe got broken.

Stanza 2: Lines 10-25 Yako acknowledges that he differs from Jolobe in many educational aspects hence he deserves praises.

Lines 10-12 the poet's wits are not as sharp as Jolobe's, the finishing is not as neat as his, he is carrying sticks that are normally carried by gentlemen and Lords.

Lines 13-14 show how the poet respects Jolobe: he respects him because he is carrying sticks of honour, and a stick of Ancient Greece. This suggests that among his studies he also studied Greek language.

Lines 15-25 These lines deal with the poet's wishes, how he would be mandating Jolobe to represent the nation as an ambassador and or a wedlock, unfortunately he was schooled in Evangelism. How he could be mandated to cast visions as a Sangoma but the nation prefers to seek interpretation of scriptures so as to reveal to the people when the judgement day will be in Lines 18-19

Line 21 suggests that Jolobe has got strength and courage to do this work. He also shows the respect that he has for Jolobe in the Biblical sphere in Line 24.

Stanza 3: Lines 26-37 suggest a code of reference. He is the Evangelist of different denominations, among other people, Grant knows that.

Line 28: Enquiry about Jolobe's commitment can be obtained from his colleagues i.e. Grant is an ambassador of Theology and Lloyd who preached the word of God the whole night through: line 32.

Stanza 4: Lines 38-39: Describe Rev. Jolobe: He is a star from Phalo's tribe who maintained the Xhosa language so it could not perish.

Lines 40-42: Depicts Rev. Jolobe's journey. Jolobe is hailed, referred to as a star from Heaven who swiftly moved like lightning to Mysore in India abroad.

Lines 43-44: Informs the reader about Rev. Jolobe's journey back to South Africa. He returned on an elephant's back, preaching the coming of Jesus Christ "Emanuel is coming"
Line 44.

Lines 45-61 deals with Yako's emotional experience and vision. It is about inheritance and transference of the power of singing praises to Jolobe. This depicts how Jolobe became a praise singer.

In line 45 Yako narrates his experience of meeting Mqhayi who was sitting on a grave when he walked past Ntabozuko on his way to Gompo. When he asked him why he came back before the resurrection time, Mqhayi told Yako that he was woken up by the fighting praise-singers, who fought over his robe, his rod and his head-gear (Lines 48-51.)

Lines 55-61 deals with the election of the rightful owner of Mqhayi's robe: Rev. Jolobe is the one who was nominated to be the successor.

3.6.3 Formal elements of the poem

Form

The poem consists of four stanzas of unequal length:

Stanza 1	9 Lines
Stanza 2	16 Lines
Stanza 3	12 Lines
Stanza 4	24 Lines

Repetition

Lines 7-8: the verb with **-yikha** is repeated in each line and it appears in each case at the beginning of the line. The function of this repetition is to focus on how amazing it can be to obtain B.A. which Yako could not obtain.

Lines 12-13: the noun **iintonga** is repeated in each line and it denotes the high quality of Jolobe's education.

Lines 36-37: the antithesis '**Aninamvuzo ngaphandle kwalowo usezulwini**', '**Aninalufundo ngaphandle kokukwaz'uYesu.**' occurs to emphasize the importance of a religion.

Lines 50-51: the verb – **bambene** is repeated in each line and it appears in each case at the beginning of the line. Its function is to emphasize the speculation that there is a tug of war between the **iimbongi** that are still alive over **ukubonga** tradition.

Rhythm

Rhythm in this poem is uneven. This is constituted by a number of syllables:

[thi-na [so-ba-bi-ni [si-zi-mbo-ngi

line 1: has got 10 syllables

line 2: has got 14 syllables

line 3: has got 10 syllables

line 4: has got 14 syllables

Line 1: Thi/na so/ba/bi/ni si/zi/mbo/ngi

Line 2: Ma/ndi/ku/bo/nge uku/ze na/we u/ndi/bo/nge

Line 3: Andi/sa/yi/ku/tyhi/la ka/khu/lu

Line 4: Na/we u/ku/ze u/nga/ndi/be/thi ngo/mza/ni

Deletion

There are various instances of vowel deletion. This type of deletion is natural and it usually has two functions:

(a) it appears in the natural speech in this way i.e. end vowels are, usually deleted.

Loo ntonga inzima kwamany'amadoda

(b) the end vowel is deleted to allow a rhythmic pattern:

Ndiyakoyik' upheth' iintong' ezihloniphekileyo

Such deletion is indicated by an apostrophe.

Sound

The ideophone "tsho-o-o-o" in Line 41 denotes focus and certainty of keeping isiXhosa on par above average so that it cannot vanish. The ideophone "ziyanyemfuza" in line 59 suggests that other **iimbongi** (praise singers) are jealous therefore he must be alert and he must use the blanket occasionally.

Metaphor

Intonga in lines 6; 10; 12; 13 means education

Intonga in line 25 means ministry

Education is compared with a stick because a stick just like education will get you out of trouble which clearly denotes expertise in using them. Just like education, ministry is compared with a stick.

Uyandoyisa kuba une Bhi-eyi;

Loo ntonga inzima kwamany'amadoda,

You outclass me because you have a B.A.

A stick which is unobtainable to other men.

The above extract suggests that Yako respects Rev. J.J.R. Jolobe because he is highly educated and education i.e. B.A. is not easy to obtain.

Other languages are sticks e.g. Greek as in:

Ndiyakoyik' upheth' iintong' ezihloniphekileyo,

kuba upheth e nesiGrike samandulo.

I am scared of you because you are holding respectable sticks because you are holding ancient Greek.

Ministry is a stick. The following extract suggests this:

Mandikubethe ngayiphi na intonga?...

Mbuzeni ku Grant weziBhalo;

Ikhankatha lethu leVangeli;...

Amabhak'akhonkoth'ezinzulwini zobusuku,

With which stick must I hit you?...

Ask about him from Grant of the Scriptures

Our Evangelist

The hunting dogs that bark in the middle of the night,

Jolobe is a morning star as in '**Hamba khwezi likaNozulu**'.

3.6.4 Evaluation

The poet acknowledges Jolobe's efforts to obtain a BA, his strength and courage to do his work as well as his commitment in maintaining isiXhosa language so it could not perish. The poet employs quite a number of poetic devices effectively in this poem.

3.7 SUMMARY

In this chapter we have looked at Yako's poems which are written to celebrate heroic deeds of individuals who were neither kings nor chiefs but who had made some significant contribution in the community. The poetic vein in which these praises have been composed compares well with praises given to a hero in the battlefield for these individuals have fought different battles in different battlefields.

CHAPTER 4

POETRY ABOUT TRADITIONAL LEADERS

4.1 INTRODUCTION

In this chapter we will make a critical analysis of poetry about traditional leaders in order to show Yako's artistry and techniques. The poems selected are indicated in Appendix 6.

4.2 MHLA NGOBEKO LUKA-JONGUHLANGA MTIKRAKRA EBUMBANE NGOMHLA WAMA-30 JUNI 1954

4.2.1 Preface to the poem

Yako has written a preface to this poem which outlines the historical background of Jonguhlanga and the aim of the poem. This is a technique that occurs with all his poems.

The preface records the occasion as the installation of Chief Sabatha Mtikrakra to the throne of the Thembu clan. The praise name given to him is Jonguhlanga, A! A! Jonguhlanga (one who looks after the nation). This praise name elevates Sabatha to be the king of the Thembu clan and in his genealogical context, to his chieftainship hierarchy as the son of Jongilizwe of Dalindyebo of Ngangelizwe of Mtikrakra, of Vusani, of Ndaba, of Zondwa, of Dlomo, of Tato, of Madiba, of Hala, of Dunakazi, of Xekwa, of Toi, of Cedwini of Bhomoyi, of Thembu. In essence, it gives us Jonguhlanga's historical background.

4.2.2 Form of the poem

The poem is made up of ten (10) stanzas.

It is divided into various sub-events. As the stanzas are not equal in number of lines/verses clear indication as to how this poem has been demarcated, is attributed to thought hence it is divided into ten thought units. This poem could be divided into four units, namely:

- (a) The poet as observer (L1 - 10)
- (b) Preparations for the event (L11 – 64)
- (c) The event itself (L65 – 104)
- (d) Going home (L105 – 113)

4.2.3 Aesthetic features of the poem

Role of the poet: 1-4

The poet is an observer. He is on top of a hill. He is isolated because of floods. The first fourteen lines of the poem give a brief background to the occasion. The poet presents the setting, the key characters, the background of the king in question, namely Sabatha, and the main issue of the poem. The poet explains that he had to squat on top of Mount Cungwa because the rivers, Nxuba and Xesi, were full. The rivers, Keinci and Mbhashe were overflowing with floods accompanied by lightning and as such he could not make it to the occasion but as he was on top of the mountain he was focusing on Bumbane because he had full view of the Bumbane great place. He was able to witness the handing over of the reigns to Sabatha by Dabulamanzi, Ndyebo's humble one.

4.2.4 The events

Arrival of the people

In the third and fourth stanzas the poet describes the arrival of the people and dignitaries from all walks of life at Bumbane who were coming to grace the occasion. He mentions different means of transport used by these people to the great place.

The poet mentions (a) horses in lines 16-22, (b) buses in lines 23-25, (c) cars in lines 26 – 29 and (d) people on foot in lines 30-40.

The arrival of people by horses and buses

The following stanza depicts the beauty of horse riding. Horse riding among amaXhosa as people usually occurs at weddings. It is also popular for celebrations. Horse riding is also coupled with mood. It denotes a certain mood and it brings that kind of mood into the poem.

The arrival of people by cars

The fourth stanza describes the arrival of people by cars and others on foot.

26.	limoto azibalekanga zincamisile,	The cars drove at a very high speed
27.	Ziphuma ngasentla nasezantsi,	Travelling from the North and the South,
28.	Empuma nasentshona,	from the East and the West,
29.	Ziqengqeleka zikhangele Komkhulu.	Rolling towards the Great Place.
30.	Impi yofele yangcambaza izolile,	The traditional people moved slowly and quietly
31.	Kuba namhl' abaThembu bade baneKumkani.	Because today the Thembu have a King at last.
32.	Ihambe ixokoxela ithetha,	They spoke as they walked
33.	Ngobuyolisa bukaNgangezwe,	About the humour of Ngangezwe,
34.	Ichukunyiswe bubugqobhoka bukaDalindyebo,	Touched by Religiousness of Dalindyebo,
35.	Ithetha ngukhalipha kukaJongilizwe,	Speaking about the bravery of Jongilizwe
36.	Nokungena kukaJongintab' ezulwini,	And entering of Jongintaba in Heaven,
37.	Imkhankanyile futhifuth' uDabulamanzi,	They mentioned Dabulamanzi timeously,
38.	Ikhumbula ukululama kwakhe,	Remembering his being humble,
39.	Imcelela noJonguhlanga,	Asking for Jonguhlanga
40.	Awaginye la mabhumbhul' ooyisemkhulu.	To endure the mistakes of his grandfathers

The arrival of people on foot

In line 30 the poet uses the phrase **impi yofele** when he is actually referring to traditional people. This is an excellent descriptive ability that Yako has which suggests that these people go to the great place on foot and some bare footed. There is humour in this phrase as it could by virtue of it being mentioned with various kinds of means of transport, be associated with the newly acquainted expression that describes pedestrians as the people who go to a particular place in a vehicle with the registrations number ten, referring to the number of their toes.

The people's conversation is centred around the good personality traits other royal leaders possess: **Ngobuyolisa buka Ngangezwe** (The sense of humour that Ngangezwe has) line 33; **Ngokukhalipha kuka Jongilizwe** (The bravery of Jongilizwe) line 35; **Ukululama kuka Dabulamanzi** the humble behaviour of Dabulamanzi and Christianity of Dalindyebo) line 38.

These are surely the traits that people would love to see in him (Jonguhlanga). When Yako says **imcelela**, he suggests that people are praying for him (Jonguhlanga) to take after his grandfathers who proved to be humble and yet strong and who had a pleasant attitude and yet were brave.

The departure of Daliwonga lines 41-48 and his arrival at Bumbane

The following excerpt marks both the departure of Chief Kaizer Daliwonga Matanzima from Qamata and his arrival at Bumbane.

- | | |
|---|---------------------------------------|
| 41. UDaliwong' uyishiyil' inkundla yaseQamata, | Daliwonga left the court of Qamata |
| 42. Yavalwa ayabi namntu, | It was closed, |
| 43. Kuba ikumkani nguJonguhlanga, | Because the King is Jonguhlanga, |
| 44. Akubangakho nkosana nasibonda, | There was no Chief or Headman, |
| 45. Kuwo wonke umzi kaNgangezwe, | In the whole house hold of Ngangezwe, |
| 46. Esal' itheth' amatyala loo mini, | To sit for cases that day, |
| 47. Kuba lo mzi kaZondwa, | Because this house of Zondwa, |
| 48. Ubizelwe kuloo mathaf' aseTyhalarha. | Has been called to Tyhalarha. |

The selection of the words **uyishiyil** and **Yavalwa** (Lines 41 and 42), which are semantically congruent is meant to concretise and stress the importance of the installation of Jonguhlanga that even Daliwonga had to leave close down **inkundla** in Qamata and head for Bumbane as a sign of respect and acknowledgement of the importance of the event. Neither the chief nor the headman remained behind to sit for cases at Qamata in the whole of Ngangezwe's administrative area because everybody left for Tyhalarha and therefore all the courts of law were closed on that day.

4.2.5 Preparations for the event

The poet's descriptive ability is evident in lines like the following:

- | | |
|---|---|
| 49. Laphalala negazi leenkabi zeenkomo, | Spilled the blood of oxen, |
| 50. Wachithwa nomswane wazindumba ngeendumba, | Half-digested food was thrown away to form heaps and heaps, |
| 51. Zabhong' iinkomo phezu kwawo, | The cattle bellowed over it |
| 52. Zatyizis' amathe zisith' uSabatha yiKumkani, | They salivated saying Sabatha is the king, |
| 53. Zabuza neebhokhwe, sifa ngani na namhla? | Goats also asked why are we dying today? |
| 54. Yalulam' igusha ityiwa ngumkhonto, | Humble was the sheep even though slaughtered by the spear, |
| 55. Kuba ifikelwe yimini yesiganeko. | Because the day of great events has come. |
| 56. Kwasisiqhuqhuqhu nesisi kuloo nkundla, | Smoke raised in the Great Place, |
| 57. Wenyuk' umsi wahlangabezana nelifu phezulu | Smoke met with the cloud above |
| 58. Kwasith' ukuz' ubukhosi bakhe buphole. | It was cloudy and mild so that his Chieftainship is mild and peaceful |
| 59. Zabila iimbiza zaxhaxhaza. | Pots boiled |
| 60. Wayibond' umfo inyama wayiphethuphethula, | The man stirred the meat repeatedly |
| 61. Zemk' izitya zisiya kumabandla ngamabandla. | Then dished out to people. |
| 62. Zagugelwa ngamaziny' izinja zazinkenyevu, | Dogs lost their teeth, |
| 63. Ukuze ibe bubukhosi boxolo, | So that this could be the Kingdom of Peace, |
| 64. Kungabikho mnt' oya kuqanq' omnye. | So that there'll be no one who will fight the other. |

Apart from humour and exaggeration found in these stanzas, this description forfeits a description that would be given to portray the actual act which deals with the preparations for catering such as slaughtering of sheep, goats and oxen/cattle.

Yako excels in the use of personification in these stanzas. He refers to cattle as if they are people when he says **zabhong iinkomo** line 51, **bhonga** means to cry and is attributed to people as people are the ones who cry. Goats are depicted as speaking hence **zabuza** (they asked) why they die that day as a matter of concern. As speech is one of the distinctive features of man, it distinguishes man from animals. Cattle are portrayed as being in a position to speak and confirm that Sabatha is the King.

The event itself

When time for speeches came, it was not only Magistrates who spoke (line 72) also Councillors spoke (line 73), and everybody was peaceful (line 74).

In lines 72 – 78 the poet says:

Zithethil' iiMantyi zaxweb' imilomo,
Agongqoz' amaphakathi lema nelanga,
Yazol' inkundla amadod' aman' ukuncwina.
Kweziwa nomfanekiso kaBhekizulu
Kwaphuthunywa nokaJongilizwe,
Amakhosi akwaNgqungqushe,
Noweziny' iinkosi ezoyik' uQamata.
 Magistrates have spoken until their mouths got dry,
 The Councillors also spoke until the sun got hot
 Tranquillity prevailed in the kraal and, the men
 just murmured.
 The picture of Bhekizulu was brought to the fore.
 And also that of Jongilizwe,
 And other chiefs who fear God.

Yako figuratively speaking says Magistrates spoke to the extent that “**zaxweb' imilomo**” suggesting that they spoke until they had nothing more to say and the councillors spoke until the sun got very hot “**agongqoz' amaphakathi lema nelanga**”. “**Ukuncwina**” (murmuring) is the only sound the poet says could be heard at the time which was made by men during the time of speeches. This suggests that they were listening attentively.

People remembered former chiefs lines 75-78. To bring the picture of Bhekizulu and that of Jongilizwe and other chiefs to the fore does not literally mean to bring these pictures there but symbolically and figuratively, yes, as a form of reference to good chieftainship.

As the poem evokes pride in the growth of a nation, the installation of King Jonguhlanga is coupled with speeches that are meant to enhance objectives, aims, vision, and expectations:

**Ziman' ukuwa ngokuwa iziyalo
 Ekhunjuzwa nangomzi waseQhumanco,
 Owamfukamayo njengeqanda,
 Angamlibali uMatsolo waseMgwali,
 Owamondla ngobisi lwaseNyangweni,
 Nofafa lukaSotyato umzukulu kaGwada,
 Emyaleza ngokuzindila nesithozela sobukhosi.
 Buza kuMatsolo akuxelel' ingoma kayihlo,
 Awayivuma kumandlalo wokufa eMthatha,
 Lwavuleka ucango lwezulu kungaqondakalanga.**

Men spoke time and again
 Reminded about the house in Qhumanco
 Where he was raised like an egg,
 Must not forget Matsolo of Mgwali,
 Who raised him with milk from Nyangweni.
 And the tall one of Sotyato the grandchild of Gwada,
 Reminded about the dignity of Chieftainship.
 Ask Matsolo he will tell you your father's song,
 he sang in the death bed in Umtata
 Opened the door of heaven unnoticed.

As the speeches were delivered, the people exhorted themselves about Jonguhlanga's origin Line 79, about the Qhumanco village where he was born and raised lines 80-81 and in the process treated like an egg. He is also reminded not ever to forget Rev. Harris who was affectionately known as Matsolo of Mgwali (Clarkbury) who brought him up with milk from Nyangweni lines 82-83 and also not to forget Sotyato's advice about chieftainship lines 84-85, the tall one who is the grandchild of Gwada and about his father who went to

heaven, very religious even on his death bed lines 86-88. In fact, more than anything else, Yako by so saying is trying to instil in him a sense of responsibility and self respect.

Naming

Dabulamanzi is humble (lines 14-15;37-38); Ngangezwe is homourous (line 33); Dalindyebo is religious (line 34). Jongilizwe is brave (line 35); and also a good Christian (lines 86-88); Jongintaba is a good Christian (line 36); Daliwonga lean towards whites (line 71); Bhuza is a good speaker (lines 92-93); Siphendu is a problem solver, Poswayo is a wise person (lines 96-97) and Zilindlovu is a good speaker (lines 98-99).

Advice

The poet's advice is clear in the following excerpt:

**Amaphakathi' akh' angabiyobhotile,
Abathetheleli bakh' iz' ibe nguMqulu.
Ndisuke ndanovalo ndoyika,
Sifelwe nguBhuza umfo wakwaHlanga,
Obekwaz' ukuthetha neRhuluneli.
Sifelwe nguSphendu umQiya,
Ingwev' ebisombulul' izintsokotho.
Sifelwe nanguPoswayo,
Ingqondi phantsi kweentaba zaseNgcobo.
Side sashiywa nanguZilindlovu, eMpheko,
UmThemb' omlomo mkhulu nasembusweni.**

Your councillors must not be the bottle,
Your advocates must be the Bible.
I'm scared,
Bhuza of Hlanga died,
Who knew how to speak to the General,
Siphendu of Qiya died,
The stalwart who used to resolve problems,
Poswayo died,
The genius below the mountains of Ngcobo.

Zilindlovu of Mpeko also died, one who is
Thembu, the eloquent speaker amongst other chiefs.

In the above excerpt the poet advises Jonguhlanga about the dangers and challenges he is sure to face as a chief.

The poet is very subtle when he is reprimanding the king and advising him against liquor when Yako says “**amaphakath’ akh’ angabiyibhotile**” which suggests that his councillors must not be liquor and “**abathetheleli bakh’ izibe nguMqulu**” (your advocates must be the Bible) lines 89-90. Jonguhlanga is constantly referred to his predecessors i.e. Chief Bhekizulu and Jongilizwe, the Kings of Ngqungqushu and other kings who fear Qamata (God), also is reminded to take cognisance of Qhumanco where he was raised by Matsolo and Sotyato.

The people Jonguhlanga referred to, symbolise trustworthiness, dignity, bravery, intelligence, diligence, experience, responsibility, commitment and accountability. Again the poet emphasises the predicament the Nation found itself in when Bhuza, Siphendu and Poswayo died, and even the death of Zilindlovu and Mpeko because of liquor abuse. This created in them a sense of fear that things will never be normal again. Yako regrets the loss of people of high calibre as those he has mentioned because of substance abuse.

4.2.6 Role of religion

Biblical allusions

Reference to the Bible (line 90)

In some of Yako's poems the influence of the Bible is evident from allusions to stories or sayings found in his poems. There is an allusion to the parable of crucifixion of Jesus Christ who, in the process proved to be humble and tame like a sheep, uttered no word. The main elements of the parable have been artistically worked into the poem. Even to someone who is not aware of the allusion to the parable, the message is very clear. Sheep are generally tame unlike goats. The Biblical undertone in this case emerges as he mentions “**Yalulam’ igusha ityiwa ngumkhonto**” (line 54) which can be associated with the Biblical “**igusha**” which is sometimes referred to as ‘**imvu**’ ‘Jesus Christ in the

scriptures whereby this sheep keeps quiet and does not utter a sound when it is brought before its judges who are going to decide its fate.

Biblical images in Yako's poetry pay attention to the image which he is likely to have borrowed from the Bible. They like to compare life to beautiful things which appear momentarily and suddenly vanish.

Prayer

The poet draws in the religious concept in lines 64-66, 100-104 where he prays that Sabatha's day becomes an inspiration to Novoti that she must persist in prayer for Jonguhlanga's kingdom hence:

**Minindini kaSabatha,
Khumbuzan' uNovoti ahlal' edolweni,
You day of Sabatha,
Remind Novoti to persist in prayer,**

In the above excerpt we discern that the poet reprimands Jonguhlanga to stay away from elbow circles as this will be his downfall if he could dare associate himself with such circles. In this case "amaphakathi" are actually intoxicating liquor and "abathetheleli" his advocates in this case meant to be the Bible.

When Yako says:

**Cel' uMvulayehlobo noMthawelanga,
Bakuyaleze kubafazi baseQokolweni,
Bakukhumbule ngabantu bedolo.
Ukuz' ukheth' iingqondi ezinoThixo,
Ubayek' oobawokazi abangqondo ingamanzi.
Ask Mvulayehlobo and Mthawelanga,
To refer you to the women of Qokolweni,
To remember you in prayer
So that you choose intellectuals who have God,
And leave your uncles whose brains are water.**

He is praying and wishes that king Jonguhlanga does not go astray and must beware of his father's mistakes (lines 39-40). This task of praying for Jonguhlanga is not only assigned to Mvulayehlobo and Mthawelanga but is also assigned to the women of Qokolweni so that he (Jonguhlanga) can be in a position to differentiate between good and bad, so that he can be able to choose, prefer and align himself with intellectuals who pray rather than the uncles who are idiots.

The expression: **Bayek' Obawokazi abangqondo ingamanzi**
Ignore uncles whose minds are water

is ambiguous in the sense that it could mean that he must not befriend uncles who indulge in drinking habits of liquor or the shallow minded uncles lest they misdirect him under the impression that they advise him.

The poet also mentions chiefs who aligned themselves with Christianity namely Dalindyebo line 34, Jongilizwe lines 86-88 Jongintaba line 34 so that Jonguhlanga could learn from what they did. The influence of Rev. Harris lines 82-83 is also mentioned as important by the poet.

Besides the call for prayers the poet calls upon the stalwarts in the society to give guidance to the newly installed king in lines 67 and 68.

Bizani uNxego noMatiti,
Bangqong' umntwana kayise,
Call Nxego and Matoti,
To support the child of their father,

The poet goes on to invite a renowned imbongi Manisi to come down to Bumbane, to sing praises for the chief of abaThembu clan because he is worthy of praises. This is indicative of the recognition and the high regard St J. Page Yako has for **Manisi**.

UManisi makehlele' eBumbane,
Aze kubong' ingotya yabaThembu,
Ashiy' uDaliwonga ngumLungu kakade.

Manisi must come down to Bumbane,
 To sing praises for the Paramount Chief of the Tembu,
 And ignore Daliwonga he is white indeed.

Ironically the poet specifically and unequivocally voices his opinion about Daliwonga and commands Manisi not to sing praises for Daliwonga because he is a white man indeed. This suggests that Daliwonga is not worth praises and is generally criticized for his policies because during the advent of the white man, Chief Kaizer Daliwonga Matanzima aligned himself with the policies of the white government in the apartheid era which were unacceptable to black people.

Metaphor

According to the poet the sea is a person. He says the sea hit me until I "Vomit" from excitement lines 3-4. The poet uses the phrase '**impi yofele**' line 30. When he is actually referring to the people who are pedestrians. This expression can be attributed to people are like animals metaphor. This is an excellent descriptive ability that Yako has which suggests that these people go to the great place on foot and bare footed like animals.

The use of remarkable adults is children metaphor in line 6

umntwana wentombi yakwaKhonjwayo

the child of the daughter of Khonjwayo.

Symbolises the one who is born of royal blood. Jonguhlanga is referred to as "**umntwana**" although he is an adult, a chief that is being installed in his chieftainship because of this royal blood. Some people refer to a chief as '**umntwan' enkosi**' the child of the King. IsiZulu: **umntwana wakwaPhindangene**.

In line 71 the poet refers to Chief Daliwonga as '**ngumLungu**' which symbolises the way he aligned himself with Whites.

This poem is rich in Metaphor. Let us look at the following examples.

The poet refers to liquor as '**bhotile**' in line 89. Animals are people lines 51-54, Smoke is a cloud of peace (lines 56-58); Peace is a dog without teeth (lines 62-64); the person is a

day (lines 65-68); the person is a picture (lines 75-78); death is a bed (line 87); liquor is a bottle (line 89); a person is a Bible (line 90); the brain is a water (line 104).

Sound

Sound in this poem is constituted by various things, namely sound made by the rivers lines 8-9, the drumming horses lines 16-21, Buses: Agreement with *zi* lines 23-25 wind directions lines 27-28, Agreement effect: **buka** line 33 **bubu-buka** line 34, **kuka** lines 35-36, agreement with **zi-za** lines 51-53, Repetition and other factors. Let us look into sound in detail. This is one of the important ingredients of a poem because poetry is meant to be heard more than read. Yako has employed several ideophones that constitute sound in his poetry.

Ideophones

In the line “**zingongoz’ izikhababa ngathi yingqongqo**” (they produce sound like drums) Yako uses an ideophone “**zingongoz**” which is used to denote the sound made by the horses as they move towards the great place. The sound made by the horses is likened to “**ingqongqo**”. The use of this simile is a suitable comparison because “**ingqongqo**” is a drumlike instrument that produces powerful sound which is audible even when there are other sounds around. ‘**ingqongqo**’ was used during times of war and is still played at circumcision ritual.

The up and down movement of buses as they approach a steep part and sloppy parts of the road to the great place is depicted by the ideophone ‘**zibhukuqeka**’. These buses sometimes look as if are falling on their sides because of the uneven road to the great place. This ideophone is quite appropriate in drawing this picture. ‘**Zinyubuluza**’ suggests the length of the buses in question and the use of this ideophone likens them to the snakes as this ideophone ‘**nyubuluza**’ is always associated with the movement of the snake. The cars are depicted as rolling when he says ‘**ziqengqeleka**’ when they go down the slope on their way to the great place. The choice of this ideophone ‘**qengqeleka**’ could be attributed to the size of the cars, which are relatively small compared to buses. On the other hand, they could be attributed to the balls that roll down the slope.

'Zabhong' inkomo' and 'zatyizis' amathe suggests that their tears that fell as they cry and their saliva that oozed as they salivate which happened unceremoniously as if they are people, marked the great occasion of Sabatha's installation. "Kwasisiqhuququhu" is the ideophone that suggests the sound made by fire wood as it burns because it produces sparks that make this sound during the cooking period. "Zaxhaxhaza" is the sound made by a boiling pot. This sound may also be attributed to the up and down movement of many people who are referred to as 'isiqhu' (a mob) in Xhosa for in this case many people are cooks themselves who are moving up and down being 'iziquququ' which is the word derived from the word 'ukuququzela' in Xhosa language.

Rhyme

Rhyme has got important functions in poetry. To mention a few rhymes demarcates a poem into units. Rhyme links the rhyming lines or verses together. The semantic content of the rhyming words might differ but through rhyme a relationship is established. Poets who want to express thought concisely employ rhyme. Together with rhythm, rhyme makes verse easier to memorise as both devices are entertaining as in the case of children's poetry. Rhyme gives a sense of finality to the poet's conclusions. When used effectively rhyme is a highly estimable device in Xhosa poetry.

In the application of rhyme what is important is the region of occurrence, the acoustic congruence and a certain number of syllables that are made to rhyme. One, two, three or more syllables can be made to rhyme in a poem. This technique also occurs in this poem and mostly on two syllables as in the following excerpt:

Zizikhukhul' ezihamba nemibane.
Gxebe ndandikhangel' eBumbane,
 Floods accompanied by lightning.
 But I was staring at Bumbane,

Here, it is a device to link the 1st stanza to the second stanza for continuity in thought. It is also used to put emphasis on certain ideas. For example in this excerpt Yako points out that although it was difficult for him to cross the river because of floods which were accompanied by lightning, he was determined to focus at Bumbane where the event took place.

In lines 19,24 and 29, where Yako is talking about the horses, the buses and the motor cars he employs one syllabic rhyme 'lzi' in 'zingongoza', 'zinyubuluza' and 'ziqengqeleka' to link up the message contained in this stanza. One syllabic rhyme is also evident in lines 51,52 and 53, 'za' is employed when the poet uses personification in describing the mood as depicted in the cattle. They were anxious as they were about to be slaughtered for the festivities hence even the goats, line 53 were concerned as to why were they slaughtered that day.

**Zabhong' iinkomo phezu kwawo
zatyizis' amathe zisith' uSabatha yiKumkani
zabuza neebhokhwe, sifa ngani na namhla?
 Bulls bellowed on top of them
 They salivated saying Sabatha is the King
 Goats also asked why are we dying today?**

In lines 67 and 68 'B' in 'Bizani uNxego noMatoti' and in 'Bangqong' umntwana kayise' rhyme are one syllabic and they emphasise the need for Nxego and Matoti to complete the task of supporting the child of their father by surrounding him after being called. In the last stanza Yako stresses that he will always send the Thembu people home when all is through in line 105.

**Ndohlala ndisithi godukani baThembu xa kugqityiwe
 Godukan' uJonguhlanga nimwezile,
 Godukan' intamb' isende ngaphambili,
 Godukan' akukhont' izakuthethwa namhla,
 Benize kubikelw' uSabatha yiKumkani,
 Nibikele neziny' izizwe kaloku,
 NabaThembu baneKumkani.
 A!A! Jonguhlanga,
 Ndisatshaya baThembu.
 I will keep saying go home Thembu people
 When it is all over,
 Go home you are through with Jonguhlanga,
 Go home there are still other things to do,
 Go home there's nothing more to be said today,**

You were here to be told that Sabatha is the King,
 Tell other nations as well
 That the Thembu people have a King.
 A!A! Jonguhlanga
 I stop baThembu. I stop.

The last stanza marks the end of the event and its festivities. When Yako says:

Godukan' uJonguhlanga nimwezile (line 106)

Go home you are through with Jonguhlanga

He implies that the people must go home because they are through with the first phase that of installation. In line 107 he states further that people must go now because there is still more to do besides this, the installation of Jonguhlanga. They must go home and spread the word that the Thembu now have a King.

Repetition

From lines 106 -108 repetition occurs with the word **Godukani** not only as a unifying device in the last stanza but also to emphasise that the occasion is over and therefore people must leave as there are still more things to do.

Yako, by emphasising to the people that '**Godukani uJonguhlanga nimwezile**' he is highlighting the important role the people played in the process, during this whole time, that of making it possible for Jonguhlanga to be installed in various ways. Some people were performing various roles and some were gracing the occasion, all that made it possible for the king to be installed. The poet also asks the people to spread the word that Jonguhlanga is the king lines 105-113.

The poet does not only repeat the words **sifelwe** in lines 94 and 96; **Godukani** in lines 105-108, repetition occurs also within a word itself e.g. "**Wayiphethuphethula**" as depicted in line 60;

Wayibond' umfo inyama wayiphethuphethula,

The man stirred the meat repeatedly,

and also “**kumabandla ngamabandla**” in line 61:

Zemk' izitya zisiya kumabandla ngamabandla.

The dishes out to people.

In line 79 we also get repetition on one syllable as in **wa**:

Ziman' ukuwa ngokuwa iziyalo,

Men spoke time and again,

The poet also uses agreement at the beginning of verse:

A in lines 70 and 71 as in:

Aze kubong' ingoty^a yabaThembu,

Ashiy' uDaliwonga ngumlungu kakade

To sing praises for the paramount Chief of the Thembu

And ignore Daliwonga he is white indeed.

A in lines 89 and 90 as in:

Amaphakath' akh' ingabiyobhotile,

Abathetheleli bakh' izibe nguMqulu.

Your councillors must not be the bottle

your advocates must be the Bible.

Sifelwe in lines 92,94 and 96 as in:

Sifelwe nguBhuza umfo wakwaHlanga,

Sifelwe nguSiphendu umQiya,

Sifelwe nanguPoswayo,

Bhuza of Hlanga died,

Siphendu of Qiya died,

Poswayo died

Discontinuous repetition

a	.....	b	.....	c	—————→
	sifelwe		nguBhuza		umfo wakwaHlanga
d	.....	e	.....	f	—————→
	obekwaz'		ukuthetha		neRhuluneli
a	.....	g	.....	h	—————→
	sifelwe		nguSiphendu		umQlya
i	.....	j	.....	k	—————→
	ingwev'		ebisombulul'		izintsonkotho
a	.....	l	—————→	l	
	sifelwe		nanguPoswayo		

We also find repetition of two syllables **baku** in lines 101 and 102 as in:

Bakuyaleze kubafazi baseQokolweni,

Bakukhumbule ngabantu bedolo.

Refer you to the women of Qokolweni

to remember you in prayer.

We also find tri-syllabic repetitions and more like Godukan' in lines 106, 107 and 108 as in:

Godukan' uJonguhlanga nimwezile,

Godukan' intamb' isende ngaphambili,

Godukan' akukhont' iza kuthethwa namhla,

Go home you are through with Jonguhlanga

Go home there are still other things to do,

Go home there's nothing more to be said today.

Metre and Rhythm

Poetry makes use of a musical pattern which evokes some kind of emotions in the reader. The use of rhythm does not reinforce emotions only but also the content, and carries home to the reader the writer's attitude, thoughts and feelings.

Rhythm also occurs with the repetition of words as in the following examples:

Wazindumba ngeendumba	line 50
Kumabandla ngamabandla	line 62
Kwasisiqhuququhu	line 56
Wayiphethuphethula	line 60

Deletion

Deletion of vowels also occurs to include rhythm as in the following examples:

3. **Amanz' olwandle endibeth' eqolo,**
8. **Kub' iNxuba neXesi lalizele,**
10. **Zizikhukhul' ezihamba nemibane.**
46. **Esal' itheth' amatyala loo mini**
52. **Zatyizis' amathe zisith' uSabatha yiKumkani**
66. **Khumbuzan' uNovoti ahlal' edolweni**
72. **Zithethil' iiMantyi zaxweb' imilomo,**
95. **Ingwev' ebisombulul' izintsokotho.**
103. **Ukuz' ukheth' iingqondi ezinoThixo.**

The poetic level of this poem fluctuates. We find the narrative technique in the first stanza, where the poet is briefly introducing us to the setting and also in stanzas 8 and 10. It occurs with the use of 1st person narrative style as in “**Ndandichophe**” (I was squatting) in line 1; “**Andingomba ndade ndatyekeza**” (They hit me until I vomited), (line 4); “**Andibanga nakuphumelel' ukuwela,**” (I could not manage to cross), (line 7) and “**Ndandikhangel' eBumbane** (line 11). “**Ndohlala ndisithi godukani baThembu Kugqityiwe** (line 105).

The event was overwhelming for the poet. This is evident in lines 3 and 4 where he gives reference to the sea and vomiting. These are signs of excitement for the coming event. Yako applies one of the most remarkable techniques, the first person narrative:

**Ndandichophe kuloo ntaba kaCungwa,
... Amanz' olwandle endibeth' eqolo,
Andigomba ndade ndatyekeza,**

He applies this technique in most of his poems, a technique which distinguishes his poetry from other poets' work of art.

Yako's poetic language is rich in images and symbols.

Ndandichophe kuloo ntaba kaCungwa,
(I was squatting on top of Mount Cungwa)

The line gives us a picture of the place where the poet was during the installation of King Jonguhlanga Mtirara. The use of the word '**Ndandichophe**' (I was squatting) suggests that the poet could not sit still, sit down and relax on top of Mount Cungwa because of the excitement and also to gain full view of what was going on at the great place. As he gives us a brief history of Chief Jonguhlanga, he reveals that Jonguhlanga is born of the daughter of Khonjwayo and therefore, a descendant of the royal family. "**Umntwana**" in line 6 fears semantic ambiguity in the sense that it does not only indicate that Jonguhlanga is a 'child' born of a woman but also indicates that he is born of a royal family as in '**Umntwan' enkosi**'.

11. **Gxebe ndandikhangel' eBumbane,**
12. **Aph' isiganeko sibe sikhona,**
13. **Sokunikezelwa kwentonga kuSabatha,**
14. **Eyinikelwa nguDabulamanzi,**
15. **Ilulama likaNdyebo.**

By the way I was staring at Bumbane,
Where the event took place,
(that) of handing over the reign of power to Sabatha,
Given by Dabulamanzi,
The humble one of Ndyebo.

The excerpt above draws a picture of the royal hierarchy of which Ndyebo is the eldest. Ndyebo handed over the stick to Dabulamanzi, and Dabulamanzi in turn handed it over to

Jonguhlanga. This suggests that Chief Jonguhlanga is the successor of Chief Dabulamanzi. This value is observed by the Xhosa people even today. The Xhosa people observe this sequence whenever a chief is to be installed.

Yako's poetic language is rich in imagery. Metaphors, Similes, Symbolism, Euphemism, Biblical Allusions, sound and mood are the devices that he uses in order to portray certain images in his poetry.

Metre and Rhythm

The poem is dominated by a mood of celebration and excitement. The most exciting experience as depicted by the poet is when:

16. linkabi zamahashe zivele macala,
17. Zingahambi zisithi, "ndikhangele."
18. UThemb' ezihlalele amacala ngoswazi,
19. Zingongoz' izikhababa ngathi yingqongqo,
20. Uthuli lubhabha esibhakabhakeni luntinga,
21. Lunga luqetshulwa yinkunzi yenkomo,
22. Kuba le mini yekaSabatha.
23. Neebhasi zivele zibhukuqeka,
24. Zinyubuluza ziwusong' umhlaba,
25. Zisukel' umcimb' oseBumbane.
16. Horses appeared from all sides,
17. Galloping as if they say "Look at me"
18. Thembu hitting them on both sides with a switch,
19. Sounding like a drum,
20. Dust raising to the sky,
21. As if scooped by a bull,
22. Because this day is Sabata's day.
23. Even buses came rolling
24. Speeding as if the soil is rolling,
25. Rushing for the occasion at Bumbane.

The horses appeared from all sides, galloping with rhythm as if they say “look at me”. The beauty of horse-riding usually dominates the occasion because it is eye catching. Horse riding among a maXhosa usually occurs at weddings and it is quite exciting to see. The rhythm that is produced by the galloping horses changes a dull mood to that of excitement and this is denoted by the use of the following phrase:

‘Zingongoz’ izikhababa’ (produce sound with their tails and hind legs), coupled with a simile ‘ngathi yingqongqo’ (as if it’s a drum). The sound made by the galloping horses is like a sound of drum.

Excitement is depicted in the way these vehicles are driven, they are speeding their way to the great place hence the dust on the dirt road. All this happens because everybody is excited because today the Thembu clan have a king at last **“Kuba namhl’ abaThembu bade baneKumkani”**.

The mood of excitement is also evident in the 6th stanza where the ‘z’ sound occurs. This sound is like a sound made by the bees when they go in and out busy making honey. It draws a picture in our minds and we can imagine people moving in and out, up and down as they are busy with preparations for catering. This alone is indicative of the happy mood that prevails when people are doing what they like most, preparing food for such an occasion like bees who are also happy when they prepare honey. The rhythm that is made by the horses as they gallop towards the Great Place, also suggests the happy celebratory mood that is evident in this poem. This is illustrated in lines 17 and 19

Zingahambi zisithi, “ndikhangele.”

Zingongoz’ izikhababa ngathi yingqongqo,

Galloping as if they say “Look at me”...

Sounding like a drum,

Symbolism

“Ndatyekeza” in line 4 symbolises the ability to praise, as both speech and **“tyekeza”** come from the mouth. This expression suggests that as the poet has a lot of information, he speaks his mind spontaneously through praises as it happens with a baby whose stomach is full of food. The idea of handing over of **“kwentonga”** (the stick) to Sabatha

symbolically suggests the handing over of the reigns of power to him. He is therefore not an ordinary person hence his being referred to as “**umntwana**” in line 6. Within the royal families “**umntwana**” symbolises the one who is born of royal blood. By the expression ‘**impi yofele**’ in line 30 the poet refers to pedestrians who could also be bare footed. The poet strongly emphasises the need for prayer when he urges Novoti to keep praying / persist in prayer in line 66. In line 71 the poet refers to Chief Daliwonga as “**ngumLungu**” (he is a white person). The expression which, in a subtle way of course describes the way Daliwonga aligned himself with the white government to the extent of alienating himself from his people.

4.2.7 Evaluation

Introductory setting up of poet as observer is very well done: Note the loftiness of the hill and the power of the sea. The description of the arrival of the people has been very well manipulated. Note the sound of the horses and the talking of people arriving on foot. The event itself has been poorly described: no mention has been given of the actual enthronement i.e. the inauguration of the chief. The preparations for the feast have been vividly depicted: note the personification of the slaughtered cattle and the silence of the dogs. The people in the poem have been poorly described: only a few features have been given prominence and only those features which seem to agree with the poet’s Christian values. Each person has been described by one feature only. The advice given to the new chief has not been very well organised. It seems as if the new chief need only to heed to prayers or pray himself and then everything will be in order. The rhythm is a simple one and it is devised to show the excitement of the event i.e. it needs to be a fast rhythm. In general: It seems as if the poem has been poorly devised. Because of the distance at which the poet is situated (on the hill) he seems to give the impression that he couldn’t be there, but most probably he was never there and just narrated what he heard about or already knew. An indication of this is the absence of his depiction of the actual inauguration and mention of other dignitaries or their speeches. Yako used language effectively in this poem. It is important though to remember that a poet writes on historical subjects as a creative artist and not as an historian. When he gives a brief historical background of the royal family, he does not elaborate on all the facts as this would be matter of concern if he were writing as an historian. The richness of expression in his poetry is praise worthy. The poet has a way of including biblical undertones in his poetry.

This is interesting because this shows how he is able to link his ideas found in traditional poetry that he performs with biblical texts that occur with his ministry.

4.3 A! JONGINTABA

4.3.1 Preface to the poem

The poet gives a brief historical background of Chief Jongintaba. Chief David Mtikrakra is introduced to us as the eldest son and the first born of King Dalindybo of abaThembu clan. The poet goes on to qualify this by saying “**Mhlana uDalindybo wabona ummtu oyindoda waqala ukuyibona ngoJongintaba lo**” (The first time Dalindybo saw a man it was when he saw Jongintaba) although Dalindybo’s heir Jongilizwe was born of Hajisi, the daughter of Makhawula of the Bhaca clan. Jongintaba temporarily ruled after the death of Jongilizwe. He excelled in his time as a ruler by setting high standards that will never fade in people’s minds. He was a humble man and an eloquent speaker who died fearing God. The poet also reveals that he fought during the German war and went abroad with the Thembu soldiers.

4.3.2 Events

This poem consists of nine stanzas given by the poet and they are recognised through pauses in the text. They are also classified according to thought units.

Stanzas 1-2 : These stanzas deal with the physical description of Chief David Mtirara and also the setting of the poem and introduction of characters.

The third and fourth stanzas tell us about the fears the nation had when he left for war.

The fifth and sixth stanzas deal with alleviation of fears. The idea here is to identify those whose responsibility it is to fight when the need arises.

The seventh stanza deals with the extent to which death befell the Ngubencuka clan which is likened to a fight with **ingcuka** (hyena).

The eight and ninth stanzas deal with ways of encouraging the chief and its people. The poet reminds him of the great law that was passed by the Prince, that of responsibility and love for his nation. He is further urged not to love his nation alone/only but other nations as well and he must do this with joy because that is the characteristic of a victorious people.

3. The poem could be divided into subdivisions:
 - 3.1 The description of Jongintaba lines 1-11
 - 3.2 Fears of the people when he left for war lines 12-23
 - 3.3 Alleviation of fears lines 24-35
 - 3.4 Death befalls the Ngcubengcuka clan lines 36-41
 - 3.5 Ways of encouraging the people. lines 42-55

Naming

Yako starts his poem with a praise name given to David Mtirara on installation to chieftainship, Jongintaba 'the one who stares at the Mountain', to whom even the mountains sing praises. Yako employs his sense of humour in translating his English name David to a Xhosa name 'Daweti' line 6. He further explains that Jongintaba is short and stout in stature 'Poni engqukuva' line 2 and that he is the son of Dalindyebo who is affectionately known as 'Ndyebo' in line 2.

In the second stanza the poet likens his voice to a dynamite:

Abasemlungwini bathi nguDaweti,

Wena lizwi ngathi yidamaneti.

People at work call him Daweti,
voice like a dynamite.

He ruled after the death of Jongilizwe. He excelled in his time as a ruler by setting high standards that will never fade in people's minds. He was a humble man and an eloquent speaker who died fearing God. The poet also reveals that he fought during the German war. Chief Jongintaba gets praises from Yako because of his excellent leadership during his time.

4.3.3 Form of the poem

The poem is divided into nine stanzas. Each stanza carries a message which relates it to the other thus forming a poem.

Opening formula

Yako starts his poem with the **isikhahlelo** praise name given to Chief David Mtirara.

His poetic language is rich in imagery. The way he describes the physical appearance of Jongintaba in the first stanza echoes this idea. Yako starts 'Yenzani kuhle' is the language that normally occurs with folktales which suggests that things must be made easy.

Repetition

Apart from creating pleasing echoes of what had previously been said, Yako uses repetition in stanzas 8 and 9 to reinforce a certain idea:

Sala uzikhuthalel'izinto zakowenu,...
Sala ke uzithande ezinye izizwe...
Sala ke ngentlizi' echwayitileyo.

Here he is emphasising patriotism, that he must be responsible for his nation and must not only love his nation alone but he must also develop love for other nations as well. He instils pride and confidence in him that he must be happy too. When he says:

Xa senjenje siyakhahlela,
Xa senjenje siyabulela...
Bhota ke mhlekazi omhle.
Bhota ke mnta'kaNdyebo,

the poet, much as he uses repetition as a unifying device he gives some special emphasis that Jongihlanga is thanked and admired.

Metaphor

In the first stanza Yako refers to Jongintaba as a '**Poni engqukuva**' (a round pony). This is a metaphor that he has used to describe the height of Chief Jongintaba. He is short in stature like a pony which is a kind of a short horse. He refers to him as 'iduna' as compared to '**inkunzi**' in isiXhosa tradition. This suggests that by being '**iduna**' Jongintaba behaves in a more acceptable way.

In the third stanza the poet refers to Jongintaba as i'Nkonyana yohlanga kubaThembu' (the calf of the nation to the Thembu clan). The calf signifies a patriot, one who will never let his nation down. In this stanza the poet reveals how the nation got scared one day when he left for war. This is evident in the line that reads:

**Sitsho laa mini wawel'amanz'enzonzobila,
Ngexesh'ilizwe lalimaxongo ngathi liyabila.**

In the sixth stanza when things seem bleak and when the leader seems to be in trouble / danger as denoted in the line:

**Lixa limbi ngathi sisonka seentsipho,
Wena uyintlok'uphakathi kwenyama nozipho.**

God will appear and improvise, the Tshawe clan must rest assured.

Xolani maTshawe noThixo uza kuvela.

The metaphor '**sisonka seentsipho**' symbolises something that cannot be held together, something loose. When the poet describes trouble he uses a phrase '**uphakathi kwenyama nozipho**' which is indicative of a great danger. Yako compares people to a pig to depict their unacceptable behaviour for its cruelty.

In the eighth and ninth stanzas Yako is encouraging the nation and its chief to live happily and preserve the good that they have managed to possess because those who do so are those who are victorious.

Simile

'**Ngathi yidamanethi**' in line 2 of stanza 2 this is a simile that likens the voice of Jongintaba to that of dynamite.

The simile '**ngathi liyabila**' in line 6 of stanza 3 compares the troubled land to boiling water which suggests that it is not easy to handle.

Sound

Yako, in this poem has used rhyme in all the stanzas. Yako has explored full rhyme as in the following examples:

in: **Aa! Aa! Jongintaba.**

Wangathi ukhahlelwa nazintaba,

Poni engqukuva kaNdyebo.

Sitsho ngelidun' elinezimbo

... **yekan' ubuyilo**

Yekani... ithole lesilo

Yini na le ikulo mzi kaNgubengcuka?

Mbubho ngathi yimfazwe nengcuka

Elo krele lona linamandla

Libe loyisa nezizw' ezinamandla

And also he explores the rhyme as in lines 1 and 2 of stanza 2.

AbasemLungwini bathi nguDaweti,

Wena lizwi ngathi yidamanethi

And in lines 5 and 6 of stanza 3

Sitsho laa mini wawel' amanz' enzonzobila

Ngexesh' ilizwe lalimaxongo ngathi liyabila

In the two lines composed above '**bila**' yield to two different meanings as a result of tone. The first line's '**bila**' means deep, whereas the second line's '**bila**' means boil.

4.3.4 Evaluation

Yako used language effectively in this poem. The richness of expression is commendable in this poem. He has provided us with a preface in this poem which gives us a brief history of Jongintaba. This marks his unique style of writing poetry. This is a technique that occurs with other poems as well.

4.4 UKUVULWA KWE-OFISI KA-CHIEF KAIZER D. MATANZIMA, B.A., EQAMATA.

4.4.1 Preface to the poem

The poet indicates that this poem is about the official opening of the office of Chief Kaizer Daliwonga Matanzima for the Thembu people of Rhode at Qamata in October 1950.

4.4.2 Events

This is a long poem which is subdivided into sub-events. It is demarcated into thought units whose lines are not equal in number.

Stanza 1: Yako starts his poem with the praise name given to Matanzima on ascension to the Chieftainship, viz. A! DALIWONGA, 'Creator of grandeur' which locates Matanzima as paramount chief of the emigrant Thembu of Rhode, whose great place is at Qamata. Yako praises Daliwonga for the day he has made, that of officially opening the office at Qamata, the effort which attaches value to specific places and symbolic objects. This is a means of giving value to the community / society as a whole.

Line 1 deals with Daliwonga's build. He is a tall and slender person who is the son of Mhlobo.

Lines 2-12 reveal more about his education and how he got about obtaining it from the University of Fort Hare. He was taught by Alexander Kerr who was affectionately known as Manzemvula. He obtained a B.A. as indicated in the title of the poem hence:

Sisu sibomvana kukutya kukaSomgxada**Side sayingadluma wondliwe nanguManzemvula**

Stanza 2: Lines 13-20 gives the setting which is Qamata. The poet tells us where the occasion was going to take place.

Stanza 3: Lines 21-33: the poet describes the initial preparations for the event i.e. invitations. They were sent out to Thembu people from all walks of life, literate or illiterate, Christians and non-Christians, to the royal family and dignitaries. Lines 29-33: Invitations were extended to Yako who is referred to as the praise singer of the cross (the poet of the cross) and also to Manisi. He assumes he was invited in order to serve as a mediator if the poets become argumentative up in their deliberations.

Stanza 4: Lines 34-60: excitement is depicted in all poets who are present which resulted in confusion.

Stanza 5: Lines 61-72 The excitement is also propelled by the mere sight of scores of people attending, the arrival of visitors from as far afield as Port Elizabeth, East London and Cape Town to grace the occasion.

Stanza 6: Lines 73-87: give a clear picture of activities, women singing and dancing, bugles and drums playing, slaughtering of oxen and all sorts of activities.

Stanza 7: Lines 88-100: This is a period of speeches. Councillors spoke.

Stanza 8: Lines 101-107: The official opening of the Office by Chief Kaizer Mathanzima. It is in the afternoon already.

Stanza 9: Lines 108-125: depicts the dawn of the new morning.

Stanza 10: Lines 126-136: the poet recalls fond memories of Daliwonga as a child, the manner in which he was raised which is attributed to his grandmother's teachings. Lines 137-142: Daliwonga got converted to Christianity through Thembu's influence. What is striking about him is that he did not leave his subjects behind he also encouraged them.

Stanza 11: Lines 143-157: the poet commends Chief Daliwonga Matanzima for an incident free occasion and this, the poet attributes to Daliwonga having refrained from taking intoxicating liquor and having inhaled the scent of the skin of **Noni 'kub' uDaliwonga wajoj' isikhumba sase Noni'**. This suggests that it is due to the upbringing and influence of the people of Noni who raised him, that the occasion was incident free.

Stanza 12: Lines 158-171: this stanza marks the end of the day. The poet, at this stage is commanding the people to leave as it is getting late. The question of Daliwonga being educated is another aspect the poet is dealing with in this stanza. He encourages other people to study as well because education is a good thing, more especially if it is like Daliwonga's.

4.4.3 Formal elements of the poem

Form

The poem consists of twelve stanzas of unequal length.

Stanza 1: 12 lines

Stanza 2: 8 lines

Stanza 3: 13 lines

Stanza 4: 27 lines

Stanza 5: 12 lines

Stanza 6: 15 lines

Stanza 7: 13 lines

Stanza 8: 7 lines

Stanza 9: 18 lines

Stanza 10: 17 lines

Stanza 11: 15 lines

Stanza 12: 14 lines

Yako uses free verse in his poems especially those that have a traditional background like those in honour of chiefs hence the lines in his poems vary considerably in length as in stanza 4 where there are 27 lines and in stanza 9 where there are 18 lines. The significance of unequal lines is to record a changing rhythm and metre in a poem.

Repetition

Lines 23-25: the verb–**biza** is repeated in each line and it appears in each case at the beginning of the line as in:

Ebiz' uThemb' osentla nosezantsi,

Ebiz' abasenmyameni nabasekukhamyeni

Ebiz' abomthetho wezulu nawomhlaba,

(Translation: See Appendix 8)

Repetition in this case is used to emphasise that it is not only the elite who are invited but invitations are sent to all the people even Yako who is regarded as the poet of cross was invited. In the poem, he is referred to as the poet of the cross because of his church engagements as a preacher because he is a Minister. The rhythm we find in lines 25-30 paints the cross:

Ebiz' abomthetho wezulu nabowomhlaba,

Ememez' abantwana begazi kanye kanye,

Wamemi' iziphatha-mandla zomz'omkhulu,

Kungabikho sikrokro nakwisidenge.

Nam mbongi yoMnqamlezo ndamenywa,

Zendilamle x'iimbongi zelizwe zikhonyelama.

(Translation: See Appendix 8)

Lines 34, 35, 37, 40, 43, 46: The noun **imini** appears in these lines to emphasise a great change pertaining to the day's proceedings and this change is there because the day is Daliwonga's day. There is a lot of confusion caused by excitement. This confusion is evident in lines 36-39 where it is stated that Mamisi is confused, instead of him wearing his headgear he wore a coloured's hat.

Zadidek' iimbongi kwadideka noManisi,

Kuba imini le yekaDaliwonga.

Wath'endaweni yokub'athwal'isidlokolo

Wathwal' uminqwazi wamaLawu,

(Translation: See Appendix 8)

Metaphor

Lines 1-3: give a description of Chief Kaizer Daliwonga Matanzima.

Lines 1-2: deal with Daliwonga's physical appearance. He is referred to as '**uswaz' olumaqhinaqhina**' (the multinoded switch) (which is a traditional phrase that forms part of system including **ufaf'olumadolo** – tall long-legged one) which suggests that Daliwonga is a tall slender man, the son of Mhlobo.

Lines 6-7: Daliwonga's journey to Alice.

Lines 8-9: the process of educating him by Dubulegeqa takes place.

Lines 11-12: the extent of Daliwonga's education is depicted by him wearing a hat inside the house (matarboard) which is totally unacceptable to the Xhosa people. Jabavu and Mathews have got this kind of a hat because they are graduates.

Line 14: Daliwonga is a snake: Yako chooses a python to describe his fearfulness when he calls him '**ugqolom'omkhulu**'.

Line 20: Daliwonga is thunder: "**Nguzulu laseRhode liyazongoma**". He is likened to fearful thunder and lightening. Such images are well used to portray a chief. They describe his dignity as well because the case with amaXhosa Chiefs is that it is not easy and acceptable to look a Chief in the eye. It is a link of respect shown to amaXhosa Chiefs.

Line 167: Daliwonga is a star: line 169: Daliwonga is the moon – these metaphors are symbols of light. Yako suggests that Daliwonga, through his education and leadership skills as he is an educated chief, will look well after the needs of his nation and will also be in a position to enlighten people about certain issues of governance as well as political issues.

Ideophone**Wagramza****elenye****Kungamayeyeye****liqhwanyaza****Iman'ukuginya krwiqilili – krwiqilili.****Neso siswana sommtwana wenkosi****Esithe nca ngokuthwasa kwenyanga,****Wawela chithithi phesheya komlambo.****Zavuleka iingcango zeOfisi gangalala****Yaw'imivalo wangen'uNdyebo khalakatha**Piling and association

This device is particularly common in songs and chants. In its simplest form, piling as Kunene puts it can take the form of the last detail in one line of a song becoming the first detail in the next, in the 4th stanza:

Wath' endaweni yokub' athwal'isidlokolo**Wathwal'umnqwazi wamaLawu,**Simile

Line 6: Daliwonga is likened to '**ibhadi lifun'umthombo** (springbok looking for a spring) as he journeyed from his birthplace to the University of Fort Hare to study. This simile is derived from the hymn of the Methodist Church of Southern Africa, hymn No 212. This alone shows how Yako's poetry is influenced by his ministry.

Symbolism

Yako starts his poem with the praise name given to Matanzima on ascension to the chieftainship, "A.'DALIWONGA' which symbolises the Creator of grandeur.

Line 2: '**Sisu sibomvana kukutya kukaSomgxada**' (Stomach that is full of Somgxada's food) symbolises a well educated person. The above expression depicted education as food that filled his stomach under the valleys of Tyhume. This is a figurative expression suggesting that he got his education from Fort Hare and he was taught by Alexander Kerr whom they called Manzemvula.]

Line 3: the noun Manzemvula is the metaphor which suggests the power of teaching Alexander Kerr had. It is likened to the rain that nourishes the plants so that they can produce good food at the end.

Line 8: the verb **-futhwa** (he was steamed up) symbolises the process of educating which in Daliwonga's case was done by Dubulegeqa.

Line 9: the verb **-thwesa** suggests the process of educating Daliwonga in law hence an educated chief and he wears a hat inside the house (a practice that is unethical among amaXhosa, no man wears a hat in the house) the black hat of Jabavu and Metyusi (Matthews). The poet is using associative references when he associates the black hat to the mortar board and Metyusi to Z.K. Mathews who also obtained a Bachelor's Degree from Fort Hare University. His language creates a sense of humour.

4.4.4 Evaluation

The poetic level of this poem fluctuates. The narrative and style in the stanzas on the growth of the poem is essentially prosaic. There is growth of movement from historical background and physical appearance to education, from education to leadership. This richness of expression is praiseworthy.

Chief Kaizer Daliwonga Matanzima who is referred to as '**uswaz'olumaqhinaqhina**' (the multinoded switch) in this poem was often referred to as **ufaf'olumadolo** (tall long-legged one), a traditional phrase that forms part of a system including **uhlwath'olumadolo** (sweet, long-legged one). Many images in the **izibongo** of the chiefs recur, especially in reference to the actions of certain animals like the stretching movement of a python as in line 14 '**ude wasombuluk'ugqolom'omkhulu**' or the activity of natural phenomena like thunder or lightning as in line 20 '**Kuba nguzulu laseRode liyazongoma.**'

It has been noted that Yako knows Daliwonga very well. This is evident in lines 118-124 where he refers to him as from the house Ndaba and Zondwa, the house of Dlomo of Tato, the Madiba of Hala of Dunakazi of Toyi of Cedwane of Bhomoyi.

Contrary to the events that took place during Daliwonga's reign of power in the Transkei, when he collaborated with the unacceptable apartheid regime during the years 1976-1986 where there was spill of blood and death, the official opening of the Office in Qamata went on smoothly without hassles even though Daliwonga was present hence the extract from lines 114-117

Itsh' "Ingath'izulu liza kutyhila"

Ngathi kuyasa kumzi kaNgangezwe,

Ngathi neKhwezi liyaqal'ukuvela,

lindudumo ziyedlula kungekho zidumbu.

(Translation: See Appendix 8)

and lines 147-148:

Ngemini yaseQamata azibangakh'iziphithiphithi,

Alikhange liphalale negazi lomntu.

(Translation: See Appendix 8)

The above extract brought hope to the people that they had a suitable person to be a chief who will lead the people in the right direction but to their disappointment Chief Kaizer Daliwonga Matanzima being a highly educated chief as portrayed by Yako, and to whom Yako entrusted the black nation, ironically, instead of using his education to/for the benefit of his people, he used it against his people.

4.5 SUMMARY

Zotwana (1993:135) states that:

Functionally, praise names are cryptic celebrations of the good qualities of their subjects. They are also allusions to the physical build of the person praised and it is this that enables the literate poet to draw imaginary pictures of the deities.

When Yako sings praises to the traditional leaders he uses praise names alluded to these chiefs at the beginning of the poem. At times this device is, rather than a greeting used by imbongi to call for silence, as he is about to sing praises. This style occurs with the following poems: A! Jongintaba; A! Jonguhlanga and A! Daliwonga.

Yako has used various forms of stanzas or verse paragraphs and some of them qualify to be called stanzas. He has poems which are nicely divided into well rhymed stanzas but mostly he uses paragraphs that are demarcated according to thought units or writes in free verse where the length of lines and rhyme are not controlled.

As far as rhyme is concerned, he has used it with success to give form to his poetry. He mostly uses suffixes and the last two syllables. Rhythm is controlled mostly by breath, pauses and punctuation. Parallelism has enhanced the aesthetic value of his poems.

CHAPTER 5

CONCLUSION

Oral poetry and performance have been important features of African society. They form an integral part of African life. A vigorous oral tradition has existed throughout South African history, and in many ways represents our truly original contribution to world literature. The praise singing (**ukubonga**) tradition therefore is a very strong tradition among amaXhosa especially after South Africa's 1994 democratic elections. As an integral part of amaXhosa life, praise poetry is obviously a strong influence over modern isiXhosa poetry. As modern isiXhosa poetry is at its transitional stages towards full literacy, it is characterised by an abundance of oral-formulaic styles and techniques. The aim of this chapter, therefore, is to highlight conclusions drawn from the entire study.

Yako's poetry was examined under several headings. Although various figures of speech in the selected poetry of Yako was discussed, not all of the figures of speech found in his poetry was dealt with, as that would take this study to unlimited scope. The form of his poetry, his biography, what influenced him in his poetry, the themes on which he writes his language and style was explored.

The following poems which are dealt with in Chapter 3, i.e. **Ukuwela kuka Mrs Knox Bhokhwe, Mnu Elijah Cecil Makiwane, Mnu Tennyson M Makiwane, Rev JJR Jolobe, Izipongo ZomNgqika** (Professor DDT Jabuvu) are thematically similar for they are about educationists and their achievements. **A! Jonguhlanga, A! Jongintaba** and **A! Daliwonga** in Chapter 4 are also thematically similar for they are all about traditional leaders. The events covers installation, inauguration and official opening but what they say about the subject and how they treat it, differs.

Kaschula (1991:131-132) says the Xhosa **iimbongi** who today both write poetry and produce poetry orally rely on the traditional style in their poetry as this style is embedded in the conscious and unconscious, affording **iimbongi** the cognitive ability to produce the poetry which he does, poetry which is unique in this sense.

The title in Yako's poetry is always informative and clearly states what the poem is all about although the title of a poem may either be informative or may give very little

information about the content of the poem. Yako uses different techniques in building up his style. The preface is typical of Yako's **izibongo** style. All eight of his poems that are selected are characterised by a brief preface.

Yako makes constant use of opening and closing formulas characteristic of **izibongo** style. Likewise, if one looks at these poems selected for discussion in chapter 4, these poems all ended with traditional closing formulas such as **Ncincilili** in the poem entitled **Mhla ngobeko lukaJonguhlanga Mtikrakra eBumbane ngomhla wama-30 June, 1954**, **'Ncincilili'** in the poem entitled **Ukuvulwa kwe-Ofisi ka-Chief Kaizer D Matanzima, BA, eQamata** and **Makube njalo ke** in the poem entitled **A! Jongintaba**.

Yako uses praise names alluding to these traditional leaders at the beginning of the poem. At times this device is used by **iimbongi** to call for silence as he is about to sing praises. This style occurs with **A! Jongintaba**, **A! Jonguhlanga** and **A! Daliwonga**.

Imagery is one of the most important aspects of good poetry. Almost all poetry uses imagery, but purely imaginal poetry is unusual. Yako's poems provide a series of images, which build up to describe how a poet actually goes about writing his poetry. Yako is seen as being at the centre covering a full range of emotions, describing thought as springing from his awareness of, and his reflections on life. He explores various areas of experience. Yako has used metaphors to express certain meanings. As language is the basic tool of the writer, it is through language that he brings the images of the mind to the listener or reader. His language is figurative and culture bound. This is evident when he does not call things by their names. See in the praises of Cecil Makiwane.

Yako's poetry uses more of the metaphoric and symbolic language. It is such skilful use of metaphor and symbolism that makes his poems a pleasure to read. Imagery is considered to be the hallmark of good poetry. It is this effective use of imagery that is responsible for the success and endurance of his poetry. One cannot imagine praise poetry without metaphors, because metaphors play a very significant role in poetry. Yako has used metaphor quite effectively in his poetry. This device has been used in the place of words and phrases thus making the poems brief and to the point. They also provide rhythm in poetry.

It is not easy to say the last word about rhythm because much depends on the interpretation of the person reciting the poem. Rhythm is not rigid. Yako uses free verse in the poems especially those that have a traditional background like those in honour of traditional leaders. Lines in his poems vary considerably in length. One can hear a regular metrical pattern in his poems. He uses stress emphasising a rhythmical flowing of thought and motion. Effective use of punctuation in his poetry also constitutes rhythm, deletion, breathing and punctuation control i.e. this case rhythm. It is noticeable that because Yako's poems do not conform to regular (of meter) stanzas become different in length.

As far as rhyme is concerned, he has used it with success as he uses all available options to give form to his poetry. There are also other major stylistic techniques in isiXhosa poetry, namely parallelism and linking. These techniques are present in Yako's poetry to a certain extent. It is achieved through retention of a word or phrase at the beginning of a number of consecutive lines. Parallelism as well as linking has enhanced the aesthetic value of his poems. His repetitions are not monotonous as he uses variations like synonyms and contrast to point out a certain idea contained in a particular poem.

Yako's style is quite different from other poets' style. Most of his poetry has got Biblical undertones. This style, therefore, is that quality which makes it possible to distinguish one poet from another. Every poet, by the way he uses the language, reveals something of his spirits, his habits, his capacity, and so forth. Style results from a combination of grammatical constraints and the stylistic devices as writer prefers. Style is the writer, and therefore what a man is, rather than what he knows, will at last determine his style. With their style, poets bring listeners closer to their personal visions. They engage listeners in a sensory experience, to hear, to feel, and to see.

Yako's poetry has got Biblical undertones, to the extent we find evidence of the influence of preaching in his poetry as well. It would be wrong of us to conclude from this that Yako's work is worthless because he took over so much from his predecessors. No artist can claim to be completely independent and original. We should point out that originality should not be overemphasised because it is not an aesthetic criterion. A piece of art can be poor despite its claim to originality. This is therefore a characteristic that makes us able to identify his works from other poets. Yako's preaching could be a contributing factor to inconsistency in stanzas.

In some of Yako's poems, the influence of the Bible is evident from allusions to stories or sayings found in his poems. There is an allusion to the parable of crucifixion of Jesus Christ who, in the process proved to be humble and tame like a sheep, uttered no word. The main elements of the parable have been artistically worked into the poem. The Biblical undertone in this case emerges as he mentions **Yalulam' igusha ityiwa ngumkhonto** L:54 in the poem **Mhla ngobeko lukaJonguhlanga Mtikrakra eBumbane ngomhla wama-30 June, 1954** which can be associated with the Biblical **igusha** (sheep) which is sometimes referred to as **imvu** (Jesus Christ) in the scriptures. This sheep keeps quiet and does not utter a sound when it is brought before its judges who were going to decide its fate.

The poetic vein in which these praises have been composed compares well with any praises given to a hero in the battlefield. Yako, therefore, is regarded as one of the most successful Xhosa poets. His poetry is open, flexible, unique and universal.

As the influence of praise poetry, an important tradition among amaXhosa, over written or modern isiXhosa poetry is inevitable, a study of this nature will sensitise both literate poets/authors as well as oral artists to the salient points of this tradition. This awareness should lead to better creative writings and performances. As the advent of democracy in South Africa in 1994 saw a sudden proliferation of praise poetry performances, a study of this nature ought to benefit the Government's Arts and Culture departments in their drive to promote this indigenous tradition.

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APPENDIX 1

UKUWELA KUKAMRS. KNOX BHOKHWE

Le nzwakazi yeAfrika yinkosikazi yomfundisi wodumo uRev. John Knox Bhokhwe weBandla lamaRhabe. Malunga nokuphela konyaka we-1937 le nkosikazi yenzelwa imbeko yokuba ngumthunywa kwinqungquthela yaMakhosikazi eli Bandla, indibano leyo yayiphesheya eEdinburgh, abathunywa bayo bephuma kumazwe ngamazwe.

Iwelile imazi yasemaBambeni,
 Luwelil' ubhelukaz' oluhle lweAfrika,
 Iwelil' imaz' embele mde yethu,
 Ithe xa iya kutshon' elundini lolwandle,
 Yavakala ithetha yodwa,
 Yaman' ukugungqa ayazinza,
 Yavakal' isithi, "Lo nyaka kaTheti-seven
 Ungaz' ulityalwe lusapho lweAfrika,
 Ungaz' ulityalwe ngumzi kaPhalo
 Mawuxholw' eweni ngumzi kaNtu,
 Kuba begqithe apha,
 OoZulu nooJolobe,
 Bedlule ngephanyazo besiya kwilizwe leendlovu
 Bakhokelwa yindlovu yakuloMazulu,"
 Ndlov' enephang' ety' igoduka,
 Eyahlatywa kwintaba yeGolgotha,
 Ukuz' ingasindwa yimithwalo yeAfrika.
 Idlul' aph' ingwevu entsha uMdala,
 Ezonde kwelo lonozikhakana,
 Esithi, hleze kanti banezikhaka,
 Njengabafazi beAfrika;
 Hleze bambethel' ingqongqo bamdudele,
 Silusapho lomdudo nengqongqo
 Nala mafu siya kuwenyuka
 Ngengqongqo ngomhla wokugqibela.

Bendiyini na ke mna kubafazi beAfrika?

Bekho nje abantwana bomthonyama?

Zikho nje izidwangube nabantwana begazi?

Nanz' iimazi zeAfrika zinxakama,

Kwimimango ngemimango,

Aniziboni n' amasi ephalala nje?

Aniziboni na sezide zabhonxa nje?

Bendiyini na mna sendaphusile nje?

Thina besiselunxwemeni sibon' isimanga,

Uthe x' eziphethe iinyembezi ngeenkophe,

Ewunikel' iqolo umzi wakowabo,

Waginywa ngumnenga qongqololo,

Waginywa' yimithandazo yohlanga lwakhe.

Uhambe naye esithi, "Ulwandle luqumbile"

Uhambe naye esithi "Ulwandle lusongile"

linqanawa zona ezi ziza kuzika;

Kuza konakal' umnt' uzond' omny' umntu,

Umntu yen' ulahlekwe yindlela.

Olu bhelukaz' alulanlaga buthongo,

Lucelel' iAfrika ivuswe ngemini yovuko,

Ingqungqe ngemini yokungqungqa.

Le mazi ide yagaleleka,

Kwelo lizwe lasezintlangeni,

Kwavakala nesandi kusithi, "Ndi-i-i-i-"

Kuwo loo mzi mkhulu wamaSkotshi,

Kuba kunyathele nentombi yomzi kaKhawuta,

Ithunywe ziintlang' ezimdaka zaseAfrika.

Kuloo ngqungquthel' abafazi balilelana,

Yabhonga kuba thina silusapho lweenyembezi,

Yabonga kuba thina silusapho lukaQamata,

Yagxwala kunye neziny' iimazi,

Zityiwa yinimba ngenxa yokuba zizele,

Zabizel' oonyana neentombi zingemki

Nokhetsh' osel' exwil' iinzwana neenzwakazi.

Nalo iTshawe loxolo enyangweni,

Lachukumiseka ngasekunene koYise,

Lafun' ukuhla lizokugweb' ihlabathi,
 Litsalwa ziinyembezi zemazi yasemaBambeni.
 Nina ke lusapho lukaNtu luphela,
 Izul' anisayi kulingena ngerhuluwa,
 Nolingena ngeenyembezi zentombi kaSopotela.

Ude umbombo wawukhangelis' ekhaya,
 Kumzi kaPhalo ilizwe lokuzalwa,
 Uthe x' ebuyel' eSasaFrika,
 Amaza alala tyum njengeentsana,
 Neenqanawa zahamba ngembeko nokuzola,
 Kuba zazilayish' iinyembezi zobhelukazi lweAfrika;
 Nethumbu layo lingumbolobholo,
 Nentliziyo yayo ishushu kunene,
 Iquleth' amathamsanqa neentsikelelo.
 Zaqengqelek' ukuya kungen' eGqili,
 Igqili lona laphal' ukungen' elwandle,
 Ezi ndaba zemka zalirhawula liphela;
 Kwalivumb' elimnandi nakuthi ma-Afrika,
 Izulu lehla lasemhlabeni,
 Kuba abafazi bathandazil' eSkotilani,
 Kuba nobhelukazi lwethu olo,
 Luphulaphulwe ngabaPhezulu,
 Ngoko siyabulela,
 Siyabulela mazi yakowethu.

MRS KNOX BHOKWE GOES ABROAD

This African beauty is married to the renowned and famous priest, Rev. John Knox Bhokhwe, of the Presbyterian Church. Towards the end of 1937, she was honoured to be the delegate to the Women's convention that was to be held abroad in Edinburgh, where there would have been delegates from various countries.

The woman married to the Bamba clan has gone abroad,

The beautiful lady of Africa has gone abroad,
Our fervently productive lady has gone abroad,
When she was about to disappear across the deep sea
She started murmuring to herself,
She became emotional and unstable,
She then said, "This year, 1937,
Should never be forgotten by the African Nation,
Should never be forgotten by Phalo's tribe,
The black people should scroll it on the rock,
Because they passed there
Zulu and Jolobe and others
They went past very fast to the land of the elephants
Led by the elephant from Heaven.
The hungry elephant that eats while going home
Which was pierced on Mount Golgotha
So it would not be outweighed by Africa's burdens
The youthful elder Mdala passed here,
Heading for the country of the ones with skirts
Saying less they have animal skin skirts
Like the women of Africa,
Lest that they would beat drums and dance to the music of drums,
We are a family that believes in dance and drums
And these clouds we will also climb over
With drums on the last day
What have I been to the women of Africa?
When grassroot children are there?
When the honourable and royal children are there?
There bellow African cows,
At various valleys
Can't you see that the milk is overflowing?
Can't you see that they are full of milk?
What have I been because I've gone dry?
We were by the coast observing a miracle,
Withholding tears with her eyelids,
Turning her back to her family home

She was swallowed by a whale,
She was swallowed by her nation's prayers
She left saying "The sea is cross"
She left saying "The sea is turbulent"
The ships are going to sink,
Bad times are coming filling people with hatred towards one another
The humanity has lost direction
The beauty didn't fall a sleep,
She prayed for Africa's resurrection on the resurrection day,
And dance to the music on the dance day.
She ultimately arrived,
At the foreign country,
A big sound was heard echoing "Ndi-i-i-i-"
At that big city of Scotland,
Because a girl born of Khawuta clan had also set her foot there,
She had been sent by Africa's Black races,
Women wept for each other at that convention,
She cried, because we're a lachrymose family,
She sang praises because we belong to Qamata,
She waled together with other women,
Reminiscing over labour pains at birth,
The called on sons and daughters not to leave
With the falcon that had already whisked away lovely young men and daughters.
The prince of Peace was also moved in heaven,
And wanted to come and
pass judgment on the earth,
Incensed by the tears of the Bamba woman
You entire black nation, would never enter
heaven through gun powder
You would enter through Sopotela's daughter's tears.
Ulitimately she journeyed back home,
To Phalo's house, her land of birth,
When she went back to South Africa,
The waves slumbered like babies,
And the ships sailed with dignity and quietude,

Because they were carrying African beauty' tears,
And her womb was full of satisfaction,
And her heart warmly rejoicing,
Carrying luck and blessings.
They sailed swiftly rolling into the Orange River,
The Orange River flowed into the sea,
The news spread as fast as blaze right across the country;
There was a lovely scent to us Africans as well,
The heaven came down on earth,
Because women prayed sincerely in Scotland,
Because our lovely beauty
Was given an ear by those up in higher authority,
We are greatful to you
We are greatful to you our lovely lady.

APPENDIX 2

IZIBONGO NGOMNU. ELIJAH CECIL MAKHIWANE

Ngomhla wesithathu ku-November ngowe-1950 yaba ingumbuliso woMnu Elijah Cecil Makhiwane kuloo Mishini yaseSomerville kuTsolo uMnu. lo wayezibeka phantsi iintonga emva kwenkonzo esulungekileyo ebutitshaleni.

Ngethuba lenkonzo yakhe wenze ibali elingumzekelo nento enqabe kakhulu, ngokuthi kweli thuba lonke izikolo afundise kuzo zithathu kuphela, loo nto yalatha ukusebenza kwakhe kakuhle nabantu. Ndifike mna eLovedale ngowe-1916 selelapho, ukushiya kwakhe apho uye eSwazini eZombo de Gova School ngowe-1919-1922, waza ngowe-1923-1950 waba seSomerville. Edikeni uyiTitshala yam endafikela kuyo, xa ndenjenje mna ndiyabulela.

Ndingumzukulu kaNgubengcuka,
 Irhamba elineendevu lakwaMtikrakra,
 Elabonwa ngabafazi bakwaMbanga bephangela.
 Elo lokuzalwa ndalishiya ndaya kumzi kaRarabe,
 Ndadlula phantsi kwentaba kaNdoda yandithamsanqela,
 Ndisiya kusomgxada ndisiya kukh' iintonga,
 Xa ndandilapho ndanikelwa kuGambu lo,
 UCecil endisamoyikayo nanamhla.

Makaxol' uGambu nabantwan' abahle
 Andizi kumbiza ngeziduko, nezibongo zakowabo,
 Andizi kubakhankanya nokhokho bakhe
 Kambe x' uGamb' ekrokra ngale ndawo,
 Sendocel' imbongi yakuKundulu indenzele,
 Kuba yona yambath' ingubo yenyamakazana,
 Ngaloo mnweb' ibelek' iziduko nezithuko;
 Celan' uDaliwong' akhulul' uManisi,
 Amthumele kwiziziba zeNxu,
 Aph' umzukulwana kaMakiwan' ahlamba khona.
 Celan' uDaliwong' akhulul' uManisi,

Amthumele phantsi kwentaba yakuTsolo,
 Aph' uCecil azibeke khon' iintonga,
 Celan' uDaliwong' akhulul' uYali-Manisi,
 Aye kuthwalis' uCecil eso sidlokolo sakhe,
 Amthuthuzel' embonga kub' ephumelele kweli dabi,

Yititshala yam endiyoyikayo nanamhla,
 Yakhe yandixangxatha ngoswazi lwekwephile,
 Yandihlalel' emhlana ndasisibhene,
 Ndabhinyiliza ndabhonga njengethol' elingenanina,
 Wabe yena endixangxatha,
 Neentwsazi zimana ukushunqushunquka,
 Ndade ndanefombo njengenkamela,
 Andisaseli manzi andisanxanwa,
 Ndinesifombo ndilayish' iziziba zolwazi
 Ndasezwa nguCecil ititshala yam kwaSomgxada,
 Yandondla ukuze ndingalambi ngamaxesh' endlala,
 Ndilayish' amaphupha ndibona nemibono,
 Kweso sifomb' esavela ngetitshala yam,
 Umakiwane umntwana webandla labantu.

Yititshala yam efaanelwe ngamadol' ayo,
 Amadol' ongafik' egobele ngaphakathi,
 Athi x' ehamb' aman' ukubethana,
 Elinye likhumbuz' elinye,
 Agcinene kolu hambo lweli lizwe.
 Namhla wayesixangxatha singabantwana,
 Wayesalathisa kuloo madol' akhe
 Esithi, "Ze sigcinane simanyane",
 iAfrika ibe yimbumba yamanyama.
 Yititshala yam efaanelwe ngamashiy' ayo,
 Awalekulekuz' axel' inkabi yenkomo,
 Itsal' iflarha kwezo drayi zika Ngqongqongqwana,
 Itsal' lbhokuva kwezo ntlambo zeNtywenka,
 Itsal' iAfrik' id' ingene ekukhanyeni.

Yititshala yam egxalaba lingangendlela,
Ababaleka kulo bangagilani,
Kub' uzibeke phantsi iintonga,
X' izinto zibaleka ngokombane,
yititshala yam elizwi likhulu,
Ukuze nesithulu singahlupheki,
Nabandlebe zithe nkqi bavuleke.

Mbuzeni kuSobhuz' eSwazini,
Mbuzeni kwezo ntlanga zaphesheya kweGqili;
Ma-a- dade wethu, ndifung' uNolwandle,
Nanko kude kufuphi nehlathi likaHoho,
Nanko kuloo mathafa aseRabhula,
Ubesakutsh' uCecil kusedabini,
Ilizwe limehluth' intlaka emlonyeni;
Afung' udade wab' egoq' ezihlanganisela,
Esiw' evuk' ekhangel' inkalo yePencile.
Nam ndikweli lizwe losapho lokuchithakala,
Ndivukelwe ngetitshala yam uCecil,
Eyandivul' amehlo ndathungulula,
Ngokunje sendikhonkotha ndikhonya,
Ihlobo lithwasile nokuthwasa,
Zonk' iinkunzana ziyakhony' emathafeni.

Phumla ke titshala yam,
Phumla mna andisayikuze ndikulibale,
Nam ndoze ndihlale ndihlale ndiphumle,
Phumla ke titshala yam phumla,
Phumla noTenesini seleza kuphumla.

PRAISES ABOUT MR ELIJAH CECIL MAKHIWANE

On 3 November 1950, a retirement farewell function was held at Somerville Mission at Tsolo in honour of Mr Elijah Cecil Makhiwane, after a very lengthy good and faithful service. He made an historical lesson during his speech when he narrated that, in the lengthy teaching service career, he taught only in three schools, which was an indication of how well he worked with the communities. When I arrived at Lovedale in 1916 he was there already, from there he proceeded to Swaziland at Zombo de Gova School in 1919 to 1922, and later proceeded to Somerville in 1923-1950. I found him in Alice when I got there, that is why I am paying tribute to him.

I am a grandson to Ngubengcuka,
The bearded puff adder from Mtikrakra clan,
Which was seen by Mbanga's women on the way
to work.

I left my land of birth and went to Rarabe land,
I received blessings from Ntaba kaNdoda
when I walked past there,
Heading for Lovedale to arm myself,
I was then left in the custody of Gambu,
the man in question

Cecil, that I still revere to date.
Pardon me Gambu and honoured chiefs,
I am not going to refer to his clan names
and tribal praises
Nor am I going to refer to his ancestors,
But, if Gambu is unhappy about the issue,
I will appeal to the praise singer from Kundulu
to sing praises on my behalf,
Because he wears an animal's skin
With which he carries all clan names
and poetic insults
Appeal to Daliwonga to release Manisi,
And send him to waterpits at Nxu,

Where Makiwane's grandchild bathes.
Appeal to Daliwonga to send him off
Below the Mountain at Tsolo,
Where Cecil has retired,
Appeal to Daliwonga to let Yali-Manisi,
To go and assist Cecil to put on his head-gear,
And sing praises as he comforts him
for having succeeded in this battle.

He is the most revered teacher to me to date,
He once whipped me with a switch from a quince tree.
Repeatedly striking my back till I fled,
I shuttled and mellowed like an orphaned lamb,
As he punished continuously me,
With the twigs breaking often,
I ended developing a hunch-back
Like a camel,
Though, I am not thirsting,
The hunch-back is a symbol of knowledge,
My Lovedale teacher, Cecil, make me drink such waters,
He fed me, so I wouldn't starve during famine,
I carry dreams and see visions,
from the hunch caused by my teacher,
Makiwane, a child of the peoples congregation.

He is my teacher well fitted by his knees,
That are bent inwardly,
Touching against each other when he walks,
With one reminding the other,
To care for each other in their earthly journey,
When he punished us as kids,
He used to point at his knees,
And said, "we should unite and care for each other",
Africa should be a united force.
He is my teacher, well suited by his eye-brows,

That he move up and down like an ox,
Drawing a wagon at Ngqongqongwana curves,
Drawing a cart at Ntywenka valleys,
Drawing Africa into the light.
He is my teacher, with a shoulder as broad as the road,
All those carried on it, won't bump
against each other,
Because he retired,
At the time everything was moving like a flash
He is my teacher, with a big voice,
So it won't be difficult to the deaf to hear,
So that all ears would be open.

Enquire about him from Sobhunza from Swaziland,
Enquire about him from all nations
across the Orange River,
Ma-a my sister, I swear Nolwandle,
There she is, not far from Hoho forest,
There she is, by the bushes at Rabhula,
Cecil used to say so, absorbed in his work
The world snatched away his favourite
tasty herbs from his mouth,
He would swear his sister and
Pretentiously attack and ward off blows,
Moving up and down looking for direction of Pencile
I am also part of this perishing world,
I am moved by the memories of my teacher,
Who opened my eyes to see
Now I can bark and boast,
Summer has come,

All young males are rejoicing in the fields.
Farewell my teacher, happy retirement,
Farewell, I will never forget you,
I will also one day retire,

Farewell, my teacher, enjoy your retirement,
Farewell, Tennyson will soon retire too.

APPENDIX 3

UKUPHUMLA KOMNU. TENNYSON M. MAKIWANE

Umnu. Tennyson M. Makiwane ngomhla wesibini kweyeDwara ngowe-1952 unyaka ufikelele kwituba lokuba anikwe umhlala-phantsi kwinkonzo yakhe ende kwiBhunga eliKhulu laPheseya kweNciba.

Lo mnumzana ngomnye wamadoda aya kushiya ibali eliyakuhlala lihleli, eshiya nomzekelo oqaqambileyo wokukhonza, eyenza le nto enemimba ngomzi wakowabo, kodwa engawufunzi eweni. Ingqondo ephangaleleyo akayisebenzisela ngeenjongo zokuba ilizwe limbhedeshe. Yena akasayi kushiya butyebi bezinto eziphathekayo ngaphandle kobo bezinto zenkqubela, ubutyebi obubonwa nalilanga kulaMazwana. Asingebi siyaphazama xa sithi umzi waPheseya kweNciba uthabathe unyawo olunemitsi ngexesha lenkonzo yakhe; neenkosi ezihlonele zonke ngokufanayo, engakhethi nkosi yasizwe sithile.

Kambe uTennyson lo ngunyana womfundisi owayedume kunene weBandla laseRhabe umfi uElijah Makiwane, agibisele izagweba zokugqibela xa eseMacFarlen phezu kweTyhume kwaNgqika.

Ndandichophe phezu komhlontlo,
 Ndivuthel' isigodl' imithamb' itsazile,
 Ndandikhangel' eMthatha kumzi kaNdyebo,
 Ndandululwa ludaba lwaphesheya koMbhashe,
 Lokukhululwa koqulo nguMtywaku.

Izinxiba-mxhaka zaseMaranungeni,
 Azindibonisanga ntaba,
 Ndichophe kuyo njengembongi,
 Ndenz' umntyangampo ngomntakaElijah,
 Yiyo le nto ndinyule isebe lomhlontlo,
 Kuba ndichithwe nayinkosi yam uMhwebo,
 Iduna elabelw' intaba yakuTiku,
 Intab' elolwa liXesi nayiNxuba.
 Lith' eli dun' iintsapho zingabaphangeli,
 Azizanga zakubon' ukushwaqa kwembongi,

Koko x' ifun' ukwenz' izwi ngoMakiwane,
 Mayiye kuDaliwonga nakuBhekizulu,
 KuWabana naku bantwana bakaMhlontlo,
 Ilizwe leembongi neentaba.
 Ndithume nendodana yasisityambele,
 Ukuya kuJili kumaGqunukhwebe kaKama,
 Ndiya kubuz' eli lizwi liyinene na,
 Ukub' uTenesin ukhululw' edyokhwani.
 Le ndodan' ibuy' impanyaza,
 Ayibonananga noJili eXesi.
 Ifik' ekwiziphaluka ngezipheluk' uJabavu,
 Ekumaphondo ngamaphond' ale SasaFrika,
 Elungis' izinto zomzi wakowabo.

Ndibuye ndemis' imixhadi,
 Ndivuthel' isigodlo ndikhangele kuNgangezwe
 Aph'iduna likaMakiwane liphumlele Khona,
 Ngayo le nyanga yeDwara,
 Inyanga yeenyanga kumaGambu.
 Namhlanje loo ndlel' inkone yaseMthatha,
 Ekuthiwa yiOxford Street ngesiLungu;
 Indlel' edibanis' abaThembu namaMpondo,
 Ngezi mini ilahlekelwe kanye,
 Kulaph' uGamb' abehamba ngokunkcunkca,
 Ad' achwechwe, kub' izinto zihamba ngokombane,
 Ubenkcunkc' axel' imaz' enguWabizwa,
 Imazi ehamba ngokunkcunkca,
 Ikhokel' umhlamb' inxakamel' ithole.
 Unxakamel' umzi ungabhukuqeki.

Ubizwe liBhung' eLikhul' ekuBhekizulu,
 Kwathiwa makayishiy' iNyand' uyabizwa nguYuzi,
 Bashiyene belilelana nonyana kaBhokleni,
 Wawuwel' uMthatha ukusinga kumzi woDayireta,
 Babambisene ngoxolo noTomsana,

Bade baqabelisana noWelishi.
 Ngezo mini kwade kwehla noBhene,
 Ephuma kwelo ziko loPhondo lwemfundo,
 Wamenywa ephantsi kwentaba yoKhala,
 Bafakan' imilomo badlan' iindlebe.

Gqi, wavel' uMcebisi Womlimi Nomfuyi,
 Aph' atshile kwasiphuk' izicithi,
 Inkundla kaMcebisi inkundla yoxolo,
 Intsimb' edl' eziny' iintsimbi.
 Aph' uGamb' acebise ngendalo kaThixo,
 Ihlal' ihleli njengamhlamnene.

Umehl' abomv' aman' ukuthi balulu, balulu,
 Abon' izint' ezisempuma nasentshona.
 Uth' asakuqingq' uNokholeji kaManzemvula,
 Zithe zisakuthaphuthaphuk' iiSekondari,
 Kumaziko ngamazik' eeMishini,
 Ithe x' imbola iqhuqhwa ngokukhawuleza,
 Ukukhanya kungena ngamandla Pshesheya kweNciba,
 Zithe x' iinkosi zilah' izithembu,
 Zithabath' ingubo yamazulu zivuya,
 Zabekwa phantsi neentonga ngamathol' ezilo,
 Abungezelana elinye likhoth' elinye;
 Ade angena namashishini,
 Kusekuphumeni kwelanga laloo mini kanye,
 Ath' okaMakiwane wathabath' iintonga zakhe,
 Walityhutyha elijikela,
 Ngesigodlo sakhe uMcebisi noMthunywa,
 Ode waliwela neGqili.
 Xa kuvel' iiKliniki neeBhasi zikaRhaziya,
 X' uYengw' ebal' iziswenye Pshesheya kweNciba,
 Uyenzil' iTranskayi yayimbumba yamanyama.
 Phumla mphanlandini,
 Phumla nabefundisi bayakuthamsanqela.

Ndithi mna phumla mhle ngaphakathi,
 Phumla ukuz' undibethel' ucingo mhlana wabhubha,
 Loo mini akusayi kubakho mazwi ngaphandle kokugixa.
 Solila singabantwana abangenabani,
 Phumla kuba ndikho phakathi kwale Nxuba neXesi.
 Phumla ngathi noTomsana selebizelwe phezulu;

Sonke siyalila singaBalimi,
 Phumla ukushwaqa oku ndenziwa kukuguga,
 Nam izilimela zingxamele ukundongamela,
 Phumla Tenesin phumla;
 Phumla noCecil selephumle.
 Ncincilili.

MR TENNYSON M. MAKIWANE'S RETIREMENT

Mr Tennyson M. Makiwane was retired on the 2.10.1952 after a lengthy service with the Transkei Territorial Council. This gentleman is among men that live behind exemplary service record, doing so with national pride without any prejudice. He didn't use his broad-mindedness about issues as a means of securing personal praise and gain. He will not leave behind material wealth, instead developmental testimonies in these countries. Unmistakably, the Transkeian Territorial Authorities benefited greatly with the strides it took in his service, equally respective of any chief's area of jurisdiction. Actually, Tennyson is the son of the renowned Presbyterian priest, the late Rev Elijah Makiwane, who terminated his powerful service in the area of MacFarlen on the banks of Tyhume river in Alice under chief Ngqika.

I was sitting on the mhlontlo tree,
 Blowing a horn with my chords
 stretched out,
 Looking in the direction of Umtata
 at Ndyebo's house,
 I was moved by the message from across the Mbashe river,
 That Mtywaku had given in.

Dignitaries from marhamungeni,
Never showed me a hill,
To sit on it as a praise-singer,
And sang praises about Elijah's child,
That's why I chose the branch of the mhlontlo tree,
Because I got neglected by my chief Mhwebo,
That had been allocated Tiku Mountain,
Which is being sharpened by Xesi and
Nxuba rivers.

this man says, families are at work,
It is unheard of that a praise-singer
would be talking a lot of chaff,
Hence, if he wishes to say something
about Makiwane,
He had to approach Daliwonga and Bhekizulu,
Wabana and Mhlontlo's children,
The society of praise-singers and mountains

I sent out a youthful messenger who ran,
Up to Jili the son of Kama of the Gqunukhwebe clan,
to check whether it was true that,
Tennyson had retired.
This young man got back empty-handed,
he couldn't find Jili at Xesi,
Jabavu was out in the districts,
Visiting various provinces of South Africa,
Sorting out issues affecting his nation.

Once again, I stretched out vocal chords,
Facing the direction of Ngangezwe as I blew the trumpet,
Where Makiwane was retiring,
In this month of October,
The best of months to the Gambu clan.
Today that busy road in Umtata,
Is known as Oxford Street in English,

That links the Thembus and Mpondos,
Has lost an associate in these days,
Because that's where Gambu used to walk,
At some stage he would be rushing
He would walk stealthily, because
things would be as fast as lightning,
He would trot like the cow named Wabizwa,
That trots and scuttles,
Heading the rest of the herd and
yearning for her calf.
Concerned that nothing goes wrong at home.

The great council called on him while with Bhekizulu,
He was instructed to leave Nyandeni
and respond to Yuzi's call for him,
They wept when he parted with Bhokleni,
He crossed Umtata river heading
for the Director's house,
They helped one another with Tomsana,
They climbed across together with Welsh.
Bhene also came down in those days,
From the Provincial Education Department,
He was below Khala mountain when he
received the invitation,
They shared advices and experiences.
Out came the advisor to an
agriculturalist and farmer.
He spoke and left no stone unturned,
Mcebisi's court is a court of peace,
An excellent genius.
Where Gambu has advised about
the Lord's nature,
That remain forever and ever.

The red eyed, who keeps flashing them around,

And see things in the East and West.
When Manzenvula College was established,
And when secondary schools were mushrooming,
from various Mission stations,
Right at the time the ochre was being
washed quickly,
With civilization blazing through
densely in the Transkei,
At the time that Chiefs were
abandoning polygamy,
Being converted into the Christian
fold with excitement and zeal,
Warring factions ended their differences,
And embraced one another lovingly,
Industries came into being,
It was at the dawning of that era,
When Makiwane picked up his armoury,
He took a wide tour around,
With his trumpet, the Advisor and Messenger,
Managed to cross the Orange River.
When clinics came into being and Rhaziya's buses,
As Yengwa was counting his mealie cobs
across the Kei River,
He established a united force in the Transkei.
Go and rest, balded man,
Go and rest, for the priests have
blessed you as well.

Go and rest kind-hearted man,
Go and rest and call me when you die,
On that day there wouldn't be anything
to say except sobbing.
We will cry as orphaned children
Go and rest because I am between
Nxuba and Xesi rivers.

Go and rest because I've learnt
that Tomsana has been called to rest,
All the agriculturalists that we are sobbing,
Go and rest I speak endlessly
because I am ageing,
Old age is gradually catching up
with me,
Go and rest Tenesin go and rest,
Go and rest Cecil is retired too.

Ncincillili.

APPENDIX 4

IZIBONGO ZOMNGQIKA
PROFESSOR DDT JABAVU, BA (London) PhD

Sibulela umNgqika ngenyameko yakhe nobuchule obungummangaliso bokucholachola amanqaku afundisayo ngehambo zakhe nezaphesheya kolwandle.

Ngqukuv' ekhonya kum' imilambo,
 Osiphongo ngathi yimbokotho yesixhobo,
 Sisisu sendod' eso singxash' iimbumbulu,
 Amabhambham kunga kucandek' izulu,
 Zade zaduma neentaba zoLundi zathi, ' hoyini !
 Nal' ukhoz' oludlal' emafini.'

Wagquma nalo mlambo wakowen' iGqili,
 Wathi livelil' ithole kumaJili,
 Laa mini wacand' amanz' ukuy' eBritani
 Ngezixhol' usifunqul' emafukufukwini.
 Ulorhoxoz' enyuka iintsunguzi,
 Ndlov' ekrazul' amawa ngenxa yeentsizi.

Iqharhaqharha elihleka lide liqikileke,
 Ligwagwaze ngokwenkuz' erhanis' igigitheka,
 Ingweny' ehlamba nokuba zitshil' iziziba,
 Ibhaku elinkone likaNtwanambi.
 Mazi kagqolom' ifukame kufuphi nehlathi likaHoho,
 Qegu alikhwelwa ngabanamabhongo.

Uya kufa kakuhl' unezifombo nezivubeko,
 lintolo zeentshaba zohlangulwa ngemini yovuko.
 Ngxabalazelen' usezants' ubukweliphezulu.
 Wena kunyathela ngathi yinambezulu,
 Njengentomb' ifik' ekwendeni,
 Zininz' izint' emazilungisw' emzini.

Min' iintlanga zabizelw' eJerusalem
 Zixel' abalusi besing' eBhetelehem,
 Uzungalulibal' uhlanga lakowenu,
 Laa Ngqungquthela yakha yangxengxezel' abakowenu.
 Min' imikhos' egwilikayo yamkhumbul' uYehova,
 Uwukhumbule loo mnqophiso noThixo wakho.

USathan' iinkokel' uziphambanise ngomona,
 Ufungil' uKrestu azisayi kumbona.
 Iintlang' uzifak' umvambo wobukrakra,
 Kuziziphithiphithi nokukrokra.
 Akusekho namnye na kule Afrika?
 Koba njani na iTshawe lezulu lakufika?

Nange "Bhi-Eyi" leyo iinkolo zakothuka,
 Ud' usikhumbuze ngeJerusalem kovokotheka.
 Xelex' amadoda nal' inqath' emhlabeni,
 Ilizwe libe ngumyezo wase-Eden.
 Abafazi bakowenu mabakhangel' eZiyoni,
 Ukuze babe nokuzala iimboni.

Sitsho kuwe ke.

PROFESSOR DDT JABAVU, BA (LONDON) PhD

The hornless bull that bellows and the rivers stop,
 Whose forehead is like a grinding stone of the cliff,
 It is the stomach of a man that is filled with ammunition,
 Thundering as if the sky is tearing apart,
 Such that Lundi Mountains echoed, "Hoyini!"
 There is the eagle playing in the sky.
 Your local Orange river roared,
 A calf is born from amaJili clan,
 The day you sailed through to Britain,
 You've removed us from the darkness.

Struggling through the dark forest,
The elephant that pierces the rocks because of tribulations.
A giggler who heartily laughs until he drops on the ground,
A giggler who whines and cackles like a goose,
The crocodile that washes even though the rivers are dry,
The colourful greyhound of Ntwanambi.
The python that is in hibernation near Hoho forest,
The horse that is not ridden by the proud.
You'll die peacefully with hunchbacks and weals,
The enemies' arrows will be extracted on resurrection day.
Why straddle at the bottom when you are supposed to be at the top.
Who walks like a heavenly python,
Like a newly wed woman adapting to marriage,
There's plenty to be taught in marriage.
The day Nations were summoned to Jerusalem,
Like shepherd leading for Bethlehem,
You should not forget your nation,
The conference that pleaded for your people.
When descending forces came back to God,
Remember those vows with your God.
The devil has obsessed the leaders with jealousy,
He has vowed they will never see Christ.
Nations have been incensed with bitterness,
There is commotion and uncertainty.
Is there no soul in this Africa?
What will happen when the Heavenly Prince arrives?
Religions will be shaken by that BA,
It will be satisfying when you remind us of Jerusalem.
Tell the men there's wealth on earth,
The world will become the garden of Eden.
Your country's women should look up to Zion,
So that they can give birth to seers!
Yeah unto you!

APPENDIX 5

REV JJR JOLOBE (BA)

Lo ngumfundisi owaziwa kakhulu kweli loMdibaniso; waziwa kakhulu ngokuguqula iincwadi zesiBhalo azise esiXhoseni, ungenakulityalwa owona msebenzi athe ubomi bakhe wabuchithela kuwo, sitsho umsebenzi wokuncedisa ukuqeqesha aBavangeli phaya kwiLovedale Bible School. Naye wayekhe walifumana ithuba lokuba akhe awele ulwandle ukuya kwiingqungquthela zobutyalike Phesheya.

Thina sobabini sizimbongi,
 Mandikubonge ukuze nawe undibonge;
 Andisayi kutyhila kakhulu,
 Nawe ukuze ungandibethi ngomzani.
 Uyandoyisa kuba uneBhi Eyi;
 Loo ntonga inzima kwamany' amadoda,
 Nam ndandiyikha ndaphukelwa lizembe,
 Ndayikha kakubi ndayinyathel' esiqwini,
 Yashunquka yayintlekentleke.
 Ezam iintonga azinaludalo nangqalathi;
 Aziqoqwanga njengezo zakho,
 Wena uphethe iintonga zamanene nabanumzana;
 Ndiyakoyik' uphethe' iintong' ezihloniphekileyo,
 Kuba uphethe nesiGrike samandulo.
 Ngesikunik' umnqayi uye kucel' ubukhozi,
 Akuzalanga ndoda ngaphandle kwaBavangeli;
 Ngesikunik' untongamlanjeni uye kuvumisa;
 Koko sikunik' iNtyilazwi namhla,
 Ukuz' usixelele ukuza koMgwebi.
 Kambe siyashiyana kwezakwaMoya,
 Unesifub' esibanzi nomxhelo omde,
 Kuba ulala phezu kwalo mlambo uliTyhume,
 Uqhunyiselwa yinkungu yamanz' abalekayo,
 Ngoko nakuleyo yakwaLizwi ndiyakoyika,
 Mandikubethe ngayiphi na intonga?

Isagweba sokugibisela kuSomgxada,
 Umalusi wemihlambi yeeMvaba ngeeMvaba,
 Mbuzeni kuGrant we ziBhalo;
 Ikhankatha lethu leVangeli;
 Libethe amakhwenkwe efokothweni,
 Lawaqinisa lathi ngamadoda;
 Amabhak' akhonkoth' ezinzulwini zobusuku,
 Afunzwa ngulo Jolobe benoLoyidi;
 Besithi, "Konakele umgwebo usondele".
 Hambani baVangeli nithunyiwe nguJolobe,
 Aninamvuzo ngaphandle kwalowo usezulwini,
 Aninalufundo ngaphandle kokukwaz' uYesu.

Ngunkwenkwezi kaPhalo,
 Usigcin' isiXhosa singatshoneli.
 Hamba Khwezi likaNozulu,
 Elikhe latsheka lathi, "tsho-o-o-o"
 Latsho wamde waya kuwa eMysore eIndia;
 Labuya selichophe phezu kwendlovu,
 Lisixelel' ukuthi, 'uManuweli uyeza.
 Ndidlu! eNtab' uzuko mini ndandisiya kwaGompo,
 Ndafik' okaMqhayi echophe phezu kwengcwaba,
 Ndambuza ndamjikajika,
 "Ubuyeleni n' ixilongo lingekakhali nje?
 Uthe, "uvuswe ziimbongi zisale zibambana,
 Zibambene ngengubo yakhe yenyamakazana,
 Zibambene ngodini nesidlokolo sakhe,"
 Ubejija iVili echophe kwelo Litye lakhe,
 Ility' elibethelw' ingoma ngamaz' olwandle.
 Uthe xa ejija ndamv' ethetha yedwa,
 Esithi, "Jolobe, Jolobe, Jolobe,
 Thabatha le ngubo yeyakho kwesi sizukulwana,
 Ungayambathi mini kukho imbongi zakomkhulu,
 Kuba zona zine zimbo ngezimbo,

Ziyanyemfuza zixhentse zide zidabalale,
Zigcuntse umhlaba kunye nomntu,
Thabatha le ngubo wambathe ikufanele.”

Ncincilili.

REV JJR JOLOBE (BA)

This priest is well known in the Union; He is mostly known for his translation of the Bible into Xhosa, and cannot be forgotten for the major work he devoted his life to, that of assisting with tuition of Evangelists at Lovedale Bible School. He also had the privilege of attending conventions of host church abroad a number of times.

Both of us are praise-singers,
I'll sing praises for you, and you sing praises for me;
but I will not delve deep about you,
you should also not delve too deep.
You are above me because you have the BA;
That's a very tough rod to other men,
I also attempted to study towards it,
but my axe got broken,
My attempts were unsuccessful,
It broke into pieces.

My wits are not as sharp as yours;
The finishing is not as neat as yours,
You are carrying sticks normally carried
by gentlemen and lords;
I respect you because you're carrying
sticks of honour,
Because you also have a stick of Ancient Greek,
We would be mandating you to represent
us as an ambassador of wedlock,
Unfortunately you were schooled in
Evangelism.
We could have given you a stick

used by Sangomas and cast visions;
But we prefer to seek interpretation of
scriptures so as to reveal to us
When the judgement day will be,
But we don't get converted the same way,
You have a broad chest and a lot of stamina,
Because you sleep alongside Tylume river,
You inhale fog from running water,
Therefore I am afraid of challenging you
Biblically
I wonder what kind of stick could I
use to strike at you.

The stick of striking at Lovedale,
In order to look after inter-denominational congregation,
Should be enquired from Grant of Theology Studies;
Our lecturer in Gospels;
Capped the young men that were graduating,
Confirmed their manhood
Hunting dogs that bark in the middle of the night
Encouraged by Jolobe and Lloyd;
Saying "Lo! The Judgement day is near!"
Go out there Evangelists, you have a mandate from Jolobe,
Seek no reward and honour except for the heavenly honour,
You have no education except for the knowledge of Jesus Christ.

He is a star from Phalo's tribe,
He maintained the isiXhosa language so it could not perish.
Go well morning star from Heaven,
Who swiftly moved like lightning, "tsho-o-o-o"
And left a lengthy ray that fell at Mysore in India;
And returned riding on elephant's back.
Telling us that "Emanuel is coming".
I walked past Ntabozuko on my way to Gompo,
And found Mqhayi sitting on a grave,

I questioned him earnestly,
“Why did you come back before the trumpet was blown?”
He said “he was woken up by fighting praise-singers.”
That were fighting over his robe made of an animal skin,
That were fighting over his rod and head-gear.”
He was turning a wheel sitting on his stone,
A stone echoing a song when waves fell on it.
As he turned it I heard him murmuring
this to himself
saying “Jolobe, Jolobe, Jolobe”
Take this robe it’s yours from this generation,
Don’t adorn it when there are poets from the chief’s kraal,
Because they have varying styles,
They sneer, dance and roll over,
And strike the earth and humans,
Take this robe wear it it fits you.”

Ncincilili.

APPENDIX 6

MHLA NGOBEKO LUKAJONGUHLANGA
MTIKRAKRA EBUMBANE NGOMHLA
WAMA 30 JUNE 1954

Ngalo mhla uxelwe ngentla bekubekwa esihlalweni sobuKumkani babaThembu uSabatha onikwe igama lobukhosi lokuba nguJonguhlanga. A!!!A!!! Jonguhlanga. UJonguhlanga ngokaJongilizwe, kaDalindyebo, kaNgangelizwe, kaMtikrakra, kaVusani, kaNdaba, kaZondwa, kaDlomo, kaTato, kaMadiba, kaHala, KaDunakazi, kaXekwa kaToi kaCedwini, kaBhomoyi, kaThembu.

Ndandichophe kuloo ntaba kaCungwa,
 Phezu kolwandle lwaseCacadu,
 Amanz' olwandle ebeth' eqolo,
 Andingomba ndade ndatyekeza,
 Amabala ngenkosi yam uJonguhlanga,
 Umntwana wentombi yakwaKhonjwayo.
 Andibanga nakuphumelel' ukuwela,
 Kub' iNxuba neXesi lalizele,
 iNciba noMbashe wawuphuphuma
 Zizikhukhul' ezihamba nemibane.

Gxebe ndandikhangel' eBumbane,
 Aph' isiganeko sibe sikhona,
 Sokunikezelwa kwentonga kuSabatha,
 Eyinikelwa nguDabulamanzi,
 Ilulama likaNdyebo.
 Linkabi zamahashe zivela macala,
 Zingahambi zisithi, "ndikhangele".
 UThemb' ezihlalele amacala ngoswazi,
 Zingongoz' izikhababa ngathi yingqongqo,
 Uthuli lubhabha esibhakabhakeni luntinga,
 Lunga liqetshulwa yinkuzi yenkomo,
 Kuba le mini yekaSabatha.

Neebhasi zivele zibhukuqeka,
 Zinyubuluza ziwusong' umhlaba,
 Zisukel' umcimb' oseBumbane.

limoto azibalekanga zincamisile,
 Ziphuma ngasentla nasezantsi,
 Empuma nasentshona,
 Ziqengqeleka zikhangele Komkhulu.
 Impi yofele yangcambaza izolile,
 Kuba namhl' abaThembu bade baneKumkani.
 Ihambe ixokoxela ithetha,
 Ngobuyolisa bukaNgangezwe,
 Ichukunyiswe bubugqobhoka bukaDalindyebo,
 Ithetha ngukhalipha kukaJongilizwe,
 Nokungena kukaJongintab' ezulwini,
 Imkhankanyile futhifuth' uDabulamanzi,
 Ikhumbula ukululama kwakhe,
 Imcelela noJonguhlanga,
 Awaginye la mabhumbhul' ooyisemkhulu.
 UDaliwong' uyishiyil' inkundla yaseQamata,
 Yavalwa ayabi namntu,
 Kuba ikumkani nguJonguhlanga,
 Akubangakho nkosana nasibonda,
 Kuwo wonke umzi kaNgangezwe,
 Esal' itheth' amatyala loo mini,
 Kuba lo mzi kaZondwa,
 Ubuzelwe kuloo mathaf' aseTyhalarha.

Laphalala negazi leenkabi zeenkomo,
 Wachithwa nomswane wazindumba ngeendumba,
 Zabhong' iinkomo phezu kwawo,
 Zatyizis' amthe zisith' uSabatha yiKumkani,
 Zabuza neebhokhwe, sifa ngani na namhla?
 Yalulam' igusha ityiwa ngumkhonto,
 Kuba ifikelwe yimini yesiganeko.

Kwasisiqhuququhu nesisi kuloo nkundla,
Wenyuk' umsi wahlangabezana nelifu phezulu
Kwasith' ukuz' ubukhosi bakhe buphole.
Zabila iimbiza zaxhaxhaza.
Wayibond' umfo inyama wayiphethuphethula,
Zemk' izitya zisiya kumabandla ngamabandla.
Zagugelwa ngamaziny' izinja zazinkenyevu,
Ukuze ibe bubukhosi boxolo,
Kungabikho mnt' oya kuqanq' omnye.
Minindini kaSabatha,
Khumbuzan' uNovoti ahlal' edolweni,
Bizani uNxego noMatoti,
Bangqong' umntwana kayise,
UManisi makehlele' eBumbane,
Aze kubong' ingotya yabaThembu,
Ashiy' uDaliwonga ngumLungu kakade.
Zithethil' iiMantyi zaxweb' imilomo,
Agongqoz' amaphakathi lema nelanga,
Yazol' inkundla amadod' aman' ukuncwina.
Kweziwa nomfanekiso kaBhekizulu
Kwaphuthunywa nokaJongilizwe,
Amakhosi akwaNgqungqushe,
Noweziny' iinkosi ezoyik' uQamata.
Ziman' ukuwa ngokuwa iziyalo,
Ekhunjuzwa nangomzi waseQhumanco,
Owamfukamayo njengeqanda,
Angamlibali uMatsolo waseMgwali,
Owamondla ngobisi lwaseNangweni.
Nofafa lukaSotyato umzukulu kaGwada,
Emyaleza ngoKuzindila nesithozela sobukhosi.
Buza kuMatsolo akuxelele' ingoma kayihlo,
Awayivuma kumandlalo wokufa eMthatha,
Lwavuleka ucango lwezulu kungaqondakalanga.

Amaphakath' akh' angabiyobhotile,
Abathetheleli bakh' iz' ibe nguMqulu.
Ndisuke ndanovalo ndoyika,
Sifelwe nguBhuza umfo wakwaHlanga,
Obekwaz' ukuthetha neRhuluneli.
Sifelwe nguSiphendu umQiya,
Ingwev' ebisombulul' zintsokotho.
Sifelwe nanguPoswayo,
Inggondi phantsi kweentaba zaseNgcobo.
Side sashiywa nanguZilindlovu, eMpheko,
UmThemb' omlomo mkulu nasembusweni.
Cel' uMvulayehlobo noMthawelanga,
Bakuyaleze kubafazi baseQokolweni,
Bakukhumbule ngabantu bedolo.

Ukuz' ukheth' ingqondi ezinoThixo,
Ubayek' oobawokazi abongqondo ingamanzi.

Ndohlala ndisithi godukani baThembu xa kugqityiwe
Godukan' uJonguhlanga nimwezile,
Godukan' intamb' isende ngaphambili,
Godukan' akukhont' izakuthethwa namhla,
Benize kubikelw' uSabatha yiKumkani,
Nibikele neziny' izizwe kaloku,
NabaThembu baneKumkani.
A!A! Jonguhlanga,
Ndisathaya baThembu.
Ncincilili.

On the above mentioned day the Thembu inaugurated the king of the Thembu clan, Sabatha known as Jonguhlanga. Jonguhlanga is the son of Jongilizwe, of Dalindyebo, of Ngagelizwe, of Mtikrakra, of Vusani, of Ndaba, of Zondwa, of Dlomo, of Tato, of Madiba, of Hala, of Dunakazi, of Xekwa of Toi of Cedwini, of Bhomoyi, of Thembu.

I was squatting on the top of mount Cungwa,
On top of the sea of Cacadu,
Sea water heating me on my back,
Hit me until I vomited,
A few points about my chief Jonguhlanga,
A child of the daughter of Khonjwayo.
I could not manage to cross
Because Nxuba and Xesi were full
Nciba and Mbhashe were overflowing
With the floods accompanied by Lightning.

By the way I was staring at Bumbane,
Where the event took place,
(that) of handing over the reign of power to Sabatha,
Given by Dabulamanzi,
The humbles on of Ndyebo.

Horses appeared from all sides
Gallop as if they say "look at me"
Thembu hitting them on both sides with a switch
Sounding like a drum
Dust raising to the sky,
As if scooped by a bull,
Because this day is Sabatha's day.
Even buses came rolling,
Speeding as if the soil is rolling,
Rushing for the occasion at Bumbane.

Cars are speeding it's wonderful
From top to bottom,

From East and West,
Rolling towards the Great Place.
The skin type moved slowly and quietly
Because today the Thembu have a king at last.
They speak as they go,
About the humour of Ngangezwe
Touched by religiousness of Dalindyebo,
Speaking about bravery of Jongilizwe,
And entering of Jongintaba in heaven
They mentioned timeously Dabulamanzi,
Remembering that he is humble,
Asking for Jonguhlanga
To withstand the mistakes of his grandfathers.

Daliwonga left Qamata kraal
It was closed,
Because the king is Jonguhlanga,
There was no chief or headman,
In the whole household of Ngangezwe
To sit for cases that day
Because this house of Zondwa
Has been called to Tyhalarha.

Spilled the blood of oxen
Tripe was thrown away to form heaps and heaps
Bulls bellowed on top of them
They salivated saying Sabatha is the king
Goats also asked why are we dying today
Humble was the sheep even though slaughtered
by the spear,
Because the day of great events has come.
Smoke raised in the Great Place,
Smoke met with the cloud above
It was cloudy and mild so that his
Chieftainship is mild and peaceful.

Pot boiled

The men stirred the meat

Then dished out to people.

Dogs lost their teeth

So that this could be a kingdom of Peace

So that there will be no one who will
fight the other.

You day of Sabatha

Remind Novoti to persist in prayer

Call Nxego and Matoti

To support the child of their father,

Manisi must come down to Bumbane,

To sing praises for the paramount Chief of
the Thembu

And ignore Daliwonga he is white indeed.

Magistrates have spoken until their mouths got dry,

Also spoke the councillors until the sun got hot,

Tranquility prevailed in the kraal and the men just murmured.

The picture of Bhekiqulu was brought to the fore.

And also that of Jongilizwe,

The chiefs of Ngqungqushu,

And other Chiefs who fear God.

Men spoke time and again,

Reminded about the house in Qhumance,

Where he was born like an egg.

Must not forget Matsolo of Mgwali,

Who raised him with milk from Nyangweni.

And the tall one of Sotyato the grandchild of Gwada,

Reminded about the dignity of Chieftainship.

Ask Matsolo he will tell you your father's song,

he sang in the death bed in Umtata,

Opened the door of heaven unnoticed.

Your councillors must not be the bottle,
Your advocates must be the Bible.
I'm scared,
Bhuza of Hlanga died,
Who knew how to speak to the General,
Siphendu of Qiya died,
The stalwart who used to resolve problems,
Poswayo died,
The genius under the mountains of Ngcobo.
Zilindlovu of Mpeko also died,
The Thembu who is an eloquent speaker amongst other chiefs.
Ask Mvulayehlobo and Mthawelanga,
To refer you to the women of Qokolweni,
To remember you in prayer.
So that you choose intellectuals who have God,
And ignore uncles whose brain is water.

I will keep saying go home Thembu people
when it is all over,
Go home you are through with Jonguhlanga,
Go home there are still other things to do,
Go home there's nothing more to be said today,
You were here to be told that Sabatha is the king,
Go spread the word,
That the Thembu people have a king now,
A! A! Jonguhlanga,
I stop baThembu. I stop.

APPENDIX 7

A! JONGINTABA

Unkosi David Mtikrakra, osibuliso kuthiwa nguJongintaba, lilona zibulo likaDalindyebo, ikumkani yabaThembu. Mhlana uDalindyebo wabona umntu oyindoda waqala ukuyibona ngoJongintaba lo. Phofu uDalindyebo umntwana oyindlamafa wamfumana ngoHajisi intombi kaMakhawula kwaBhaca, wazala uJongilizwe okanye uSampu.

UJongintaba lo yena ubelibamba emva kokusithela kukaJongilizwe. Lo Jongintaba uzibalule kakhulu ngexesha lakhe, indlu nenkundla kaThembu yaba sempilweni sendili nomphakamo oya kulibaleka kudala. Isizolani entlalweni, iciko lokuthetha, wafa emoyika uThixo. Ngemfazwe yamaJamani wawela nemikhosi yabaThembu.

A! Jongintaba

Wangathi ukhahlelwa nazintaba,

Poni engqukuva kaNdyebo.

Sitsho ngelidun' elinezimbo.

Mbhashe noMthatha yekan' ubuyilo,

Yenzani kuhle ligqithe ithole lesilo.

AbasemLungwini bathi nguDaweti,

Wena lizwi ngathi yidamanethi.

Mbuzo mni na lo akubuzay' amawenu?

Ulenzile na isiko lakowenu?

Nkosini na le ingenalo iqadi nokunene?

Gxebe inqula lo Qamata wenene.

Nkonyana yohlanga kubaThembu,

Soyika mhlana wathelela Nomthentu,

Mini labuzan' ikomkhulu eBumbane,

Elo zwi nakwingxangxasi eZimbane.

Sitsho laa mini wawel' amanz' enzonzobila,

Ngexesh' ilizwe lalimaxongo ngathi liyabila.

Vuka Ngangezwe nasi isimanga
Thina bantu sifumane sathi manga,
Umntwan' omhl' ehleli esihlalweni,
Elawula le mihlambi ngokwasendalweni.
Kambe ngoku zibekwe phantsi iingcola,
Kuba zisizisela ukungcola.

Makathini na lo mtakaMtikrakra?
Kub' isilo esoyikwayo yirhorho.
Amakhumsh' alilel' ilanga lempucuko,
Babomvu iphi na imithayi nemidudo?
Sokhe sibone kaloku asazi namhla,
Uthi osentabeni namhla kunamhla.

Lixa limbi ngathi sisonka seentsipho,
Wena uyintlok' uphakathi kwenyama nozipho.
Nina bantu yini na umkhwa wehagu,
Yon' idudula nethole ngemembu?
Kamb' athi amanye yimvela kamvela,
Xolani maTshawe noThixo uza kuvela.

Yini na le ikulo mzi kaNgubengcuka?
Mbubho ngathi yimfazwe nengcuka.
Elo krele lona linamandla,
Libe loyisa nezizw' ezinamandla.
Nazo izijungqe zalo kweliya phakade,
Omivuzo kweziny' ibe simakade.

Uyawazi wena umthetho omkhulu,
Lowo wawiswa liTshawe lomz' oMkhulu.
Sala uzikhuthalel' izinto zakowenu,
Uthandiwe nalo mzi wenu.
Sala ke uzithande ezinye izizwe,
Ubuntu kukubukana kwezizwe.

Sala ke ngentlizi' echwayitileyo,
 Kuba abanjalo ngaboyisileyo.
 Xa senjenje siyakhahlela,
 Xa senjenje siyabulela.
 Unga ungabufuman' ubom' obuhle,
 Bhota ke Mhlekaazi omhle.
 Bhota ke mntakaNdyebo,
 Luthi usapho lwakho, Bhota bo.

Makube njalo ke.

A! JONGINTABA

Chief David Mtikrakra, whose praise name is Jongintaba is the first born of Dalindyebo, the king of the Thembu . When Dalindyebo gave birth to a son it was Jongintaba. In essence Dalindyebo got an heir by Hajisi who is the daughter of Makaula from Bhaca, she gave birth to Jongilizwe or Sampu. Jongintaba was the acting chief after the death of Jongilizwe. Jongintaba excelled during his time, the house of Thembu gained recognition and dignity that will never be forgotten. The calm and collected man, the eloquent speaker, he died fearing God. During the German war he went abroad with the Thembu troops.

A! Jongintaba

As if you are saluted by mountains,
 Hornless stout pony of Ndyebo,
 We talk about this stylish male.
 Mbhashe and Mthatha stop discourting,
 Pause until the animal's calf passes by.

Whites call him David
 You, whose voice is like dynamite,
 What kind of question are your ancestors asking you?
 Have you performed your ritual?
 What kind of chief are you who has not married a second and a third wife?
 Pardon me, he worships real God.

Thembu's prince of the nation,
We dreaded the day you supported Nomthentu,
When the great place in Bumbane questioned,
that voice in Zimbane falls.
We recall the day you crossed the deep water,
When the conflict in the world seemed to be boiling.

Wake-up Ngangezwe there is astonishment.
We, the people have been taken aback
The prince sitting on the throne,
Ruling the flock as in nature,
But now, the weapons have been laid down,
Because they bring disaster to us.

What would Mtikrakra's child do?
Because a feared animal is a beast.
The learned bewail the day of civilization,
Ruralites, where are your forms of entertainment and dance parties?
We'll see this is the day, we really don't know,
One calling from the mountain says today is the day.

Sometimes it looks like bread made from corn remnants,
You as the head you are between tooth and nail.
People why behave like pigs,
That would push away its piglet by its nose
Others though say, it's part of nature,
Be comforted Tshawe clan God will manifest Himself

What is this that has befallen Ngubengcuka's kraal?
Death as if it is war with hyena.
That is a powerful sword,
It knocks down the strongest of nations,
Its remnants are over those echelons,
Whose rewards have been to some eternal.

You know the greatest law,
That was laid by the prince of supreme kingdom.
Take good care of your domestic issues diligently,
Your family home has been loved.
Love and take care of other tribes as well,
Humanity is caring of one tribe by the other.

Be left then with a happy soul/heart,
Because such are the victorious.
We say so in salute,
We say so in gratitude,
Wish you find good life,
We salute you handsome lord.
We salute you Ndyebo's child,
Your family/subjects salute you.
Let it be.

APPENDIX 8

UKUVULWA KWE-OFISI KA-CHIEF KAIZER**D. MATANZIMA, B.A., EQAMATA*****KubaThembu baseRhode, ngenyanga yeKhala ngowe-1950***

A! DALIWONGA

Uswaz' olumaqhinaqhina ngumtakaMhlobo,
 Sisu sibomvana kukutya kukaSomgxada,
 Side sayingadluma wondliwe nanguManzemvula,
 Kwezo ntili zeTyhume wanxitywa umxhaka nesidabane,
 Ukuz' ahlonitshwe ngabaphantsi nabaphezulu.
 Wenjenjeya waxel' ibhadi lifun' umthombo,
 Wayimilamb' emikhul' engenazwi lamlomo,

Wade wafuthwa nanguDubulegeqa,
 Emthwesa ngamacebo nomthetho,
 Nanko phezu kweengqubusi zoMthatha.
 UDaliwonga yinkosi ethwal' umnqwaz' endlwini,
 Umnqwazi omnyama kaJabavu noMetyusi.

Minindini yaseQamata
 Ude wasombuluk' ugqolom' omkhulu,
 Wazolula kuloo ntaba yeGwatyu,
 Wayiwel' iNdwe engawunyathel' umhlaba,
 Amanz' eCacadu wawacezela.
 Uthe xa akwingxingwa yeNqwemesha,
 Wabuya wasongana ngokombane,
 Kuba nguzulu laseRhode liyazongoma.
 Wagramza elenye ngokombane,
 Kwaband' izibilini komdala nakomnci,
 Ebiz' uThemb' osentla nosezantsi,
 Ebiz' abasemnyameni nabasekukhanyeni,
 Ebiz' abomthetho wezulu nabowomhlaba,
 Ememez' abantwana begazi kanye kanye,

Wamem' iziphatha-mandla zomz' omkhulu,
 Kungabikho sikrokro nakwisidenge.
 Nam mbongi yoMnqamlezo ndamenywa,
 Zendilamle x' iimbongi zelizwe zikhonyelana;
 Kuba ziza kukhupha namagaqa alumezayo,
 Zintlokothise zilekuze nangezikhali,
 Zisivuyelele kuba singasaziphath' iintonga.
 Ngesizathu semini kaDaliwonga,
 Imin' engazange yabonwa kwaNgangezwe
 Zadidek' iimbongi kwadideka noManisi,
 Kuba imini le yekaDaliwonga.
 Wath' endaweni yokub' athwal' isidlokolo
 Wathwal' umnqwazi wamaLawu,
 Kuba kalok' imini le yeyoswaz' olumaqhinaqhina.
 Wath' endaweni yokukhonya njengenkomo,
 Wath' isifuba sakhe siyamkhathaza sinomlilo,
 Kuba kalok' imini le yeyoswaz' olumaqhinaqhina.
 Wath' endaweni yokukhuph' amazwi nogomlomo,
 Abantu wabagcuntsa ngezikhali,
 Kub' imini le yeyomtakaMhlobo.

Endaweni yokubil' abe ludaka njengembongi,
 Kok' usuke walila wabhonga njengomntwana,
 Kub' imini le yeyoswaz' olumaqhinaqhina.
 Uth' endaweni yokusiphul' izicithi,
 Axel' inkunz' enja mhla ngotshaba,
 Usigibisele ngeembokotho wasikroboz' uManisi,
 Wasisumza sangumgubo ophalalayo.
 Wasicola ngeenyaniso zemini yaseQamata.
 Nam indim nje nadadideka kanye,
 Ndabaleka ndaya kuchopha kwelo liwa likaMngqanga
 Ndakhangela ezants' eQamata,
 Ndalibon' iBhayi likhokelwe ngabakaLimba,
 Lising' eQamata kuMatanzima,
 Lipheth' iintshuntshe nezikhali.

Ndawajik' amehlo ndakhangela kwaGompo,
 Bona beze bepheth' iziqwayi nezigqigqi,
 Kuba zibambene ngazo kuDaliwonga.
 IKapa lidubule kwakrazuk' ulwalwa,
 Kuba yeyele ekunene kuMatanzima.
 NguBazindlov' ubhelu lwaseMqanduli,
 Idun' elifanelwe ngamabhovu nobukhosi,
 Ugalele wade waqongqotha.
 Ndithi kuwe lubhelundini lukaHolomisa,
 Lo mzi waseMqandul' uwufanele,
 Xa ndibong' uDaliwonga ndiligqibil' iQokolo,
 Nawe Mvulayehlobo le nkundl' ungaz' uyilahle.

Ibisith' imizi yakowethu zendingangxami,
 Xa ndipheth' umcimbi womtakaMhlobo,
 Kuba zigalel' iinkosi nezibonda,
 Ngokunje seziphehlelelwa nguNyikinyibhoxo.
 Kuthe xa kulusuku lwesithathu kule nkundla,
 linkabi ziphala zibeth' ithatha,
 limazi zingqungqa kungamayeyeye Komkhulu,
 Izidwasha nezidwangube zifudumezile,

KunguMbo noMxesibe, omdaka nomhlophe;
 Kukhal' izigodlo, iingqongqo nemingqungqo,
 Isiw' imibhalo kuqhawuk' izikhaka nezidabane,
 Iziinyembezi kusithw' inkundl' ivukile,
 Zigxwal' iinkabi zeenkomo zikhutshw' imiswane;
 Ziphambana nezitya kuyintlutha,
 Kufumane kuyiloo nto yesimanga sakwasimanga.
 Phakathi kolo thuli nemivuyo,
 Indlu kaDaliwonga yabikhanya ngokwenkwenkwezi,
 Elo bhotwe liqhwanyaza ngokwesilo sezulu;
 Etheth' amaphakath' egongqok' iinkaba,
 NomtakaMhlob' eman' ukunqwala esetyisa,
 Exel' inkab' ingqengq' emthonyameni,

Iman' ukuginya krwiqilili----krwiqilili.
 Nam ndiyimbongi ndawubon' umthamo weziyalo,
 Usihla ngommizo kaDaliwonga,
 Neso siswana somntwana wenkosi,
 Esithe nca ngokuthwasa kwenyanga,
 Sibe sikhukhumala sixel' ukuzalisa komlambo
 Ziziganeko zemini yaseQamata.
 Kuthe x' ilanga libantu bahle,
 Lavakal' ilizwi likaNyikinyibhoxo,
 Iwaka iwaka silifumbathil' esandleni baThembu.
 Yadum' inkundla, A ! Daliwonga,
 Wawela chithithi phesheya komlambo,
 Zavulek' iingcango zeOfisi gangalala,
 Yaw' imivalo wangen' uNdyebo khalakatha.

Imbong' inikw' amaphik' omoya,
 Yachopha phezu kwentab' eNoni,
 Phezu kwentaba kaHadi noHagile,
 Yakhangela phezul' esibhakabhakeni,
 Yabon' umnyama wenz' isangqa phezu koThembu,
 Kwaye kukho nombhal' ubhaliwe,
 Itsh' "Ingath' izulu liza kutyhila."

Ngathi kuyasa nakumzi kaNgangezwe,
 Ngathi neKhwezi liyaqal' ukuvela,
 Iindudumo ziyedlula kungekho zidumbu.
 Kulo mzi kaNdaba noZondwa,
 Kulo mzi kaDlomo kaTato,
 Kuyasa kumzi kaMadiba kaHala,
 Liyaphum' iKhwezi kwikhaya likaDunakazi,
 Iyavakal' imitha yelanga kusapho lukaToyi,
 Ziyahlokom' iintsimbi kuCedwane,
 Niyabizwa lusapho lukaBhomoyi,
 Namhl' ilanga livelile baThemb' abahle.

Xa bendiphezu kwentaba yeNoni eMgwali,
 Ndakhumbul' umhla waseNywarha,
 Aph' uHadi wacholwa khona ngumakhulu,
 Weza naye bawel' uMgwali amanz' ephalala,
 Walugxumek' uluthi phantsi kwaloo ntaba yeNoni,
 Wamkhuleka, wambethelela njengethole,
 Wayingqul' inkab' egwangqa uNdlambe,
 Wayihlaba yada yabhonga mho-o-o-
 Ingxengxezel' uThemb' eTronini yaphezulu,
 Sangcwatyw' eso sikhumb' emhlabeni,
 Savunda kwavel' ooMigwali noomaQokolo,
 Zavel' iimfundi kwazalwa noDaliwonga,
 Walamkel' iZwi uThembu ngenkab' egwangqa,
 Yiyo le nto uDaliwong' aptheth' uMqulu,
 Ebizel' abakh' elusindisweni.
 NguNgqungqush' olithenge ngoPhondo lwendlovu,
 Ukuz' iQawuka neNyand' ingasindwa ngumboko wayo.

Ith' imazi yakowethu mandihamb' ubhangazane,
 Kub' inkundla le yeyakowethu.
 UDaliwonga wajoj' eso sikhumba saseNoni,
 Wayizila imbodlela wayicekisa,
 Ngemini yaseQamata azibangakh' iziphithiphithi,
 Alikhange liphallale negazi lomntu,
 Kub' uDaliwonga wajoj' isikhumba saseNoni;
 Akalizekanga iqadi nokunene,
 Akanazo nezindlwana ngezindlwana,
 Kub' uqhunyiselwa sisikhumba saseNoni,
 Nawe Mzimvubu zenigcinane noDaliwonga,
 Bantwana benkosi yam uMhlobo.
 Zeniwathethe amatyala ningenakhethe,
 Kuzole kungabikho zanga zazililo,
 Kuba niqhunyiselwa sisikhumba saseNoni.

Godukani bant' int' ibithethw' igqityiwe,

Godukani bant' nibikel' izizw' ezi ndaba,
 Godukani bant' uDaliwonga ndimncamile,
 Godukani bantu ngath' imfundo lithamsanqa,
 Xa ifana nekaDaliwonga iya kusamela.
 Beseside sayiqalekisa, sath' "Ayinto yanto,"
 Kub' oonyana neentombi zeth' azisibonisi nto.
 Ngoko hambani nith' imfund' ilungile,
 X' ifana nekaDaliwonga yamkelekile,
 Godukani zizw' uDaliwonga yinkwenkwezi,
 Godukani zidwesh' umntakaMhlob' uyihlukuhlil' imvaba,
 Godukan' inyang' ithwasil' eQamata,
 Hambani xa kunje kulungile kanye,
 Godukani, godukani baThembu godukani.

Ncincilili.

**THE OFFICIAL OPENING OF THE OFFICE OF
 CHIEF KAIZER D MATANZIMA (BA,)AT QAMATA**

To the Thembus of Rhode in 1950

The multiknotted switch is the son of Mhlobo,
 The bulging stomach that is filled with meals served at Lovedale
 It has become so big because he was fed by Manzemvula,
 He was honoured in the Tyhume valleys and robed with gowns and crowns,
 So as to be respected by all, the lower and the elite,
 Like a thirsty springbuck seeking waters,
 He resembled big rivers he prodded on silently,
 Dubulegeqa also had his on him,
 With legal advices and expertise,
 There he is on the Umthatha valleys.
 Daliwonga is a kind of chief who doesn't take his hat off even if he is in a house,
 The black hat generally worn by the likes of Jabavu and Mathews.
 Oh! What a day in Qamata

The python has ultimately made his move,
And stretched himself over Gwatyu mountain
He passed over Indwe without touching its ground,
And bypassed Cacadu river
When he reached the Gonges in Nqwemesha,
He shranked like lightning
Because he is the roaring thunder from Rhode.

He thundered and flashed like lightning,
Sending a cold chill to both old and young,
Calling on all the Thembus from the north and the south.
Summoning the illeterate and enlightened
Summoning Christians and ochre people
Calling specifically children from royal houses,
He invited those in authority,
So there would be no discontent with foolish ones.
I too was invited as a poet of the cross.
So I would intervene when a conflict arises among praise singers
Because they would utter obscene statements
As they whisk and sway their weapons,
Revelling because we no longer carry our sticks.

Because of Daliwonga's day,
A day that had never been seen at Ngangezwe's place
Praisingsingers were dismayed, including manisi
Because the day was in honour of Daliwonga.
Instead of adorning the chief's head-gear,
He wore a civilian hat,
Because the day was dedicated to a multiknotted switch,
Instead of bellowing like a cow,
He said he had a burning sensation in his chest,
Because the day was dedicated to a tall multiknotted stick
Instead of making utterances,
He pricked people with weapons,
Because the day was dedicated to Mhlobo's son.

Instead of sweating wet like a praise singer,
He instead cried like a baby,
Because the occasion was to honour the multiknotted switch
Instead of pulling out shrubs,
Like a bull-dog confronting an enemy
Like manisi, he stormed us with rocks, breaking us,
He pulverized us like meal that is flowing over,
He refinedly told us truths about the Qamata event.
I, too, was left perplexed,
I dashed and went to sit on Mngqanga's rock,
I looked down towards Qamata.
I noticed visitors from Port Elizabeth led by Limba's Bantu church of Christ.
Heading towards Matanzima in Qamata,
Carrying slingshots and weapons.

I turned around facing towards East London,
They came with long and short battle sticks,
Because the center of confrontation was at Daliwonga's,
When Cape Town delegation fired shots the rock burst,
Because indeed the business center was at Matanzima's home.
Bazindlovu the light complexioned from Mqanduli,
Well-befitted by his moustache and kingship,
Spoke endlessly as if the fountain of words has gone dry,
I say to you light-complexioned one from Holomisa clan,
You are well-suited by this Mqanduli clan,
When I sing praises to Daliwonga that includes Qokolweni,
And you Mvulayehlobo never desert this kraal.

My clans said I should be patient,
When handling Mhlobo's son's occasion,
Because chiefs and headmen spoke extensively,
Now it is Nyikinyibhoxo who was making his contribution
On the third day at this kraal,
Horses trampled and brayed in demonstration,
Women were dancing and ululating at the Great Place,

Honourable guests galore gracing the occasion,
Came from all walks of life, blacks and whites together,
There were sounds of bugles, drums and dancing,
Traditional gears and skirts were swaying around and falling apart,
They were excited, tears welcoming the re-establishment of the kraal,
Bulls that were being slaughtered bellowed and half-digested food taken out.
Dishes were criss-crossing as the feasting went on,
There was perplexity and astonishment.

Amidst that dust and excitement,
Daliwonga's house stood out like a shining star,
The palace was as bright as a heavenly beast,
Councillors spoke until they were breathless,
Mhlobo's son also kept on nodding in appreciation,
Like a bull lying with its side in a kraal ruminating,
Swallowing in intervals.
Me too, as a poet I saw him swallowing the warnings,
That went down the throat of Daliwonga,
And the chief's small belly,
Flat as the dawn of the moon,
Was bulging up as a river that was overflowing,
Because of the day's events at Qamata.

In the afternoon,
Nyikinyibhoxo's voice was heard,
We've got a thousand at hand Thembus.
Then there was a response, A! Daliwonga,
He moved over across the river,
The office doors were then opened wide.
When the doors slid open Ndyebo walked in.

A poet developed spiritual wings,
He sat on the mountains of Noni,
On Hadi and Hagile's mountain,
And looked up in the sky,

And saw a rainbow forming a circle over Thembu,
And there was a writing on the wall,
Oh! It's as if the sky is clearing.
It's as if it's dawning at Ngangezwe's house,
It's as if the morning star is beginning to shine,
Thunders are going by without casualties around
At Ndaba and Zondwa's house,
It is dawning at Madiba and Hala's house,
The morning star is coming up at Dunakazi's home,
Sunrays are being felt at Toyi's family home,
Bells are ringing at Cedwane's
Bhomoyi clan is all called together,
Today the sun has risen beautiful Thembus.

When I was on top of Noni mountain at Mgwali,
I recalled the day of the event at Nyhwara,
Where Hadi was found by our grandmother,
He brought him with and they crossed the flooding uMgwali River,
He implanted a pole beneath the mountain of Noni.
He tied him onto it leaving him there like a calf,
Ndlambe knocked down the reddish-brown bull,
He stabbed it until it bellowed Mho-o-o-
In mitigation for Thembus to the heavenly throne,
Its skin was buried in the soil,
It rot and then emerged Mgwali and Qokolo,
The educated developed as well as Daliwonga,
Thembu accepted the gospel through the light complexioned fellow,
That is why Daliwonga is carrying a Bible,
Through which he is summoning him to salvation,
He is dynamic as if he's carrying it in an elephant's hide,
So that Qawuka and Nyandeni should not be broken by its massive size.

My wife is encouraging me to take my time,
Because I belong to this kraal.
Daliwonga smelled the cloak from Noni,

He detested liquor and stayed away from it,
On the Qamata event there were no squabbles,
Nobody's blood was shed,
Because Daliwonga had smelled the hide from Noni,
He did not marry a second wife,
He did not have additional houses.
Because the scent of the hide from Noni overwhelms him,
Mzimvubu live well together with Daliwonga,
Children of my king Mhlobo,
Preside over cases without prejudice,
There should be peace and no cries and differences,
Because you have been incensed by the cloak from Noni.

Go home the occasion is now over,
Go home and share the news with your communities,
Go well Daliwonga has once more done wonders,
Go well education seems to be good fortune,
If it is like Daliwonga's it will be deep-rooted,
We had started cursing it as a good-for-nothing
Because we learnt nothing from our sons and daughters.
Therefore go forth and tell them about the worth of education,
If it is like Daliwonga's it is acceptable,
Go home fellows Daliwonga is a star,
Go well dignitaries Mhlobo's son has set a trend,
Go home the moon has dawned at Qamata,
Go well it is well that ends well,
Go home, go away Thembus farewell

Ncincilili