

**THE POETRY OF S. M. BURNS-NCAMASHE**

**BY**

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**THE POETRY OF S. M. BURNS-NCAMASHE**

by

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**PROMOTER: PROFESSOR N SAULE**

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**DECLARATION**

I declare that **THE POETRY OF S. M. BURNS-NCAMASHE** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.



Z MTUMANE

25/04/2000

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## DEDICATION

I dedicate this work to:

My mother: "V"

My uncle: "J. Z."

My wife: "N. V."

My children: Thulani

Zukisani

Sanelisiwe

**ABSTRACT**

This thesis is a critical examination of the poetry of S. M. Burns-Ncamashe. In his poetry Burns-Ncamashe handles poems of different categories; namely praise poetry, elegiac poetry, didactic poetry and protest poetry. He also employs a number of devices that determine amongst others, the form and imagery of his poetry. They are also used to add clarity to the meaning of his poetry. All this is discussed in the chapters numerated below:

Chapter one outlines the basic guidelines to be followed in this study. It presents the aim of the study, scope of the work and method of research. A definition of the concept poetry is also provided in this chapter. The biography of Burns-Ncamashe and the influence of his background on his poetry are also part of this first chapter.

Chapter two discusses the characteristics of Burns-Ncamashe's praise poetry and the functions this poetry fulfils.

Chapter three is a discussion of Burns-Ncamashe's elegiac, didactic and protest poetry.

Chapter four discusses the devices that determine the form of Burns-Ncamashe's poetry. These include repetition, contrast, compounding, ideophones, and interjectives.

Chapter five concentrates on imagery and other aspects of Burns-Ncamashe's poetry. Imagery is discussed from the viewpoint of simile, metaphor, personification and symbolism. Also included in this chapter is euphemism, hyperbole, idiomatic expressions, humour, satire and adaptation.

Chapter six is a concluding chapter in which some findings and recommendations from

the entire study are reflected upon.

**Key concepts:** Burns-Ncamashe, Poetry, Praise poetry, elegiac poetry, didactic poetry, circumcision school, protest poetry, form, imagery, adaptation.



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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Preamble

The primary purpose of this chapter is to set out some basic guidelines to be followed in this study. These guidelines will be reflected under three headings, namely, the **aim of the study**, **scope** and the **method of research**. It is also deemed necessary to provide a definition of the concept **poetry** and to include the biography of the author whose works will be analysed. The biography of Burns-Ncamashe will highlight some salient aspects of the record of his life as an artist, as it will be reflected later in this chapter. Furthermore a brief discussion of the influence of the author's background on his poetry will be examined, as his background experiences have left a distinct mark on his poetry. It is his experiences that have shaped his creativity. His artistry is carved from his rich and deeply involved background.

#### 1.2 Aim of the study

Burns-Ncamashe, has been a prominent figure in the amaXhosa society. He has made a significant number of contributions in various fields in general, and in isiXhosa literature in particular. This study then will make a critical assessment and analysis of his poetry. It also aims at exposing his art in poetry and drawing the attention of scholars to his challenging and inspirational works of literature. The poems to be examined will include both his written and oral poetry. His contributions in other fields will be reflected in his biographical sketch in paragraph 1.6.

The inadequacy of research on Burns-Ncamashe's creative works has, to a large extent, prompted the undertaking of this study. This scarcity is highlighted by Saule

(1996:54) as follows:

... one would expect a tremendous amount of research to have been done on Burns-Ncamashe, but sadly this is not the case. Except for some pocket information in the form of quotations from him in unpublished congressional papers and lecture articles on some aspects of his creative art as part of a chapter in a book... no comprehensive study has been undertaken on him. It is hoped that scholars will take note and take the golden opportunity to examine Burns-Ncamashe's art.

A few artists and critics have responded to Burns-Ncamashe's literary output in various ways. However, the works of criticism and analysis on this author's works are extremely meagre. One of the more detailed of these works are by Opland in *Xhosa oral poetry* (1983:61-62, 64, 95-99, 105, 107, 159, 163, 175-181, 193, 238, 250, 252) and *Xhosa poets and poetry* (1998:9-10, 11, 38, 49-50, 60-62, 72-73, 78, 88, 102, 106-110, 111, 115, 173, 278-279, 327). Other works which discuss Burns-Ncamashe are:

1. Mdaka, S.S. in his B.A. honours article, **The vein of tribalism in Xhosa prose and poetic works laying emphasis on Burns-Ncamashe's Masibaliselane** (1981). University of Fort Hare.
2. Mtuze, P.T. and W.M. Tena in **Umhlobo wabafundi besiXhosa** (1995:101-102). Alice: Lovedale Press.
3. Nikelo, W.M. in his B.A. honours article, **Isakhono sikaNcamashe njengombhali wamabalana amafutshane** (1983). University of Transkei.
4. Opland, J. and P.T. Mtuze in **Izwi labantu** (1994:185-192). Cape Town: Oxford University Press.



Excepting Opland 1983 and 1998 it must be noted that the other critics' view of S. M. Burns-Ncamashe's work is more evaluative in nature than critical, analytical and perspective, as it is the case in this study. Besides the aforementioned artists and critics certain poets have composed poems in tribute to Burns-Ncamashe who is seen by them as a great Xhosa poet. These poets are:

1. Mbambo, M. *UNkosi Sipho Mangindi Burns-Ncamashe, A! Zilimbola!* in *Kwetana's Aweselwa* 3 (1990:52-55). Pretoria: De Jager-Haum.
2. Mtuze, P.T. *Semka nezulw' isipho sethu: A! Zilimbola!* on tape T(XH/96)5 of 01-02-96 and in *Amagqabaza abafundi ngoncwadi lwesiXhosa* (1996:1). King William's Town: Kagiso Publishers.
3. Skei, R.M. *A-A! Zilimbola!* in *Umsobomvu* (1985:29-31). Johannesburg: Educum Publishers.

These poems and a brief interpretation of them will be provided later in paragraph 1.6.9

This study is also encouraged by the deficiency of research in isiXhosa poetry in general at a higher scholarly level. So far there seems to be very little research of this nature in this field at this level. This study, then, will be one of the few contributions, that are there, towards it at the highest scholarly level. It also wants to remedy this deficiency.

Furthermore, this research seeks to give an analytic description of the content and formal principles implicit in the poetry of Burns-Ncamashe. His poetry will, therefore, be critically evaluated to unearth his philosophy and some formal poetic features which have not yet been explored in great depth. This research also seeks to establish the unique characteristics of Burns-Ncamashe's style that informs the best

writing in the African languages of Southern Africa. Since Burns-Ncamashe is one of the outstanding isiXhosa poets, a study of his works should undoubtedly contribute to the setting of critical standards for the evaluation of other poets. These standards may be applicable to other authors, who also write in African languages.

### 1.3 Scope

As the title suggests, this study will be devoted, primarily, to the poetry of Burns-Ncamashe. Both published and unpublished poems, and material recorded on tapes will be analysed specifically in order to establish his abilities and capabilities as an artist. His published poetry appears in **Izibongo zakwaSesile** (1979), **Masibaliselane** (1961), Pahl (1978) and Tonjeni (1959). The unpublished poetry includes poems contained on tapes, and those which the author personally presented at certain gatherings. In the course of this discussion reference will be made to the tapes in which some poems are contained, as well as the occasions in which the bard presented those poems.

For the purpose of this study an inventory of works by Burns-Ncamashe is given below. The inventory consists of published books and poetry on tapes and his contributions to other authors' publications:

#### Books

	<b>Title</b>	<b>Publishers</b>	<b>Date</b>
1.	<b>Masibaliselane</b>	Oxford University Press	1961
2.	<i>UZamukulungisa</i> in Pahl's <b>IsiXhosa</b>	Thandapers	1978
3.	<b>Izibongo zakwaSesile</b>	Iser	1979

4. *Aa!! Gunyaziwe!!* in  
Tonjeni's **Sihambele**  
**ubulawu** Bona Press 1959
5. *UMhlelezi uMinus*  
*Mhlabiso; Aa!! Dalubuhle!!* Unpublished 1993
6. *Imbongi yezwe lethu*  
*lasemaXhoseni* Unpublished 1993

#### Poetry on tapes

	<b>Title</b>	<b>Tape</b>	<b>Date of broadcast</b>	<b>Place where kept</b>
1.	<i>Umnyaka omtsha</i>	T(XH/93)28	01-01-1967	Port Elizabeth
2.	<i>Aa! Velile!</i>	T(XH/90)317	14-08-1977	Port Elizabeth
3.	<i>UBazindlovu</i>	T(XH/90)322	09-10-1977	Port Elizabeth
4.	<i>Aa!</i> <i>Ngweyesizwe!</i>	T(XH/94)84	23-07-1994	Port Elizabeth
5.	<i>Intetho yohlanga</i> <i>lwethu</i>	T(XH/96)5		Port Elizabeth

Burns-Ncamashe's biographical outline will of course precede the actual analysis of his work. The ensuing chapters will consist of the analysis and examination of his poetry. Chapters two and three will be devoted to the categories of the poetry. Chapter two will be a discussion of praise poetry, while chapter three will focus on elegy and other categories. The other categories referred to include the didactic and protest poetry. The discussion in these chapters will mainly concentrate on the content of these categories and leave out stylistic aspects, as these will be dealt with in chapters four and five. Content may be defined as the "constituent elements of a conception" (Kgobe, 1994:25). These elements include the basic meanings, emotions, actions or attitudes that the author is shaping (Cohen, 1973:182).

Therefore, it is the constituent elements of the different categories of Burns-Ncamashe's poetry that will be discussed in chapters two and three, as they distinguish one category from the others.

It is however understood that content and stylistic features are only vaguely distinct from one another. Content always displays style and stylistic features are never totally separable from content. But since content is an important aspect that distinguishes one category of poetry from the other, and because of the overlap of stylistic features between different categories of poetry, content and style will be discussed separately in different chapters. Chapters four and five will be devoted to the poet's style. Style may be defined as the manner in which the author or poet employs language to express an idea to the reader or audience. It pertains to his "choice of words and their arrangement in patterns of syntax and imagery" (Cohen, 1973:49). This arrangement of words in a certain manner tends to "evoke a particular emotional reaction" to the reader (Ryan, 1963:72-73). The reader's appreciation of a work of art depends mostly on the use of language. Abrams (1993:203) suggests "diction; sentence structure and syntax; the density and types of figurative language; the patterns of rhythm, component of sounds, and other formal features; and rhetorical aims and devices" as aspects of style in literature. It is therefore on these grounds that the discussion in chapters four and five will concentrate on form and imagery (and other aspects), as they will be an illustration of Burns-Ncamashe's use of language in his poetry. Chapter six will be a concluding chapter, which will contain the observations, findings and recommendations drawn from the entire study.

Although Burns-Ncamashe's poetry may be classified into the above-said categories, the poet is stronger in praise poetry than the other categories. That is the reason why praise poetry is discussed in a chapter of its own, and other categories in another chapter.

#### 1.4 Method of research

Since Burns-Ncamashe's poetry will be analysed within the framework of existing literary theory, critical texts procured in academic and public libraries have been consulted as important sources of critical information. Tapes kept at the SABC (Umhlobo wenene) and Ciskei Radio Service archives, with relevant information, have also been consulted. For some of the data pertinent to the section on the biographical outline of the author, oral interviews with people who were closely acquainted with Burns-Ncamashe and his family members have been made use of. The author's *curriculum vitae* and obituary were also important sources of biographical information. Where there is any contradictory information from the interviewees and even the texts, it will be noted and a critical conclusion will be drawn.

#### 1.5 The concept of poetry

Although poetry is a distinct genre of literature, it is not easy to provide a single satisfactory definition of it. This problem of definition is confirmed by Reeves as cited by Manyaka (1995:21) when he maintains that:

Most experts would agree to call certain literary works poems, but when it comes to agreeing on a definition of poetry that would cover all such works, there, the trouble begins.

What Reeves says above is in line with Wainright's (1987:45) assertion that:

Were one to have the opportunity of asking one hundred people what they consider to be the nature of poetry, one might anticipate a hundred different responses.

However, despite the difficulty that exists in defining poetry satisfactorily, some authors have attempted to define it. For instance, Wordsworth, as cited by Shaw

(1972:292), views poetry as “a spontaneous outflow of powerful feelings.” The emphasis in this definition is on the voluntary outflow of the poet’s feelings. This definition appropriately explains the nature of oral traditional poetry where, as the bard (in a gathering) sees the chief or warrior approaching, will burst into spontaneous praise. In this manner the poet will be externalising his inner feelings towards the warrior or chief. It will be interesting to note that S. M. Burns-Ncamashe’s poetry is essentially oral in form and in perspective.

Sweetkind, as cited by Kgobe (1994:6), defines poetry in terms of its elements rather than its nature, when he says:

A poem is a complex orgasm in which all the elements of sensual appeal, emotion, imagery, incidents, rhythm, pattern and ideas function simultaneously.

The elements mentioned in this definition are responsible for the inner satisfaction of the poet, when he declaims the poem, and the appreciation of the poem by the audience or reader. It is the poet’s artistic use of the words that determine the presence of the aforementioned elements in his poetry.

A definition which is closer to the one above is that by Stadman (1970:44), who says:

Poetry is rhythmical imaginative language, expressing the invention, taste, thought, passion, and insight of the human soul.

It is the rhythm, imagination and other elements that endow poetry with its beauty. All this points to the creativity of the poet as he expresses his inner feelings about the subject of his poem. The beauty that is expressed is then transferred to the mind(s) of the audience, who then appreciate the poem and what is portrayed in it. The elements of poetry mentioned in the above definitions tend to appeal to the ear and emotions of the audience, hence the latter appreciate the composition. The ability to

do all this can only be defined as art. When one looks at Burns-Ncamashe's poetry that art cannot be missed.

While it may be difficult to provide a definition that will cover all works of poetry, one may deduce from the above definitions that poetry is a composition whereby emotional, rhythmic and imaginative language is used by the poet to express his inner feelings about what excites him.

This is exactly what S. M. Burns-Ncamashe's poetry is all about- a work of art that is all in one a compendium of beauty, quality, creativity and sheer talent.

## **1.6 Biographical outline**

The concept of biography is very important in literary research, especially when the works of a particular author are studied in depth. Among other things, it provides a mirror whereby one can access the author's philosophy and thought processes. The importance of biography is highlighted by Scott, as cited by Sirayi (1985:5), in the following manner:

To understand what a creative artist is really saying, it is necessary to know something of the man himself.

This "something of the man" may be described as the record of the artist's life (Shiple, 1970:30). According to Mkonto (1988:14) this record of life affords one the opportunity to examine the writer's practical experiences of life with the aim of discovering which aspects of his life have shaped his artistic skill. This may be the reason why Serudu (1987:33) affirms:

A study of any literary work will be rewarding if its social and cultural backgrounds are understood by the reader or critic.

The background referred to in this excerpt may only be revealed by alluding to the record of the author's life, which is the domain of this section. This background will assist in the interpretation of the author's poetry. The probability of the artist's work being influenced by his life history is the justification for the inclusion of a testimony of Burns-Ncamashe's life in this study.

Biographical sketches on Burns-Ncamashe and some of his works have been attempted by Nikelo, Opland, Opland and Mtuze and Mtuze and Tena in the works mentioned in paragraph 1.2. However, these biographical sketches are not detailed enough as they do not cover all important aspects of the author's life. Some aspects dealt with by these critics will not be unduly emphasised in the section, although reference will be made to them whenever necessary. Attention will mainly be focussed on those aspects of his life that are pertinent to this exposition.

The home, education and religion usually play the greatest role in shaping one's life history. It is for this reason that Burns-Ncamashe's life history will be discussed because, as will be shown, it in fact reflected these institutions. His public service, membership of professional and other organisations, his involvement in politics and his being an oral bard, author and editor will also form part of this discussion. Other contributions by the author in the isiXhosa language and the voices of other poets about him will also be reflected upon in this discussion. Lastly, the influences of the author's background on his creative works will also receive attention towards the end of this section, the main objective being to establish which aspects of his background have had a bearing on his poetry.

#### **1.6.1 The home**

Sipho Mangindi Burns-Ncamashe was born on 1 December 1920 at Pirie Mission, near King William's Town. He was the eldest son of Ntaba Mountain Nzimana and Elsie Nobanzi Burns-Ncamashe. His father, and thus Sipho, was of the amaTshawe



clan while his mother was of the amaNtlane clan (Opland and Mtuze, 1994:185, Mtuze and Tena, 1995:101-102, Obituary:03-02-1996, *curriculum vitae*:1). Siphoh was still very young when his mother died. He was then brought up by the late Reverend Fred and Mrs. Lea Dongwana of Grahamstown. Mrs. Dongwana was a grandmother to Siphoh (Obituary:03-02-1996).

In 1953 Siphoh married Xoliswa Isabella Sipoyo from the abaThembu chieftainship. Xoliswa was the daughter of Reverend Elija Ndlamafa Charles Sipoyo, who was the President of the Order of Ethiopia. From this marriage six children were born, four daughters and two sons. The daughters are Chuma, Ndilisa, Ncumisa and Zimasa while the sons are Sisanda and Zolile.

The explanation of Siphoh's unusual double-barrelled surname, **Burns-Ncamashe**, is interesting. Burns-Ncamashe himself explained it in a speech he made at the funeral service of Sibhalatu Kamile on 28 February 1993, at Cildarha, near Keiskammahoek, as follows:

*Egqithweni nje, bethu, abafundi bezibongo nemihobe neendumiso zasemaNgesini baya kumazi uRobert Burns waseSkoth-lani. Ukhokho wam uNcamashe Phuthise Ntaba Gwali kaTshiwo wathiywa ngaye mhla wabhaptizwa eGwali Mission station, kuba wayeyinkosi ebongayo, ibonga ooNgqika nooNtsikana nabafundisi. UBurns nguNcamashe, uNcamashe nguBurns.*

(Just in passing, students of English poetry and praises will know Robert Burns of Scotland. My great grandfather; Ncamashe Phuthise Ntaba Gwali of Tshiwo, was named after him when he was baptised at Gwali Mission station, as he was a chief who **bongad, bongaing** such people as Ngqika, Ntsikana and the missionaries. Burns is Ncamashe, Ncamashe is Burns.)

From this explanation it is clear that Robert Burns's being a poet was an important aspect that led to Ncamashe's being named after him, as he was himself also an **imbongi**. Furthermore, it is clear that **Burns** became the baptismal name that was given to Ncamashe when he was old enough. Ncamashe's acquiring this name at baptism serves to confirm the belief that when the missionaries came to South Africa they regarded African names as pagan, hence they gave Africans baptismal (Christian) names. What is interesting about these names is that they were of European (mostly English) origin. This further suggests that, besides the fact that these were baptismal names, the missionaries were used by the colonialists as a tool to europeanise the Africans. In this sense, beside preaching the Gospel, the missionaries were also an extension of the colonialist government.

Burns-Ncamashe (Sipho) died on 26 January 1996, two weeks after he was involved in a car accident and his funeral service was on 3 February 1996 at the Gwali Great Place.

### 1.6.2 Education

Education is another aspect which contributed to the shaping of the life of Burns-Ncamashe as he was a highly educated figure in society. Burns-Ncamashe attended various primary schools including St Phillip's Mission School at Duncan Village in East London, Debe Marela in Middledrift and Indwana Higher Mission School at Xalanga district. At the Higher Mission School in Grahamstown he passed Standard Six with a first class pass which earned him a municipal scholarship in 1936.

After passing Standard Six Burns-Ncamashe proceeded to St Matthew's Training College where he obtained the Native Primary Lower Teacher's Certificate (N.P.L.) in the first grade in 1938. Then he did the Junior Certificate (J.C.), which he passed in 1939 with a first class pass. In 1940 he studied for the Native Primary Higher Teacher's Certificate (N.P.H.) which he obtained in the first grade. While teaching

in 1942 he received the Ciskei General Scholarship bursary to study matric at Lovedale, which he passed in 1943.

In 1946 Burns-Ncamashe studied with the University of South Africa for the degree of Bachelor of Arts while working for the Department of Native Affairs as a clerk in King William's Town. He completed the degree at the University of Fort Hare (then known as the Native College of Southern Africa) in 1948 and graduated in 1949, majoring in isiXhosa and Native Administration. In 1949 he received the University Education Diploma (U.E.D.) from the University of South Africa (Opland, 1983:96). Later Burns-Ncamashe registered and studied towards a senior degree, namely, Bachelor of Education (B.Ed.) with the University of Cape Town (Ibid). He obtained the degree in 1954 with a dissertation entitled: **An investigation into the provision of education by the Order of Ethiopia to the Africans in the Cape Province between 1900 and 1952.**

In an interview held on 6 August 1996 R.G.S.Makalima maintained that Burns-Ncamashe later registered for the degree of Master of Education (M.Ed.) with the University of Cape Town but could not complete it owing to other commitments.

Besides the afore-mentioned dissertation, which proves Burns-Ncamashe's research experience, at the time of his death he was researching the history of amaRharhabe from Phalo to Sandile (*curriculum vitae*:2).

Burns-Ncamashe's high educational qualifications contributed greatly to his being an important figure in society. They also offered him an opportunity to serve the nation in an effective manner, including his being one of the outstanding authors of isiXhosa literature.

### 1.6.3 Religion

Burns-Ncamashe was a famous religious personality. His religious involvement may be dealt with under two sub-headings, namely, Christianity and traditional religion.

#### 1.6.3.1 Christianity

Burns-Ncamashe's Christian life and involvement has an important background. His father, Ntaba, is said to have been a preacher in the Bantu Reformed Presbyterian Church (N. Totana, interviewed on 08-07-96). The fact that Burns-Ncamashe was brought up by Reverend F. Dongwana and attended mission schools may have also influenced him towards the Christian religion (cf:1.6.1, 1.6.2). His baptism by Reverend Erskine of the Free Church of Scotland (*curriculum vitae*:1), while he was still very young was, in fact, a means to prepare and to commit him into the Christian faith. While a student, Burns-Ncamashe took a keen interest in the Student Christian Association. His involvement in this association went beyond school life as he, from 1958 to 1959 (already working), was the Secretary-general of the association in the Ciskei region, under the presidency of John Summers.

Burns-Ncamashe was a full and active member of the Order of Ethiopia. In 1952 he was admitted as a preacher and a Sub-Deacon in the St Stephen's Church of the Order of Ethiopia at Langa Township, in Cape Town, under Reverend N. Sipoyo. He was installed into these positions by Archbishop Clayton, who was the president of all the Ethiopian congregations in the Western Cape. Burns-Ncamashe is also claimed to have given the longest service in the highest body in the church as he was the secretary of the Chapter from 1952 to 1982. In 1963 he was one of the members who were elected by the conference of the church to be involved with the youth so as to inspire them in church activities. He was also once a member of the General Purpose Committee of the Order of Ethiopia. He also played an important role in arranging for the church to have its own Bishop (Obituary:03-02-96, *curriculum*

*vitae*:1-2). In an interview held on 6 August 1996 R.G.S. Makalima also highlighted the fact that Burns-Ncamashe's name was among those suggested for the position of a bishop but he was not finally elected.

Burns-Ncamashe's dignified and refined outlook, and his being seen as a respected member of society may be attributed to his Christian involvement and values. This involvement also contributed to his creativity as some of his poems include Christian practices, as it will be noted later in this chapter (cf:1.7.3)

### 1.6.3.2 African traditional religion

Although Burns-Ncamashe attained high qualifications in the Western education and accepted the Christian religion, he did not undermine or denigrate the African traditions and customs. This is confirmed by the fact that he was also a traditional healer (Obituary:03-02-96) and had two special huts (*oongquphantsi*), one on the banks of the Ngcothoyi river, not very far from his home, and another in the forest uphill from the river. In these huts he would perform some traditional religious services such as *imfukamo* and *ukugquphuza*. The hut on the banks of the river was used to seek fortunes from the ancestral spirits which are believed to live in the river (*izihlwele* or *izilo zomlambo*). The one in the forest was used to seek fortunes from those which are believed to live in the forest (*izihlwele* or *izilo zehlathi*) (N. Totana and M. N. Mtsiba, interviewed on 08-07-96 and 09-07-96 respectively). Furthermore, Burns-Ncamashe used to make traditional beer (*umqombothi*) and slaughter cattle to appease his ancestors (according to H. Cakwebe in an interview held on 08-07-96).

Burns-Ncamashe's expertise in this enterprise is evident in his discussion of *Amagqirha nomlambo* on tape T(XH/90)316 of 24 July 1977. His adherence to amaXhosa customs is further demonstrated in his discussion of *Ubuhlanti* on tape T(XH/90)319 of 10 July 1977.

#### 1.6.4 Burns-Ncamashe and his public service

Burns-Ncamashe was a resourceful person in society and spent much of his life serving the nation in various ways. He spent most of his professional life as a teacher in various educational institutions. He was a man of many talents, offering his assistance wherever he could.

After obtaining the Native Primary Higher Teacher's Certificate in 1940 Burns-Ncamashe started teaching at St Matthew's Practising School in 1941 and remained there until 1945. He then left teaching and took up a post with the Department of Native Affairs, in King William's Town, as the Secretary-Treasurer of the Tamarha Local Council, in 1946. Later he rejoined the profession by taking up a teaching post at Freemantle in 1949. He spent only one year there and left for Nathaniel Nyaluza school, in Grahamstown, in 1950, where he stayed until 1953. After obtaining the degree of Bachelor of Education (B.Ed.) in 1954 he took up a teaching post at Langa High School, in Cape Town, in 1955. Burns-Ncamashe's not staying in one job for a long period is an indication that he liked exploring and facing new challenges and perhaps earning a better salary.

Burns-Ncamashe also became Principal of many schools. In 1957 he started at Jabavu High School in Alice, a post which he held until 1959. He also served as Principal at Kama High School, in Middledrift, from 1963 to 1965, and at Limekhaya in Uitenhage from 1966 to 1968. He also worked as a lecturer in the Department of African Languages at the University of Fort Hare from 1960 to 1962. After this he had a short stint at Healdtown and then proceeded to Kama High School in the same year.

While he served as a teacher, Burns-Ncamashe also took up extra duties outside the classroom as he served as an examiner of isiXhosa for the following examination

bodies:

1. The National Junior Certificate.
2. The Junior Certificate of the Department of Bantu Education.
3. The Joint Matriculation Board (cf: *curriculum vitae*:1 & 2, Obituary:03-02-96, Nikelo 1983:2 and Opland 1983:96).

His service in education did not end in teaching and the afore-mentioned extra duties. Later he was involved in administrative work in the Ciskei Department of Education, where he once served as the Director of Auxiliary Services and also headed the language development section of the Language Services Division. In an interview held on 22-05-96 S. Tshabe pointed out that Burns-Ncamashe was responsible for collecting and editing terms for the Translation Services. He was also responsible for coining and adapting terms which were submitted to the Xhosa Terminology Committee which, in turn, submitted them to the Xhosa Language Board for ratification.

Burns-Ncamashe also served in the Adult Education Section of the Ciskei Department of Education, where he helped in editing the magazine **Igalelo** (January, 1983) which promoted adult education in the region. He also advised on the activities of adult education, besides the actual teaching of adults. For instance, he encouraged officers to be involved in translating books relevant to adult education. He also encouraged a critical review of books in order to promote readership among the (adult) people of the area. He trained officers in the writing, translating and editing of books (interview held with P. Ntebe on 04-06-96). As a result of Burns-Ncamashe's efforts some officers in adult education, namely, E.N. Sojola, O.T. Sogoni, M.N. Mbambo, and others produced a volume entitled **Silula isiXhosa sabadala: Eyokuqala**, published by Lovedale Press in 1985.

From 1968 to 1975 Burns-Ncamashe was also involved with the **IsiXhosa** dictionary project at the University of Fort Hare. The editor-in-chief of the dictionary, H.M. Pahl, confirms Burns-Ncamashe's involvement with the project in volume three (1989:xiiv) as he states:

We were fortunate to find people who had the ability to tackle the task of compiling the dictionary and who, over the years, did sterling work. These were: Chief S.M. Burns-Ncamashe who stayed with the project for seven years before entering Ciskeian politics, doing pioneering work and setting the course the dictionary was to follow ...

In 1977 Burns-Ncamashe worked at the Institute for Social and Economic Research, at Rhodes University in Grahamstown, as a researcher under Professor J. Opland. It was during this period that his **izibongo** in **Izibongo zakwaSesile** (1979) were collected and recorded.

#### **1.6.5 Burns-Ncamashe's involvement in professional and other organisations**

Burns-Ncamashe was a member of various organisations, some of which were professional and others community based. These organisations included a teachers' union, language boards and a writers' association. The teachers' organisation of which Burns-Ncamashe was a member is the Cape African Teachers' Union (C.A.T.U.). He was a founder-member of this union in 1953. The union was a branch of the All Africa Convention (A.A.C.), which aimed at restoring the rights of black people which had been undermined when the Union of South Africa was formed. When C.A.T.U. was formed in Grahamstown in 1953 Burns-Ncamashe was elected as its vice-chairman. In 1954 he became its chairman. In the union he was regarded as a brilliant debater and participated in national and international conferences (interview by J. Msindo with Burns-Ncamashe on 11-11-90, Obituary:03-02-96). When he was a lecturer at the University of Fort Hare, Burns-



Ncamashe was a member of the Black Senate (Obituary 03-02-96, *curriculum vitae*:3).

Burns-Ncamashe was a prominent member of the Xhosa Language Board, in which he was involved in the evaluation of isiXhosa manuscripts to ensure their suitability for use in schools and by the public. He examined isiXhosa orthography in the manuscripts and was chairman of the Xhosa Terminology sub-committee of the Language Board (interview with S. Tshabe on 22-05-96).

Tshabe also referred to Burns-Ncamashe's membership of the Names Society of Southern Africa, which was responsible for naming places and rivers. In this society Burns-Ncamashe was known to be sensitive not only to the incorrect use of the isiXhosa language but also to the incorrect spelling of names of places, rivers and roads. For instance, he used to argue the spelling of **Bisho** and maintained that it should be **Bhisho** (*Ibid.*) as well as Rhini for the wrongly spelt Rini. He also reviewed the use of isiXhosa names for some places which are referred to by their English names. A few examples of such places are the following:

<b>English name</b>	<b>IsiXhosa name</b>
Port Elizabeth	<i>ECacadu</i>
Uitenhage	<i>EQhagqiwa</i>
Cathcart	<i>KwaDaliwe</i>
East London	<i>KwaGompo</i>

Burns-Ncamashe was also a founder member of the Bhala Writers' Guild. This guild aims at promoting the development of isiXhosa through writing and giving guidance and advice to budding as well as established authors. The name **Bhala** was suggested by him. Burns-Ncamashe contributed to the drafting of its constitution and delivered papers at its workshops (interview with B.B. Mkonto on 14-05-96).

### 1.6.6 Burns-Ncamashe and politics

Burns-Ncamashe had a significant involvement in politics, both traditional (chiftainship) and modern. His involvement will be discussed under two subheadings, namely, chieftainship and modern politics, in the following paragraphs.

#### 1.6.6.1 Chieftainship

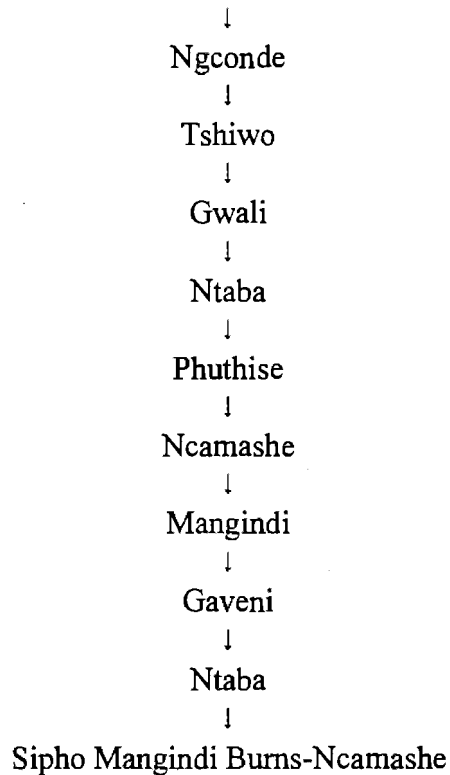
Burns-Ncamashe belonged to the amaTshawe clan, which is believed to be the Royal House in the Xhosa Kingdom. His genealogy could be traced to the famous chiefs of the amaXhosa nation as he is the direct descendent of Gwali, who was the first-born (son) of Tshiwo, son of Ngconde and "hence his styling himself the Duke of Gwaliland" (USoGwali). What could not be established by the researcher is whether Burns-Ncamashe (Sipho) was the rightful heir to the throne, as Gwali, his great grandfather, is said not to have been the heir but once sought to usurp the chieftainship which belonged to Phalo as he (Gwali) "was head of the Right-Hand House" (Soga, 1930:121). However, establishing whether Burns-Ncamashe was the rightful heir to the throne, or not, is not of major concern in this study. His chieftainship is only highlighted for the purpose of establishing its artistic value, that is, how it influenced him as a writer and artist.

Burns-Ncamashe's genealogy, as it is reflected in the obituary (03-02-96) is as follows:

*Ulizubula likaNtaba, kaGaveni, kaMangindi,  
kaNcamashe, kaPhuthise, kaNtaba, kaGwali,  
kaTshiwo.*

(He is the first-born of Ntaba, of Gaveni, of Mangindi, of Ncamashe, of Phuthise, of Ntaba, of Gwali, of Tshiwo.)

The *curriculum vitae* of Burns-Ncamashe (p.1) extends this genealogy to include Ngconde, who was Tshiwo's father. This pedigree may be shown graphically, in a descending order, as follows:



As it may be noticed from this graph, Burns-Ncamashe (Sipho) is in the ninth generation from Ngconde. Ngconde, Tshiwo and Gwali were the chiefs of amaXhosa during the seventeenth and eighteenth centuries (Soga ,1930:120-127, Soga, in Bennie, 1935:90-93, Rubusana, 1987:65). This is also confirmed by Peires (1981:17-18, 45) whose discussion touches on these figures as the former chiefs of amaXhosa and also provides genealogies that indicate how they descended from Togu and Tshawe. Burns-Ncamashe's being a descendent of Tshawe, Togu, Ngconde, Tshiwo and Gwali is enough evidence that he belonged to the Royal House and thus was of royal blood. This idea of Burns-Ncamashe's belonging to the Royal House is further emphasised by Opland (1983:96) when he states that he

... grew up a member of the royal family, greeted by  
 the Xhosa royal clan name Tshawe but without a

chiefdom.

There is also some historical evidence of the existence of the Gwali chiefdom. This evidence is given by Manona (in Charton, 1980:117) as follows:

AmaGwali ... are people who identify themselves with chiefdoms which existed in former times. Gwali, for instance, was the Xhosa leader who settled in the Somerset East district in the eighteenth century. After being involved in the early Frontier Wars his chiefdom was disrupted and lost its independence.

Further evidence of the existence of the Gwali chieftainship is given by Soga (1930:120-127), Soga (in Bennie, 1935:90-93) and Opland (1983:96). Opland also gives the evidence of the disruption of this chieftainship as pointed out by Monona above. He says:

The Gwali chieftainship was disbanded as a consequence of the ninth and the last frontier war in 1878.

Although Manona and Opland seem not to agree with the timing of the disruption, as the former maintains that it was **after the early Frontier Wars** with the latter maintaining that it was **after the last frontier war**, what is of essence here is their evidence that the chieftainship did exist and was later disrupted. The discrepancy in the time frame is only a historical but not a genealogical one, and has no impact, as it stands, on this study.

At this stage it is clear that the Gwali chieftainship referred to above belonged to Gwali, who was one of Burns-Ncamashe's forefathers. The chieftainship was named after him in accordance with the common amaXhosa practice of naming a chieftainship after the chief. Other examples of this practice are amaNgqika named after ChiefNgqika, amaNdlambe named after ChiefNdlambe and imiDushane named

after Chief Mdushane.

Before his inauguration as a chief, Burns-Ncamashe often closely associated with chiefs in his capacity as a councillor and **imbongi** of Chief Velile Sandile, and when he was General Secretary of the Rharhabe Council. This association with chiefs inspired him to investigate about the former Gwali chieftainship, a task which he undertook successfully. He then sought for the chieftainship, which was restored later. This is confirmed by Nikelo (1983:1) in the following words:

*Ubulande ngokwakhe ubukhosi bamaGwali wada  
wabufumana wanekomkhulu lakhe ngaseFort Hare.*

(He reclaimed the Gwali chieftainship successfully  
and established his Great Place near Fort Hare.)

Manona (in Charton, 1980:117) further reports on a method that was used by Burns-Ncamashe in reclaiming the chieftainship as follows:

Recently the present chief of the Gwali embarked on an extensive campaign of uniting the remnants of the former Gwali chiefdom and succeeded in forging them into a powerful interest group.

In an interview held on 08-07-96, N. Totana pointed out that the investigation of the chieftainship went as far as Pretoria, where documents confirming its earlier existence were found. After the reclamation of the chieftainship it was restored, with Burns-Ncamashe installed as a chief on 1 November 1974, and given land near Alice by the government. The late Paramount Chief Apthorpe Mxolisi Sandile officiated at the ceremony (Opland, 1983:96, *curriculum vitae*:1).

On his installation, like all amaXhosa chiefs, Burns-Ncamashe was given a praise name. This praise name was **Zilimbola** (Refrain-from-red ochre), derived from a

combination of the infinitive, **ukuzila** (to refrain from) and the noun **imbola** (red ochre). This name is based on the fact that Burns-Ncamashe was from a traditional setting where, probably, the red ochre was used as a sign of traditionalism. From such a setting he received Western education and accepted the Christian faith, which discouraged some amaXhosa traditions. This was then seen as refraining from the red ochre. In this manner this praise name reflects the chief's identity, in that he has embraced a new tradition, the Christian tradition, whilst still rooted to his old tradition, the tradition of amaXhosa chieftainship.

The praise name of a chief is a symbol of the respect and esteem in which he is held by his subjects. It is for this reason that Zilimbola's subjects referred to him by this praise name and not by his proper name. They saluted him, **Aa! Zilimbola!** (Hail! Zilimbola) at public gatherings and whenever they came across him.

Burns-Ncamashe's inauguration and recognition as a chief qualified him as a member of the Ciskei Legislative Assembly (*Curriculum vitae*:1). This was a body which made laws in the former Ciskei homeland.

From 1982, when Burns-Ncamashe left politics because of differences of opinion between him and the then President of Ciskei, L.L.W. Sebe, his wife acted as regent until 1987. Later, when he had ironed out his differences with the president, he took up the chieftainship again (Obituary of Mrs. Burns-Ncamashe:02-03-96).

Later Burns-Ncamashe became founder-member of the Congress of Traditional Leaders of South Africa (Contralesa). In this body he served as the vice-chairman for the Eastern Cape under Chief Mweliso Nonkonyana, a position which he held until his death. By virtue of this position, Burns-Ncamashe was a member of its National Executive Committee. In the meetings of this body he distinguished himself as a brilliant debater and used to edit minutes of meetings and press statements (interview with D.M. Jongilanga on 05-05-96 and J. Mabandla on 12-05-96).

Burns-Ncamashe also used his position to develop his people. In an interview held on 09-07-96 M. N. Mtsiba (one of the chief's former councillors) mentioned that the chief used to encourage people to send children to school. As a result of Burns-Ncamashe's efforts two primary schools were built in the Gwali area. One is the Gwali Higher Primary School at Ngcothoyi location and the other Festile Soga Higher Primary School at Bearingplaas location. He also encouraged the practice of agriculture among his people. Sometimes he would slaughter a cow for fellowship with his people or summon a meeting where he shared some of his visions with them.

An interesting point about the present amaGwali is the fact that they are "the people of Gwali" and a river that runs through their land is called Gwali River. This stems from the spreading of the remnants of the former Gwali chieftainship from Somerset East after the death of their chief and the disruption of the chiefdom. Some of those who travelled eastwards settled in the area between Alice and Seymour. In remembrance of their chief (Gwali) they claimed a mountain they settled around as **intaba kaGwali** (a mountain belonging to Gwali). They also claimed a river that runs not very far from the mountain as **umlambo kaGwali** (a river belonging to Gwali), hence it is called Gwali River (interview with Zolile Burns-Ncamashe:08-08-96). All this illustrates the high regard these people had for Gwali, their former chief.

#### **1.6.6.2 Modern politics**

While a chief, Burns-Ncamashe was also involved in modern politics. He joined modern politics in 1968, first in the Ciskei Territorial Authority, representing the amaHleke Tribal Authority, and later during the self-governing stage in the Ciskei (*Curriculum vitae:2*). His involvement in both chieftainship and modern politics indicates his having been a complex person.

Before the 1974 elections, in Ciskei, Burns-Ncamashe was involved in the formation of a political party; the Ciskei National Unionist Party. In preparation for the elections he, together with Chief Justice Mabandla, who was the leader of **Imbokotho**, and L.F. Siyo, who led the Labour Party, formed a joint campaign against Sebe's **Ikhonkco** but were defeated (interview with J. Mabandla on 12-05-96). After the defeat Burns-Ncamashe joined Sebe's party and was appointed the first minister of Education of the Sebe government in 1974. He was also a member of the Ciskei parliament for the Victoria East constituency (*Ibid*, Nikelo, 1983:1, Opland 1983:96, *curriculum vitae*:2 and Manona in Charton 1980:117).

In an interview held on 08-05-96 K. B.Tabata, who worked with Burns-Ncamashe in the Ciskei Department of Education, gave some views about him as a minister of education. He (Burns-Ncamashe) had deep understanding of educational matters. He believed in visiting schools, where he addressed teachers and students. However, Burns-Ncamashe's stay in the Ciskei cabinet was not very long as he was the first minister to be expelled from the cabinet by L.L.W. Sebe (the Prime Minister at the time) in 1975 because his ideas and uncompromising stance were offensive to the Prime Minister. After the expulsion Burns-Ncamashe revived his Ciskei National Unionist Party and remained one of the opposition leaders (Charton, 1980:145). Charton (1980:164) further maintains that Burns-Ncamashe, together with Chief Justice Mabandla, supported the idea of an amalgamation of the Ciskei and Transkei territories, which had become a subject of debate in the Ciskei National Assembly. However, that did not come to pass. Later Burns-Ncamashe left modern politics and concentrated on his chieftainship while keeping watch on the entire political spectrum in South Africa.



## 1.6.7 The oral bard, author and editor

### 1.6.7.1 The oral bard

Burns-Ncamashe's close association with **iimbongi** and the fact that he was Chief Velile Sandile's official **imbongi** gave him the necessary rostrum to embrace this practice. He became a famous and recognised **imbongi** around Rharhabeland and was designated **Imbongi yamaRharhabe** (The bard of the Rharhabe people). As far as is known Burns-Ncamashe is the only chief who was also a poet. This attests to his artistry as an accomplished **imbongi**. His ability as **imbongi** came about as a result of various factors, including an inspiration from a dream and his contacts with other **iimbongi**. This was especially the case when he was the General Secretary of the Rharhabe Council.

In an interview by Opland on 15 April 1982, Burns-Ncamashe narrated the dream which inspired him to be an **imbongi** as follows (Opland, 1983:96-97):

... I think it was in 1938 when this started in a dream I had while I was a student at St Matthew's College near Keiskammahoek. I estimate that that was during the year 1938. In the dream, I was sitting or standing in the shade of an oak tree at my Pirie Mission home, where I was born, in the district of King William's Town, now Zwelitsha. I looked in the direction of Ntaba kaNdoda near Debe Nek and saw, coming at a distance, about a mile away, two men distinctly. They were walking towards my home and wore blankets and carried what looked like sticks, as a Xhosa man will do. A voice told me they were Sarhili and one councillor, and were coming to my home, "stand up and bonga the great son of Hintsá. Why are you quiet?" The voice said something like that. From that moment an incessant stream of poetic phrases flowed profusely from my mouth until the strangers arrived and suddenly disappeared. Something disturbed me in my sleep and on being awakened I felt very much strained, as if I had been physically engaged in actual

praise singing. More strange still, my voice was subsequently literally hoarse for the whole of the following day. This is true. This is no made up story.

It is interesting to note that before the dream Burns-Ncamashe never had much interest in **izibongo** or poetry of any kind but was of course aware of this practice from childhood. He says this himself in the following words:

... as far as I can remember about myself, this (**bongaing**) came as inspiration. In fact, I didn't show much interest in izibongo or poetry of any kind except in recitations prescribed for school purposes by teachers, until I was between 18 and 20.

(My emphasis)

(Ibid)

The inspiration Burns-Ncamashe received from this dream led him to start **bongaing** at St Matthew's College as he says:

... even during mealtime in the dining hall, when I felt the compulsion I sang the praises of anybody, of the students, or somebody who was not there that I thought of at the time, or some incident of the past.

(Opland 1983:97)

As a response to the dream Burns-Ncamashe also had the desire to write poetry. That was, partly, the reason why he established and edited a student magazine, **The Scholar's Own**, in which his first poems were published. It must be his educational training that enlightened him on the importance of recording this poetry for posterity. (Unfortunately no copy of this magazine could be found at St Matthew's or anywhere).

One of **iimbongi** with whom Burns-Ncamashe had contact was S.E.K. Mqhayi, whom he used to hear and watch perform. This idea is confirmed by Opland (1983:96) who maintains that in his youth Burns-Ncamashe often heard performances

by **iimbongi**, including Mqhayi. His interest in Mqhayi's performances is also reflected by Opland (1983:95) as follows:

Sipho Mangindi Burns-Ncamashe knew Mqhayi and often heard him perform. He recollects that Mqhayi was "a man endowed with a stentorian voice" who, in performances, tended to stand still, supplementing his oral poetry with dignified gestures.

It seems that Mqhayi's performances left an indelible mark on Burns-Ncamashe. Mqhayi was his mentor. Burns-Ncamashe's style of **bongaing** is reminiscent of Mqhayi. His use of language, his aggressive approach, as well as his uncompromising but fair commentary are indicative of Mqhayi's influence. Commenting on Burns-Ncamashe, Pahl (in the introductory part of Burns-Ncamashe's **Izibongo zakwaSesile** 1979) says:

*Kanti le nkunzi yembongi ayisoloko igquba igqekeza.  
Hayi likhe lisuke lithi zongo-zongo lisitsho kuhle, ...*

(Yet this great **imbongi** does not always raise dust with a loud voice. No, his voice is often calm and dignified...)

The passage above confirms Mqhayi's influence on Burns-Ncamashe's style of **bongaing**. This illustration suggests how Burns-Ncamashe often performed in as dignified a manner as Mqhayi would do. It is, then, through the influence of Mqhayi that Burns-Ncamashe became an outstanding **imbongi** of his time as Mqhayi had been of his. After Mqhayi's death Burns-Ncamashe was regarded as Mqhayi's successor and was referred to as **imbongi yamaRharhabe** (the bard of the Rharhabe people) (Opland, 1983:98). Mbambo (in Kwetana, 1990:5) also implies this assessment as he records:

1. *Ukuze nilil' int' ephelayo maXhosa ngoMqhayi.*
2. *X' ekho uSogwali kaNtaba uMqhayi uyaphila.*

1. (For you maXhosa to stop weeping for Mqhayi.
2. As Sogwali of Ntaba exists, Mqhayi is alive.)

It is also interesting to note that Burns-Ncamashe became Velile Sandile's **imbongi** in the same way as Mqhayi was to Makinana.

As an **imbongi** Burns-Ncamashe was often invited to perform on certain occasions, at other times, he would **bonga** voluntarily. On 1 January 1967 he was invited to **bonga** at the celebrations of the then Radio Bantu in King William's Town, where he presented **isibongo** entitled *Umnyaka omtsha*, which is kept on tape T(XH/93)28 (cf:1.3 above). He was invited to perform at the installation of Doctor Ian Mackenzie as the new Chancellor of Rhodes University on 30 March 1977 (Opland, 1983:176, Vail & White, 1991:30-33). For this occasion he composed three poems (**izibongo**) about the chancellor elect. These **izibongo** are *Ugqirha Ian Mackenzie: UTsha-yintsila omtsha weYunivesithi KaSesile*, *UGqirha Mackenzie* and *Mhla Kwamiselwa uChancellor Mackenzie kwiYunivesithi KaRhodes* (cf:Burns-Ncamashe, 1979).

Voluntary performances by Burns-Ncamashe are of two types. There are those in which he was inspired by some occasions or the (good) deeds of his subjects of praise. There are also those in which he discloses the social disorders in the nation.

In 1947, at the installation of Mhluzi as headman at Nqolonqolo near Keiskammahoek, Burns-Ncamashe overtook Kamile to **bonga** chief Minus Mhlambiso, who officiated at the ceremony. Kamile was the official **imbongi** of Chief Mhlambiso. At the marriage ceremony of Velile Sandile, in 1953, Burns-Ncamashe presented **isibongo** entitled *A!! Gunyaziwe!* (cf:Tonjeni, 1959) on behalf of the Right Reverend Dr. Lord Archibald Cullen who was the officiating minister at the ceremony. On his installation as a chief on 1 November 1974, in the absence

of an **imbongi**, Burns-Ncamashe presented **isibongo** for the occasion himself to entertain the audience. At the funeral service of Sibhalatu Kamile on 28 February 1993, at Cildarha, he was one of the speakers (on behalf of **iimbongi**). In his speech he included **izibongo** about Kamile and Chief Minus Mhlambiso (Aa! Dalubuhle!). These unpublished **izibongo** are entitled *Umhlekazi uMinus Mhlambiso, Aa! Dalubuhle!* and *Imbongi yezwe lethu lasemaXhoseni* (cf:1.3 above). In one of the official gatherings in Ciskei, during the reign of L.L.W. Sebe, Burns-Ncamashe rendered **isibongo** on behalf of Sebe. This **isibongo** is kept on tape T(XH/94)84 and is entitled *Aa! Ngweyesizwe!* (cf:1.3). He also had a tendency to open his discussions of isiXhosa concepts and issues on Umhlobo Wenene Radio Station by rendering **isibongo** about the language. This **isibongo** is entitled *Intetho yohlanga lwethu* (cf:T(XH96)5). Another voluntary **isibongo** is *Umthomb'onzulu wamanz'olwazi* (cf:Burns-Ncamashe, 1979), which was composed about Rhodes University.

The occasions on which Burns-Ncamashe **bongad** served as inspiration for him to **bonga** as they became an opportunity for him to display his poetic skill. The audience on these occasions would also have an opportunity to appreciate the beautifully rendered poems of this outstanding bard. Burns-Ncamashe's rendering of **izibongo** in public also made people aware of his poetic gift. His public **izibongo** had impetus on the **bonga** tradition in general. Whilst there are no concrete records, in the form of video tapes and film, of his performance on some of the occasions mentioned above, Burns-Ncamashe is still remembered for his charisma and captivating style of **bongaing**.

One of Burns-Ncamashe's **izibongo** which are not related to any occasion, but are an appreciation of the (good) deeds of some individuals is *Igalelo likaProfesa J. Opland* (*Ibid.*). There are others of a similar nature such as *UElijah Mgijima* and *UDavidson Mavuso* (cf:Burns-Ncamashe, 1961).

Examples of **izibongo** in which the bard describes some of the social disorders in the nation are *Intak 'emlom 'ubomvu* (cf:Burns-Ncamashe, 1979), *Aa! Velile!* (cf:T(XH/90)317) and *UBazindlovu* (cf:T(XH/90)322) (cf:1.3).

Burns-Ncamashe's ability to **bonga** at various public gatherings and the high standard of his **izibongo** established him as a custodian of the **bonga** tradition in isiXhosa. This is confirmed by his being invited to perform on important occasions, which proves how widely he was recognised as a poet among amaXhosa. His ability to take the initiative and perform at gatherings without being requested, reveals his natural gift of **bongaing**. It also reveals his leadership quality.

#### 1.6.7.2 The author

Burns-Ncamashe was a prominent isiXhosa writer. Much as he was an **imbongi**, his authorship was encouraged by various factors. The fact that he taught isiXhosa in all the schools he served in, motivated him to write isiXhosa books. In particular, his lecturing at Fort Hare University actuated his desire to write. This is reflected by Nikelo (1983:2) in the following words:

*Kwakwizikolo awayefudula ehlohla kuzo phambi kokuba aye eFort Hare ezinjengoo - Mithwaku nomaJabavu akazange angafundisi siXhosa. Lo mlibo ke wokubhala wakheleka ngeli xesha ahlohla kwiDyunivensithi yase-Fort Hare waza waqalisa ukubhala incwadi yamabalana amafutshane ngenjongo zokubonisa ukuba lo msebenzi wokufundisa isiXhosa kumabanga aphezulu uyawazi.*

(Even in the schools where he taught before going to Fort Hare, like St Matthew's and Jabavu, he never missed teaching isiXhosa. This desire to write was aroused when he was lecturing at the University of Fort Hare and he started writing a short story book to prove that he knew the work of teaching isiXhosa in higher classes.)

The short story book referred to in this excerpt is **Masibaliselane**, which was published in 1961.

Burns-Ncamashe's involvement with adult education also encouraged his writing abilities. While working in this section he had a desire to rearrange the volume **Masibaliselane** so that the short stories in the volume would be in the form of poems and the poems would assume the form of short stories as Nikelo (*Op cit*) states:

*Ngenxa yenkuthazo engenamkhinkqi awathi wayifumana ... nakweli Sebe ... le Adult Education, limenze ukuba aqhubele phambili ekubhaleni iincwadi. Lo Masibaliselane sembhalile uza kubuya aphinde aphume elolunye uhlobo ngoku. Onke amabalana la aza kuphuma ezizibongo ngoku, zize izibongo ziphume zingamabalana amafutshane.*

(Because of the great encouragement he got ... even in this Department ... of Adult Education, he was able to continue writing books. This **Masibaliselane** he has written already will now be reproduced in another form. All the short stories will be in the form of **izibongo** while **izibongo** will be in the form of short stories.)

Burns-Ncamashe's intimate involvement and interaction with writers such as Mqhayi, Jolobe and Jordan, to mention but a few, also served as a source of inspiration. His extensive knowledge of the history of amaXhosa and isiXhosa language and culture was an added advantage to his creative inspiration. As a writer, Burns-Ncamashe published two volumes: **Masibaliselane** (1961), a combination of short stories and poetry, and **Izibongo ZakwaSesile** (1979), which is a volume of **izibongo**. Nikelo (*Op cit*) maintains that Burns-Ncamashe also had another short story manuscript, which was about to be published, entitled **Intlungu yobuqaba, hay 'ilishwa lokungafundi**. Unfortunately, the whereabouts of this manuscript are unknown. Burns-Ncamashe also published articles in periodicals and newspapers.

One available periodical in which he published articles is **Dimbaza**, which, according to Opland (1983:98), is no longer published, but Vol. 1 No 2 (March 1970) of this periodical containing his works is still extant. Burns-Ncamashe also has articles entitled *EzobuRharhabe jikelele* in **Imvo zabaNtsundu** (16 September 1961:2, 23 September 1961:11, 30 September 1961:11).

Although his written works are minimal when compared to his oral contributions his exceptional creative abilities make Burns-Ncamashe to be highly esteemed among great isiXhosa writers. This fact is reflected by Pahl in the introductory part of **Izibongo zakwaSesile** (1979) as he states the following about Burns-Ncamashe:

*... sikubala kwizikhulu zababhali besiXhosa  
sakwaRharhabe, amaSoga nooRhubusana,  
Bhokhwe, Bangeni, Mqhayi, Jabavu, Sinxo.*

(... we count you among the great writers of **isiXhosa** of Rharhabeland, such as Soga and Rhubusana, Bhokhwe, Bangeni, Jabavu, Sinxo.)

This association is reiterated by Skei (1985:29-31) in the following lines:

1. *Mhla wenyuk' uMqhayi waseNtabozuko*
2. *Kumhl' agix' ezegazi amaXhosa,*
3. *Mhla yalandel' injojel' uJolobe*
4. *Kumhl' aphel' amathemba.*
  
5. *Yavela kungen' inkonyana yohlanga,*
6. *Yawaval' amazibuko eMonti, eBhayi neKapa.*
7. *Azosul' emanyonywan' ezo nyembezana,*
8. *A-a Zilimbola! A-a Zilimbola!*

1. (The day Mqhayi of Ntabozuko ascended,
2. Was the day **amaXhosa** wept tears of blood,
3. The day the distinct Jolobe followed
4. Was the day hopes ended.
  
5. The calf of the nation appeared within no time,
6. He closed the harbours of East London, Port



Elizabeth and Cape Town.

7. They (**amaXhosa**) wiped off those tears shamefully,
8. Hail Zilimbola! Hail Zilimbola!

(My emphasis)

The closing of the harbours of the towns mentioned above points to how Burns-Ncamashe's authorship had effect on a wide sphere as these towns are far apart from each other, and are major centres of the area covered by amaRharhabe. Burns-Ncamashe's outstanding works are a revelation of his vision as an author. The themes found in his works are indicative of the vision he had about problems of today's society. His exposure of these problems challenges the reader to try to find solutions for them. In this manner Burns-Ncamashe's works serve as an inspiration to future writers.

#### 1.6.7.3 The editor

Besides writing books and articles, Burns-Ncamashe also served as editor of many publications by other writers. These publications are Pahl (1967), Chalmers and Soga (1970), Soga (1989) and **The Greater Dictionary of Xhosa** (1989). He also edited the magazines **Dimbaza** (March 1970) in which he also has articles, and **Igalelo** (January 1983) of the Adult Education section of the then Ciskei Department of Education.

By editing these publications Burns-Ncamashe was exposed to the different styles and approaches of the various authors, which broadened his mind and added to his already existing writing skills.

#### 1.6.8 Burns-Ncamashe as a linguist and student of Xhosa literature

Burns-Ncamashe also distinguished himself as a language practitioner and a student of literature. He was an eloquent speaker whose trademark was his ability to think

on his feet. In this regard he was especially used by the S.A.B.C. (Umhlobo wenene) and Ciskei Radio Service to conduct programmes pertaining to aspects of the isiXhosa language and literature as well as culture. His talent of speaking is evident in the discussions of certain isiXhosa concepts in the programmes of Umhlobo Wenene Radio Service. These concepts include *Deda mhlengala endaweni yenyhwagi* (cf:T(XH/90)333), *Wandidyobh' intshongo emehlweni* (cf:T(XH/90)332) and *Induku ayinamzi* (cf:T(XH/90)330). His insightful discussions of some aspects of isiXhosa literature in the programmes of Ciskei Radio Service epitomise his phenomenal imagination. In one of these programmes he discusses aspects of *Sasinoncwadi kwatanci* (1993) by Satyo, Zotwana, Dikeni *et al.* In another programme he analyses Mbambo's *isibongo UNkosi Siphso Mangindi Burns-Ncamashe: A! Zilibola!* in Kwetana (1990:52-55). His literary scholarliness is also seen in his discussions of *Masibaliselane*, Jolobe's *Umyezo* and Mtingane's *Inene nasi isbhozo* in *Dimbaza* (March 1970:55-62).

Burns-Ncamashe's ability to analyse literary texts demonstrates his exceptional understanding of issues far beyond the normal realm. It also illustrates the large extent of his imagination and his ability to reach out.

#### 1.6.9 Burns-Ncamashe through the eyes of other poets

In addition to the above outline of Burns-Ncamashe's life, some poets have also paid tribute to him. These poets are Mbambo, whose poem is *UNkosi Siphso Mangindi Burns-Ncamashe: A! Zilibola!* (Kwetana, 1990:52-55) and Skei, *A-a Zilibola!* (1985:29-31). Mtuze's *Semka nezulw' isiphso sethu: A! Zilibola!* (cf:T(XH/96)5 and *Amagqabaza abafundi ngoncwadi lwesiXhosa* 1996:1) is another interesting elegy about Burns-Ncamashe.

Skei's tribute to Burns-Ncamshe is as follows:

*A-A Zilimbola!*

1. *Lizilenzi lomlamb' iTyhume,*
2. *Ibhubesi lehlathi lakwaHoho,*
3. *Indembelele yakuloNoGwali,*
4. *Iqhayiya kumaXhos' asemaXhoseni.*
  
5. *NguZilimbol' umzukulwana kaNojoli,*
6. *NguZilimbol' unyana kaNcamashe,*
7. *NguZilimbol' iqhakra-qhakra lencoko,*
8. *NguZilimbol' iyolisa lakwaXhosa.*
  
9. *Animva na xa esithi "Masibaliselane"?*
10. *Animva na xa egwadl' esidl' amathol' eendaba?*
11. *Egquma lihlokom' elakwaNgqika,*
12. *Egqum' isabel' intaba kaNdoda.*
  
13. *Kwiimbongi yimbongi yomthonyama,*
14. *Kubabhali ngumbhali wesiNtu,*
15. *Kwizifundiswa sisifundiswa gqibelele*
16. *Esiyithand' imfundo sada saphathiswa.*
  
17. *Mhla wenyuk' uMqhayi waseNtabozuko,*
18. *Kumhl' agix' ezegazi amaXhosa,*
19. *Mhla yalandel' injojel' uJolobe*
20. *Kumhl' aphel' amathemba.*
  
21. *Yavela kungen' inkonyana yohlanga,*
22. *Yawaval' amazibuko eMonti, eBhayi neKapa.*
23. *Azosul' emanyonywan' ezo nyembezana,*
24. *A-a Zilimbola! A-a Zilimbola!*
  
25. *Yinkalanzinz' umakad' eneth' engenadyasi,*
26. *Yinyush' enyoshoza kumahlath' akwaHleke,*
27. *Int' eth' ukobuza kubalek' oongqikana,*
28. *Asab' amavezandlebe kube ziintsalu.*
  
29. *NguZilimbol' umazi womnombo weenkosi zakwaPhalo.*
30. *NguZilimbol' umth' oyokozelel' iziqhamo zesiXhosa.*
31. *NguZilimbol' intyatyamb' etsalel' iinyosi kumvumvuzelo lwesiXhosa,*
32. *NguZilimbol' unocanda wendlela yesiXhosa.*

33. *Sisijungqe sokugqibela kwiimbongi zomthonyama,*  
 34. *Ingcali kwintetho yesiXhosa,*  
 35. *Ingcungela kumasiko nezithethe zakwaPhalo.*  
 36. *A-a Zilimbola! A-a Zilimbola!*
37. *Wayizil' imbola mhla waphum' ebukrwaleni,*  
 38. *Wayifulathel' imfukula mhla wafuthw' emfundweni.*  
 39. *Agram' amawabo athi uSiph' ugabadele,*  
 40. *Bavuy' abemfundo bath' uNcamashe yindoda.*
41. *Ayahamb' amaxesh' iintsuku zisangene,*  
 42. *Ziyantshweny' iingcambu umthi seluza kuwa.*  
 43. *Mhla walishiy' eli kumhla sakucakaca;*  
 44. *Ayakufun' amaGwali, amaRharhab' akujongile,*  
 45. *Bayakufun' ababhali, iimbongi zikujongile,*  
 46. *Bayakufun' abafundi, izifundiswa zikujongile.*
47. *Aboz' anyakaz' amathamb' akho aligqib' elakwaPhalo.*  
 48. *Uchumis' umzimb' akho utyebise elakwaPhalo.*  
 49. *Ungenyuk' umphefumlw' akho,*  
 50. *Uphefunyulwe lulutsha lakwaPhalo.*  
 51. *Luhlanga lakha labonwa phi n' elingenazimbongi?*  
 52. *Luhlanga luni n' olungenababhali?*
53. *Uboz' ubulise nakuMqhayi waseNtabozuko,*  
 54. *Umxelel' ukub' inkom' akhe isohlisile;*  
 55. *Ayaseng' amaXhosa imibel' ibhonxile,*  
 56. *Amakhwenkw' aty' izapholo atyeb' azingqutsela.*
57. *Uboz' uxele kuSombawo ukub' amaXhos' abhentsile.*  
 58. *UMxelel' uSomandla ukub' amaXhos' ayampunduzo.*  
 59. *UMxelel' uMdali ukub' amaXhos' ayabhushuza.*  
 60. *Uxele kuSolufefe ukub' amaXhos' ayantswayiza.*  
 61. *Isebe liswamile ahlekwa naziintaka.*
62. *Mandiphez' ukubonga kub' amaGwali ndiwathunukile.*  
 63. *Mandiphez' ukubonga kub' amaRharhabe ndiwanyathele.*  
 64. *Mandibeth' umntwana kub' iindudumo ziyagqekreza,*  
 65. *Mandibeth' umntwana kub' imiban' iyatshawuza.*  
 66. *'Hi-i-i-i-i-i!*  
 67. *Ncinci-ncinci-ncincilili!*

## (Hail Zilimbola!)

1. He is the water-snake of the Tyhumie river,
2. The lion of the forest of Hoho,
3. The stately one of NoGwali's household,
4. The pride of amaXhosa of Xhosaland.
  
5. Zilimbola is the grandson of Nojoli,
6. Zilimbola is the son of Ncamashe,
7. Zilimbola is the humorous jester,
8. Zilimbola is the amuser of Xhosaland.
  
9. Can't you hear him as he says "Let's tell one  
another stories"?
10. Can't you hear him as he speaks beautiful words;
11. Roaring while the Ngqikaland echoes,
12. Roaring while Ntaba kaNdoda responds?
  
13. Among poets he is a traditional poet,
14. Among writers he is a traditional writer,
15. Among academics he is a complete academic,
16. Who likes education and was made a minister.
  
17. The day Mqhayi of Ntabozuko ascended,
18. Was the day amaXhosa wept tears of blood,
19. The day the distinct Jolobe followed
20. Was the day hopes ended.
  
21. The calf of the nation appeared within no time.
22. He closed the harbours of East London, Port Elizabeth  
and Cape Town.
23. They (amaXhosa) wiped off those tears shamefully.
24. Hail Zilimbola! Hail Zilimbola!
  
25. He is the strong and experienced one,
26. He is the green cobra that glides in the forest of  
Hlekeland,
27. When he flays his skin the vagabonds run away,
28. The illegitimate run and spread away.
  
29. Zilimbola knows the genealogy of the chiefs of  
Phaloland.
30. Zilimbola has plenty of the fruits of the isiXhosa  
language.
31. Zilimbola is the flower that attracts bees to the

- pollination of isiXhosa.
32. Zilimbola is the pathfinder of isiXhosa.
  33. He is the last remnant of traditional poets,
  34. The expert in the isiXhosa language,
  35. The expert in the customs and traditions of Phaloland.
  36. Hail Zilimbola! Hail Zilimbola!
  37. He refrained from red ochre the day he left young manhood,
  38. He left the soil the day he got educated,
  39. His people murmured saying Siphon has gone too far,
  40. Educationists rejoiced claiming Ncamashe to be a man.
  41. The times move on and days are shortened,
  42. The roots shrivel up and the tree is about to fall.
  43. The day you leave this world is the day we will analyse you,
  44. AmaGwali want you, amaRharhabe are looking at you,
  45. Writers want you, poets are looking at you,
  46. Students want you, academics are looking at you.
  47. Your bones should shake and fill the whole of Phaloland.
  48. Your body should fertilise Phaloland.
  49. Your soul should not ascend
  50. It should be breathed by the youth of Phaloland.
  51. What kind of a nation that has no poets?
  52. What kind of a nation that has no writers?
  53. You should greet Mqhayi of Ntabozuko,
  54. Tell him that his cow still has a lot of milk;
  55. AmaXhosa are milking as its udders are swollen,
  56. Boys milk into their mouths, they are very fat.
  57. You should tell the Father that amaXhosa have their private parts exposed.
  58. You should tell the Almighty that amaXhosa have their buttocks exposed.
  59. You should tell the Creator that amaXhosa walk around naked.
  60. You should tell the Merciful that amaXhosa walk around naked.
  61. The branch has shrunk, even birds laugh at them.

62. I must stop **bongaing** for I have touched amaGwali.
63. I must stop **bongaing** for I have trampled over amaRharhabe.
64. I must stop for thunders are roaring,
65. I must stop for lightnings are flashing.
66. 'Hi-i-i-i-i-i!
67. Ncinci-ncinci-ncincilili!)

Mbambo composed the following poem about Burns-Ncamashe:

*Unkosi Sipho Mangindi Burns-Ncamashe, A! Zilimbola!*

1. *A! Zilimbola!*
2. *Umntwan' oyinkwenkwe yindoda,*
3. *Yintandane kowabo emaThileni.*
4. *Ziqhayisa ngay' ezakowab' iintombi.*
5. *Nonin' uzingomb' isifuba ngaye.*
6. *Sakukhula isithombo kulibhong' emzini.*
7. *Yintlutha esizweni nasengqondweni.*
8. *Ngumqengqelezi kwiimveku ekhaya.*
9. *Ngundize kubantwana ekuhlaleni.*
10. *Nkosi yam namhla kungawe ke,*
11. *Choko-choko elimabalabala eGwali,*
12. *Mbishiza lamahlath' aseGwali,*
13. *Ntambanan' emaphiko tyityimb' emafini,*
14. *Sondel' esibhakabhakeni ikhaya leenkwenkwezi -*
15. *A! Zilimbola!*
16. *A! Zilimbola!*
17. *Yinkcalankcala inkunz' aseGwali,*
18. *Umjezula kakuhle gqitha ngeliso,*
19. *Ngomlomo le nkunzi iyabhodla,*
20. *Ibhodl' iintshwembenxa zamagama,*
21. *Itsho ngezibhebhwela uncuthu.*
22. *Ciko lokuncokola, ciko lokuvuma -*
23. *Mv' evum' engaziwayo ingoma.*
24. *Nkunz' enomcondo yaseGwali -*
25. *Mabandl' akuloPhuthise nivile na?*
26. *Nditsho kuni mabandl' aseGwali.*
27. *MaGwali akuloPhuthise nibonile na*
28. *Ukusombuluka kwenamba kowayo?*
29. *Isilo esimzila sibonwa koomaFort Hare -*
30. *KoomaKapa koomaRhowudzi siboniwe.*

31. *Nditsho kuni maGwali akuloPhuthise,*  
 32. *Int' engqond' inamendu okwesikhotsholo -*  
 33. *Inkalatya yephakathi ngexesha layo -*  
 34. *Iphakatha kakuhle kowayo kwaRharhabe -*  
 35. *Ingumagxa akaxhali ngezobuRharhabe.*  
 36. *Yingqawa engqawela abantu -*  
 37. *Ingqawela abantu namaphakathi -*  
 38. *Ingqawela amaphakathi neenkosi.*  
 39. *Buzani kuNkos' uPhani Busoshe,*  
 40. *Le nyaniso uyayazi yaye uyayingqina.*
41. *Babulahlekil' obamaHlek' ubukhosi -*  
 42. *Iingcuka nezandawana zifun' ixhwayelo.*  
 43. *Yathimla k' irhorho yamaRharhabe,*  
 44. *Banyel' umchiz' oozungul' ichele.*  
 45. *AmanyamaHlek' ayakuxhawula,*  
 46. *Amany' amaHlek' ayakuxwaxwa.*  
 47. *Z' ungawakhathaleli iZulu asilolawo.*  
 48. *Ndith' iZulu lelakuloYesu.*  
 49. *A! Zilimbola!*
50. *A! Zilimbola!*  
 51. *Yint' emqol' umbaxa-mbaxa,*  
 52. *Yanga ziibhasi zaseMdantsane zimile,*  
 53. *Isilo esikhulu sokubelek' amaGwali -*  
 54. *AmaGwali abantu abahle bakuloPhuthise -*  
 55. *Int' emhlehl' unamafongqo nemingqeba*  
 56. *Kukuty' izaphompolo namakhalane -*  
 57. *Kukuginy' izithuko nezinyeliso -*  
 58. *Lisiko leNkosi kakade elo,*  
 59. *Ukubekw' ityala ingenabala -*  
 60. *Lo dunkanka usiza ngamaphakathi -*  
 61. *Izipayi-payi ezithand' ipatyutyu.*  
 62. *Nditsho kuwe, yise wamaGwal' akuloPhuthise.*
63. *Tshotsho unxorxothele emfundweni ukuz' ubone.*  
 64. *Sikruqukile ziimfam' ezirhuqwa nasemini.*  
 65. *Nkunz' egweba ngomthetho enkundleni;*  
 66. *Emadoden' iyawasakaza kangaka;*  
 67. *Kwabasetyhin' ibetha ngoyaba;*  
 68. *Kumlisela nomthinjana yalath' encwadini;*  
 69. *Mhla ngentonjana itshila ngesidanga.*  
 70. *UMponga-mponga wenkosi kumaCiskei;*  
 71. *Umth' omde ovel' iintaba zaseGwali;*  
 72. *Nguphuncuka bemphethe ingxaki yenkosi;*



73. *Intyulubi kwakuphathw' umthetho enkundleni;*  
 74. *Inkxentsi kwakuthethwa ngesiXhosa samaXhosa.*  
 75. *Ngumahomba ngomnweba wezingwe mhla ngesisusa.*  
 76. *Hlabelan' igwatyu mabandl' aseGwali.*  
 77. *Ukuze nilil' int' ephelayo maXhosa ngoMqhayi.*  
 78. *X' ekho uSogwali kaNtaba uMqhayi uyaphila.*  
 79. *A! Zilimbola!*
80. *A! Zilimbola!*  
 81. *Mhlekez' uthethile ngesiphakathi kwaRharhabe,*  
 82. *Mhlekez' uthethile ngeenkosi kwaRharhabe,*  
 83. *Mhlekez' uthethile ngeekumkani zamaXhosa,*  
 84. *Wada wathetha nangekumkani, ukumkani uVelile.*  
 85. *Siyakucela ke Sogwali kaNtaba thetha,*  
 86. *Thetha ngezwi lakho elimyoli ngeZulu,*  
 87. *Uthethe kakhulu ngeZulu nezinto zalo.*  
 88. *Z' unced' ungathethi kodwa ngeLanga,*  
 89. *Hleze lihl' esibhakabhakeni,*  
 90. *Lize kutshis' abaheden' emhlabeni.*  
 91. *Thetha ngeendwaqula zeZulu,*  
 92. *Uthethe ngesiphakathi salo.*  
 93. *Maliviwe yiNyanga noMnye,*  
 94. *Maliviwe liKhwezi namaKroza,*  
 95. *Maliviwe siSilimela noCelizapholo.*
96. *Maliviwe ziinganga zeZulu izwi lakho,*  
 97. *Kube licamagu nechosi kuthi maXhosa,*  
 98. *Kub' amaphakath' eZulu eze ngobuso kuthi,*  
 99. *Eze nent' ezimakhazi-khazi kumaXhosa,*  
 100. *Eze ngobuchoko-choko emzini,*  
 101. *Eze ngobumfaka-mfaka emaXhoseni,*  
 102. *Khon' ukuze sibe nengqondo engaka,*  
 103. *Ingqondo engaka, nethwel' ubuyoko-yoko -*  
 104. *A! Zilimbola!*
105. *A! Zilimbola!*  
 106. *Ndikhuza wena, nyana kaNtaba,*  
 107. *Mphakuli wetsili linolwamvila,*  
 108. *Msombululi weentsonkotha nezintsompothi,*  
 109. *Mvumisi phakathi kwamagqirha,*  
 110. *Mbongi phakathi kweembongi,*  
 111. *Rhanga-rhanga phakathi kwamarhwanqa,*  
 112. *Ntyulubi phakathi kwamaqhitala,*  
 113. *'Ntaba kaNdod' iyangqina.*  
 114. *Nditsh' eyeBhukazana nekaMnqwazi,*

115. *Kuye kuye kwezasebaThenjini,*  
 116. *Zithi zonke, Zilimbol' uyingqanga.*  
 117. *Nam ndith' uyindanga-ndanga.*  
 118. *A! Zilimbola.*  
 119. *Ncincili!*

(Chief Sipho Mangindi Burns-Ncamashe, Hail Zilimbola!)

1. Hail! Zilimbola!
2. A boy child is a man,
3. He is the pride of his clan people.
4. His sisters boast about him.
5. Even his mother is proud of him.
6. The growth of the malt brings pride at home.
7. Sufficiency comes to the nation and the mind.
8. It becomes a descent to children at home.
9. Children play hide and seek in the community.
10. My chief, today it's about you,
11. The spotted multicoloured of Gwali,
12. The corpulent of the forests of Gwali,
13. The eagle whose wings fly high in the clouds,
14. Come near to the sky which is the habitat of the stars-
15. Hail Zilimbola!
  
16. Hail! Zilimbola!
17. He is the tall bull of Gwaliland,
18. The well glancing with an eye,
19. This bull eructs with the mouth
20. It eructs great words,
21. It eructs great and beautiful words,
22. Very eloquent in conversation, eloquent in singing -
23. Hear him singing an unknown song.
24. The tall legged bull of Gwaliland -
25. People of Phuthise have you heard?
26. I refer to you people of Gwaliland.
27. Gwali people of Phuthise have you seen
28. The unfolding of the snake at its home?
29. The beast with a trail is seen at Fort Hare -
30. At Cape Town and Rhodes he has been seen.
  
31. I refer to you Gwali people of Phuthise.
32. The one with a fast mind like the snake-
33. A strong councillor during his times -
34. He was a good councillor at his home; Rharhabeland-

35. He has no fear about issues of Rharhabeland.  
 36. He is the lynx that hunts for people -  
 37. He hunts for the people and councillors -  
 38. He hunts for the councillors and chiefs.  
 39. You should ask chief Phani Busoshe,  
 40. He knows and agrees to this.
41. The chieftainship of amaHleke was once lost -  
 42. The wolves and hyenas looked for its remains.  
 43. The noxious one of amaRharhabe then sneezed,  
 44. The opportunists retreated.  
 45. Some amaHleke shake your hand  
 46. Other amaHleke howl at you.  
 47. You should not be concerned as Heaven does not  
 belong to them.  
 48. I say Heaven belongs to Jesus' household.  
 49. Hail! Zimlimbola!
50. Hail! Zilimbola!  
 51. He has a forked spine,  
 52. Such as the parked busses of Mdantsane,  
 53. The huge beast that carries amaGwali -  
 54. AmaGwali, the beautiful people of Phuthise's  
 household,  
 55. His inside fat has convexities and threads,  
 56. For he eats ants and ticks -  
 57. For he swallows abuses and insults -  
 58. That is the order of the Chief  
 59. To be accused falsely -  
 60. That being brought through the councillors -  
 61. The fools who like liquor.  
 62. I refer to you, father of the Gwali people of Phuthise's  
 household.
63. It's good that you studied greatly to be able to see.  
 64. We are tired of blind people who are dragged even  
 during daylight.  
 65. The bull that judges with the law in the court;  
 66. He judges men left and right;  
 67. He winks to females;  
 68. He points the youth to the book;  
 69. At the girl's initiation ceremony he puts on the royal  
 ornament.  
 70. A noisy chief to the Ciskeians;  
 71. The tall tree that creeps over the mountains of

Gwaliland.

72. The slippery one, a problematic chief;  
 73. The one who dances when law is inflicted in the court;  
 74. The one who dances when they speak isiXhosa of amaXhosa.  
 75. He adorns himself with a leopard's skin in feasts.  
 76. Sing the national song people of Gwaliland.  
 77. For you maXhosa to stop weeping for Mqhayi.  
 78. As Sogwali of Ntaba exists Mqhayi is also alive.  
 79. Hail! Zilimbola!
80. Hail! Zilimbola!  
 81. You have spoken about the councillors of Rharhabeland.  
 82. You have spoken about chiefs at Rharhabeland,  
 83. You have spoken about the kings of amaXhosa,  
 84. You have even spoken about the King, King Velile.  
 85. We request you Sogwali of Ntaba speak,  
 86. Speak with your beautiful voice about the Heaven,  
 87. Speak a lot about the Heaven and its belongings.  
 88. But please do not speak about the Sun,  
 89. Lest it descends from the sky,  
 90. To burn the heathens on earth,  
 91. Speak about the great ones of Heaven,  
 92. Speak about her councillors.  
 93. It must be heard by the moon and the Milky Way,  
 94. It must be heard by the Morning Star and Orion's belt,  
 95. It must be heard by the Pleiades and the Evening Star.
96. Your voice must be heard by the honoured beings of Heaven,  
 97. For us maXhosa to have propitiousness and clemency,  
 98. For the Heavenly councillors are facing us,  
 99. They bring bright things to amaXhosa,  
 100. They have come with spottedness to the home,  
 101. They have come with different colours to amaXhosa,  
 102. For us to have a brain this big,  
 103. A brain this big, which carries beauty -  
 104. Hail! Zilimbola!
105. Hail! Zilimbola!  
 106. I praise you, son of Ntaba,  
 107. The digger of honey from an old nest of stinging bees,  
 108. The solver of serious problems  
 109. The diviner among traditional doctors,  
 110. Praise singer among praise singers,

111. The specked one among the bearded ones,
112. Dancer among those who cannot,
113. 'Ntaba kaNdoda also confirms it.'
114. I mean that of Bhukazana and of Mnqwazi,
115. Up to the ones of Thembuland,
116. They all say, Zilimbola you are a large bird.
117. I also say you are great.
118. Hail! Zilimbola.
119. Ncincilili!)

Mtuze composed the following elegy about Burns-Ncamashe:

*Semka nezulw' isipho sethu:  
Aa! Zilimbola!*

1. *Lixhant' elimaxhaka leentaba zasePirie zamaHleke.*
2. *Lixhalang' elinengxeba lentab' engxox' uNdoda,*
3. *Ugxogx' olumadolo lukaNtaba kumaTshaw' akuloGwali.*
4. *Sisiph' esimangindi sikaNtaba kaBurns kaNcamashe;*
5. *Lo nyanis' ungayiva koDongwana nakoNdlamafa Sipoyo,*
6. *Ungayiva ngoNdabankuli Dwane, kulabalab' uLunga Sibotho,*
7. *Ingcambu yenkosi yaziwa ngamafa-nankosi namaphakath' ogaga,*
8. *AwakuloNkomo kuloMbombo kuloJingqi, unjalaty' uDesh' oneqhubu.*
9. *Hayi kambe namaTshaw' ukuzal' iinkosi ngokomqikela!*
10. *Kodw' ancedile kuba kude kwazalw' uZilimbola,*
11. *Indishindish' entam' ind' evelel' intaba zeKoloni,*
12. *Umagxany' okwenciniba komaTinarha, Kapa, ndibala ntoni?*
13. *Ngundlel' ineminqantsa nok' abhijel' izidanga nezidabane,*
14. *Nguphondo lomkhombe mhla bamqala baqandula kuqala ngqa.*
15. *Lo ngqond' inamaqoqo iqaqambe ngomqolo kuqhawuk' unobathana!*
16. *Nditsho mna loo nt' ungayiva ngooSebe nooMabandla, A Jongilizwe!*
17. *Uninzi lwancedwa ngumkhonto kaSihl' ibhokil' into kaNtaba;*
18. *Nditsho nokuf' akuhambanga lula ndifung' amaTshaw' akuloTshiwo,*
19. *Kude kwafik' umfundisi wadibanis' amaTshaw' ukuz' inikezele,*
20. *ITshawe laseGwali neTshawe lezulu, kwafadalala kon' ukufa,*
21. *Lagoduk' iTshawe lakushiya kung'ong'ozile,*
22. *Ng'ong'o kufa,*
23. *Ungawafuman' amaququlurhana kodwa hay' uZilimbola,*
24. *Nangok' isaphumil' int' enkul' isezakucikozel' uphambane*
25. *NgesiXhosa xhokrokro, xelegu lexhwil' elixhaph' amanxeba.*
26. *Phumlani maTshaw' ilel' indod' enkulu, ixhob' ixhakaxhaka,*
27. *Xolani zinkos' ihambil' inabulel' akuloGwal' engelogwala,*
28. *Mkhulule MaNdungwan' aye kooyis' emkhulu kwindlov' enemixhaka,*

29. *Nants' isiza nento kaDwane, izis' icamagu lasezulwini- halelu-u-ya!*

(Our gift is taken away by the Heaven.  
Hail Zilimbola!)

1. He is the folked post of the mountains of Pirie of amaHleke,
2. He is the bellied vulture of the discussion mountain of Ndoda,
3. The tall man of Ntaba from the Tshawe clan of Gwali household.
4. He is the tramping gift of Ntaba of Burns of Ncamashe;
5. You can hear that truth from Dongwana and Ndlamafa Sipoyo,
6. You can also hear it from Ndabankulu Dwane, but Lunga Sibotho would fall short,
7. The root of a chief is known by the chief's bodyguards and councillors of noble descent,
8. Those belonging to the household of Nkomo, Mbombo and Jingqi, the tall Desha with a lump.
9. Oh how the Tshawe people often beget chiefs like locusts!
10. But they've done good as Zilimbola was ultimately born,
11. The stout one with a long neck over the mountains of the Cape Colony.
12. The wide-stepped one like an ostrich at Uitenhage, Cape Town and so on.
13. He is the road with highs though he puts on royal garments,
14. He is the rhino's horn when they provoke him.
15. That graded brain paining down the spine and all-hell-breaks loose!
16. I mean you can hear that from Sebe and Mabandla, Hail Jongilizwe!
17. Many were saved by the parliamentary sword from the uncompromising son of Ntaba;
18. Even death couldn't go easily, I swear the Tshawe people of Tshiwo's household;
19. A minister had to come and bring the Princes together for him to give up,
20. The Prince of Gwaliland and the Prince of Heaven, and death surrendered,
21. And the Prince went home leaving it long-faced,
22. Be despised death,
23. You can play havoc with those of lowly status but not Zilimbola,
24. Even now the great man is just gone out and is going to speak eloquently until you go mad
25. In perfect isiXhosa, you dirty wild dog which gloats on sucking wounds.
26. Rest maTshawe as the great man is asleep, he is heavily armoured.
27. Be appeased chiefs as the uncowardly antelope of the Gwali household is gone,
28. Release him MaNdungwane to go to his forefathers, to the arm-ringed Elephant.

29. Here comes the son of Dwane, bringing the mediator of Heaven-hallelu-u-jah!)

The above poets highlight various qualities of Burns-Ncamashe as a man of great deeds. These qualities include, *inter alia*, his personality, his wide knowledge of the isiXhosa language, history and tradition, his standard of education and his high esteem among amaXhosa. Burns-Ncamashe's oratorical genius is revealed by Mbambo who says: **Ciko lokuncokola, ciko lokuvuma** (An orator in conversation and a good singer). Oratory is the ability to speak clearly and convincingly to an audience because of the devices one uses. What is revealed by Mbambo about Burns-Ncamashe ties up with his being a good debater at meetings (cf:1.6.6.1). Oratory in singing would be apparent at public gatherings where Burns-Ncamashe would lead the audience on **Umhobe kaNtsikana** whenever the chance presented itself. His personality is further revealed by the use of certain images. For instance, Mbambo depicts him as **ingqawa engqawela abantu** (the lynx that hunts for people). The lynx is an animal that is known for its skill in hunting. Here the poet reveals Burns-Ncamashe's ability as a researcher. This hunting also ties up well with his having hunted the remnants amaGwali and united them into a chieftainship.

Mtuzze depicts Burns-Ncamashe as **Nguphondo lomkhombe mhla bamqala...** (He is the rhino horn when they provoke him ...). The rhino is famous for fighting and defending itself with its strong horns. This imagery, then, reveals Burns-Ncamashe's aggressive and uncompromising nature when things do not go well. This idea is further suggested by Skei, who views Burns-Ncamashe as **Ibhubesi lehlathi lakwaHoho** (The lion of the forest of Hoho). The lion is a vicious and aggressive animal that can also roar alarmingly. This image, then, reveals Burns-Ncamashe's uncompromising and disquiet nature when all is not well. This side of Burns-Ncamashe is confirmed by Mtuzze, who depicts his uncompromising attitude in the legislature as he says: **Uninzi lwancedwa ngumkhonto kaSihlal' ibhokil' into kaNtaba** (Many were saved by the parliamentary sword from the uncompromising son of Ntaba).

Burns-Ncamashe's wide knowledge of isiXhosa is apparent in the words of Skei when he says:

1. *NguZilimbol' umth' oyokozel' iziqhamo zesiXhosa.*
  2. *NguZilimbol' intyatyamb' etsalel' iinyosi kumvumvuzelo lwesiXhosa.*
  3. *NguZilimbol' unocanda wendlela yesiXhosa.*
1. (Zilimbola has plenty of the fruits of isiXhosa .
  2. Zilimbola is the flower that attracts bees to the pollination of isiXhosa.
  3. Zilimbola is the pioneer of isiXhosa.)

These words portray Burns-Ncamashe as the expert in isiXhosa. This is further proved by his having been an editor of various isiXhosa publications as mentioned earlier in this chapter (cf:1.6.7.3). He was not only an expert in the language but a custodian of amaXhosa customs as well, as Skei further views him as **Ingcungela kumasiko nezithethe zakwaPhalo** (An expert in the customs and traditions of Phaloland). Burns-Ncamashe's practising of amaXhosa customs has already been discussed in paragraph 1.6.3.2. of this study.

Burns-Ncamashe's knowledge of the history of the chiefs of the amaXhosa Kingdom is also highlighted by Skei when he writes: **NguZilimbol' umazi womnombo weenkosi zakwaPhalo** (Zilimbola knows the genealogy of the chiefs of Phaloland). This points to Burns-Ncamashe as a historian of amaXhosa issues. Thus he traced the chieftainship of amaGwali and had it reinstated.

His standard of education is highlighted by Skei, who comments:

1. *Kwizifundiswa sisifundiswa gqibelele*
  2. *Esiyithand' imfundo sada saphathiswa..*
1. (Among academics he is a complete one .
  2. As he liked education and was made a minister.)



Mbambo reiterates Burns-Ncamashe's standard of education when he says; **Tshotsh' unxonxothele emfundweni ukuz' ubone** (It is good that you studied greatly to be able to see). Much has already been said in the previous sections about Burns-Ncamashe's standard of education and his having been a minister of education (cf:1.6.2).

Skei also reveals how highly esteemed Burns-Ncamashe was by his people. In this regard he views him as **Iqhayiya kumaXhosa asemaXhoseni** (The pride of amaXhosa of Xhosaland). It is because of his oratory, his love of his language and customs (including traditions), his leadership and his being **imbongi** that he was so highly esteemed.

What is highlighted in the above poems confirms what has already been said about Burns-Ncamashe in the preceding sections of this chapter.

## **1.7. The influence of the author's background on his poetry**

The record of Burns-Ncamashe's life has an impact on his artistic work. In attempting to assess this impact this section will focus on the influences of the author's background on his poetry. By influence, in this study, is meant the bearing some aspects of the author's life history and personality have on his poetic skill. This influence will be discussed with regard to his subjects of praise, his understanding of and involvement in amaXhosa tradition, his being a teacher, his involvement in politics and his personality.

### **1.7.1 Subjects of praise**

With regard to subjects of praise Burns-Ncamashe **bongas** people, institutions or occasions with which he had personal contact or experience. The people he **bongas**

include people of royal blood and his former colleagues. This is evident in *Umgoduko wokumkanikazi*, *UElijah Mgijima* and *UDavidson Mavuso* (cf:Burns-Ncamashe, 1961). The first poem is about the death of Nobantu, the wife of Faku Gonya, who was one of amaXhosa chiefs. Elijah Mgijima and Davidson Mavuso were chiefs in the Alice district. Other poems in which the poet **bongas** people of royal blood are *Aa! Velile!* (cf:T(XH/90)317) and *UBazindlovu* (cf:T(XH/90)322). Velile and Bazindlovu were the chiefs of amaRharhabe. Burns-Ncamashe's **bongaing** people of royal blood is typical of a traditional praise poet.

Burns-Ncamashe also **bongas** people of note who were his colleagues or whose outstanding achievements or talents he admired. This is evident in *UGqirha Ian Mackenzie: UTsha-Yintsila omtsha weyunivesithi kaSesile*, *UGqirha Mackenzie* and *Igalelo likaProfesa J. Opland* (cf:Burns-Ncamashe, 1979). Dr. Ian Mackenzie, who was the Chancellor of Rhodes University, and Professor J. Opland, who researched isiXhosa traditional poems by interviewing poets, were once the poet's colleagues when he was working for Iser Publishers at Rhodes University.

With regard to institutions with which he had contact, Burns-Ncamashe **bongas** about Rhodes University in *Umthomb' onzulu wamanz' olwazi* (cf:Burns-Ncamashe, 1979). This university is where the poet once worked for Iser Publishers.

With regard to occasions, he **bongas** about the installation of Ian Mackenzie as the new chancellor of Rhodes University in *Mhla kwamiselwa uChancellor Mackenzie* (cf:Burns-Ncamashe, 1979).

### 1.7.2 Xhosa tradition

The influence of the bard's understanding of and involvement in the Xhosa tradition is apparent in *Ingcibi yamakhwenkwe*, *Ikhankatha labakhwetha* and *Umthambisi wamakhwenkwe* (cf:Burns-Ncamashe, 1961). **Ingcibi** (surgeon), **ikhankatha**

(guardian of boys) and **umthambisi** (anointer of boys) are the people involved in the circumcision of boys. More will be said about them in chapter three of this study.

### 1.7.3 The Bible

As Burns-Ncamashe was a Christian, his having been influenced by the Bible is apparent in his poetry. This is evident in his referring to biblical texts, statements and objects in the poetry. For instance, his associating the beauty of the structure of Radio Bantu with that of the New Jerusalem, which is described in the Bible, in *Umnyaka omtsha* (T(XH/93)28), proves this fact. His identification of Cullen with the biblical Apostles also points to this influence.

### 1.7.4 Politics

The bard's involvement in and knowledge of politics is also discernible in his poetry. The **izibongo** *Aa! Velile!* (cf:T(XH/90)317) and *UBazindlovu* (cf:T(XH/90)322), in which he reveals some of political disorders in the Ciskei, confirm this idea. In *Intak' emlom' ubomvu* (cf:Burns-Ncamashe, 1979), he attacks the actions of a certain "political leader," who is assumed to be Sebe.

### 1.7.5 Personality

Burns-Ncamashe's humorous and satiric personality comes out in his poetry. Some of his most humorous and satiric poems include *UDavidson Mavuso* (cf:Burns-Ncamashe, 1961), *Ugqirha Mackenzie*, *Intak' emlom' ubomvu* and *Igalelo likaProfesa J. Opland* (cf:Burns-Ncamashe, 1979). The concepts of humour and satire will be discussed in more details in chapter five of this study.

From the foregoing paragraphs it is clear that Burns-Ncamashe was an offspring of his background in terms of his art. His background was in many important ways the

driving force behind his work.

## 1.8 Conclusion

Besides setting out some basic guidelines to be followed in this study, this chapter has also shown how the record of Burns-Ncamashe's life and his artistry have been shaped by various institutions and other environmental factors. Other poets on Burns-Ncamashe have also been highlighted and the impact he made on his contemporaries.

Burns-Ncamashe's general upbringing fostered his talents as a leader, educationist, researcher and writer. He was a brilliant student who ultimately gained a B.A. and B.Ed degrees. His establishing and editing a student magazine *The Scholar's Own* at St Matthew's are an illustration of his early literary interests (cf:1.6.7).

Burns-Ncamashe's involvement in both the Christian and amaXhosa traditional religions reflects how his acceptance of the Christian faith did not make him abandon or denigrate his traditional roots. In this regard he may be likened to S.E.K. Mqhayi, about whom Kuse (1977:4) states the following:

A careful and objective reading of Mqhayi's works reveals him as a man who was profoundly rooted in the traditions of his people. At the same time, he was an ardent believer and practitioner of the Christian faith.

Having been a traditional healer, practising traditional services and, at the same time, being a leader in a Christian church (Order of Ethiopia), Burns-Ncamshe can be compared to Mqhayi.

Burns-Ncamashe's having been a resourceful member of his society and a servant of the public are apparent in his capacity as a traditional leader and a teacher by

profession. As an examiner of schools and, later, an administrator in the Department of Education in Ciskei, he was well informed. This is further proved by the publications, **Igalelo** (January 1983) and **Silula isiXhosa sabadala: Eyokuqala** (1985), which were a result of his guidance to the staff members of the adult education section of the Ciskei Department of Education. His involvement in different organisations shows his desire to contribute to teaching profession and isiXhosa.

Burns-Ncamashe's leadership qualities were brought to light in many situations. His being a principal in various schools is one of the ways in which these qualities were disclosed. His ability to investigate and reclaim the Gwali chieftainship, until it was restored, proves his leadership quality of determination and patience. His involvement in Ciskei politics, establishing his own political party to contest elections, and his becoming a minister and member of parliament were other ways in which his leadership qualities were disclosed. His membership of different organisations, especially those in which he served as chairman, also revealed these leadership qualities.

Burns-Ncamashe's desire to contribute in the isiXhosa language is evident in his publications **Masibaliselane** (1961) and **Izibongo zakwaSesile** (1979), his articles in magazines and periodicals such as **Dimbaza** (1970) and his unpublished works. He also edited isiXhosa publications by other writers (cf:1.6.7). His discussions in radio programmes and his recording of **izibongo** also reflect this desire and his interest in the development of the isiXhosa language. In fact, it is Burns-Ncamashe's deep involvement in the development of the language that has prompted poets such as Mbambo and Skei to compose **Izibongo** in his honour.

On the basis of what is recorded above, the record of Burns-Ncamashe's life has been found to have much bearing on his creative works. This proves how the record of his life is of literary value and, therefore, deserved to be included in this study.

## CHAPTER TWO

### PRAISE POETRY

#### 2.1 Introduction

This chapter will encompass a discussion of the content of Burns-Ncamashe's praise poetry. IsiXhosa praise poetry is essentially oral. It is declaimed at the spur of the moment, whenever the bard gets impressed by something; a person, animal or any other object, event or action that evokes his poetic conscience. However, today many praise poems are found written down. This emerged with the arrival of the Europeans who trained amaXhosa in the art of writing. That is why some poets are able to record their praise poems in writing. Nevertheless, some of the written praise poems were initially rendered orally and researchers recorded and prepared them for writing. This is the case with some of Burns-Ncamashe's praise poems, especially those contained in *Izibongo zakwaSesile* (1979). They were recorded and prepared for publication by Jeff Opland. Some of his praise poems are still on cassettes and not written down, while others are in folio papers as they were taken down by members of the audience who heard him perform. It is for this reason that this study will consider the poems that are published, those that are unpublished, and those contained in tapes.

Burns-Ncamashe is generally considered as one of the vanguard of the great isiXhosa praise poets. The standard of his praise poetry can be compared to that of Mqhayi, hence he was recognised as Mqhayi's successor at his (Mqhayi) death, and later attained the title *Imbongi yamaRharhabe* (the bard of amaRharhabe) (cf: Opland, 1983:98, Mbambo, in Kwetana, 1990:52-55), as Mqhayi was known as *Imbongi yesizwe* (The bard of the nation). As a praise poet Burns-Ncamashe was also Velile Sandile's official *imbongi*.

## 2.2 Praise poetry defined

Praise poetry may generally be defined as a form of poetic composition in which the poet "praises" a person, animal or any other object that has inspired him. The word "praise" here is used relatively as it has either a positive or negative meaning. As the bard may reveal the positive and admirable attributes of the subject of praise, thus praising him, he may also condemn him by revealing the negative attributes. This idea is also shared by Kgobe (1994:17) who asserts:

In a way the term "praise poetry" is a misnomer since such poems contain elements of satire and at times whole passages can be abusive.

Cope (1968:26) and Kunene (1971:13) also affirm this idea when they state that in praise poetry or eulogy the bard does not only praise but may include "biting" criticism as well. In this section, therefore, it will be shown how Burns-Ncamashe reveals both the positive and negative sides of his subjects in his praise poetry.

In their definition of praise poetry various scholars are in agreement that it is a type of composition which is intermediate between the pure, mainly narrative epic, and the pure, mainly apostrophic ode (Lestrade, 1946:295, Cope, 1968:33, Jama, 1988:3). This suggests that praise poetry has the qualities of both the epic and the ode. As an epic it gives an account of the actions and events surrounding the subject of praise. It, therefore, alludes to his history. As an ode it apostrophises the subject of praise by giving an account of his personality and physique, pointing out both positive and negative qualities. Besides the characteristics of epic and ode, praise poetry manifest those of eulogy as well (Canonici, 1996:233). As eulogy it is composed to "praise" people, animals and so forth. This praising is particularly apparent in the use of praise names for the subjects of praise. Therefore, the poetry under study will be analysed according to the qualities of the epic, ode and eulogy.

### 2.3 Subjects of praise

The subjects of praise in Burns-Ncamashe's praise poetry are of two basic types. They are animate and inanimate. Animate subjects of praise include human beings and a bird. **Izibongo** which have human beings as subjects of praise are further subdivided into two kinds. There are those whose subjects of praise are **chiefs**. These include *UElijah Mgijima* and *UDavidson Mavuso* (cf: Burns-Ncamashe, 1961), and *Aa! Dalubuhle (Unpublished)*. There are also those whose subjects of praise are commoners, who occupy(ed) important positions in society or who distinguished themselves in different fields. These include *Ugqirha Makhenzi*, *Mhla Kwamiselwa uChancellor Mackenzie kwiYunivesithi kaRhodes*, *Igalelo likaProfesa J. Opland* (cf: Burns-Ncamashe, 1979), *Aa!! Gunyaziwe!* (cf: Tonjeni 1959), *UZamukulungisa* (cf: Pahl, 1978) and *Aa! Ngweyesizwe!* (cf: T(XH/94)84).

Elijah Mgijima was the chief of AmaHlubi in Sheshegu near Alice in Rharhabeland. Davidson Mavuso was the chief of AmaBhele in Gaga and surrounding villages north west of Alice, also in Rharhabeland. **Dalubuhle** was the praise name of Minus Mhlambiso, who was the chief of AmaHlubi around Keiskammahoek, also in Rharhabeland. This brief explanation shows that Burns-Ncamashe composed praise poems in appreciation of these personalities in their capacity as chiefs.

Doctor Mackenzie was the Chancellor of Rhodes University. Professor J. Opland is the one who made a collection of isiXhosa praise poems and interviewed bards, including BurnsNcmashe. **Gunyaziwe** was the praise name of Bishop A.H. Cullen, who officiated at the wedding ceremony of Velile Sandile. **Zamukulungisa** was the praise name of H.W. Pahl who wrote isiXhosa grammar book entitled *IsiXhosa* (1978). **Ngweyesizwe** was the praise name of L.L. Sebe who was the President of the Ciskei Homeland. It is interesting to find that the figures who are regarded as commoners in this study are highly qualified people as an academic doctor and a professor. They also include a leader (President) and a Bishop. All these figures are



regarded as commoners because among amaXhosa only people of royal blood were highly esteemed and regarded as special people. All other people, irrespective of their position in society, were regarded as commoners.

Burns-Ncamashe's inclusion of both the chiefs and commoners as subjects of praise is reflective of praise poetry as a people's heritage that is not reserved for chiefs only. Praise poems may be composed for other important people as well. This view is strengthened by Kunene (1965:12) when he asserts that:

The eulogies were composed about important personages, like kings, princes, headman and national heroes. They were also composed of prominent women, young boys, children, dancers, composers and poets.

Kgobe (1994:17) concurs with Kunene when he avers that in praise poetry the "laudatory verse is addressed to kings, chiefs and even ordinary persons, including children." In the words of Kuse (1972:208) "anyone" who has revealed outstanding or meritorious qualities deserves to be praised.

A praise poem whose subject of praise is a bird is *Intak' emlom' ubomvu* (cf:Burns-Ncamashe, 1979). However, a closer look at this poem reveals that this is a satiric poem employed to denounce someone (a human being) whose behavioural traits are not admirable. In fact, Mdaka (T(XH/96)5) maintains that the person satirised in this poem was a leader in the Ciskei homeland but he (Mdaka) does not reveal the name of the leader, probably for fear of detention as the poem was composed during the apartheid and oppression regime, where there was no freedom of speech in the homeland. For the purpose of this discussion, this poem will be regarded as having been composed about a bird. The composition of a poem about a bird indicates that of the animate subjects of praise not only human beings may be used as appropriate subjects of praise. Birds and animals may be used as well (cf:Kgobe, 1994:15).

Praise poems with inanimate subjects of praise include *Umthomb'onzulu wamanz' olwazi* (cf:Burns-Ncamashe, 1979), which is composed about Rhodes University, *Intetho yohlanga lwethu* (cf:T(XH/96)5), which is composed about the isiXhosa language, and *Umnyaka omtsha* (cf:T(XH/93)28) which is composed in commemoration of Radio Bantu. Burns-Ncamashe's inclusion of inanimate objects as subjects of praise in his praise poetry is indicative of the inclusive nature of praise poetry. Ordinary objects can be subjects of praise as well. This confirms the view that praise poems may be composed about anything that inspires the bard and provokes his poetic faculties. Finnegan (1970:122) confirms this view when he maintains that:

Although normally addressed to distinguished human beings, praise poems can be concerned with almost anything - animals, divining bones, beer, birds, clans. Even a stick may be apostrophized in high sounding terms ...

Although the subjects of praise in the poetry under study are of different kinds, they will not be discussed separately, as the characteristics of praise poems generally manifest similar features.

#### **2.4 The general characteristics of Burns-Ncamashe's praise poetry**

Burns-Ncamashe's praise poetry has the characteristics of the ode, epic and eulogy. This means that this discussion will be an examination of how the bard describes his subjects of praise in terms of their personality and physique, how he gives an account of the actions and events surrounding the subjects of praise and his use of praise names describing the subjects according to their actions, comparing them to natural phenomena and associating them with some other persons (cf:2.2).

Msimang (1980:221), Kunene (1971:19) and Nkamba (1981:76-69) confirm that praise poetry incorporates the description of the physical, moral, dispositional and

emotional traits of the subject of praise; giving an account of the deeds of the subject of praise; identifying him with some animal or thing, with some people and with his place of origin. These are all the characteristics which form the basis of the general characteristics of Burns-Ncamashe's praise poetry. These general characteristics will be discussed under three sub-headings which are **description, identification and the use of praise references**. The functions of Burns-Ncamashe's praise poetry will also be discussed as a separate section of this chapter.

### 2.4.1 Description

Burns-Ncamashe often describes the physical traits, personality traits and actions of the subjects of praise, as the following discussion will illustrate. His description of the physical and personality traits points to the characteristics of ode in his praise poetry, while that of actions points to the characteristics of epic (cf:2.2)

#### 2.4.1.1 Physical traits

In his description of the physical appearance the bard reflects the **height, colour and appearance of certain parts** (of the body) of the subjects of praise.

Reference to the height of the subject of praise is evident in *Aa! Dalubuhle!* (Unpublished) in which Dalubuhle is described as:

1. *Umth' omde wamahlath' akwaMathole.*
2. *Odlula nemicheya yehlathi likaHoho.*
3. *Inkosi yamaHlubi exhongo bade.*

1. (The tall tree of the Amatola forests.
2. Taller even than the yellow woods of the forest of Hoho.
3. The tall legged chief of AmaHlubi.)

The height of the subject of praise is indicated by the bolded phrases. These phrases reveal the subject of praise as a very tall figure. The metaphorical comparison of the subject with forest trees confirms this idea as forest trees are very tall, as they tend to compete for sunlight and sunshine. **Imicheya** (the yellow woods) are known to be the tallest trees in the forest of Hoho. Therefore, the hyperbolic portrayal of the subject as taller even than these trees indicates that he is a very tall figure. This comparison is hyperbolic as no human being, in reality, can be taller than the tallest forest trees. The height of the legs of the subject of praise, as it is reflected in the excerpt, also suggests his height. The use of the legs to reflect the height of the subject of praise is also found in *UDavidson Mavuso* (cf:Burns-Ncamashe, 1961:110), where the bard describes Mavuso as **Igxagx' elixhongo bade** (The tall legged uncouth one). Metaphor and hyperbole will be discussed in more details in chapter five of this study.

The description of the physical appearance of the subject of praise in terms of colour is apparent in *Intak' emlom' ubomvu* (cf:Burns-Ncamashe, 1979:13) as follows:

1. *Inamaphikw' amade,*
2. *Ngaphezulu **amhlophe,***
3. *Ngaphants' apha **amdaka;***

1. (It has long wings,
2. On top they are **white,**
3. Underneath they are **brown;**)

Note the contrast of colour symbols that are used in this excerpt. The white colour (which is light) is generally regarded as representing peace, innocence, purity and love. Although the word **amdaka** means brown in English, in isiXhosa it is also used to mean dirty. In the poem, this colour (which is darker) symbolises evil, cruelty and impurity. The appearance of the white colour on top and the brown (dirty) one underneath suggest how the subject of praise has double standards. At face value he appears to be peaceful, innocent, pure and loving. The darker colour underneath indicates that a deeper look at him reveals his evil, cruelty and impurity. This idea

is further confirmed by the description of the feathers of the subject as follows:

1. *Uboya bomhleleazi*
2. *Buntlolela-yombini;*
3. *Boze bunge **bumhlophe**,*
4. *Kanti phofu **bumnyama***
5. *Ngaphantsi bakutyhilwa;*

1. (The feathers of the honourable man
2. Are double-coloured,
3. They would appear **white**,
4. Yet they are **black**
5. Underneath when they are uncovered;)

(Ibid)

The idea that the subject appears peaceful, innocent, pure and loving is still suggested by the use of the white colour while the black colour suggests his cruelty as this colour, in literature, is mostly used to symbolise dangerous actions. It is interesting to observe how, in these lines, the poet replaces brown (found in the earlier example) with black to emphasise the evil, cruelty and impurity of the subject. The use of the contrasting colour symbols emphasises the contrasting appearance and nature of the subject of praise. The white colour symbolises his (misleading) good appearance, while the brown and black colours symbolise his evil nature. The poet then points to his negative traits. Contrast will be discussed in more details in chapter four of this study.

The reflection of the physical appearance of certain **part of the body** is evident in *UElijah Mgijima*, where Mgijima is described as

1. ... *ingwev' enenkqay' esichengechenge.*

1. (... the grey headed man with a shiny bald head.)  
(Burns-Ncamashe, 1961:107)

A bald head is generally associated with elderly people. The bard also emphasises this point by the word **ingwevu** (the old man) in the line. Therefore, by this

description of the physical appearance of Mgijima, the bard emphasises his age, that is, he is an elderly person. Old age is generally associated with vast amounts of knowledge, experience and wisdom. Therefore, with the bald head the poet may also be pointing to Mgijima's vast knowledge, experience and wisdom. His wisdom may be inferred from the fact that he is a wealthy man, as it will be pointed out later in this chapter.

Another description of a certain part of the body is found in *Intak' emlom' ubomvu*, where the bard records the following about the subject of praise:

1. *Sinqindi ngesisila,*
  2. *Lixhonti ngeziqula,*
1. (He has a short tail,
  2. He has hairy legs,)
- (Burns-Ncamashe, 1961:31)

The tail is believed to help animals or fowls to reduce speed when they are running. Then, it would be correctly assumed that, the longer the tail, the more effective it is in helping the animal reduce speed. In fact, this is confirmed by the habit of hunters to cut the tails of their dogs short so that they can chase wild animals with a high speed. The description of the subject of praise as having a short tail, then, gives the idea that he does not reduce speed but is fast in committing evil.

The second line in the excerpt strengthens the idea that the poem is a satire about a human being. The word **iziqula** (legs) is not normally used when referring to a bird or animal. It is generally used to refer to the legs of a human being. The hairy appearance of the legs of the subject of praise denotes a fearsome character. Even his having **iziqula** (huge leg calves) denotes that he is a powerful and strong person. This point will be discussed in more details under personification in chapter five of this study.

The discussion of the physical appearance of the subject of praise reflects Burns-Ncamashe's skill in making the audience have a clearer image of the subject of praise, as they can picture him with their imaginative eyes. This is intensified by the bard's description of the height, colour and certain parts of the body.

#### 2.4.1.2 Personality traits

The description of the personality traits of the subject of praise is evident in *Igalelo likaProfesa J. Opland*, where the bard describes Opland as follows:

1. *Akanantaka; akanayo intliziyo kanina,*
  2. *Xa anokuth' elithole lemaz' emhlophekazi*
  3. *Othane nezilo zohlanga ezinobugebenga nobulo,*
- 
1. **(He does not fear, he is not a coward,**
  2. **For him, being an offspring of a white female,**
  3. **To be able to stay with and watch the cruel and pernicious animals of the nation,)**

(Burns-Ncamashe, 1979:42)

The words **Akanantaka** (whose literal meaning is **He has no bird,**) and **akanayo intliziyo kanina** (whose literal meaning is **he does not have his mother's heart**) are used to emphasise Opland's lack of cowardice. A bird is easily frightened to fly away in fear. A woman (mother) is generally regarded as a weak being who may not withstand certain physically challenging situations by amaXhosa. By using these words the bard suggests that Opland's fearless nature as he stays with amaXhosa poets who appear fearsome and injurious when they perform. It would be expected of a White (European) person to be taken aback at the wild antics of amaXhosa poets, as White poets perform in a more gentle manner than the amaXhosa ones. This difference is reflected in the following words:

1. *Kambe ndiyazoyika mn' iimbongi zakwaXhosa,*
2. *Zahlukile kwezasemLumgwini sakukhangela,*
3. *Ngamabandl' ambath' iingub' ezinoboya.*
4. ...

5. *Abe ke won' amakhwenkw' asemLungwini*
6. *Akambathi ngubo, abongel' ebhatyini nasebhulukhweni,*
7. *Alathe ngezandla xa sel' ejekula,*
8. ...
9. *Kanti ke won' awakowethu amankwe [sic],*
10. *Ayawenz' amasikizi, ayawabambis' amazinyo*
11. *Kub' akhomba ngomkhont' ukujekula,*
12. *Ad' angath' angawugxumeka nasebantwini;*
13. *Ndoyik' ezo zinto ke mna kula marhamncwa,*
14. *Etsho ngezo ndlwabevu zezidlokolo neentsiba zeentaka,*
15. *Eziwajik' abe ziihorho neegronono zenene;*

1. (I really fear amaXhosa poets,
2. They seem different from the European ones,
3. They put on hairy blankets.
4. ...
5. Yet the European boys
6. Do not put on blankets, they perform in the jacket and trousers,
7. And use fingers to point when gesticulating,
8. ...
9. But our own boys,
10. Can do fearful things,
11. For they point with the spear when gesticulating,
12. As if they may even stab the people;
13. That's what I fear with these beasts,
14. With those big caps and birds' feathers,
15. Which make them very fearsome;)

(Burns-Ncamashe, 1979:42-43)

It is Opland's ability to watch amaXhosa poets with the above description that leads to his being described as fearless and brave. By this aspect the poet praises Opland as bravery is a praiseworthy trait.

Another positive trait of Opland's is reflected in the following lines:

1. *Ndithetha ngendod'engazigasi nganto yona ngokwayo,*
2. *Engabethi maxilongo namagubu ngemigudu yayo.*

1. (I speak of a man who **does not boast** about anything,
2. Who **does not make noise** about his efforts.)



(Burns-Ncamashe, 1979:39)

It is very common practice among people to boast about their efforts and success. On the contrary, the bard portrays Opland as a man who is not boastful about his endeavours. Evidence of this is contained in the bolded phrases in the excerpt. The words **Engabethi maxilongo namagubu...** (whose literal meaning is **Who does not sound trumpets and drums...**) indicate how Opland does not make noise about his efforts and success. They then emphasise his unassuming but reassuring nature. This character trait suggests Opland's understanding that his endeavours are not for himself, but are for the benefit of the nation. Therefore, it is the nation that should boast about them, not himself.

Another character trait of the subject of praise is reflected in *Intak' emlom' ubomvu* as follows:

1. *Iqulel' ukukrwempa,*
2. *Iqulel' ukophisa*
3. *Umntu ongenatyala*
4. *Obhugwa bububele*
5. *Esolula isandla,*
6. *Isandla sokunene*
7. *Soxolo nokulunga!*
8. *Injani na le ntaka,*
9. *Le nt' inj' inkohlakalo!*

1. (He is ready to claw,
2. He is ready to wound
3. An innocent person
4. Who is full of generosity,
5. Who stretches out his hand,
6. The right hand one
7. Of peace and goodness!
8. But how is this bird,
9. With such **cruelty!**)

(Burns-Ncamashe, 1979:32)

The bolded word describes the character of the subject of praise. He is described as a cruel being because of his actions in clawing and wounding an innocent person. His cruelty is emphasised by the actions of clawing and wounding, and the contrast between him and his victim. As the subject is portrayed as cruel, the victim is portrayed as good and innocent. With this cruelty the poet reveals the negative trait of the subject and, thus, criticises him. Another character trait of this subject is given in the following lines:

1. *Hayi nomlom' ubomvu!*
2. *Intak' eneziphiwo!*
3. *Ichule ngokuqhatha*
4. *Ngamazw' anomkhitha;*
5. *Yint' emazw' abubusi*
6. *Obuphum' emlomyeni*
7. *Wendod' ekhohlisayo;*
8. *Ulwimi luthambile.*
9. *Lolokunkwalambisa,*
10. *Lubhida neengelosi*
11. *Kuba luneswekile;*

1. (Oh the red-beaked!
2. A gifted bird!
3. Skilful in deceiving.
4. With beautiful words
5. He has sweet words
6. That come from the mouth
7. Of a deceiving man;
8. The tongue is soft,
9. It is used for pretence,
10. It confuses even the angels
11. For it has sugar;)

(Burns-Ncamashe, 1979:3)

This excerpt reflects two personality traits. It reflects that the subject is an orator with "beautiful and sweet words." On the other hand, he is "skilful in deceiving" and using his tongue for pretence. These contrasting personality traits point to the dangerous nature of the subject. The level of his deceit is suggested by his ability to confuse even the angels. Here the bard uses hyperbole as angels are believed to be

above human deception. The deceptive nature of the subject is also highlighted in the following words:

1. *Ngembonakalw' imaka*
  2. *Ngembonakalw' imbuna,*
- 
1. (He appears **humble**
  2. He appears **tame,**)
- (Ibid)

The bolded words describe the personality which is denoted by the appearance of the subject. It is interesting to note that his apparent personality contrasts remarkably with his actual personality discussed in the previous paragraph. By this contrast the poet indicates that what a person looks like may not necessarily be what he really is in terms of personality. Although being humble and tame may be positive traits, the poet actually condemns the subject as the manifestation of these traits is only deceptive, as he is, in actual fact, cruel.

Burns-Ncamashe's descriptions of the personality traits of the subject of praise help the audience know what type of people, animals, etc, they are presented with. The reader gets a clearer understanding of the subjects of praise. The bard reveals both the positive and the negative personality traits of the subjects of praise.

#### 2.4.1.3 Deeds

Reference to the deeds of the (animate) subjects of praise is evident in *Aa!! Ngweyesizwe!*, where the deeds of Sebe are revealed as follows:

1. *Nguban' oyawuvus' amagorh' elizwe?*
  2. *Azowubona int' eyenziwa nguNgweyesizwe!*
  3. *Int' endlu zinemibane kula mahlathi kaHoho.*
- 
1. (Who will raise the heroes of this country?)
  2. To witness what Ngweyesizwe is doing!

3. **He has electrified houses in these forests of Hoho.)**  
(T(XH/94)84)

The last line highlights Sebe's having buildings erected in the forest areas of the then Ciskei. In this instance the bard may be referring specifically to the building of the Ntaba-Kandoda National Shrine, which is just above the forest of Hoho and the Two Rivers Farm building around Izele, in a spot which also forms part of this forest of Hoho. The bard's call for the awakening of the heroes of the country to witness these deeds points to the fact that they are heroic deeds which deserve to be witnessed by these heroes. In the same poem the other deeds of Sebe are also highlighted as follows:

1. *Angen' esikolwen' eza nento,*
2. *Utshab' olukhulu bubudenge,*
3. *Inkokeli yemfazwe yobudenge yiyol' ecani kwam.*
4. *Yilwa nobudenge kwedin' asemaTshaweni.*

1. (They went into school and brought something,
2. The great enemy is stupidity.
3. The leader of war against stupidity is this next to me.
4. Fight against stupidity son of the Tshawe clan.)

(Ibid)

The son of the amaTshawe clan referred to in the last line is Sebe. Reference to a school in the excerpt suggests his high standard of education as Sebe was a qualified teacher who later became an inspector of schools. The bard's referring to Sebe as the leader of the war against stupidity suggests the contribution he made in encouraging school attendance by children. This may also refer to the large number of schools which were built in the former Ciskei during Sebe's reign, including colleges of education and the Fort Hare University branch at Bisho. All this shows that although Sebe was a leader of a homeland in the apartheid regime there are positive phenomena that may be associated with him. The deed of the subject of praise is also reflected in *UZamukulungisa* (cf: Pahl, 1978), where the poet says the following about Pahl:

1. *Inkwenkwe yeJamani,*
  2. *Yehlathi likaHoho,*
  3. *Isithe ngqi ngomqulu*
  4. *Isizwe samaXhosa:*
- 
1. (The son of the German,
  2. From the forest of Hoho,
  3. Has presented a volume
  4. To the amaXhosa nation:)

The volume brought by Pahl is a book entitled *IsiXhosa* (1978) which includes most aspects of isiXhosa grammar. The importance of this book lies in the fact that it is used in almost all the schools that offer isiXhosa at high school level.

As the building of houses, encouraging education and publishing a book are admirable acts, the deeds reflected above are positive comments about Sebe and Pahl. In this manner the poet encourages the performance of good acts.

Burns-Ncamashe reflects the negative acts of the subject of praise as well. For instance, in *UDavidson Mavuso* the actions of Mavuso are reflected as follows:

1. *Nditsho kuwe kanye gxagx' elineengcondo laseDikeni,*
  2. *Liya ngokunxanwa kwaMathole emihlonyaneni,*
  3. ...
  4. *Liya mhla kwaxhelwa etyalikeni' ngamaDikoni nabaDala,*
  5. *Liya ngentumekelelo apho kukho inkcoyana nombengwana.*
- 
1. (I refer to you thin legged uncouth one of Alice,
  2. He goes to quench his thirst with wormwoods at Amatola.
  3. ...
  4. He only goes to church when the Deacons and Elders have slaughtered something,
  5. He goes willingly where there is traditional beer and meat.)

(Burns-Ncamashe, 1961:110)

The use of the word **ngokunxanwa** (for thirst) indicates that the subject of praise is a man who gets thirsty for liquor. This is further emphasised by the use of the word **emihlonyaneni** (at wormwoods). Although the wormwood is a herb used to cure cough and cold, the word **umhlonyane** (wormwood) is also generally used as euphemism for liquor. The use of this word with **ukunxanwa** (thirst) indicates that, in this context, it is not used to refer to the herb but to liquor which is used to quench one's thirst. This idea is confirmed by Mtuze and Kaschula (1993:73) who state that this word is used indirectly to refer to European liquor. Mavuso's having to travel to Amatola to quench his thirst also confirms that this is not an ordinary thirst which can be quenched with water, which is always readily available, but is a special kind of thirst which may be quenched with liquor. This is further confirmed by his going willingly where there is **inkcoyana** (traditional beer). The word **inkcoyana** is generally used to refer to a small amount of traditional beer that is made to serve a few people, especially relatives and neighbours. All the actions highlighted in this paragraph reveal the subject of praise as a man who likes liquor, both traditional beer and European liquor. This is further confirmed by the use of the line:

1. *Grangqa likhubalo jiki linempilo.*

1. (Brandy is charm beer is healthy.)  
(Burns-Ncamashe, 1961:109)

**Grangqa** is an isiXhosa word used to refer to brandy, while **jiki** is an isiXhosa **hlonipha** word for **umqombothi** (transitional beer).

Mavuso is revealed as a man who was not only fond of liquor but of eating meat as well. His going to church only when something was slaughtered shows that he was not a serious church goer but attended when there was meat. His going willingly where there was **umbengwana** (meat) further reveals this aspect.

The negative aspects of the subject of praise in *Intak' emlom' ubomvu* are reflected as follows:

1. *Yint' eqhwab' amaphiko*
2. *Xa iza kuthakatha;*
3. *Yint' eqhwab' amaphiko*
4. *Xa iza kwenz' ukungcola;*

1. (He claps wings
2. When he is about to perform **witchcraft**;
3. He claps wings
4. When he is about to do **filthiness**;

(Burns-Ncamashe, 1979:31-32)

The practising of witchcraft and filthiness is offensive and hurting to victims. Its reflection in these lines reveals the subject of praise as an unpeaceful being who likes hurting his victims. The clapping of wings illustrates his rejoicing in performing these acts.

The deeds/actions of these subjects, point to their character traits. Through these deeds the audience or reader can infer the personality of the subjects they are presented with, and thus they know what type of people they are. They can also make their conclusions as to whether they are good or bad.

With the **inanimate** subjects of praise the bard reflects how they are of service to society. This is evident in *Umthomb' onzulu wamanz' olwazi* (cf:Burns-Ncamashe, 1979:2), where the service of Rhodes University is highlighted as follows:

1. *Amantlokw' eGqume makadum' ezizweni;*
2. *Aliliso lomthomb' onzulu wamanz' olwazi*
3. *Abazintyintya ngaw' abantwana babeLungu,*
4. *Bewafurx' emini kude kuzimel' ilanga,*
5. *Bawagqogq' ebusuku kude kuvel' eny' imini;*
6. *Bengxalwa ngawo ngenzondelelo nomonde*
7. *Ziinkunkqela zeenkuba-buchopho zohlanga.*

1. (The top of Gqume river must be well-known to nations;
2. It is the centre of the deep fountain of the water of knowledge
3. Which the White children drink unendingly,
4. Drawing it during the day until sunset,
5. Searching it during the night until sunrise,
6. As it is given to them earnestly and patiently
7. By the expert intellectuals of the nation.)

Rhodes University is referred to symbolically as **umthob' amzulu wamanz' olwazi** (the deep fountain of the water of knowledge). This symbol will be commented upon later in this chapter. The institution is seen as giving education to White students. It is this education that these students are said to drink, draw and search, as it is given to them. One may immediately be struck by the mention of only White students who get education in this institution while it is situated where there are Black people as well, but no mention of them is made. In this manner the poet criticises the institution for the separatism it practised. This criticism does not end with the institution but reflects on the education policy of the time, which promoted this practice at the time of the establishment of Rhodes University. This institution's practice of racial separatism is further confirmed by the following lines:

1. *Amnandi kanene amanz' alapho!*
2. *Amnandi ngenene nangevumba lawo!*
3. *Livuzis' zinkcwe kwabakwaPhalo,*
4. *Kuba bawasela la manzi ngeempumlo nangamehlo;*
5. *Abagcini mthombo bavale ngemivalo,*
6. *Ukuze bangangeni basele abakwaPhalo.*

1. (How nice the water from there is!
2. It is nice even from its odour!
3. It makes the people of Phalo salivate,
4. As they drink this water with nostrils and eyes;
5. The fountain guards have closed with bars,
6. For the people of Phalo not to enter and drink.)

(Burns-Ncamashe, 1979:5)



The words **Livuzis' izinkcwe kwabakwaPhalo**, whose literal translation is **It makes those of Phalo to salivate**, indicate how Black students would have wished to enrol at Rhodes University, but could not. Salivating is normally associated with seeing something delicious but being unable to eat it. In the same manner, Black students are portrayed as wishing to attend at Rhodes University but were unable to do so because of the colour of their skin. This is further emphasised by drinking the water (education) with nostrils and eyes. This shows that they could only admire the University from a distance but could not get inside. Drinking with nostrils indicates that they could only sense what is going on inside but could not get in and partake of it. This is further emphasised by the use of bars to close so that Black students would not enter. This deprivation of the people of Phalo of education from this institution strengthens the idea that it was formed on racial lines as only White students were allowed to study there.

From the discussion it may be deduced that the positive aspect about Rhodes University is that it offered education but segregation against Black students is the negative aspect of her service to society.

The service of isiXhosa is given in *Intetho yohlanga lwethu* as follows:

1. *Nguye lowo k' umdibanisi wosapho lwasebuNguni.*
2. *Umzalanisi wesizwe nesiny' isizwe,*
3. *Ummanyani wabendlu nabeny' indlu.*
4. *Sibe yimbumba sibe luqilima isizwe.*

1. (That is the combiner of the Nguni family.
2. The connector of a nation with another,
3. The uniter of people from different houses.
4. For the nation to be united and strong.)

(T(XH/96)5)

The words **umdibanisi** (combiner), **umzalanisi** (connector), **ummanyani** (uniter) and **imbumba** (unity) suggest the importance of isiXhosa in uniting people of

different nations and houses. The nations referred to are those which speak the different dialects of isiXhosa such as isiNgqika, isiGcaleka, isiThembu, isiMpondomise, isiXesibe, isiMpondo and others. These nations are united by the common language (isiXhosa) they speak. This function also goes beyond the boundaries of the isiXhosa speaking area as speakers of other languages within the Nguni family (isiZulu, isiNdebele, and isiSwati) may also communicate well with speakers of isiXhosa. That is the reason why the bard views the language as uniting the Nguni family. As unison is an admirable phenomenon, the poet reveals the positive function of isiXhosa. In fact, this may be extended to include other languages as well, as they also fulfill the same function within their language families.

The manner in which the then Radio Bantu served the society in its broadcasting is reflected in *Umnyaka omtsha* as follows:

1. *Kuthandazwa kushunyayelwa.*
2. *Kuvuywa kuvunywa.*
3. *Kuxoxiswana, kuvuywa kuyililekwa.*
4. *Ngabancinci kwanabadala.*

1. (They pray and preach.
2. They rejoice and sing.
3. They debate and rejoice
4. The young and old.)

(T(XH/93)28)

What is reflected in these lines indicates how Radio Bantu catered for different aspects of people's lives. Praying and preaching, for instance, point to the satisfaction of the **religious** aspect. Singing suggests how the station would offer **entertainment** to listeners, while debates would signify **educational** programmes. All this shows how Radio Bantu is portrayed as having served the community in a constructive manner.

The above discussion illustrates the importance of the mentioned institutions to the nation. The reflection of the racial segregation by Rhodes University points to the poet's abhorrence to the practice, may be, as it was his own people who were segregated against.

The bard does not only reflect the deeds of the subjects of praise, but the **scope of influence** of these deeds/actions as well, that is, how wide the effects of the deeds go. For instance, the scope of influence of Pahl's volume in *UZamukulungisa* (cf:Pahl, 1978) is highlighted as covering the amaXhosa nation as a whole as follows:

1. *Inkwenkwe yeJamani,*
2. *Yehlathi likaHoho,*
3. *Isithe ngqi ngomqulu*
4. ***Isizwe samaXhosa.***

1. (The boy of a German,
2. From the forest of Hoho,
3. Has presented a volume,
4. To **the amaXhosa nation.**)

The bolded line indicates that it is the entire amaXhosa nation which has been presented with the volume, not certain individuals or parts of it. This idea is further strengthened by the bard's addressing the six paramount chiefs of amaXhosa as follows:

1. *Nanko ke zikumkani,*
2. *Velile kaSandile!*
3. *Xolilizwe kaRhili!*
4. *Daliwonga kaMhlobo!*
5. *Jonguhlanga kaSampu!*
6. *Bhekizulu weNyanda!*
7. *Jongilizwe kaFaku!*
8. *Nantso ke into yenu.*

1. (There it is kings,
2. Velile of Sandile!

3. Xolilizwe of Rhili!
4. Daliwonga of Mhlobo!
5. Jonguhlanga of Sampu!
6. Bhekizulu from Nyandeni!
7. Jongilizwe of Faku!
8. There is your thing.)

(Ibid)

The figures mentioned in these lines were/are the kings of the different sections within the greater Xhosaland. Their sections occupy different areas in the Eastern Cape. Reference to them in the poem is an indication that Pahl's volume was to be used in the whole area.

The scope of Opland's search for poems is highlighted in the following lines:

1. *Uphum' ungena kwizizwe ngezizwe.*
  2. *Uth' ukumaHlubi ube ukumaBhele,*
  3. *Uth' ukumaZizi ube ukumaZotsho,*
  4. *Uth' ukwimiQhayi ube ukwimiTshiza,*
  5. *Uth' ukumaHala ub' ukumaRharhabe*
  6. *Uth' ukumaGcaleka ube ukumaBhaca.*
1. (You get in and out of different nations.
  2. You go from amaHlubi to amaBhele,
  3. You go from amaZizi to amaZotsho,
  4. You go from imiQhayi to imiTshiza,
  5. You go from amaHala to amaRharhabe
  6. You go from amaGcaleka to amaBhaca.)
- (Burns-Ncamashe, 1979:39)

The nations mentioned in this excerpt are scattered all around Xhosaland. Opland's moving from one nation to another indicates that his actions had a wide scope of influence, that is, all around Xhosaland.

From this discussion it is evident that the deeds of some subjects of praise in Burns-Ncamashe's praise poetry generally have a wide scope of influence. Rhodes University is presented as having a wider scope of influence as it drew English

speaking students from all around South Africa (cf:Burns-Ncamashe, 1979:9). Other poems in which the scope of influence of the deeds of the subject of praise is reflected include *UElijah Mgijima* (cf:Burns-Ncamashe, 1961:107-108) and *Intetho yohlanga Iwethu* (cf:T(XH/96)5) and *Umnyaka omtsha* (T(XH/93)28).

#### 2.4.2. Identification

Burns-Ncamashe often identifies the subjects of praise with some animals, plants, natural phenomena, people and places. This sub-section will discuss how he achieves that, and perhaps what he achieves by that. The identification of the subject of praise with any of the above is usually due to some physical trait, personality trait, a position or relationship that he shares with them. The revelation of the physical and personality traits points to the characteristics of ode in the poetry. The identification with people and places largely points to the characteristics of epic as they allude to the history of the subjects of praise (cf:2.2).

##### 2.4.2.1 Animals

The identification of the subject of praise with animals includes insects, birds and reptiles symbolic of their physical traits, personality traits and their importance in society. The bard often identifies some of his subjects of praise with the cow (*inkomo*). For instance, in *Aa!! Gunyaziwe!* Cullen is associated with a cow as follows:

1. *Pshesheya kweNxuba kuyoyikeka,*
2. *Zidakas' aph' iiroro [sic] ziphela,*
3. *Inkomo kaKhaleni yenye yazo.*

1. (Over the Fish River is dreadful,
2. All the noxious insects roam about there,
3. The **cow** of Cullen is one of them.)

(Tonjeni, 1959:17)

In *Aa!! Ngweyesizwe!* Sebe is also identified with a cow as follows:

1. *Nditsho kuwe ke nkomo kaSebe gqirh' eliyindoda lakwa- Qelekequshe.*

1. (I refer to you cow of Sebe, male diviner from Qelekequshe.)

(T(XH/94)84)

The identification of the subjects with a cow stems from the fact that this is a very symbolic animal among amaXhosa. Generally it symbolises the survival of the nation, unity, loyalty, neighbourliness, wealth and prosperity. In these poems it functions as a symbol pointing to the importance of the subjects in the survival of and loyalty to society. The milk and meat of a cow are used to feed people, the oxen are used to plough the fields. It is also slaughtered as a sacrifice to appease the ancestral spirits. In this manner people benefit from a cow in many ways. It is for this reason that people, from which the nation benefits, are identified with a cow, as it is the case with Cullen and Sebe in the preceding excerpts. Cullen was the minister of religion, while Sebe was President of the former Ciskei. It is from these roles that people benefited from them, hence they are associated with a cow.

Mavuso is identified with the mosquito in *UDavidson Mavuso* as follows:

1. *Ingcongcon' ebalek' imigxobhozo ...*

2. (The mosquito that runs away from bogs ...)  
(Burns-Ncamashe, 1961:109)

The mosquito is a tall and thin legged insect. Identifying Mavuso with the mosquito, therefore, indicates that he was a tall and thin person. This is further confirmed by the poet's viewing him as *Igxagx' elixhongo bade* (The tall legged uncouth one) later in the poem. This identification then suggests the physical build of the subject of praise.

The subject of praise in *Intak' emlom' ubomvu* (cf:Burns-Ncamashe, 1979) is identified with the shrike (**inxanxadi**), the snake, and the jackal. The shrike is a bird which is generally believed to be cruel to other (smaller) birds and insects. It usually thrusts them alive on thorns. Therefore, the identification of the subject of praise with this bird symbolises his cruelty to other people. The snake is a reptile with a poisonous bite. Its gliding movement makes it difficult to spot it, hence it is a danger to its prey. The identification of the subject with the snake, therefore, also suggests his endangering people before they can notice him. The jackal is an animal which is generally believed to be full of cunning. In some isiXhosa folktales it is often presented deceiving other characters (cf:Ndibongo and Ntloko, 1986:77-80). It is thus a symbol of deception. The identification of the subject with this animal suggests his deceitful and cunning nature.

These animal symbols point to the personality and actions of the subject of praise. Their use enables the audience, who know the qualities of these animals, have a clearer understanding of the subjects of praise. Another animal symbol used to identify the subject of praise is the crocodile in *Aa!! Gunyaziwe!!* (cf:Tonjeni, 1959:17).

#### 2.4.2.2 Plants and natural phenomena

The use of a plant to identify the subject of praise is found in *UDavidson Mavuso*, where Mavuso is identified with the reed as follows:

1. *Ingcongolw' emchwisha yakwaNomathotholo.*
1. (The thin reed of Nomathotholo's household.)  
(Burns-Ncamashe, 1961:109)

The reed is a very tall and thin tree that usually grows on the banks of the river. The use of this tree to identify the subject with, therefore, signifies the latter's having been

a tall and thin person. Therefore, it is used to symbolise his stature.

In *Umthomb' onzulu wamanz' olwazi* (cf: Burns-Ncamashe, 1979) Rhodes University is identified with a water fountain, which is a natural phenomenon generally regarded as a provider of life. It provides clean water which contributes to the livelihood of people and animals. In the same manner the education provided by this university contributes to the academic livelihood of students.

### 2.4.2.3 People

In identifying the subjects of praise with people, the bard often gives their genealogy. He identifies them with their relatives (parents) and ancestors, including clan names. In this manner he alludes to the origin of his subjects in terms of birth. He also compares his subjects with people who occupy(ied) positions similar to theirs. For instance, chiefs are identified with other chiefs, religious leaders with other religious leaders *et cetera*.

The identification of the subject of praise with his ancestry is apparent in *UElijah Mgijima*, where the bard says the following about Mgijima:

1. *Kub' uzalwa nguBhalincwadi kaKapoko,*
2. *UKapoko yinkwenkwe kaMgijima kaDzango,*
3. *Bona bantu baphuma kubantu besibini,*
4. *UDlamini wesibini ozel' uRhadebe,*
5. *Ibe ke ley' iyinzala kaZulu kaRhadebe wasendulo.*
6. *Ngumntwan' egazi lamaHlub' amaKhulu,*

1. (For he is begotten of Bhalincwadi of Kapoko,
2. Kapoko is the son of Mgijima of Dzango,
3. As they come from the second generation,
4. The second Dlamini who begot Rhadebe,
5. That being the progeny of Zulu of Rhadebe of the olden days.
6. He is of royal blood from the Great amaHlubi.)

(Burns-Ncamashe, 1961:108)



The genealogy of Mgijima, as it is reflected in the excerpt, may be given graphically as follows:

Elijah  
↑  
Bhalincwadi  
↑  
Kapoko  
↑  
Mgijima  
↑  
Dzango  
↑  
Rhadebe  
↑  
Dlamini  
↑  
Zulu  
↑  
Rhadebe

The tracing of the genealogy of the subject of praise up to Dlamini, Zulu and Rhadebe, which names are, today, used as **iziduko** and tribal names, is an indication that he belongs to that family tree from its known roots. People belonging to the Dlamini clan have their chieftainship around Peddie. People belonging to the Radebe clan, also known as amaHlubi, have their chieftainship in Mount Fletcher, Matatiele and other districts in the Eastern Cape. Elijah Mgijima's being associated with these clans, therefore, indicates that he is of royal blood as the last line in the excerpt reflects. This identification also proves his chieftainship over amaHlubi as genuine.

A similar identification as the one above is found in *UDavidson Mavuso*, where the bard says the following about Mavuso:

1. *Nditheth' umntakaZwelibanzi kumaBhel'  
akwaLutshaba*

1. (I refer to the child of Zwelibanzi from the amaBhele of Lutshaba.)

(Burns-Ncamashe, 1961:109)

Here Mavuso is identified with Zwelibanzi who belonged to the amaBhele clan of Lutshaba, as he is reported to have descended from him. It is therefore through birth that he is identified with him.

The identification of a chief with other chiefs is apparent in *UElijah Mgijima*, where the bard says the following about Mgijima:

1. *Ngugijima ngeenyaw' ukusing' emazulwini,*  
2. *Ukuya kuvelel' izizwe zikaNtsele, -*  
3. *AmaRhawule namaRheledwane,*  
4. *AmaKhabaludaka noKunene kweNdlovu,*  
5. *OoZibi nooMhlambiso, nooLudidi  
nooLangalibalele.*

1. (He runs on feet to the heavens,  
2. To visit the tribes of Ntsele, -  
3. AmaRhawule and amaRheledwane,  
4. AmaKhabaludaka and the Right hand house of the  
Elephant,  
5. Zibi and Mhlambiso, Ludidi and Langalibalele.)

(Burns-Ncamashe, 1961:107)

In this excerpt Mgijima is associated with other chiefs of amaHlubi such as Ntsele, Zibi, Mhlambiso, Ludidi and Langalibalele, who were chiefs in different districts in the Eastern Cape and KwaZulu-Natal. He is therefore associated with chiefs from the same tribal group as his. Mgijima is not only identified with the chiefs of amaHlubi but with other chiefs as well. These are chiefs such as Heshangophondo of amaBhele, Ngubayihlangani of amaMbalu, Ndabemfene of amaJingqi and

Mbovane (*Ibid*). All these were Mgijima's neighbouring chiefs around Alice.

Another instance where a chief is identified with other chiefs is found in *UDavidson Mavuso* (cf: Burns-Ncamashe, 1961:110), where Mabandla, Sandile and Ndamase are mentioned as the chiefs whom Mavuso used to visit. Mabandla is the chief of amaBhele in the Alice district, Sandile was the Paramount Chief of amaRhahabe and Ndamase was the Paramount Chief of amaMpondo of Western Pondoland. The identification of chiefs with other chiefs points to Burns-Ncamashe's extensive knowledge of the chieftainship among his people. That is not surprising as he was a chief himself.

Cullen is identified with the Biblical Apostles in *Aa!! Gunyaziwe!!* (cf: Tonjeni, 1959:18). This association is made because Cullen was a bishop (a minister of religion) whose function was to preach the Gospel. The Bible Apostles were also given the mission to spread the Gospel to all the nations (Matthew 28:19). Therefore, the identification of Cullen with the Apostles is based on the function of preaching the Gospel. This identification points to the poet's familiarity with the contents of the Bible as he was a Christian.

The above discussion is an illustration of how Burns-Ncamashe identifies his subjects of praise with their relatives (including parents and forefathers) and people occupying similar positions as theirs, that is, chiefs are identified with other chiefs while a minister of religion is identified with the Apostles. The identification, with parents, indicates where the subjects of praise belonged, thus alluding to their history. It also points to the poet's knowledge of the pedigree of his subjects of praise. The identification of the subjects with people who occupied similar positions as theirs points the poet's extensive knowledge of amaXhosa chieftainship and some religious personae, and suggests their significance to society. This identification also emphasises the personality and actions of the subjects of praise.

#### 2.4.2.4 Places

Some subjects of praise in Burns-Ncamashe's poetry are identified with places. Most of the places with which they are identified are those from which they originated or where their deeds had some impact. For instance, in *UZamukulungisa* the bard says the following about Pahl:

1. *Inkunzi yeJamani*
2. *Yeentlambo zakwaNgqika*
3. ...

4. *Inkwenkwe yeJamani*
5. *Yehlathi likaHoho.*

1. (The German boy
- 2 Of the rivers of Ngqikaland
3. ...

4. The German boy
5. Of the forest of Hoho.)

(Pahl 1978)

The phrases **Yeentlambo zakwaNgqika** (Of the rivers of Ngqikaland) and **Yehlathi likaHoho** (Of the forest of Hoho) refer to the places of abode of the subject of praise. Ngqikaland is all the land that was under the chieftainship of Chief Ngqika of the olden days. It includes the land which was formerly referred to as Ciskei and the surrounding areas. The forest of Hoho forms part of this area as it is in the Keiskammahoek/King William's Town district. Pahl lived in the Keiskammahoek district. This is the reason why he is identified with Ngqikaland and the forest of Hoho. By identifying this figure with both Germany and Ngqikaland, at the same time, the poet points out that he was a German who became umNgqika and used resources from Germany to develop isiXhosa.

A similar kind of identification as the one above is found in *AA! Dalubuhle!* (Unpublished) in which Mhlambiso is identified with **amahlath' akwaMathole** (the

Amatola forests ). These forests formed part of Mhlambiso's (Dalubuhle) area of chieftainship, in the Eastern Cape. That is the reason why he is identified with them.

Elijah Mgijima is identified with eMbo and Tugela as follows:

1. *Ngugijima ngenyaw' ukubhek' eMbo naseThukela,*
1. (He runs on foot to Mbo and Tugela,  
(Burns-Ncamashe, 1961:107)

Mbo and Tugela are believed to be where the chieftainship of amaHlubi had its earliest existence. As a chief of amaHlubi Mgijima is identified with these places as the places of his remote origin, although he may have been born at Sheshegu in Alice long after his forefathers left these places. This identification makes Mgijima's chieftainship certain as he is identified with amaHlubi who come from there.

Davidson Mavuso is identified with Nkobonkobo village, Nonzwakazi village and Alice (eDikeni) in *UDavidson Mavuso* (cf:Burns-Ncamashe, 1961:110). Nkobonkobo and Nonzwakazi are villages which form part of the Alice district (eDikeni). Mavuso was the chief of AmaBhele who lived in these and surrounding villages. Therefore, it is on the basis of his chieftainship which encompassed these villages that he is then identified with them.

Bishop Cullen is identified with Grahamstown (eRhini) in *Aa!! Gunyaziwe!* (cf:Tonjeni, 1959:18). Grahamstown was the area in which Cullen served as Bishop. Therefore, it is on the basis of his service and, possibly, residence in this town that the bard identifies him with it.

Radio Bantu is identified with Zwelitsha, Grahamstown (*pshesheya kweNxuba kwiGqume likaVukile kaFobe*) and Bisho. Zwelitsha is a township not very far from where Radio Bantu was situated in King William's Town. In fact Radio Bantu was at the outskirts of King William's Town near Zwelitsha. This is why the bard

refers to the station as **umzi ... omelene noZwelitsha** (the station ... that is in the neighbourhood of Zwelitha) (cf: T(XH/93)28). Therefore, the identification of Radio Bantu with Zwelitha is based on its geographical nearness to the township. Grahamstown is where Radio Bantu was situated before it was moved to King William's Town. That is why the bard says the following about the station and its staff:

1. *Nimke kakuhle phesheya kweNxuba kwiGqume  
likaVukile kaFobe,*
  2. *Hlalani kakuhle kwiBhisho lamaTshatshu kaNtind'  
akuloMfetsho.*
1. (You left well over the Fish River on the Gqume  
(river) of Vukile Fobe,
  2. Stay well in the Bisho of Tshatshu of Ntinde from the  
household of Mfetsho.)

(Ibid)

The identification of the station with Grahamstown is based on its former situation around the town. Bisho is another name of the Buffalo River which runs through King William's Town. This name was also used to refer to King William's Town itself. King William's Town was where the station was situated at the time of the composition of the poem about it, as it is highlighted above. Therefore, the identification of the station with Bisho is due to its having been situated in the town. In *Umthomb' onzulu wamanz' olwazi* (cf: Burns-Ncamashe, 1979) Rhodes University is identified with the Gqume River along which it is situated.

The above discussion illustrates how Burns-Ncamashe identifies them with their places of origin, in terms of birth, and places where they were situated and rendered their services. This identification enables the reader to locate the subjects of praise he is presented with.

### 2.4.3 The use of praise references

By praise references is meant praise names and praise verses. Praise names are laudatory epithets referring to some quality for which the person is remarkable, some deeds, prowess or cunning he has done (Lestrade as cited by Schapera 1965:24). Muloiwa (1975:3) also defines the praise name as "a form of greeting which is symbolic or even what we may call equivalent name for the person, animal, object etc." Praise names are also referred to as eulogies which are defined by Kunene (1971:xxii) as

the different kinds of praise reference: names ...  
describing the hero according to his actions; or  
metaphorical names comparing the hero to natural  
phenomena, ... praise by association of the hero  
with some other persons, whether himself (or herself)  
praiseworthy or not.

It is interesting to note that, while the above scholars seem to emphasise the praising function of praise names, these names may also be used to criticise or condemn the subject of praise as he may not only be regarded as a hero but as a villain as well. This idea is also shared by Cope (1968:26) who views praise names as "naturally inclined to be in praise of a person, but they may just as well be in criticism of him." Finnegan (1970:111) also stresses this view when she asserts that "other 'praise' names are derogatory." In concurrence with this idea, Bryant, who is cited by Cope (1968:26), also maintains that the actions and events commemorated in praise names need not be laudable or pleasant. This suggests that the subject of praise may also be given "praise" names which criticise him. All this confirms the ambiguity of the concept "praise" as it is used in praise poetry (cf:2.2). It is on the basis of this explanation that this discussion will include Burns-Ncamashe's use of praise names as instruments of both praising and criticism or condemnation.

From the explanation provided above it may be deduced that praise names are derived from the qualities (physical and personal) and actions of the subject of praise. They are descriptive names which refer to the qualities and actions of the subject of praise. They may also be associative names which compare the subject of praise to some natural phenomena, animals or other people. Because these praises tend to reflect the nature of the person praised, they are referred to as **personal praises** (Wainwright, 1979:52). **Iziduko** may also be used as praise names to refer to people belonging to a certain clan. They involve the recital of one's patrilineal lineage. Praises of this nature are called **clan praises** (Ibid:60). Praise names are usually derived by the use of a noun class prefix or a copulative formative. In this section it will also be established which of these aspects are prominent in Burns-Ncamashe's use of praise names.

Praise references may follow different **structures**. They may be single words which may be simple or compound nouns (Malepe, 1966:54, Hodza and Fortune, 1979:71). They may also be short sentences (Bryant as cited by Cope, 1968:26). This idea is also shared by Kgobe (1994:81) who claims that praise names "are sometimes expanded to occupy an entire line regardless of the precise nature of a line." When a praise reference occupies the entire line it is often referred to as a **praise verse**, which may be defined as an extended form of a praise name giving a complete thought which is independent of any other thought (Muloiwa, 1975:4). Lestrade (1935:3) also views a praise verse as a single phrase or sentence. The use of praise names or praise verses brings the characteristics of eulogy to the poetry.

#### 2.4.3.1 Descriptive praise references

Burns-Ncamashe makes use of praise verses and names which are descriptive of the **physical qualities** and **actions** of the subject of praise. This illustrates how these praise references also manifest characteristics of ode and epic (cf:2.2). The use of praise verses describing the physical qualities of the subject of praise is apparent in



*UElijah Mgiijima*, where Mgiijima is described as follows:

1. *Ngulunda ligoqo ngamaqhosh' ebhaty' akhe.*
1. (He is heaped back neck hump because of his money.)  
(Burns-Ncamashe, 1961:107)

This praise reference is derived by the use of the copulative formative; **Ngu-**. The description of the hump at the back of the neck as **igoqo** (a heap of firewood) indicates that Mgiijima has a huge hump at the back of his neck. This hump suggests that Mgiijima is fat/obese. As the hump is often associated with rich people, this description points to Mgiijima's being a rich man. This is confirmed by the phrase, ... **ngamaqhosh' ebhaty' akhe** which is a proverb normally used to refer to a moneyed person. This is also in agreement with the presentation of Mgiijima as in possession of sheep, cattle and a lot of money in an earlier stanza. As the possession of wealth is regarded as admirable, the poet lauds Mgiijima in the above lines.

The use of praise verses which describe the actions of the subject of praise is apparent in *UDavidson Mavuso*, where Mavuso is given the praise name:

1. *Ngugagamel' uGaga engengowakhe,*
1. (He is the usurper of Gaga which does not belong to him,)  
(Burns-ncamashe, 1961:109)

In this praise reference the bard discloses that although Mavuso was the chief of Gaga village, he claimed it without right. As **ukugagamela** (to usurp) is regarded in a negative light, Mavuso is criticised for claiming Gaga to which he had no right.

In the same poem, Mavuso is given a string of praise verses as follows:

1. *Ngundod' uyakwaz' ukungen' iphelel' ebhekileni,*
2. *Ngundod' uyakwaz' ukutshon' itshonel' ebhotileni,*
3. ...
4. *Ngumagon' igogogo nebhotile isiqhulo sembongi.*

5. *Uqengqelekela kuGqolowa kwaMathole naseRoyal*  
 6. *Ngokufun' imihlonyane neminikandiba  
 yeseMlungwini.*

1. (He is man who can **get into the can completely**,  
 2. He is man who can **sink and disappear in the bottle**,  
 3. ...  
 4. He is the embracer of the tin box and the bottle, as the  
 bard nicknames him.  
 5. The rolling over to Gqolowa, Amatola and Royal  
 6. To look for the wormwoods and medicines of the  
 White man.)

(Ibid)

Most of the above praise verses are derived by the use of the copulative formative; *Ngu-* while one is derived by the use of the class 1a prefix; *U-* (*Uqengqelekela ku ...*). They all portray Mavuso as a heavy drinker of liquor. This is suggested by the bold words in the excerpt. The poet uses hyperbole in these lines as no man can literally get into the can completely, and sink and disappear in the bottle. *Ibhekile* (the can) and *ibhotile* (the bottle) are containers used for liquor. Mavuso's being a heavy drinker is also suggested by the praise verse *Ngumagon' igogogo nebhotile* (He is the embracer of the tin box and the bottle ...). *Igogogo* (the tin box) is also a container which is used to store traditional beer (*umqombothi*) while the bottle is used to store the western type of liquor. Therefore, the use of *ibhekile* (the can) and *igogogo* (the tin box) which are used to contain *umqombothi* (African traditional beer), and *ibhotile* (the bottle) which is used to contain the western type of liquor, suggests how Mavuso is not selective in his drinking.

The praise verse that describes Mavuso as "rolling over to Gqolowa, Amatola and Royal" also suggests his fondness for liquor. The places mentioned in the praise verse are where liquor is sold in Alice. Although *umhlonyane* (the wormwood) and *umnikandiba* (medicine) are normally used to cure illnesses, Mavuso's going to look for them where liquor is sold indicates that these medicines are used to symbolise liquor in the above lines (cf.:2.4.1.3). The illness Mavuso may want to cure is thirst

for liquor. All in all, the praise verses given to Mavuso depict him as a heavy drinker. Since heavy drinking of liquor, especially by one in a responsible and leadership position as Mavuso is, is generally regarded to be a negative action, it may be concluded that, by giving Mavuso these praise verses, the bard is disclosing his negative and undesirable actions, and therefore, uses them as instruments of criticism.

The use of a praise verse describing the actions of the subject of praise is also apparent in *UElijah Mgijima*, where Mgijima is bestowed the praise verse:

1. *Ngumasok' inkwenkwe kaMolwana kakuhle*
  2. *Ngokuyisoka ngerhwanqazana,*
1. (He is presenter of Molwana's son well
  2. By presenting him with a white spotted heifer,)
- (Masibaliselane 1961:107)

This praise verse is derived by the use of the copulative formative; *Ngu-* in *Ngumasok ...* (he is presenter). The action of *ukusoka* (giving presents) is normally done to young men who return from the circumcision school. It is a gesture of generosity and congratulation to them for having entered manhood. It is also a way of showing the importance of presenting people with gifts to the young men. In this manner the culture of giving is encouraged, as the young men will be expected to do the same to other people. This is how generosity, unity and neighbourliness in society are promoted as they lead to the maintenance of the **ubuntu** philosophy. It also teaches the young men that the survival of a person depends on the support of others. By this praise reference Mgijima is portrayed as a generous figure who knows the values of **ubuntu**. It may then be argued that the bard uses this praise verse as an instrument of praise as generosity and **ubuntu** are praiseworthy qualities.

The praise name **Zamukulungisa** (One who attempts to do good) is bestowed on Pahl in *UZamukulungisa* (cf:Pahl, 1978), due to his compiling and publishing a volume of isiXhosa grammar. In this manner he is seen, by the bard, as attempting to do good for amaXhosa and their language. This praise name may be regarded as

an instrument of praising Pahl as doing good is generally praiseworthy. Opland is given the praise name **Wavumbulula** (One who digs out) in *Igalelo likaProfesa J. Opland* (cf:Burns-Ncamashe, 1979:45). This name is based on Opland's action of going around in search of some isiXhosa **iimbongi** who would perform some **izibongo** for him. In the process he would record these **izibongo**. For this action he is praised for finding **iimbongi** and **izibongo**, some of whom would, otherwise, not have been known were it not for his efforts.

The bard does not only use praise names describing the actions performed by the subject of praise. He uses those which describe the action performed upon them as well, as in *Mhla kwamiselwa uChancellor Mackenzie kwiYunivesithi kaRhodes* (cf:Burns-Ncamashe, 1979:28-19), hence Dr. Ian Mackenzie was bestowed the praise name **Zimwongile** (They have honoured him), when he became chancellor of Rhodes University. The bard sees Mackenzie's installation as honouring him, hence he bestows the praise name on him. As being honoured is a praiseworthy exercise, this name is bestowed as an instrument of praise to Mackenzie.

The above discussion illustrates Burns-Ncamashe's skill in using praise references describing the actions of the subjects of praise and the actions performed upon them. Some praise references are used as instruments of praising the subjects of praise for their commendable actions or actions performed upon them, while others are used as instruments of criticism or condemnation for the not admirable actions of the subjects of praise. The use of both types of praise references reflects Burns-Ncamashe as a praise poet who criticises as well as praises his subjects. This shows how objective he is in portraying his subjects of praise to the audience.

#### **2.4.3.2 Associative praise references**

Burns-Ncamashe also makes use of associative praise references. These are praise verses and names in which the subject of praise is associated with some object or

person because of some qualities which resemble those of the object or person of association. This is evident in *UElijah Mgijima*, where Mgijima is called:

1. *NguBhulu laseBholani iigusha zimdaka,*
1. (He is Afrikaner from Boland with brown sheep,  
(Burns-Ncamashe, 1961:107)

Here Mgijima is associated with the White farmers of the Boland region. Boland is generally known to be a sheep farming area as White farmers in the land keep a lot of sheep. It is on the basis of Mgijima's having a lot of sheep that he is identified with these farmers. Since the possession of a lot of sheep is indicative of a man's wealth, the bard uses this praise verse to praise Mgijima as a wealthy figure.

From the above discussion it is clear how Burns -Ncamashe uses both praise verses and praise names in his praise poetry. Praise verses are those that are extended to occupy the entire line, as in:

1. *Ngumasok' inkwenkwe kaMolwana kakuhle.*
1. (He is presenter of Molwana's son well.)  
(Burns-Ncamashe, 1961:107)

The use of praise names is apparent in single words such as **Wavumbulula** for Opland in *Igalelo likaProfesa J. Opland* (cf:Burns-Ncamashe, 1979). He also uses praise names which are compound nouns. One example of this type of a praise name is **UZamukulungisa**, for Pahl, in *UZamkulungisa* (cf:Pahl, 1978), which is derived by combining the verb **zama** (attempt) and the infinitive **ukulungisa** (to do good). The use of praise references of differing structures proves Burns-Ncamashe's special skill as a praise poet. He is versatile in his use of praise names.

Burns-Ncamashe's use of references for both positive praising and criticism of the subjects of praise proves his objectivity and unbiased attitude in presenting his subjects of praise. It is for this reason that Burns-Ncamashe's use of praise

references, in his praise poetry, is commendable.

## **2.5 The functions of Burns-Ncamashe's praise poetry**

This section will be an investigation of the functions of Burns-Ncamashe's praise poetry. Praise poetry, in general, fulfils various functions. These functions may be descriptive, associative, entertainment, communicative, historical, social, cultural, political, geographical, religious, commemorative and honouring (Kunene, 1971:15-20, Cope, 1968:31-33, Muloiwa, 1975:45-46, Jama, 1988:3-4, 7-8, 17-18, Murwamphida, 1993:18).

The details of the descriptive and associative functions of the praise poetry under study have already been discussed in 2.4.1 above. With the descriptive function it has been discussed and illustrated how the physical qualities, personality qualities and actions of the subject of praise are described in the poetry. The discussion on the use of praise references has also reflected how some praise names and praise verses describe the physical appearance and actions of the subjects of praise. With the associative function it has been discussed and illustrated how the subjects of praise are identified or associated with some animals, plants, natural phenomena, people and places. The discussion on the use of associative praise names also reflected some details of this function. Therefore, this section will concentrate on the social, historical, political, religious, commemorative and honouring functions of the praise poetry.

### **2.5.1 The social function**

Some of Burns-Nchamashe's praise poems express various aspects of the social life of amaXhosa. For instance, the importance of domestic animals and money as signs of prosperity is evident in *UElijah Mgijima*, where the bard writes the following about Mgijima:

1. *iNgqik' elineegusha, iNgqik' elineenkomo,*
  2. *Ezinamanqina zihlal' ebuhlanti,*
  3. *Ezingamaphepha zihlal' ezibhankini,*
1. (The iNgqika who has sheep, the iNgqika who has cattle,
  2. The legged ones stay in the kraal,
  3. The paper ones stay in banks.)
- (Burns-Ncamashe, 1961:107)

The legged sheep and cattle referred to in the excerpt are the domestic animals which Mgijima had as his property. The paper ones is the money he had in banks. The reference to money as sheep and cattle in the form of paper indicates how the wealth of a man was originally measured by his livestock among amaXhosa. With the ushering in of western standards money became a determinant of a man's wealth as well. Because of the importance of livestock as a measurement of one's wealth, anything else that is used for the same purpose is referred to symbolically as sheep or cattle.

The practice of **ukusoka** (to give presents) is another social aspect which is reflected in the same poem as above, where the bard says the following about Mgijima.

1. *Ngumasok' inkwenkwe kaMolwana kakuhle*
  2. *Ngokuyisoka ngerhwanqazana.*
1. (He is presenter of Molwana's son well
  2. By presenting him with a white spotted heifer.)
- (Ibid)

This practice has already been discussed in more details earlier in this section (cf:2.4.3.1). This excerpt also reflects the importance of cattle as a symbol of survival, unity and neighbourliness in society, and as a means of giving presents someone among amaXhosa.

Another social aspect reflected in Burns-Ncamashe's praise poetry is the bringing of *ikhazi*, in the form of cattle, in order for a man to acquire a wife. In the same poem the bard goes on to state the following about Mgijima.

1. *Ngumasok' inkwenkwe kaMolwana kakuhle*
2. *Ngokuyisoka ngerhwanqazana.*
3. *Ukuz' iqhub' elo thol' ibhek' eNyandeni;*
4. *Kub' uBhekizul' indod' uyayimfifitha,*
5. *Likhulu leenkomo intombi yakhe,*
6. *Wasenjenjalo nathi kuloMbombo nakuloMbede,*
7. *Mhla saqhin' uNtombomhlaba noBazindlovu.*

1. (He is presenter of Molwana's son well
2. By presenting him with a white spotted heifer.
3. For him to drive that calf to Nyandeni,
4. Because Bhekizulu sucks a man,
5. He charges hundred cattle for his daughter,
6. He did the same with the people of Mbombo and Mbede,
7. When we married Ntombomhlaba to Bazindlovu.)

(Ibid)

In *UDavidson Mavuso* the bard also says the following about Mavuso:

1. *Ngunkomo zawel' Tyhume zawel' iXesi,*
2. *Zabhijel' uNdoda zawel' uMngqesha,*
3. *Zawel' uLwandlana nonNkosiyane*
4. *Ukuya kucel' isitya kumaNzothwa kwaHleke.*

1. (He is cattle which went across the Tyhume and Middledrift,
2. That went around Ndoda and across Mngqesha,
3. That went across Lwandlana and Nkosiyane,
4. To ask for marriage from amaNzothwa of Hleke.)

(Burns-Ncamashe, 1961:109)

The calf that is to be driven by Molwana's son to Nyandeni and the hundred cattle charged by Bhekizulu for his daughter in the first excerpt, and the cattle that went across the Tyhume and other rivers in the second one, refer to the cattle which would



be or were brought as **ikhazi** by the different people mentioned in the excerpts. The use of cattle in bringing **ikhazi** symbolises the unity that is created between two families when a girl gets married. It also symbolises the loyalty with which the bride and the groom should treat one another. It is also an indication of the groom's ability to work and fend for the bride. The use of cattle also symbolises the wish that the new home should thrive.

This significance of **ikhazi**, as part of the social life of amaXhosa, is further highlighted by Soga (1989:69-70) as follows:

*Ukulobolisa yimvelo ekuvelwe ikho kwase manyangeni, umakamrholele iinkomo umfo ukuz' umfazi amzuze, ibe ngowakhe ngegunya nesiko. Nomfazi lo ube nesidima kukuthi abe ulotyolwe emaXhoseni. Le nto ibimnika isidima emzin' akhe negunya emabangweni amafa; imenze abe nokuya kuzibika nakokwabo bamambese, uthi kodwa akuba engalotyolwanga ibe likhatshukhatshu elingananzwe bani ekhay' apha. Nabantwana bakhe baxatyiswe kunene kulonina kuba unina watyelwa into... Abasukuba bedle ikhazi lentombi bamelwe kukuhlala beyigcinile ngokuyambesa, bayikhusele nasempathweni embi yendoda.*

(The payment of the dowry is a practice which was inherited from the patriachs, for a man to have the wife his, officially and customary. Even the wife would have dignity when the dowry is paid for her in the amaXhosa society. This would give her dignity in her marriage home and authority with respect to claims of inheritance, she could even ask her parents (and brothers) to clothe her, when she is needy, but when the dowry has not been paid for her she would be undignified and no one would be concerned about her. Even her children would be highly valued at her (parents) home as the dowry was paid for their mother

...

Those who use the dowry of a daughter should keep on clothing her and even protect her from ill-treatment by her husband.)

From what is said above it may be deduced that, the bringing of **ikhazi** gives certain rights to the wife and her children. A woman who gets married without the payment of **ikhazi** is usually not regarded as a wife but as **umasihlalisane** or **ishweshwe** (a concubine) in the amaXhosa society. This is confirmed by Soga (1989:71) when he says; **Yabe ilishweshwe thina into ebingalotyolwa** (With us only a concubine for whom no dowry was paid). It is also for this reason that for any amaXhosa marriage **ikhazi** is paid, as this is found in some isiXhosa literary works involving marriage. For instance, when preparations are made for Lindikhaya Mtoto to marry Nomazizi in Tamsanqa (1967:178) the emphasis of the payment of **ikhazi** is made when Gxelesha says:

*Qondani kakuhle mawethu, umtshato kuthi maXhosa  
lulobolo. Lumkani hleze kuthi kanti ngenye imini  
kuya kuvela umbuzo othi; 'Walotyolwa na unina walo  
mntwana?' Ningakwazi ukuwuphendula.*

(You must understand very well my relatives, with us, maXhosa, wedding involves the payment of the dowry. You must be careful that one day a question may be asked; 'Was dowry paid for the mother of this child?' And you may not be able to answer.)

Later in the book **ikhazi**, in the form of cows, is paid for Nomazizi's getting married to Lindikdaya..

The social life of amaXhosa is also reflected in *Igalelo likaProfesa J. Opland* (cf:Burns-Ncamashe, 1979:41-42), where the bard describes the performance of the amaXhosa poets. He reflects their poetic attire as **iingubo ezinoboya** (hairy blankets) which refers to the animal hides they put on when performing. He also highlights how their gestures involve pointing with the spear. All this has already been discussed in more details earlier in this chapter (cf:2.4.1.2).

The social function of Burns-Ncamashe's praise poetry, as it is reflected in this discussion, includes the importance of domestic animals and money as measurements

of prosperity, the practice of **ukusoka** (giving presents), **ukulobola** (bringing **ikhazi**) by means of cattle and the performance of the amaXhosa **iimbongi**. The reflection of this function proves Burns-Ncamashe as a real umXhosa who is well conversant with the social life of his people.

### 2.5.2 The historical function

The historical function of praise poetry in general, becomes evident in the narration or mention of some events, reference to the lineage and origin of the subjects of praise (including **iziduko**), which formed part of his past, and the association of the subject of praise with some places where he or his people originated, as history is generally concerned with the past (Nyembezi, 1948:iii, Jama, 1988:3, 7, Murwamphida, 1993:84-85). This function then proves the epic nature of the poetry (cf:2.2).

The narration of historical events in Burns-Nacamshe's poetry is evident in *UDavidson Mavuso* (cf:Burns-Ncamashe, 1961:109), where mention is made of **isifungo sooyisemkhulu sesemQwashini** (the oath of his grandfathers at the milk wood tree). The bard mentions this event as Mavuso (the subject of praise) is iMfengu. AmaMfengu are reported to have had a gathering under a milk wood tree near Peddie, where they made vows such as to educate their children and to be loyal to the government of the day. They gather at the spot annually on 14 May to revive these vows.

The reference to the site where Rhodes University stands as a battlefield where Black and Hottentot people were killed and amaXhosa driven across the Fish River (cf:Burns-Ncamashe, 1979:4-5), in *Umthomb' onzulu wamanz' olwazi*, reminds one of the frontier wars which formed part of the history of South Africa when the Whites came to this land. In *UGqirla Ian Mackenzie...* (cf:Burns-Ncamashe, 1979:24) mention is made of the Second World War in which Mackenzie is said to have been

involved. The poem *Mhla kwamiselwa uChancellor Mackenzie kwiYunivesithi kaRhodes* (cf: Burns-Ncamashe, 1979) is based on the installation of Mackenzie as Chancellor of Rhodes University in 1977.

Reference to the ancestral lineage of the subject of praise, including clan names, reflects not only his past origin, but also the history of the clan. This reference actually implies that one is an authentic member of the family or clan. The tracing of the genealogy of the subjects of praise has been dealt with in more details earlier in this chapter (cf: 2.4.2.3).

The association of the subject of praise with certain places also serves a historical function. For instance, the association of Radio Bantu with Grahamstown, where it was situated before it came to King William's Town, attributes to the history of the station. The association of Mgijima, who is an iHlubi chief, with eMbo and Tugela contributes to his history as the chieftainship of amaHlubi are believed to have originated in these places. All this has been discussed in more details earlier in this chapter (*Ibid.*).

The historical function in Burns-Ncamashe's praise poetry is reflected by reference to historical events, lineage of the subject of praise and some places where the subject of praise or his forefathers may have originated. This reflection of the historical function points to the bard's extensive knowledge of the history surrounding his subjects of praise.

### **2.5.3 The political function**

The depiction of politics is an important function in African literature as there is some correlation between the literature of this continent and politics. This idea is emphasised by Potholm (1979:108) as follows:

Because of the intertwined nature of literature, politics, and society, African literature remains a legitimate expression of political ideas and valid descriptions of both society and politics.

This statement is true of Burns-Ncamashe and is apparent in his depiction of chiefs or kings as the rulers of amaXhosa and his portrayal of a political situation surrounding the subjects of praise. With the rule of chiefs he depicts the condition of the traditional amaXhosa society. He also depicts the “evils” of the modern political system.

The rule of chiefs is evident in *UElijah Mgijima*, where the bard says the following about Mgijima:

1. *Yinkosi yakokweth' umfo kaBhalincwadi,*
  2. ...
  3. *Ofanalwe yintong' okulawul' amaHlubi kwaRharhabe,*
- 
1. (The son of Bhalincwadi is the chief in our land,
  2. ...
  3. Who deserves the rod to rule amaHlubi in Rharhabeland.)

(Burns-Ncamashe, 1961:107,108)

Reference to kings or chiefs in other poems also confirms this idea. For instance, in *UZamukulingisa* (cf:Pahl, 1978) the kings of Xhosaland are asked to accept Pahl as he has compiled a volume of Xhosa grammar. These kings include Velile Sandile, Xolizwe Rhili, Daliwonga Mhlobo, Jonguhlanga Sampu, Bhekizulu and Jongilizwe Faku. The appeal to these kings to accept Pahl indicates that they have the authority to either accept or reject him, as they are the rulers of the nation. The rulership of chiefs among amaXhosa is further confirmed by Soga (1931:28) where he comments on the chief as the supreme ruler in the amaXhosa society.

Chieftainship among amaXhosa is hereditary. This means that the eldest son of a chief always takes over the reigns when his father dies. Someone who gains

chieftainship in this manner is said to be legitimate. Burns-Ncamashe reflects this legitimacy by giving the genealogy of the chief. For instance, the tracing of Mgijima's genealogy up to Dlamini and Rhadebe (cf:2.4.2.3), proves him to be an offspring of the chiefs of amaHlubi. This, then, puts Mgijima in a legitimate position to be the chief of his subjects, and thus to "deserve the rod to rule amaHlubi." However, the bard also reveals the illegitimacy of a subject of praise as a chief. This is evident in *UDavidson Mavuso* as the bard says the following about Mavuso:

1. *Ngugagamel' uGaga engengowekhe*
  2. *EngowakuloNgonyama wesemNgcangathelweni.*
  3. ...
  4. *Igxagx' elaphathisw' amaBhele nezizwana  
ngabeLungu,*
1. (He is the usurper of Gaga which does not belong to him)
  2. Belonging to Ngonyama of imiNgcangethelo.
  3. ...
  4. The uncouth one who was made to rule amaBhele and allies by the Europeans.)
- (Burns-Ncamashe, 1961:109,110)

It is interesting that the poet refers to Mavuso as **igxagxa**. This word is normally used to refer to a White person, and Mavuso is Black. Its use may be due to the poet's regarding Mavuso as having been given chieftainship by the Whites, as he says later in the poem: "**Igxagx' elaphathisw' amaBhele nezizwana ngabelungu**" (The "White man" who was made to rule over amaBhele and allies by the Europeans). In this manner the poet views Mavuso as having been a mere instrument used by Whites to rule the said nations for their own (Whites) interests. It is for this reason that he associates him with Whites. Mavuso's gaining chieftainship by usurping and being made to rule by the Europeans illustrates how he is not legitimate because this is not the proper way of attaining it. As the bard points out, the legitimate person to rule Gaga was Ngonyama, not Mavuso.

Criticism is also directed at Mavuso's method of ruling his subjects as follows:

1. *Nguhesha ngesheyi kubantu bakhe*
2. *Kub' uhesha ngophondo lweqhude emadodeni,*
3. *Kant' uhesha ngondyilo kwababhinq' izikhaka.*

1. (He is signaliser with deception to his people
2. For he signalises with a kudu horn to men,
3. While he signalises with **undyilo** to those who put on skirts.)

(Burns-Ncamashe, 1961:109)

The inconsistency of Mavuso's authority to his subjects is revealed in these lines. He ruled his male subjects differently from the female ones, as the symbols of a kudu horn and **undyilo** imply. A kudu is a strong animal which fights with its horns. The symbol of "kudu horns" in the excerpt illustrates how strong Mavuso was as a ruler to men. **Undyilo** is the decorated part of **isidla** which was used to cover the penis of a man before trousers were used (Mtuze and Tena, 1995:193, 197). **Undyilo** as a symbol indicates that the subject was promiscuous. Instead of being strong to them, as he was to men, he probably enticed women for an intimate relationship.

Another example where Burns-Ncamashe comments on politics is in *Umthomb' onzulu wamanz' olwazi* (cf:Burns-Ncamashe, 1979:2, 5), as he reveals how Rhodes University did not, at the time, admit Black students. This discloses the racial policy of the University at the time of its establishment (cf:2.4.1.3).

All the above examples illustrate Burns-Ncamashe's political affiliations which is not surprising as he was a political figure of his time.

#### 2.5.4 The religious function

The religious function of Burns-Ncamashe's praise poetry is apparent in *Aa!! Gunyaziwe!!* (cf:Tonjeni, 1959) in which Cullen is associated with the Apostles

(2.4.2.3). The bard's description of the function of Cullen as to communicate with heaven and his urging him to pray also indicates the religious function of the praise poetry. This is highlighted in the following lines:

1. *Wena wathanjisel' ukuthetha nezulu.*
2. *Beth' ucingo lubheke phezulu,*
3. *Luye luvutha kuNgubenkulu,*
4. *Luth' amaNgqik' anesimemo,*
5. *Amem' izibulo lasemazulwini,*
6. *NguManxeba-mahlanw' iGama lalo;*

1. (You were anointed to speak with the heaven.
2. Send a telegram to heaven,
3. It should hurry to Ngubenkulu,
4. And say that amaNgqika are extending an invitation,
5. They invite the first born of the heavens,
6. His Name is Five wounds;)

(Tonjeni, 1959:18)

The anointing of Cullen to communicate with the heavens illustrates how he has a religious task to communicate with God, who is believed to dwell in heaven. This anointing is similar to that of biblical figures, like David who was anointed by Samuel to be the leader of God's people (the Israelites) (1 Samuel, 16:12-13). The sending of a telegram refers to making a short prayer to heaven. Here the bard urges Cullen to make a short prayer to heaven. Ngubenkulu is another isiXhosa (praise) name for God. This then makes it clear that this prayer should be sent to God. The first born of the heavens, whose name is Five wounds, is none other than Jesus. The name **Five wounds** signifies the five wounds he is believed to have in his body, a wound in each hand, a wound in each foot and one on His left-hand side. Reference to the Bible wedding in Cana (Galilee) and the turning of water into wine, later in the stanza, further suggests the religious function of this poem.

This discussion on the religious function of Burns-Ncamashe's praise poetry shows how he depicts some religious personae, activities and information in association with the subject of praise. In accordance with Murwamphida's (1993:90) assertion,



the aspects of the religious functions of Burns-Ncamashe's praise poetry are scripturally based. This signifies Burns-Ncamashe's immense knowledge of and involvement in religious matters (cf:1.6.3).

### 2.5.5 The commemorative function

The commemorative function of Burns-Ncamashe's praise poetry is evident in *Umnyaka omtsha*, which was composed in commemoration of the arrival of Radio Bantu in King William's Town, from Grahamstown. This function is evident in the following lines:

1. *Ngoko ke mandenjenje,*
2. *Ngawo lo mnyaka mtsha,*
3. *Xa nikulo mzi mtsha,*
4. ...
5. *Nimke kakuhle phesheya kweNxuba*
6. *KwiGqume likaVukile kaFobe.*
7. *Hlalani kakuhle kwiBhisho lamaTshatshu kaNtind'  
akuloMfetsho.*

1. (Therefore let me say,
2. In this new year,
3. As you are in this new home,
4. ...
5. You left well over the Fish River
6. On the Gqume of Vukile Fobe.
7. Stay well in the Bisho of the Tshatshu of Ntinde  
from the household of Mfetsho.)

(T(XH/93)28)

In these lines both the leaving of Grahamstown (over the Fish River) by Radio Bantu and its arrival in King William's Town (Bisho) are mentioned. It is these events that are commemorated in the poem (cf:2.4.2.4).

### 2.5.6 The honouring function

The honouring function of Burns-Ncamashe's praise poetry is evident in *Mhla kwamiselwa uChancellor Mackenzie kwiYunivesithi kaRhodes* (cf: Burns-Ncamashe, 1979), which was composed in honour of Mackenzie for being installed as Chancellor of Rhodes University. The bestowal of the praise name **Zimwongile** (They have honoured him) to Mackenzie also confirms that this poem was intended to honour him for the new position he had attained (cf: 2.4.3.1).

The various functions fulfilled by Burns-Ncamashe's poetry prove its functionality. It is not poetry for poetry's sake. It is from these functions that society may benefit in many ways.

## 2.6 Conclusion

Burns-Ncamashe's skill as a praise poet is evident in his inclusion of both the animate and inanimate objects as subjects of praise. This shows how his poetic gift is not limited to animate objects but it extends to inanimate ones as well. His natural poetic gift is easily provoked by any object of interest, whether animate or not. The characteristics of the epic, ode and eulogy in his praise poetry reveal him as a multi-dimensional praise poet. Burns-Ncamashe's balanced judgment and objectivity in his praise poetry underlines the lack of bias with which he approaches his subjects of praise. The identification of the various functions fulfilled by the poetry under study proves how Burns-Ncamashe's praise poetry is functional and beneficial to society.

It is also important to note that description and identification feature in two ways in Burns-Ncamashe's praise poetry. The poet describes and identifies in general terms, on the one hand, and through the praise references, on the other. This points to his skill of using description and identification in different ways. The symbols used by

the poet also contribute to the beauty and understanding of the poetry.

## CHAPTER THREE

### ELEGY AND OTHER CATEGORIES OF POETRY

#### 3.1 Introduction

In this chapter the general characteristics of Burns-Ncamashe's elegiac, didactic and protest poetry will be examined. In this discussion definitions of the concepts **elegiac, didactic and protest poetry** will be provided before the characteristics of each category are actually discussed.

#### 3.2 Elegiac poetry

Elegiac poetry may be defined as poetry in which the poet laments, or mourns the death of a particular person or people. It is meditative poetry in a solemn or sorrowful mood, as it expresses grief (Finnegan, 1970:147, Shipley, 1970:94, Cohen, 1973:184, Brooks, Purser and Warren, 1975:883). Two poems, which manifest characteristics of elegy are *Umgoduko woKumkanikazi* (cf:Burns-Ncamashe, 1961) and *Imbongi yezwe lethu lasemaXhoseni* (**Unpublished**). *Umgoduko woKumkanikazi* (cf:Burns-Ncamashe, 1961) mourns the death of Nobantu Sandile, who was the Queen Mother of amaRharhabe, while *Imbongi yezwe lethu lasemaXhoseni* (**Unpublished**) mourns the death of Sibhalatu Kamile who was an **imbongi**.

The lamentation, mourning and expression of grief in *Umgoduko wokumkanikazi* is evident in the following lines:

1. *Ndithi namhla eMnzwini kusekusizimi,*
2. *Lonk' elakwaRharhabe lisenyembezini,*
3. *Lihluthwe unina wasiwa kwabaninzi.*

1. (I say that today at Mnzwini there is sorrow,
2. The entire Rharhabe nation is in tears,
3. It has been robbed of its mother who has been taken to many.)

(Burns-Ncamashe, 1961:7)

The words, ... **kuselusizini** (there is sorrow), **lisenyembezi** (it is in tears) and **lihluthwe unina** (it has been robbed of its mother) indicate the condition of grief, lamentation and mourning that forms the central theme of the poem. The sorrow referred to in the excerpt then illustrates how the death of Nobantu has caused unhappiness among amaRharhabe. AmaRharhabe's being in tears, therefore, points to the grief they experience because of the death of Nobantu. It is then this grievous situation ( of being robbed of their mother) that makes people mourn. The death of Nobantu is euphemistically referred to as **ukuhluthwa** (being taken away by force) which in itself is violent. Death takes people away by force. It is this taking away (death) of Nobantu which is the cause of mourning and lamenting.

The poet alerts the nation about the death of Nobantu as follows:

1. *Iyathetha le mbongi, mzi kaRharhabe,*
2. *Ithi bekan' indlebe nang' umphanga;*
3. ...
4. *Luth' udaba isizwe asisenanina,*
5. *Luth' amaRharhabe amhluthiwe liZulu;*

1. (This poet is speaking, house of Rharhabe,
2. He says lend him your ears as he breaks the news of death;
3. ...
4. The news is that the nation has no mother any more,
5. It says that she has been taken away from amaRharhabe by Heaven;)

(Ibid)

The phrase **isizwe asisenanina** (the nation has no mother anymore) suggests that the nation has become an orphan because of the death of its mother. This leads to a

situation of destitution and helplessness. It also points to the negative effect of Nobantu's death, as being an orphan is an unpleasant situation.

The poet also depicts how the news of the death of Nobantu came to be known as follows:

1. *Ucingo lubethwe yingonyama ngokwayo,*
2. *Lwaggots' ukuya kwisilo sakuloNdlovu,*
3. ...
4. *Nephepha labeLungu livakalisile,*
5. *Lath' uNombishimbishi ugodukile;*
6. ...
7. *Ufak' isandla noNdaba-zomoya,*
8. *Wabika banzi umfo kaPhama.*

1. (The telegram was sent by the lion himself,
2. It sped up to the beast of Elephant's household,
3. ...
4. Even the newspaper of the Europeans mentioned,
5. It said that Nombishimbishi is gone home;
6. ...
7. Even the Radio contributed,
8. The son of Phama announced widely.)

(Burns-Ncamashe, 1961:7, 8)

The telegram, newspaper and radio are means of communication which carry the message as fast as possible to its destination. The use of these means of communication suggests how fast the news of Nobantu's death reached different people in different places. This is confirmed by the far reaching influence the news of the death had, as it spread to all the nations within Xhosaland and beyond its borders. The following lines testify:

1. *Kwashukum' uMase noMguqulwa,*
2. *Kwashukum' uMbanga noNgwevela,*
3. *Bashukumis' izizwe kwelaseNtshonalanga*
4. ...
5. *Zivil' izizwe zathululelana,*
6. *Ev' amaHala, ev' amaMpondo,*

7. *Ev' amaBhaca, ev' amaNgwanya,*
8. *Kwev' amaBomvana namaXesibe,*
9. *Kwada kweva naboyik' umdlanga.*

1. (Mase and Mguqulwa got shaken,
2. Mbanga and Ngwevela got shaken,
3. They, in turn, shook the nations in the Western Cape.
4. ...
5. The nations heard and told one another,
6. AmaHala and amaMpondo heard,
7. AmaBhaca and amaNgwanya heard,
8. AmaBomvana and amaXesibe heard.
9. Even those who fear the spear heard.)

(Burns-Ncamashe, 1961:8)

Mase, Mguqulwa, Mbanga and Ngwevela, who were in the Western Cape at the time of Nobantu's death, were members of the amaRharhabe nation. That is why the poet portrays them as people who shook or informed the nations in the region about the death of the Queen Mother. AmaHala, amaMpondo, amaBhaca, amaNgwanya, amaBomvana and amaXesibe are all nations which are found in different localities within Xhosaland, in the Eastern Cape. The news of the death of the Queen spread over all of them. The phrase **naboyik' umdlanga** (even those who fear the spear) refers to people who do not undergo circumcision in the same manner as amaXhosa (by the use of the spear). As most of the nations mentioned in the excerpt are towards the direction of Zululand, this phrase may be interpreted to refer to the Zulu people, as they are the people who do not undergo circumcision in the same manner as amaXhosa, that is, with the use of **umdlanga** (spear). This becomes clearer when the poet distinguishes between Tshaka, who was Nobantu's father and that of Zululand in the following lines:

1. *UTshak' oyindoda wasemaTshaweni,*
2. *Kub' owakwaZul' uyawoyik' umdlanga,*
3. *Akafani noTshaka wemiTshiza yakwaTshiwo,*
4. *Yena mnt' ubal' iminyaka ngezilimela.*

1. (Tshaka who is a man from the amaTshawe clan,
2. For the one of Zululand fears the spear,

3. He is not like Tshaka of imiTshiza of Tshiwo,
4. Who counts the years by the Pleiades.)  
(Burns-Ncamashe, 1961:7-8)

"Tshaka who is a man" is the one who was Nobantu's father while the "one of Zululand fears the spear" refers to the one who was the King of amaZulu many years ago. The fearing of the spear refers to his having not undergone circumcision in this way. The counting of years by the Pleiades refers to the fact that amaXhosa boys went, or some still go, for circumcision during the time of the Pleiades (*isilimela*), which is used to refer to the month of June, as it is the time when the stars are normally seen. Because the boys go for circumcision at this time, the month of June is used as the time marking the beginning of the years of manhood (*izilimela*) among amaXhosa. This idea is further confirmed by Mqhayi (1974:73) where he records the following about amaXhosa:

1. *Thina singumz' owab' inkwenkwezi;*
  2. ...
  3. *Sibambana ngesilimela thina, -*
  4. *Yona nkwenkwezi yokubal' iminyaka,*
  5. *Iminyaka yobudoda, yobudoda!*
- 
1. (We are the house that counts stars;
  2. ...
  3. We contend about the Pleiades, -
  4. Which is the star used to count years,
  5. The years of manhood!)

That Tshaka counts his age in terms of the Pleiades signifies that he has undergone circumcision as an umXhosa man. As the phrase *naboyik' umdlanga* is regarded to be referring to the people of Zululand, it serves as a means by which the poet reflects that the news of the death of Nobantu spread even to Zululand, which is beyond the borders of Xhosaland. The spreading of the news of Nobantu's death all over Xhosaland and to Zululand confirms the far reaching influence it had. This far reaching influence points to Nobantu's having been an important and famous figure.



The poet also portrays how the news of the death of Nobantu was received as follows:

1. *Ucingo lubethwe yingonyama ngokwayo,*
2. ...
3. *Lwangenana nodab' olukrakrayo kumaRharhabe,*

1. (The telegram was sent by the lion himself,
2. ...
3. It brought **sad news** to amaRharhabe,)

(Burns-Ncamashe, 1961:7)

The phrase **nodab' olukrakrayo** (with sad news) indicates that the death of Nobantu was received as news that brought the feeling of sadness to the nation. This sadness also enhances the idea of grief caused by this death. It also indicates how unacceptable the death was, as death is generally so.

The poet often refers to death in **euphemistic terms** such as going home, reclamation and promotion. This is evident when he refers to the death of Nobantu as **ukugoduka** (going home) and **ukuphuthunywa** (to be reclaimed). These words confirm the belief that there is a world hereafter. In *Imbongi yezwe lethu lasemaXhoseni* (unpublished) Sibhalatu is said to have been promoted (**unyuselwe**). Going home and being promoted are normally happy events. In using these positive terms, amidst the sadness and grief caused by the death, the poet tries to influence the attitude of the bereaved towards the death. He wants them to think of the death of their loved ones in positive terms. That would then lessen their grief. The use of these concepts also shows how the poet regards death as not an end in itself. He views it as a transition for someone to get to another (better) stage or world.

Nobantu's death is also referred to as reclamation according to custom in the following lines:

1. ... uFaku kaGony' uphuthumile,
2. Ephuthum' umkakhe ngokwesiko.
  
1. (... Faku of Gonya has reclaimed,
2. Reclaiming his wife according to custom.)  
(Burns-Ncamashe, 1961:9)

Faku is said to have reclaimed as if he is still alive somewhere. This also confirms the belief of amaXhosa that there is life after death. This is in line with the traditional belief that when one dies one goes to the world of the ancestors. The poet's referring to Nobantu's death as being reclaimed by Faku (her late husband) implies that he views her as having joined him in that world. It also suggests that she would be with her husband where they would carry on with their marriage life. By this the poet also attempts to influence the bereaved to think positively of Nobantu's death. Reclamation **according to custom** shows how the poet views the death of Nobantu as inevitable, as a custom is a phenomenon people cannot live without or avoid doing. The **inevitability** of the death is further confirmed by the poet's reflecting that other chiefs, like Faku, had reclaimed their wives as well. These are chiefs such as Gonya who reclaimed Nokapa, Sandile who reclaimed Noposi, Ngqika who reclaimed Suthu and Mlawu who reclaimed Yese (*Ibid*). If these chiefs could reclaim their wives, therefore, Nobantu had to be reclaimed as well. This gives the idea that Nobantu's death also had to take place.

The idea of the inevitability of Nobantu's death is also strengthened by the poet's alluding it to that of Christ and His reclaiming the church as follows:

1. Yawelwa le ndlela ngumNazaletsha,
2. Yena wafa washiya umtshakazana,
3. Oyityalike yakhe yasehlabathini,
4. Umhla nezolo, iTshawe liyaphuthuma,
5. Ekerikeni, umtshakazana walo.
  
6. Ebengathini na yen' uFak' ukungaphuthumi
7. Xa neTshawe leZulu liland' intsapho?
8. Athini na yen' uNobant' ukuziziliza

9. *Evuma lula nj' umtshakazana weTshawe leZulu?*
1. (This way was started by the Nazarethan,
  2. He died and left behind a bride,
  3. Who is His church of the world,
  4. Daily, the Prince is reclaiming
  5. His bride in the church.
6. How would Faku then not reclaim,
  7. As the Heavenly Prince also reclaims the wife?
  8. Why would Nobantu then be dilatory
  9. As the bride of the Heavenly Prince agrees easily?)
- (Burns-Ncamashe, 1961:9)

The Nazarethan and Heavenly Prince referred to in this excerpt is Jesus Christ who is believed to have died and risen to heaven. The bride is the church He left behind, on earth. The daily reclamation of the Prince in the church is used to refer to the death of members of the Christian Church. It is generally believed by many people that when a Christian dies s/he goes to heaven, where Jesus is. The inevitability of Nobantu's death is further suggested by the poet's being surprised as to why Nobantu would be dilatory when she is reclaimed. The association of the death with that of Christ, and its inevitability, are also used to influence the mourners to think positively of the death and accept it as something that had to happen. That attitude would help relieve their grief.

The poet also expresses the idea that the deceased have been **reclaimed for a purpose**. About Nobantu he says:

1. *Uphuthunyel' ukwenz' ingxelo ngamaRharhabe,*
2. ...
3. *Uphuthunyel' ukupheka nokophula*
4. ...
5. *Ophul' iint' ezibuhlungu zakwaRharhabe,*
6. *Akil' abecuphi nabangcatshi bobuzwe,*
7. *Akil' amaTshawe namaphakathi,*
8. *Akil' iBritani [sic] ngokuza ngecala*
9. *Kant' igqum' indyuwana ngebhayibhile,*

10. *Kant' igqum' imfakadolo ngemithika,*  
 11. *Abik' inqina nesabhokhwe ezifameni,*
1. (She has been reclaimed to give a report about  
amaRharhabe,  
 2. ...  
 3. She has been reclaimed to cook and reveal  
 4. ...  
 5. To reveal the sad news of Rharhabeland,  
 6. To report informers and traitors of the nation,  
 7. To report the Princes and councillors,  
 8. To report Britain for coming indirectly,  
 9. While it covered liquor with the Bible,  
 10. As it covered a gun with coats,  
 11. To report about the foot and sjambok in the farms.)  
 (Burns-Ncamashe, 1961:8)

It is interesting to note that the issues which Nobantu is said to report about are generally unacceptable to society. Informers and traitors are not acceptable in any nation. The same was true of Britain's double standards and the oppression and exploitation of farm workers by their masters. Britain's double standards are revealed by her coming indirectly, as she is said to have covered liquor with the Bible and a gun with coats. This illustrates the dangerous nature of Britain when she colonised South Africa. She came as if to help and develop the people by using the Bible and coats, while on the other hand she came to destroy with liquor and the gun. The oppression and exploitation of farm workers is suggested by the mention of the foot (for kicking) and the sjambok (for beating). Besides the fact that these practices are generally unacceptable, their mention also points to the poet's concern about them. That is the reason why he views them as issues to be reported in heaven.

About Sibhalatu the poet says:

1. *Kungoku nj' int' enkul' inyuselwe,*  
 2. ...  
 3. *Yonwabis' abafileyo ngezibhebhe zamazwi,*

1. (But now the great one is promoted,
2. ...
3. He entertains the departed with great words,)

The depiction of Sibhalatu as entertaining the departed with great words, in line 3, suggests how the poet views him as still singing praises in the hereafter. This further suggests his being imagined as able to perform the duties he used to before his death.

Nobantu's giving a report and Sibhalatu's entertaining the departed indicate how the poet views them as not really dead but having joined other people somewhere, where they can still perform some human duties. This is further illustrated by the poet's expressing that Nobantu is alive in another world in the following lines:

1. *Kalok' uNobant' uhleli;*
2. *Ehleli nje uyeva,*
3. *Ehleli nje uyabona,*
4. *Nokuthetha uyathetha;*
5. *Kanti akaphelelanga apho.*
6. *Nokuqonda unengqondo;*
7. *Akangomntu weli lizwe,*
8. *Selelunga kwelizayo;*
9. *Ukufutshane neZulu,*
10. *Ezandleni zoQamata.*

1. (For Nobantu is alive,
2. As she is alive she can hear,
3. As she is alive she can see,
4. She can also speak,
5. She can also understand as she has the brain;
6. She does not belong to this world,
7. She is right in the hereafter;
8. She is nearer to Heaven,
9. In the hands of God.)

(Burns-Ncamashe, 1961:13)

The poet's depiction of Nobantu as able to hear, see, speak and understand strengthens the idea that she is believed to be alive, in another world, which may be the heaven or spiritual world. Nobantu's being in another world is made evident by

the poet's expressing, in the excerpt, that she is in the "hereafter, near heaven" and "in the hands of God." Being near heaven and in the hands of God is something that is longed for by most people because heaven is generally described as a place where there is neither grief nor death (Revelation, 21:4). The poet gives this description when he says that Nobantu is in a place:

1. *Apho kungekho buhlungu,*
2. *Apho kungasafwayo.*

1. (Where there is no grief
2. Where there is no more dying.)  
(Burns-Ncamashe, 1961:13)

A similar description, as the one above, of the place where Sibhalatu is said to have gone to, is given as follows:

1. *Ukufa kungabi sabikho;*
2. *Kungabi sabikho nasijwili,*
3. *Kungabi sabikho kukhala nantlungu,*
4. *Apho uSibhalatu aphuthunyelwe khona,*
5. *Apho kungekho nabusuku,*

1. (Death will be no more,
2. Even wailing will be no more,
3. Even weeping and grief will be no more,
4. Where Sibhalatu has been reclaimed to,
5. Where there is no night,)

A place where there is no death, no wailing, no weeping and grief is also longed for by many people. By the above description the poet shows that the deceased have gone to a place where everyone would like to be, a place where there is uninterrupted happiness as the presence of the aforementioned phenomena generally interrupts happiness. The poet further strengthens this idea by asking if one's going to such a place can be a cause of weeping as he says: **Iyalilisa na loo nto?** (Is there anything to weep for in that?) (cf:Burns-Ncamashe, 1961:13). By this rhetorical question the

bard tries to convince the bereaved not to weep as, according to him, they should not be weeping. By all this the poet tries to influence the mourners to think positively of the death of these figures and accept it. He also tries to comfort them.

Nobantu's being regarded as having taken a journey is also evident in her being linked with other heroic figures who died long before her, as follows:

1. *Uwelele kooLwaganda nooZanzolo.*

1. (She has crossed over to join Lwaganda and Zanzolo.)  
(Burns-Ncamashe, 1961:8)

**Lwaganda** was Chief Ngqika's praise name while **Zanzolo** was that of King Hintsá. Nobantu's being portrayed as having crossed over to these figures indicates the poet's influencing the mourners that she has gone to the world of the ancestors. An association of this nature does not end with the two figures mentioned above, as Nobantu is also linked up with other amaXhosa queens who died before her as follows:

1. *Ebehlel' elindelwe kakad' uNobantu  
nangamakhosikazi,*

2. *Abafazi bezikumkani zamaRharhabe kaPhalo,*

3. *Abadl' ulusu lwezingadli ngca zasezulwini  
emzini wabo,*

4. *Kuba kakad' iZulu ziilali zesemaTshaweni.*

1. (Nobantu was expected even by women,  
2. The wives of the Kings of amaRharhabe of Phalo,  
3. Who eat the paunch of the heavenly ones (cattle)  
which do not eat grass, in their home,  
4. For Heaven is made up of the villages of the  
amaTshawe clan.)

(Burns-Ncamashe, 1961:9)

The attitude created by these lines is that Nobantu is gone to join the other amaXhosa Queens. The phrases **emzini wabo** (in their home) and **iZulu ziilali**

**zasemaTshaweni** (Heaven is made up of the villages of the Tshawe clan) strengthens the belief that she has gone home (**ugodukile**). They also imply that she should rightfully be there as she is said to belong there.

The poet does not only associate the deceased with people who passed away. He makes use of animals as sources of association as well. For instance, he associates Sibhalatu with Mnzwi-welanga and the dove as follows:

1. *Ixoka mnandi loMnzwi-welanga,*
2. *UMnzwi-welaga yinkabi kaRharhabe,*
3. ...
4. *Ivukuthw' elimdaka lezi ntaba.*

1. (The poet of Mnzwi-welanga,
2. Mnzwi-welanga is the ox of Rharhabe.
3. ...
4. The brown dove of these mountains.)

The poet's association of Sibhalatu with Rharhabe's ox is an indication that he belonged to the amaRharhabe nation. It was common practice among amaXhosa to use the name of a chief's ox to refer to his subjects or chiefdom. For instance, the chiefdom of Ngqika was called **kuloMbombo**, after Mbombo, who was the ox of Chief Ngqika. The chiefdom of Sandile was referred to as **kuloZala**, after Zala who was the ox of Chief Sandile (Rubusana, 1987:87). The association of Sibhalatu with **ivukuth' welimdaka** (the brown dove) is based on the fact that he was a poet. **Ivukuthu** (the dove) is a bird which is usually identified by the verbal sound it makes in the forest. By this association the poet shows how Sibhalatu would be identified by the sound he made when reciting praise poems. This association enables the audience to have a clear memory of the deceased, as they can remember him by his **bongaing**.

The poet shows how the deceased were of great service to the nation. For instance, he shows how Nabantu once acted as Queen regent in the chieftainship of



amaRharhabe, in the following lines:

1. *Uphuthunyel' ukwenz' ingxelo ngamaRharhabe,*
2. *Yena mntu kwashiywa yena nentonga yokulawula*
3. *Abantu bakaNojoli noRharhabe.*

1. (She has been reclaimed to give a report about amaRharhabe,
2. As she was left with the rod to rule
3. The people of Nojoli and Rharhabe.)

(Burns-Ncamashe, 1961:8)

About Sibhalatu the poet says:

1. *Ngumagrogroz' izibongo zomthonyama,*
2. *Ethuk' iinkosi namaphakathi azo,*

1. (He is the reciter of praise poems,
2. Praising chiefs and their councillors,)

These lines depict Sibhalatu's service as that of praising chiefs and councillors. Specifically, Sibhalatu was Chief Mhlambiso's official **imbongi**. The poet's revealing the service of the deceased, in the above excerpts, enables the audience or reader to remember them by their deeds.

The poet also views Nobantu's death as having been given a reward because of her works which pleased God as follows:

1. *Kunantlungu kusini na*
2. *Ukwamkeliswa umvuzo*
3. *Kwesicaka ngentsebenzo*
4. *Ekholise uQamata?*

1. (Does it cause any grief
2. For a servant to receive a reward
3. For her works that pleased God?)

(Burns-Ncamashe, 1961:13-14)

Being rewarded for one's pleasing works is an admirable exercise. Not only the receiver of the reward rejoices, but his close friends and relatives also tend to rejoice with him. By referring to Nobantu's death as receiving a reward, the poet tries to influence the bereaved to stop weeping but to rejoice for this "reward." This is also how the poet tries to comfort the mourners and have them regard the death in a positive manner. He shows how they need not be grieved as Nobantu has been given a reward by God for her pleasing works.

The poet's depiction of the deceased as alive in a place where there is no death, wailing, weeping or grief, and his referring to their death as having been given a reward or as being promoted, is a means by which he influences the mourners to accept the death of these figures. This is his method of comforting them. The expression of the words of comfort to the mourners is also evident in *Imbongi yezwe lethu lasemaXhoseni*, where the poet says:

1. *Okwethu ke thina zimbongi kunye kuphela,*
  2. *Kukophula amazwi entuthuzelo,*
  3. *Sisithi qamelani ngomqamelo onguQamata*  
*wasemaXhoseni*
  4. *"Ulophilisa abaphuke iintliziyo*
  5. *Abophe amanxeba abo;"*
- (Ndum. 147:3)

1. (As poets we have only one responsibility,
  2. To express words of comfort,
  3. Saying; rest your heads on the pillow which  
is God of amaXhosa,
  4. "Who heals those with broken hearts,
  5. And dresses their wounds;")
- (Pslm. 147:3)

The above words highlight one of the important responsibilities poets have in society; that is, comforting the grieved. In fact, it is due to this responsibility that poets, in general, and Burns-Ncamashe in particular, tend to compose elegiac poems. The

poet's comforting the mourners with words from the Bible and his constant reference to the Bible proves that he, himself, is a Christian. He trusts in the works of God and believes in Christ.

The **home setting** of the deceased is referred to in *Imbongi yezwe lethu lasemaXhoseni (Unpublished)* as follows:

1. *Ivukuthw' elimdaka lezi ntaba*
2. *OoGeju nooBelekumntana.*
  
1. (The grey dove of these mountains
2. Geju and Belekumntana.)

The mountains mentioned in this excerpt are found in the Keiskammalhoek-Alice region. This is the region where the home of the deceased was located and where his poetic performances were mostly enjoyed. The mention of mountains also depicts the home setting of Sibhalatu as a mountainous area. The home setting of the deceased is highlighted to enable the mourners to have a clear remembrance of him. It also enables the reader to locate him, in their imagination.

The **religion** of the deceased is also referred to in the same poem as follows:

1. *Kodwa k' uDlamini usishiye ngasemva*
2. *Ekholwa ebusa kuMsindisi wabooni;*
3. *Abangatshabalaliyo abakholwa kuye:*
4. *Osula iinyenbezi kwabo balilayo:*
  
1. (But as Dlamini left us behind
2. He believed in and served the Saviour of sinners;
3. Those who believe in Him do not perish;
4. He wipes away tears from those who weep.)

The Saviour of sinners, whom Sibhalatu is said to have believed in and served, is Jesus Christ. It is Him who is generally regarded as the Saviour of sinners (Matthew,

1:21), whom those who believe in do not perish (John, 3:16) and who wipes away tears from those who weep (Revelation, 21:4). All this indicates that Sibhalatu was a devout Christian.

The poet refers to the deceased not only by their proper names, but by a **praise name** as well. For instance, he refers to Nobantu as **UNombishimbishi** (cf: Burns-Ncamashe, 1961:8). **Imbishimbishi** is someone who is fat or obese. Therefore, this praise name serves as the poet's reference to the physical quality of Nobantu and focusses to her monumental achievements as the mother of the nation. The use of this name also helps the mourners to have a clear memory of Nobantu, as they may remember her not only by her physical appearance (obesity), but her achievements and works as well.

Reference to physical appearance is also evident in *Imbongi yezwe lethu lasemaXhoseni* (**Unpublished**), where the poet says:

1. *Kuthi maXhosa indoda yinzwana nokub' umbomb' ugozo.*
  2. *Kuthi maXhosa noSibhalatu yinzwana njengoyise.*
  3. *Kod' ubuhle bakhe busebuchotsheni.*
1. (With us, maXhosa a man is fine-looking even with a bent nose.
  2. With us, maXhosa even Sibhalatu is fine-looking like his father.
  3. But his fine-look is in the brain.)

The use of the phrase, **nokub' umbomb' ugozo** (even with a bent nose) shows that Sibhalatu may not be fine-looking physically, as people who have a bent nose are generally regarded to be ugly. Here the poet uses contrasting statements for climactic effect. Although Sibhalatu may not be fine-looking physically it is his deeds and abilities that make him be regarded as so. This idea is further strengthened by the line, **kod' ubuhle bakhe busebuchotsheni** (but his fine-look is in the brain).

This illustrates how physical appearance may be described to compliment a person's abilities and capabilities. Therefore it is by his good poetry that Sibhalatu will be remembered by the mourners.

The poet also refers to the deceased by the use of **kinship names** which indicate the respect and admiration with which they were regarded. For instance, in *Umgoduko wokumkanikazi* (cf: Burns-Ncamashe, 1961), he often refers to Nobantu as **unina** or **umama wamaRharhabe** (the mother of amaRharhabe). The use of these names stems from the fact that Nobantu was the queen mother of amaRharhabe. That then makes her the mother of the nation. The use of these kinship names then fosters the mourners' remembrance of Nobantu by her important position. They would remember all her works that were associated with this position.

The poet announces his **closing** in *Umgoduko wokumkanikazi*, as follows:

1. *Kuthi mayiphez' imbongi,*
  2. *Iphez' ingenanyembezi'*
  
  1. (The poet should stop,
  2. Stopping without tears,)
- (Burns-Ncamashe, 1961:13)

It is interesting to note that the poet expresses his not having tears while, earlier in the poem, he depicts the nation of amaRharhabe as "in tears." This indicates that, as the nation is weeping, he is not weeping. His announcing this shows how he intends to comfort the mourners not to weep as he does not. In this manner he regards himself as a model from whom they should learn.

He closes the poem by urging the mourners to be happy, calm in peace and prayer with relaxed souls as follows:

1. *Gcobani ke maRharhabe,*
2. *Zolani eluxolweni,*
3. *Hlalani emthandazweni,*

4. *Nikhaphe umama wenu*
  5. *Nipholil' emphefumlweni:*
  6. *Njengembongi yakowenu,*
  7. *Ephez' ingenanyembezi.*
- 
1. (Be happy then maRharhabe,
  2. Be calm in peace,
  3. Keep on praying,
  4. And accompany your mother
  5. With relaxed souls:
  6. Like your poet,
  7. Who stops without tears.)
- (Burns-Ncamashe, 1961:14)

By urging the mourners to be happy, the poet calls for the abandonment of sorrow and a leaving behind of the thoughts of death (Daichess 1959:88). By urging them to keep on praying and accompany their mother he tries to give them hope.

Besides the characteristics discussed above, Burns-Ncamashe's success in writing elegy is also proved by the techniques he employs to make it more understandable to the reader. These techniques include euphemism, allusion and contrast which are mentioned in the discussion. Burns-Ncamashe is a man of two worlds; the traditional and the modern. This is apparent in elegiac poetry where he depicts the departed as having gone to the world of the ancestors on the one hand, and to wait for the great day of resurrection on the other. The first view belongs to the traditional African religion while the second one belongs to the Christian religion. All this illustrates how the two religious worlds are reconciled in him. Burns-Ncamashe's having been both a traditional and modern political leader also shows his having lived in two worlds at the same time. This prove his having been a complex figure.

There seems to be some overlapping of aspects between elegiac and praise poetry with regard to some characteristics. For instance, the description of the physical appearance, identification with people, animals and places, which are found in elegiac poetry are also found in praise poetry. However, these characteristics have different roles in these different types of poetry. In praise poetry they fulfill a

praising function while, in elegiac poetry, they are included for the audience to have a clearer memory of the deceased and to comfort the bereaved.

It is interesting also to note that at no stage does Burns-Ncamashe address death as if it is able to hear, as some poets normally do.

### 3.3 Didactic poetry

In this section an examination of the general characteristics of Burns-Ncamashe's didactic poetry is attempted. For this discussion five poems will be considered. These poems are *Ingcibi yamakhwenkwe*, *Ikhankatha labakhwetha*, *Umthambisi wamakhwenkwe*, *Le nt' intombi* and *Umntwana oyinkwenkwe* (cf: Burns-Ncamashe, 1961). The first three poems will be grouped together under the sub-topic; **The personnel of the circumcision school** while the last two will be grouped together under the sub-topic; **The value attached to children**.

Didactic poetry may be defined as the type of poetry which is designed to expound theoretical or practical knowledge, or else to embody a moral, religious or philosophical doctrine or theme. In it the poet sets out to give moral, religious or philosophical information that can be used (Shipley, 1970:85, Abrams, 1993:44). The poems which will be considered for this discussion are regarded to be didactic as they tend to give moral information or knowledge about the people who are their subjects.

#### 3.3.1 The personnel of the circumcision school

The personnel discussed in this sub-section include **ingcibi yamakhwenkwe** (the surgeon of boys) **ikhankatha labakhwetha** (the guardian or nurse of the initiates) and **umthambisi wamakhwenkwe** (the anointer of boys), as they are the subjects of the poems with these titles. In these poems the poet gives the expected characteristics

of these officers, which include their origin, moral or personality traits, accountability, relationship with the community, reward and the importance of the office they occupy. In *Ikhankatha labakhwetha* the poet also includes the instruction (teachings) given to initiates, as the duty of the guardian also involves giving instruction to them. He also gives some general observations and suggestions.

### 3.3.1.1 Origin

The origin of the personnel is highlighted in *Ingcibi yamakhwenkwe* and *Umthambisi wamakhwenkwe* (cf: Burns-Ncamashe, 1961). For instance, about **ingcibi** (the surgeon) the poet says:

1. *Iba lithole lomgquba.*
1. (He belongs to the nation.)  
(Burns-Ncamashe, 1961:21)

The idiom **Ithole lomgquba**, whose literal meaning is **The calf of the manure**, is normally used to refer to someone who is a legitimate member of one's family, by birth. It is also used to refer to one's legitimate belonging to one's nation. In this line then the poet implies that the surgeon originates from among the people he is serving, that is, amaXhosa. His belonging to the same nation is proper since other nations do not undergo circumcision in the same manner as amaXhosa. Therefore, it would be improper to engage a foreigner to operate the boys as he would not have the necessary experience and skill in performing the duty. This idea is illustrated, regarding the anointer, in *Umthambisi wamakhwenkwe* as follows:

1. *Yena ngokwakhe uthanjisiwe,*
2. *Ngenkonzw' ezuke yagqibelela,*
3. *Yindod' ezuke yagqibelela.*
4. ...
5. *Yint' ebal' iminyaka ngezilimela, -*
6. *Ukususela kumnyaka wokuqal' ubudoda,*
7. *Ubudoda ngencibi nekhankatha lasehlathini.*



1. (He, himself has been anointed,
  2. With a completely glorified service,
  3. By a completely honoured man.
  4. ...
  5. He counts the years with the Pleiades, -
  6. From the first year of manhood,
  7. Manhood by the operator and guardian of the forest.)
- (Burns-Ncamashe, 1961:43)

These lines indicate that the anointer of boys is always one who has undergone the anointing himself. The counting of the years with the Pleiades indicates that he has undergone circumcision in the manner of amaXhosa, that is, by the surgeon and the guardian in the forest, and has the practical experience of the duty. This practical experience may also give him the necessary skill in performing the duty. Note the use of parallelism by linking in which the phrase ...ezuke yagqibelela, which appears in line 2 is repeated in line 3. This repetition emphasises the glorified nature of the service of anointing. The service is regarded to be holy among amaXhosa, as the biblical anointing of people for responsible positions was. In fact the anointing of boys at the end of their school days symbolises cleansing from their unclean life of boyhood as they are prepared for a bigger and more responsible job in manhood. It also confirms the moulding of their characters as they are going to be treated with high regard in the new and responsible stage in their lives. Parallelism and linking will be discussed in more details in chapter four of this study. The idea of the anointer's having gone through the same experience is also emphasised by the words:

1. *Ubuthambisi bubunt' obukhulu,*
  2. ...
  3. *Bobomthanjiswa yena ngokwakhe,*
1. (The anointment is being a great person,
  2. ...
  3. **It belongs to the anointed himself,)**
- (Burns-Ncamashe, 1961:42)

Although the poet reveals this idea with respect to the anointer, the surgeon and the guardian, are also expected to have gone through the same experience of circumcision in the forest and anointment for them to have acquired the necessary skills of performing their duties. It is for this reason that a foreigner or someone who has not gone through this experience is not normally engaged to perform any of such duties. Also, the activities of the circumcision school are kept in strict secrecy. People who have not undergone circumcision, according to custom, are not supposed to know about the details of these activities. It is also for this secrecy that one who has not gone through the same experience is not normally engaged with the duty.

The origin of the anointer is also portrayed as follows:

1. *Yint' emnombo mhl' umka ngokhuko,*
2. *Ngokooyise nooyisemkhulu.*
3. *Yint' ezalwa ngabafazi bomdudo,*
4. *Abeza ngesiko bacand' inkundla*
5. *Bahlab' umkhontw' emaxhantini.*

1. (He has beautiful pedigree through the linear order,
2. According to his fathers and grandfathers.
3. He is born of the women of marriage,
4. Who came officially and walked
5. And thrust the assegai at the cattle fold.)

(Burns-Ncamashe, 1961:43)

The beautiful pedigree which runs through the linear order, up to the grandfathers, suggests that the anointer belongs rightfully and legitimately to his family. He is, not a product of adultery or fornication as his paternal parents also belonged to the family in a legitimate manner. Therefore, this implies that anyone whose pedigree does not follow a linear angle in this manner may not qualify as the anointer.

The actions of the women of marriage depicts the legitimate amaXhosa traditional wedding. On the wedding day the bride is expected to do what is depicted above. The anointer's being born of a woman who has undergone this type of marriage (for the traditional amaXhosa) indicates that he is a legitimate child born within the

legitimate wedlock. This implies that one who is born outside marriage may not qualify as the anointer of boys as he is illegitimate by birth.

The importance of the legitimacy of the surgeon is also implied in *Ingcibi yamakhwenkwe*, as follows:

1. *Yaziwa umnombo wayo*
  2. *Ngakwicala lobudoda.*
  3. ...
  4. *Yaziwa umlibo wayo*
  5. *Kwicala lakulonina.*
- 
1. (His progeny is known
  2. On the paternal side.
  3. ...
  4. His progeny is known
  5. On the maternal side.)
- (Burns-Ncamashe, 1961:21)

The idea that the progeny of the surgeon has to be known from both sides (of the father and mother) shows how particular amaXhosa are about him. They may need to check his legitimacy as it is explained above. They also need to know the moral standing of people who begot him. This may be based on the belief that the personality traits the surgeon inherits from his parents may affect his performance of the operation and the boys he operates. This is further suggested in the following lines:

1. *Amasi eyawanyayo*
  2. *Anokwakha nokuchitha.*
- 
1. (The milk he sucked
  2. May either build or destroy.)
- (Burns-Ncamashe, 1961:21)

The symbolic use of **amasi** (milk), which the child sucks from his mother, refers to what the operator inherits from the parents or how they trained him while he was still

young. If he was trained properly, that can make him a constructive person. But if the training was contrary to the above, he would be a destructive person. The poet further illustrates this point when he says:

1. *UNohajis' olihenyu*
2. *Akangeyizal' ingcibi,*
3. *Hlez' idyobh' oonyana bethu*
4. *Ngaloo mfuzza isisibi.*

1. (A whore woman
2. May not give birth to a surgeon,
3. Who may defile our sons
4. With that bad resemblance.)

(Burns-Ncamashe, 1961:22)

**Ubuhenyu** (whoredom) is regarded as unfavourable. For this reason, anyone whose mother is known of having this habit may not be accepted as a surgeon, as it is believed that he may defile the boys with it. The alliteration in which the **-h-** sound is repeated in line 1 emphasises the negative attitude with which the practice of whoredom is regarded. The articulation of the sound with a deep voice adds to this emphasis. However, this habit may be used by the poet to represent more bad habits which may disqualify one as the surgeon, such as witchcraft, theft and lying. All this suggests the responsibility parents have in conducting themselves and training their children, as it is believed that what the latter will be, when they grow up, may depend on what kind of people they (parents) are, as children may be judged according to the conduct of their parents.

The element of being prominent is also highlighted in *Umthambisi wamakhwenkwe*, as follows:

1. *Ngumaliqondwe igama lakhe,*
2. *Liqondwe ziintlambo naluhlanga.*
3. *Masiqondwe isinqe sakhe,*
4. *Siqondwe yilali nasisizwe.*
5. *Masiqondwe isandla sakhe,*
6. *Siqondwe kumkakhe nabantwana.*

7. *Masiqondwe isimo nakhe,*
  1. (His name must be understood,
  2. It must be understood by the rivers and the nation.
  3. His place of origin must be understood,
  4. Be understood by the village and the nation.
  5. His hand must be understood,
  6. Be understood regarding his wife and children.
  7. His nature must be understood,)

(Burns-Ncamashe, 1961:42)

It is the call for the understanding of the name of the anointer by the "rivers" and the nation which indicates that he must be a well known person. The understanding of his place of origin shows how amaXhosa would want to make sure that he is one of them. It also shows how they would want to know what societal values are upheld in his place of origin. In a way, that would give them an indication to the norms and values the man lives by before they engage him to anoint their sons. If his value system correlates positively with theirs, then he would be considered for the position. The understanding of his hand refers to his manner of handling important issues. This idea is further strengthened by the call to know it "regarding his wife and children." This suggests that for engaging one to be an anointer, amaXhosa consider his treatment of his wife and children. If his treatment to his family is positive and satisfactory he will be considered for the office, but, on the contrary, if he ill-treats or abuses his family or has no proper discipline, he may not be accepted. Besides the specific elements as cited above, one's general nature is also considered for one to be the anointer of boys.

### 3.3.1.2 Relationship

The poet also reflects the relationship these officers have with the community. He depicts the surgeon as an honoured and valued person as follows:

1. *Ingcibi ngumntu wembeko,*
2. *Uhlanga lumxabisile;*

1. (The surgeon is a person of honour,
  2. The nation values him;)
- (Burns-Ncamashe, 1961:22)

The honour and value given to this man stem from the fact that he is regarded as the "creator of men" by circumcising boys. Some men in the society may be a product of his operation. They may be feeling that were it not for him, they would not have been men. For this reason, they honour and value him. The senior members of the community may be honouring him for the great and important work he performs on their sons. The anointer of boys is also said to be loved because he keeps the customs and traditions of his people (cf:Burns-Ncamashe, 1961:44).

### 3.3.1.3 Personality traits

The personality traits of these officers are also highlighted by the poet. With the guardian of initiates he points out his cleanliness, his being disciplined and secretive.

The cleanliness of the guardian is reflected in the following lines:

1. *Lilunga lakucoceka*
  2. *Ngaphandle nangaphakathi;*
  3. *Likuthand' ukuzihlamba*
  4. *Izandla nentliziyo.*
1. (He is good when he is clean
  2. Externally and internally;
  3. He should like washing
  4. His hands and heart.)
- (Burns-Ncamashe, 1961:28)

Although the term, "cleanliness" generally signifies one's outward appearance, in these lines it is used figuratively to refer to the guardian's moral conduct. Being clean externally refers to his actions and habits which can be witnessed by people as clean or pure, while the internal cleanliness refers to the purity of the heart. His inward thoughts and plans are regarded to be pure. This view is further emphasised by the

last two lines which refer to the guardian's washing his hands and heart. The hands are used to perform some actions and deeds. Therefore, the washing of hands signifies the performance of pure and noble actions with "clean" hands. The heart is generally used to refer to one's innermost condition. The washed heart of the guardian then signifies that he is a person of noble personality with a pure heart. The importance of purity is also evident in *Umthambisi wamakhwenkwe*, in the following lines:

1. *Imvab' ayiphathwa ngozandla zimdaka;*
2. *Angayiphatha liya kungen' ishwangusha,*
3. *Liwuphehl' umzi ube mpehlu-mpehlu,*

1. (The calabash is not handled by one with dirty hands;
2. Should he handle it misfortune will fall,
3. And churn the household to fall apart,)

(Burns-Ncamashe, 1961:43)

The calabash is an important container among amaXhosa. It is used to store milk which is an important kind of food. Not just anyone handles it. It is usually handled by the father and the boy who milks the cows. Women, especially during their menstrual periods, are not expected to handle it. Even the father, when he has committed a sin (like adultery), tends to avoid it. The calabash is only handled by one with clean hands. Even in this instance the dirtiness of hands is used figuratively to refer to bad habits and actions of the one who should not handle the calabash. As it is reflected in this excerpt, the handling of the calabash with "dirty hands" or by whom with bad habits is believed to bring some misfortune to the nation. One misfortune that is believed to befall the nation, because of breaking this rule, is barrenness in cows. Reference to the calabash signifies the care with which the cream, which was formally used to anoint boys should be handled. This cream is associated with the calabash as milk, from which it transpires, is normally kept in the calabash.

The guardian must be a **disciplined** person as the following lines reflected:

1. *Nqwa nogqirha wakwamLungu;*
  2. *Ngokuqeqesheka kwalo,*
1. (He is like a European doctor;
  2. By his being disciplined.)
- (Burns-Ncamashe, 1961:28)

Being disciplined, in this context, entails one's ability to exercise self-control and be secretive as it is reflected in the following lines:

1. *Nokukwazi ukugcina*
  2. *Izinto esifubeni.*
1. (And his ability to keep
  2. Issues in the breast.)
- (Ibid)

The keeping of issues in the breast refers to one's ability to keep important and sensitive issues as secrets. This element is generally regarded as manly among amaXhosa. Being secretive is an important trait of the guardian as issues pertaining to the circumcision school are kept secret to the public, especially boys, women and foreigners.

The guardian's being a **brave** person is reflected in the following lines:

1. *Lingumntu ongenantaka*
  2. *Xa liphethe ubudoda.*
  3. *Nakoseletoshatsha*
  4. *Lisuka liginy' ilitye.*
1. (He is a not cowardly person
  2. When dealing with manhood.
  3. Even with one who fidgets
  4. He just swallows the stone.)
- (Ibid)



In these lines the poet discloses the brave manner in which the guardian dresses the initiates. He is not weakened as they feel the pain but dresses their wound properly, irrespective of their fidgeting. This view is strengthened by the portrayal of the guardian as "swallowing a stone." This is a figurative saying which refers to one's ignoring the hardness of the situation and goes through it. This is the nature of the guardian in his dealing with initiate. He should show strength so that the initiates could emulate him.

The meekness of the guardian in dealing with initiates is reflected as follows:

1. *Limaka ngesandla salo.*

1. (He is meek with his hand.)  
(Ibid)

Being "meek with his hand" suggest the guardian's handling initiates with care coupled with the determination referred to earlier. The above are all the moral and personality traits of the guardian of boy initiates as depicted by the poet.

The poet then depicts the personality traits of the anointer as follows:

1. *Ungumntu ongenakumbi nabuqhokolo,*  
2. *Omlomo uphuphum' amathamsanqa,*  
3. *Ozandla zimhlophe macal' omabini*  
4. *Kuba zimhlophe ngaphantsi nangaphezulu.*

1. (He is a person who has no other nature and guile,  
2. Whose mouth speaks fortunes,  
3. Whose hands are white on both sides  
4. As they are white on top and underneath.)  
(Burns-Ncamashe, 1961:43)

The anointer is described as unchanging as he is highlighted as **ngumnt' ontonye umhla nezolo** (he is the same person day by day) (Ibid). Thus the anointer is

without guile or treachery. His speaking fortunes with his mouth makes him fit for his office as, during the service, he gives instructions (**ukuyala**) to the boys, wishing them all the success in their years of manhood. He blesses them. The hands he uses to smear butter on the boys, as he anoints them, are believed to be pure as symbolised by the use of the white colour. The description of hands as white on both sides also emphasises his lack of guile.

The anointer is a person who does not discriminate among people. He is friendly and welcomes everyone. This idea is reflected as follows:

1. *Yint' emz' ungenwa ngamanono nezicagogo,*
  2. *Kant' ayawungena namagruxu namaxumbululu.*
  3. *Ngundidi zonke zimlingene nje kufanelekile.*
- 
1. (His household is visited by gentlemen and magnificent,
  2. While even the untidy and slovenly people come into it.
  3. He fits to all kinds properly.)
- (Burns-Ncamashe, 1961:43)

Gentlemen and the magnificent are people who are, most of the time, clean and are, possibly, of a higher status, while the untidy and slovenly people are those who are often dirty and, possibly of a lower status. The visit of the household of the anointer by these different kinds of people suggests his acceptance to everyone and also his unconditional kindness.

With the surgeon the poet points out some behavioural traits which may disqualify one for this office, such as **ubuxoki** (telling lies), **ubusela** (theft), **ukukhwel' imfene** (riding the baboon), which practise is generally associated with witchcraft and **ukuthand' uxakatho** (being very fond of the shawl) which is used symbolically to refer to being very fond of women. These traits disqualify one as a surgeon, as it is believed that he may defile the boys if he has them. Furthermore, the surgeon has to be a model to the boys. Possession of these traits then may make him a very bad

model while refraining from them makes him a man of good standing.

The idea of being a model to the initiates is highlighted in *Ikhankatha labakhwetha* as follows:

1. *Amakhwenkwe aphantsi kwalo*
2. *Liwalathisa umgaqo*
3. *Ngokuqala liwuhambe,*
4. *Ze lithi makalandele.*

1. (He points the way
  2. To the boys under his guidance
  3. By going it first,
  4. And then tells them to follow.)
- (Burns-Ncamashe, 1961:28)

What is reflected in these lines shows that the guardian guides the initiates by example, that is, teaching them to learn from his own actions. In this manner he becomes a model to the initiates. All this necessitates that he possesses positive moral or personality traits for the initiates to be able to follow in his foot steps. The possession of good moral values by the guardian is further suggested by his practice of **ukuzila** (fasting) as it is reflected in the following lines:

1. *Ukuzila yinto yalo,*
2. *Liqeqeshekile kuko;*
3. *Kwizikhanuko zenyama*
4. *Lizilawula ngokwalo.*

1. (Fasting is his habit,
  2. He is well trained in it;
  3. From the lusts of the flesh
  4. He controls himself.)
- (Burns-Ncamashe, 1961:28)

**Ukuzila** (fasting) entails abstaining from some actions and foods for a certain purpose. In the same manner, the guardian of initiates abstains from women and liquor drinking for the period he is engaged in looking after the initiates, as it is

believed that he may defile them by such actions. That is the reason why the guardian has to control himself from the lusts of the flesh as it is mentioned in the excerpt.

Because it is generally believed that initiates may take after their surgeon and guardian when they become men, these officers are regarded as capable of defiling them with their bad habits. It is for this reason that the poet cites the surgeon, for instance, as **umntu ongenamikhuba** (one with no bad habits) and **buyingoz' ububi bayo** (his wickedness is dangerous) (cf: Burns-Ncamashe, 1961:21). It is also because of this belief that these officers are often held accountable for the misbehaviour of the men who went through them:

1. *Lona nqwa kanye nengcibi*
2. *Xa linikwe abafundi;*
3. *Lizizekele ityala*
4. *Ngokuhola kwelo butho.*

1. (He is just like the surgeon
2. When he is given students;
3. He has taken accountability upon himself
4. For the going astray of the group.)

(Burns-Ncamashe, 1961:30)

While the misbehaviour of initiates, on manhood, is often blamed on these officers, it is also true that the boys do not necessarily resemble them when they misbehave but their parents. That is why the poet warns parents as follows:

1. *Bofondini bakowethu!*
2. *Lungisan' izinqe zenu.*

1. (My fellow men!
2. Reform your waists.)

(Burns-Ncamashe, 1961:22)

The poet's call for the reform of waists by parents is due to the fact that this part of the body encompasses the reproductive organs which produce a child. Therefore, its

use here symbolises the begetting of a child. When the child has bad habits as he grows up, or even after circumcision, that is usually attributed to the waist of the parents. It is taken that there may be something wrong with their waists. This is generally used figuratively to imply that the child has inherited the bad habit from the parent. A similar kind of warning as the above is given in *Ikhankatha labakhwetha* as follows:

1. *Zintokazi zezwe lethu*
  2. *Yanyisan' amas' amahle,*
  3. *Kubantwana bezwe lethu,*
- 
1. (Women of our land
  2. Give good milk,
  3. To the children of our land,)
- (Burns-Ncamashe, 1961:31)

The idea of initiates following the bad example of their parents is emphasised in the following lines:

1. *Noko ngath' isembewini,*
  2. *Ityhefu isegazini*
  3. *Endodeni nasetyhini,*
  4. *Bebonke basebubini.*
- 
1. (It seems to be in the seed,
  2. The poison is in the blood,
  3. Of men and women,
  4. They are all in wickedness.)
- (Burns-Ncamashe, 1961:22)

The seed referred to in these lines is the human seed which is used to bring about the child. The blood is that of the parents who produce the child. These are both the fluids which contain genes that may cause the child to resemble the parents as, through them, he acquires the characteristics of the parents. The mention of both men and women is an indication that the child may resemble both or any of the parents.

The poet criticises amaXhosa for their tendency to blame the misbehaviour of their children on the surgeon and the guardian while, in actual fact, the children may be taking after them (parents), as he says:

1. *Aba bantu bakwaPhalo*
2. *Bathandeka begxekeka;*
3. *Bahle ngapha, babi ngapha,*
4. *Boniwa yintwan' encinci.*
5. *Yokukholelw' ekubeni*
6. *Isono sisengcibini,*
7. *Kude kuy' ekhankatheni,*
8. *Nendod' ethambis' ichitywa*
9. *Bakufuzwa ngabantwana.*

1. (These people of Phalo
2. Are adorable and reproachable;
3. They are beautiful on one side, and ugly on the other,
4. They are spoiled by a minor issue:
5. Of believing that
6. The sin is with the surgeon,
7. Even with the guardian,
8. And the man who smears red clay
9. When they are resembled by children.)

(Burnns-Ncamashe, 1961:31)

The complex and ununderstandable nature of amaXhosa, regarding this resemblance, is emphasised by the use of contrast in lines 2 and 3 where they are said to be adorable and reproachable, beautiful and ugly at the same time. In his general observation, because of the persistent bad habits of initiates when they become men, the poet expresses that the nation needs a surgeon who does not necessarily use the spear but removes the wickedness that destroys the nation. This is highlighted in the following lines:

1. *Xa kunjalo kokwengcibi*
2. *Engakhathalele mdlanga;*
3. *Eyombulula izibi*
4. *Ezibulala uhlanga.*

1. (That situation needs a surgeon

2. Who is not concerned about the spear;
  3. Who discloses the motives
  4. Which destroy the nation.)
- (Burns-Ncamashe, 1961:22)

In these lines the poet reflects the importance of the exposure and possible removal of motives more than the use of the spear. He emphasises this point further as he says:

1. *Ulwaluk' olunamandla*
  2. *Lolwentliziyo nengqondo.*
  3. *Lungaphezu kolomkhonto.*
1. (The powerful circumcision
  2. Is of the heart and mind.
  3. It is more than that of the spear.)
- (Burns-Ncamashe, 1961:23)

The mention of the heart and the mind in these lines implies that what is of essence is one's inner most personality. The manner in which one decides to behave is more important than the circumcision of the flesh, as even though one is circumcised with the spear, one may still misbehave as long as one has not made a proper decision about one's behaviour. That is the reason why the poet further asserts that the nation needs:

1. *Iingcibi zokwakh' izimo*
  2. ...
  3. *Ezokulungis' inyama.*
  4. ...
  5. *Ezokondla umphefumlo.*
1. (Surgeons who will build the character
  2. ...
  3. Who will put right the flesh.
  4. ...
  5. Who will feed the soul.)

(Ibid)

The mention of **character**, **flesh** and **soul** suggests that a person needs to be considered as a total being. These elements suggest the social, physical and spiritual aspects of the human being which need to be considered in the transition of a person from one stage of life to the next. That is why initiates need to be given instruction regarding their behaviour and religious practices.

### 3.3.1.4 Remuneration

The poet also discloses the remuneration of the surgeon for his services as follows:

1. *Umvuzo wayo yinkomo*
2. *Kumanene aneentlanti,*
3. *Le yangoku ayiyonto -*
4. *Yokuhlawula ngebhlanti.*

1. (His wage is a cow
2. From those who have cattle kraals.
3. What is happening nowadays is nonsense -
4. To remunerate with brandy.)

(Burns-Ncamashe, 1961:22)

Circumcision, as amaXhosa custom, was paid for with a cow, which symbolised the survival of the nation and possession of which was used to measure the wealth of a man. Therefore, as circumcision is a national custom the nation may survive by having men whose circumcision has been paid for by cows. Also, as the surgeon would also like to be wealthy, it was proper to remunerate him with a cow. On the other hand, brandy is a foreign element among amaXhosa. Therefore, it is improper to reward the practising of an aboriginal national custom with a foreign element, which does not even contribute to the well being of the nation. Furthermore, brandy is more destructive than constructive to the nation, which is why the poet is against its use in remunerating the surgeon.



### 3.3.1.5 Instruction

In *Ikhankatha labakhwetha* (cf: Burns-Ncamashe, 1961) the poet highlights some instruction given by the guardian to initiates, as it is discussed below.

The giving of the instruction on **moral conduct** is evident in the following lines:

1. *Ngokwasekuziphatheni*
2. *Malunga nasentlalweni;*
3. *Ligxininisa ngakumbi*
4. *Ngokusingisel' etyhini.*

1. (With regard to self conduct
2. In respect of social life,
3. He pays more emphasis
4. Regarding women.)

(Burns-Ncamashe, 1961:29)

The emphasis on women is based on the fact that initiates should be able to have their own homes when they turn to be full men. It is generally believed that a man who is very fond of women tends to be unable to build his own proper home, as his attention is usually swayed away by his fondness of women. What the guardian usually encourages is working towards having one's own wife. He would also emphasise being selective in looking for a wife. The emphasis regarding women is based on the fact that initiates are expected to occupy important positions in the community when they become men. For instance, they are expected to be surgeons (*iingcibi*), guardians of initiates (*amakhankatha*) and anointers of boys (*abathambisi bamakhwenkwe*). As it has already been highlighted earlier in this chapter, being very fond of women may disqualify one for any of these positions.

General advice on some **life issues** and **amaXhosa traditions** is also given as part of the guardian's instruction, as the following words point out:

1. *Amacebo okuphila,*
  2. *Nezithethe zamaXhosa,*
  3. *Izimbo zasebuntwini,*
  4. *Lifundisa ngazo njalo.*
- 
1. (Advice on general life,
  2. And the traditions of amaXhosa,
  3. The styles of human living,
  4. He always teaches about them.)
- (Ibid)

As initiates are expected to be responsible members of society, it is imperative that they know the traditions for them to be able to lead a harmonious life with other members of their society. The teaching of human living is based on the fact that in the amaXhosa society boys are not regarded with full human dignity before circumcision. They are often referred to as dogs. This view is also confirmed by Mtuze and Tena (1995:239) when they assert that a boy is sometimes called **ibhengethe** (a dog). **Ibhengethe** is a **Hlonipha** word used by **abakhwetha** (boy initiates) to refer to a dog. It is only after circumcision that boys are accepted with full human dignity. That is the reason why in the transitional stage from boyhood to manhood, they are taught styles of human living as they will be expected to behave as responsible human beings.

The **manner of speaking** also forms part of the instruction given to initiates, as it is reflected in the following lines:

1. *Ukuthetha okuphantsi;*
  2. *Ukuthetha okunembeko,*
  3. *Ngelizwi elinendili*
  4. *Lifundisa ngako njalo.*
- 
1. (Speaking with a low voice,
  2. Speaking with respect,
  3. Speaking with dignity
  4. He always teaches about it.)
- (Burns-Ncamashe, 1961:29)

It is generally believed that speaking in a low voice shows respect and adds to one's dignity. By this instruction the guardian encourages initiates to be respectful and dignified in their manner of speaking. While the guardian encourages speaking in a low voice, he also trains the initiates to speak frankly and without guile. This is evident in the words:

1. *Ukuthetha okuphandle,*
2. *Okungenaqhinga kuko,*
3. *Okusuka emxhelweni,*
4. *Liqeqesha ngako futhi.*

1. (Speaking frankly,
2. Without deception,
3. Which comes from the heart,
4. He often trains about it.)

(Ibid)

The guardian encourages initiates to speak the truth. As they are to become responsible members of society, initiates are expected to leave deceptive talks. It should be remembered that the initiation stage is transition between boyhood and manhood. Boys are generally regarded, in the Xhosa society, to be deceptive in their approach to life. When they are in the process of becoming men the deception must be removed. The guardian's urging them to speak what "comes from the heart" signifies that they should obey their conscience.

Boy initiates are generally expected to use the **Hlonipha language** in the initiation school. It is the responsibility of the guardian to teach them this language and to see to it that they speak it. The poet depicts this situation as follows:

1. *Ukuhlonipha kwasendle*
2. *Okumiselw' abakhwetha,*
3. *Likufundisa zisuka*
4. *Kongenele ubudoda.*

1. (The Hlonipha language of the jungle
2. Which is instituted for initiates,
3. He teaches it immediately
4. To the one who comes into manhood.)

(Ibid)

The Hlonipha language is taught to foster respect to initiates. In this language some words are substituted with others, pertinent to the school. In this way initiates are made aware that in life there are certain issues to which one needs to refer with respect and politeness. Respect is emphasised especially with regard to elderly people and women.

Telling lies, theft, witchcraft and hypocrisy are practices and actions which are unacceptable to society. The guardian is expected to discourage initiates from engaging in such unacceptable practices. That is the reason why the guardian criticises these traits as in the following lines:

1. *Ubuxoki nobusela,*
2. *Nobugqwirha nobunyoka,*
3. *Libunyemba kom' amathe*
4. *Kwabakhankathelwa lilo.*

1. (Telling lies and theft,
2. And witchcraft and hypocrisy,
3. He condemns completely
4. To those under his guardianship.)

(Ibid)

These traits tend to interrupt the well-being of society and disrupt peace. The possession of them may also bar one from occupying an important position in society. Therefore, it is imperative that initiates be discouraged from possessing any of these traits as they are expected to behave responsibly and occupy responsible positions when they become men.

A man's **ability to fight** is an important element among amaXhosa. Having this ability is an indication that one would be able to defend the nation in times of war and his family when a need arises. That is the reason why the poet includes this subject as part of the instruction of the guardian. However, the teaching of the ability to fight is coupled with the teaching of the ability to forgive, as it is reflected in the following lines:

1. *Ukulwa, noxolelo,*
  2. *Ukuchebana iinduma,*
  3. *Nokuncomana ngezintle,*
  4. *Ziimfundiso zalo ezo.*
- 
1. (Fighting, and forgiveness,
  2. Shaving one another's wounds,
  3. And commending one another for good deeds,
  4. Are all his teachings.)

(Ibid)

The teaching of the ability to forgive is important as forgiveness generally contributes to harmonious living in society. The "shaving of one another's wounds" signifies the ability to give one another the necessary support in times of hardships. It also signifies the ability to sympathise with one another in times of trouble. The line **Nokuncomana ngezintle** (And commending one another for good deeds) signifies the ability to encourage one another in doing good. All these elements; the ability to fight, forgiveness, sympathising with one another and commending one another for good deeds, are taught to initiates in the circumcision school. All these aspects are taught for the inculcation of the **ubuntu** philosophy.

As the government of amaXhosa has chiefs as supreme rulers, the subjects show their respect by serving the chiefs (**ukubusa**). This idea is confirmed by Kropf (1915:50), when he views **ukubusa** (serving the chief) as "a great honour among the Kafirs." Xhosa men are also expected to attend court meetings where they show their critical thinking (**ukuzathuza**) in speech. For this reason serving the chief and speaking eloquently in the court also form part of the instruction of the guardian to initiates,

as it is reflected in the following lines:

1. *Ukubus' ezinkosini*
2. *Nokuzathuz' ezinkundleni:*
3. ...
4. *Zizifundo zalo ezo.*

1. (Serving the chiefs
  2. And eloquence in courts:
  3. ...
  4. Those are his subjects.)
- (Burns-Ncamashe, 1961:29)

Other teachings of the guardian to initiates, as reflected by the poet, include supporting their homes, looking after their parents, persevering amid difficulties and obeying the law.

Burns-Ncamashe is umXhosa who knows the customs of his people and is concerned about the manner in which they should be handled. His inclusion of the instruction given to initiates reflects how seriously the latter are or should be trained in the school. It may also remind the reader, who has undergone circumcision in this manner, of the teachings he received at the school, and may also make him wish to live by them, or even transform his character, if it is in contrast with them. This instruction may also help today's guardians in giving instruction to initiates under their guardianship.

Burns-Ncamashe's success in portraying the situation in the circumcision school is also made possible by the techniques he uses in the poetry. These techniques include idioms, symbolism, repetition, rhyme and contrast which are highlighted in the above discussion.

### 3.3.2 The value attached to children

This section will be a discussion of the importance of the boy and girl children as it is depicted in *Le nt' intombi* and *Umntwana oyinkwenkwe* (cf: Burns-Ncamashe, 1961).

About the girl the poet says:

1. *Ngumntu onexabiso.*
2. ...
3. *Kunina nakuyise,*
4. *Nekhaya ngokubanzi,*

1. (She has value
  2. ...
  3. To her mother and father
  4. And the household in general,)
- (Burns-Ncamashe, 1961:53)

The value attached to a girl by her parents stems from the fact that she is sometimes regarded as a source of wealth as, when she gets married, her parents receive *ikhazi*.

This idea of being a source of wealth is indicated in the following lines:

1. *Nehlwempu malihlahle*
2. *Libiye ubuhlanti;*
3. *Ukuba linentombi*
4. *Liza kuba neenkomo*
5. ...
6. *Ixabiso lentombi*
7. *Kukuzisa iinkomo.*
8. *Ukungena kweenkomo*
9. *Bubutyebi kuyise.*

1. (Even a poor man must chop bushes
2. And fence the cattle fold;
3. If he has a daughter
4. He will have cattle.

5. ...
6. The value of a girl
7. Is to bring cattle.
8. The coming of cattle
9. Is wealth to her father.)

(Ibid)

The importance of **ikhazi** and the use of cattle to measure one's wealth have already been discussed in more details in chapter two of this study (cf:2.5.1). It is the girl's being seen as a source of wealth that the poet views her as **bubutyebi bendoda** (she is the wealth of a man) (cf:Burns-Ncamashe, 1961:54). By getting **ikhazi** for his daughter a man becomes wealthy, as the foregoing lines illustrate. However, the bringing of **ikhazi** does not end with the father becoming wealthy. It symbolises the groom's ability to work hard and fend for his family. It also enhances the respect and value with which the bride should be treated in her new home. It is with the bringing of **ikhazi** that a marriage is regarded as strong and official.

The value of a girl does not end with the family members. She is valued by the nation as well, as it is reflected in the following lines:

1. *Le nt' umntu oyintombi*
2. *Liqhayiya lekhaya,*
3. *Liqhayiya lohlanga,*
4. *Sisihombo sesizwe,*

1. (The person who is a girl
2. Is the pride of the home,
3. She is the pride of the ethnic group,
4. She is the ornament of the nation,)

(Burns-Ncamashe, 1961:54)

The beautiful rhythmic arrangement of these lines adds to the idea of the moral goodness expected of a girl. This moral goodness is further emphasised by the repetition of the word **iqhayiya** (the pride) in successive lines. Even the word



**isihombo** (an ornament) emphasises this idea, as an ornament is something that one may be proud of. Therefore, these lines emphasise how proud people are of a virtuous girl.

It is also interesting to note the hierarchy of the institutions which are seen as valuing the girl, in these lines, that is, **ikhaya** (home), **uhlanga** (ethnic group) and **isizwe** (the nation). This shows that the girl is valued by the smallest and most local institution which is made up of her family members (the home). This value goes beyond this institution to all the people of the same colour, culture and language (ethnic group). It extends even beyond that to different people within the same locality or country forming a nation. All this proves how extensively a girl is valued. Her being valued even by the nation may stem from the fact that, after getting married, she bears children who form part of the nation. Some of these children may become national heroes when they grow old. Her being the ornament of the nation may stem from the fact that girls are generally regarded as beautiful. Their beauty, coupled with their good conduct, becomes an attraction to people both locally and from other nations.

The value of a boy is compared to that of a girl as follows:

1. *Ukuzal' iduna kokona kuzolula,*
2. *Kuda kugqith' ukuzal' amathokazi;*
3. *Owasetyhini ngowasemzini,*
4. ...
5. *Kanti lon' ithol' iduna lineengcambu*
6. *Zokumil' emthonyameni;*

1. (Begetting a male is of utmost importance,
2. It even surpasses begetting females;
3. The female belongs to another home,
4. ...
5. While the male child has roots
6. To be anchored in the home;)

(Burns-Ncamashe, 1961:65)

What is contained in these lines highlights the fact that a girl is expected to join other people, by getting married, when she grows up. That is the reason why she is said to "belong to another home." This is in line with the popular isiXhosa cliché that *ikhaya lentombi lisemzini* (the home of a girl is in the marriage household). On the other hand, a boy always belongs to his original home. He does not go to join another family at any stage. Even when he goes out to establish his own home, the new home becomes an extension of the original one. That is the reason why the poet views him as having "roots to anchor him in the home." Even the children he begets become part of the lineage of the original family, hence the poet sees him as *ihlohl' amaqe akh' imbewu yamawabo* (he stuffs the loins that build the seed of his people) (Ibid). The figurative meaning of "the loins" and "the seed" has already been discussed in more details earlier in this chapter (cf:3.3.1.3). On the other hand, the children born of a girl, in her marital home, belong to that home, not to her original one.

The value of a girl is also suggested by the emotional feelings people have when something happens to her, as it is reflected in the following lines:

1. *Iintlungu ezingaye*
2. ...
3. *Iingxolo ezingaye*
4. *Neenyembezi ezingaye,*
5. *Nokuba zezovuyo,*
6. *Nokuba zezentlungu:*

1. (The grief about her
2. ...
3. The noise about her
4. And tears about her,
5. Even if they are of joy,
6. Even if they are of grief:)

(Burns-Ncamashe, 1961:53)

When something wrong befalls the girl, her relatives generally become grieved, as in the case of the pregnancy of an unmarried young girl. The noise mentioned in the

excerpt may refer to reproofs by parents when she does something unacceptable to them or to the community. It may also refer to the practice of asking for the favours or blessings of the ancestral spirits on her behalf, by her father, by speaking to them at the entrance of the cattle fold. This practice is sometimes referred to as **ukungxola ebuhlanti** (to speak loudly at the cattle fold). The grief caused by the misconduct of a girl may make people weep by shedding tears. On the other hand, people may also be touched by the good deeds of their daughter. That may also make them shed tears of joy. This is especially true when a girl gets married. All this is the reason why the poet refers to the tears as either of "joy" or "grief."

The value of a girl is also indicated by the expenses incurred about her when certain ritual practices are undertaken, as it is highlighted in the following lines:

1. *Neendleko ezingaye,*
2. ...
3. *Inkomo exhelwa ngaye,*
4. *Nomdudo okwangaye*
5. *Ngenkxwaleko ekuye, -*
6. *Ubumfama obukuye, -*
7. *Ibhokhw' exhelwa ngaye,*

1. (And expenses about her,
2. ...
3. A cow that is slaughtered for her,
4. And a wedding ceremony about her,
5. For the suffering in her, -
6. The blindness in her, -
7. A goat that is slaughtered for her,

(Burns-Ncamashe, 1961:53)

Note the end rhyme that occurs in these lines, in which the *-ye* syllable, that refers to the girl, is repeated. This emphasises how almost everything surrounds the girl. The slaughtering of a cow and a goat for a girl refers to ritual practices that are practised on her behalf. Besides the **imbeleko** ritual, which is performed for every child, an animal is also slaughtered for a girl during **intonjane** (girls' initiation) and **umdudo** (marriage) to secure the favours of the ancestral spirits. Even when a girl becomes

ill an animal is usually slaughtered to ask the ancestral spirits to cure her. This is how Notyantoni's blindness is cured in the story *UNotyantoni* (cf: Burns-Ncamashe, 1961).

All what is said about emotional feelings and expenses (including rituals) in this excerpt shows how sympathetically a girl is dealt with in the amaXhosa society. On the other hand, the poet also reflects the hard treatment of a boy in the following lines:

1. *Udelekil' urheme,*
2. ...
3. *Uyekwa gxavalala,*
4. *Aphathwe gadalala,*
5. *Kalok' uyakhiwa*
6. *Kalok' uyaziwa*
7. *Ukuba uyintsika.*
8. *Intsika iyaxholwa,*
9. *Intsika iyaqoqwa.*
10. *Luxhaswa ngay' upahla,*
11. *Ijinga kuyw' impahla.*

1. (The rascal is despised,
2. ...
3. He is left piggledy
4. And treated hard,
5. For he is being built up,
6. For he is known
7. To be the pillar.
8. The pillar is pecked.
9. The pillar is carved.
10. The roof is put on it,
11. Clothes hang on it.)

(Burns-Ncamashe, 1961:67-68)

The boy's being left piggledy and his being treated hard suggest the hardships he is let to go through. Even his being associated to a pillar which is pecked, carved, having a roof on it and clothes hanging on it further strengthens the idea of the harsh treatment of the boy. By this treatment he is trained to be able to withstand difficult

situations in life. That is why the poet says; **kalok' uyakhiwa** (for he is being built up). This harsh treatment of the boy usually manifests its results in some of the boy's qualities. The poet gives the qualities of **ukomelela** (being strong), **ubukhalipha** (bravery) and **ukukhuthala** (diligence) (cf: Burns-Ncamashe, 1961:65-66) as part of the boy's life, which may be attributed to the strong and harsh treatment he receives. Hospitality and generosity are other positive qualities expected of a boy. This is reflected in the following lines:

1. *Isandl' esihle sijongiwe kuye,*
2. *Sibonwa kuzo zonk' izinto zakhe,*
3. *Sibonwa enjeni ukuyishiyela,*
4. *Sibonw' etholeni ukulishiyela,*
5. *Sibonw' emhlambini ukuwuhluthisa.*
6. ...
7. *Sibonw' ekupheni ukukhululeka.*

1. (A good hand is expected from him
2. It is witnessed in everything that is his.
3. It is witnessed with the dog as he leaves  
some food for it,
4. It is witnessed with the calf as he  
leaves some milk for it,
5. It is witnessed with the herd as  
he satiates it.
6. ...
7. It is witnessed in his giving freely.)  
(Burns-Ncamashe, 1961:66)

The phrase **isandl' esihle** (a good hand) symbolises the boy's generous treatment of anything surrounding him. The witnessing of his generosity with regard to the animals mentioned in the excerpt indicates that he is expected to have a dog, care for the calf and look after the herd (of cattle). This is expected of every boy in the traditional amaXhosa society. The boy's "giving freely" also proves his generosity. Leaving out something (food or milk) for the dog and the calf also shows his **unselfish** nature. The idea of unselfish nature is also confirmed by the boy's spirit of sharing food with others, as it is reflected as follows:

1. *Yintelekelelo ancomeka ngayo*
2. *Kubantwan' abadala nakwabangangaye,*
3. *Kanti ngokunjalo nakwabancinane.*
4. *Le ntelekelelo icac' ekutyeni;*
5. *Ethelekelela anganeno kuye,*
6. *Xa atyiswa naye engqayini enye,*
7. *Udl' eyekelela, uty' eshiyelela,*
8. *Ngokukhumbulela iintwana neenjana.*

1. (He is commendable for being considerate
2. Of older children and his age mates,
3. And so to the younger.
4. This consideration becomes clear when eating,
5. He considers those younger than him
6. When he is made to eat with them
- in the same dish,
7. He eats yieldingly, he eats leaving some food,
8. As he considers younger boys and dogs.)

(Burns-Ncamashe, 1961:67)

It is the boy's being considerate of others, and even dogs, when eating, and his leaving something for them that proves his unselfish nature.

Both boys and girls have a **responsibility** towards parents. With reference to the girl, the poet reveals how she is expected to obey her parents as follows:

1. *Intombi enesimo*
2. *Ithobela unina*
3. ...
4. *Iba ngumzekel' omhle*
5. *Intomb' eva unina*
6. ...
7. *Imel' ukumhlonela*
8. *Uyise njengonina.*

1. (A well cultured girl
2. Obeys her mother
3. ...

4. A girl who obeys her mother
5. Becomes a good example
6. ...
7. She should respect
8. Her father like her mother.)

(Burns-Ncamashe, 1961:53-54)

It is clear that obeying and respecting parents is one of the expectations from a girl. Coupled with these aspects is loving parents, as she is described as *intomb' ethand'unina* (a girl who loves her mother) (p.54). The responsibility of a girl to obey, respect and love parents seems to be more emphasised towards the mother than the father in the foregoing lines. This is because the girl is normally regarded to be closer to her mother than her father. It is the mother who is expected to guide her as she grows up. It is also important to note that while the said responsibility seems to be emphasised with respect to a girl, that does not exempt boys from the responsibility. They, too, are expected to obey, respect and love their parents.

The poet also reflects how the girl learns the aforesaid responsibility from her mother who displays the said aspects towards her husband. This is highlighted as follows:

1. *Indoda enomthetho*
2. *Iwuwisela umfazi.*
3. *Umfaz' osimo sihle*
4. *Ugcin' intombi yakhe.*
5. *Intombi enesimo*
6. *Ithobela unina.*

1. (A man who has a law
2. Gives it to his wife.
3. A well cultured woman
4. Keeps her daughter.
5. A well cultured daughter
6. Obeys her mother.)

(Burns-Ncamashe, 1961:53)

From this excerpt it is clear that the girl's obeying, respecting and loving her parents is not by chance. It is because of the mother's obeying her husband (who gives her the law). From this setting the girl learns to obey, respect and love her parents. This also shows that for a girl to be responsible towards her parents, the latter also have a responsibility to be good models to her. This idea is further emphasised in the following lines:

1. *Iba ngumzekel' omhle*
2. *Intomb' eva unina,*
3. *Nonin' ova uyise.*
4. *Xa ingumolokazana*
5. *Iva uninazala,*
6. *Ova uyisezala.*

7. *Intomb' ethand' unina,*
8. *Unin' othand' uyise,*
9. *Idla ngokumthobela,*
10. *Imel' ukumhlonela*
11. *Uyise njengonina,*
12. *Imthand' iphelelise.*

1. (A girl who obeys her mother
2. Becomes a good example,
3. As the mother who obeys her father.
4. When she gets married
5. She obeys her-mother-in-law
6. Who obeys her-father-in-law.

7. A girl who loves her mother,
8. The mother who loves her father,
9. Usually obeys him,
10. She should respect
11. Her father like her mother,
12. And love him fully.)

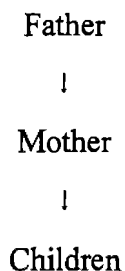
(Burns-Ncamashe, 1961:54)

Note the repetition of the words *e(o)va* (who obeys) in lines 2 and 3, and *e(o)thand(a)* (who loves) in lines 7 and 8. This repetition emphasises the role played by the phenomena of obeying and loving in creating harmony at home. All what is



said in these lines shows how important it is that parents conduct themselves in a good manner for their children to follow suit. From the above excerpts it may be concluded that in a home where the father does not give direction, and where the mother does not obey, respect and love the father, it cannot be automatically expected that their daughter will behave responsibly towards them, as she may not have any model of good conduct at home. All this, therefore, comes as a warning to parents to conduct themselves responsibly for their children to have them as models.

Besides reflecting the responsibility of a girl and parents, the aforesaid lines also reflect the line of authority in an amaXhosa family. The father is regarded as the head of the family and, therefore, has to make laws by which he governs his family. The mother occupies the second position and has to take instructions from the father while the children occupy the third and last position, as they are to obey the father and the mother. Nevertheless, the mother is the parent who is closer to children as she, most of the times, stays with them at home while the father is away to work for the family. This line of authority may be illustrated graphically, in a descending order, as follows:



This line of authority is further confirmed by Qangule (1979:67) who also gives the positions of God, ancestors and chiefs above the position of the father.

The responsibility of a boy, towards parents, as it is reflected by the poet, also involves helping them as the following lines suggest:

1. *Isandl' esihle sijongiwe kuye.*
  2. ...
  3. *Siqondw' emzalin' ukumncedisa.*
- 
1. (A good hand is expected from him.
  2. ...
  3. It is witnessed with the parent as he helps him.)

(Burns-Ncamashe, 1961:66)

Although the poet emphasises the helping of parents with regard to a boy, this also applies equally to girls, as they are expected to help their mothers, while boys help their fathers. From helping parents children often learn how to perform certain duties. In this manner they get trained in the performance of these duties and that helps them when they grow older and have their own homes or families. They use the skills they acquired in helping their parents, to build their own homes properly and to be able to fend for their own families. Therefore, it is proper that children help their parents as they are also expected to be responsible parents when they grow old.

A boy is also depicted as a religious being, as the poet says: **Kukunqula inqobo kuye** (To him worshipping is important) (Ibid). The poet also mentions some objects of worship that are important to a boy. He gives **uphunguphungu** (the chrysalis) and **umntanezulu** (the mantis) as objects of worship by a boy while he is still young. All this is contained in the lines:

1. *Aqale phantsi kuphunguphungu,*
  2. *Ancedwa nguye eludukweni;*
  3. *Angami apho, ongezelele*
  4. *Nomntanezulu ov' izikhungo*
  5. *Nezibongozo zasebuntwaneni;*
- 
1. (He starts with the **chrysalis**,
  2. Which helps him in disappearance;
  3. He does not end there, but adds
  4. The **mantis** which hears prayers
  5. And childhood entreatments;)

(Burns-Ncamashe, 1961:66-67)

The belief of boys in the chrysalis becomes evident when they look after animals in the veld. When one of the animals gets missing the boys usually take the chrysalis and ask it to point them where the animal is. As the chrysalis has a flexible tail, the last direction the tail points at is believed to be where the animal is by the boys. That is why the poet says it helps them in disappearance. The worshipping of the mantis by boys is made evident by Kropf (1915:289) when he says the following about this insect:

It is not harmed by the native children, lest they themselves should suffer evil through their ill treating it. This little creature is entreated by the Kafir children, as it is used to be by Hottentots, in prayers after this fashion: **ngcengeze, mntanezulu, uzusicelele iingubo kuyihlo**, excuse the liberty I take with you, child of heaven; would you ask your father for clothes (food, a goat, goodwill) for me.

As a boy grows up his scope of the objects of worship widens. He gets to know about the spirits and God, as the poet says:

1. *Gqi nemishologu ithath' indawo*

2. ...

3. *Ekuhlaleni nasemathogweni*

4. *Gqi uQamata mathinzithinzana;*

5. *Abe bulorha, abe bunturha,*

1. (The spirits appear and play a role

2. ...

3. In awakening and dreams

4. God appears unvividly;

5. He looks like an animal, and like a person.)

(Burns-Ncamashe, 1961:67)

The poet also highlights the fact that a child acquires a vivid understanding of God by being taught about Him as follows:

1. *Abe ngumfiliba de kucazululwe,*
2. *Abe ngumfiliba de kuhlanjululwe*
3. *Inyaniso ngaye phay' esikolweni,*
4. *Nangentshumayelo yokuqol' ingqondo.*

1. (He remains cloudy until it is unravelled,
2. He remains cloudy until it is explained
3. The truth about Him at school
4. And by the sermon that strengthens the mind.)

(Ibid)

The depiction of the boy as a religious being should not be taken to mean that girls are not religious beings. The emphasis is on boys because males are generally regarded to be the ones who are closer to and can communicate with the objects of worship, hence it is them who often act as priests by leading in religious rituals. The unvivid and cloudy nature of God to a boy indicates the latter's unclear conception of the nature of the former in the early stages of his life. The unravelling and explaining of the nature of God to the boy, as the second excerpt points out, illustrates how it is not by chance for children apprehend the nature of religious beings. They understand them more clearly through some instruction.

The techniques used in this depiction of boys and girls also contribute to the success of the poet and the understanding of the poetry. These techniques are repetition, rhyme, rhythm, symbolism and contrast. It is these techniques that are also responsible for the success of Burns-Ncamashe's poetry, in addition to its general characteristics.

By his poetry Burns-Ncamashe addresses issues which are of concern to the amaXhosa society currently. For instance, the carelessness of the people involved in matters of the circumcision school and the resultant death of initiates are of great

concern among amaXhosa today. Also, the expected general conduct of the boy and girl children, and the expected role of parents in breeding them, give answers to questions about some of the problems of today. For instance, the present carelessness of parents as models for their children, and the low moral level of children are matters of great concern in society.

### 3.4 Protest poetry

This section will be a discussion of Burns-Ncamashe's protest poetry. For this purpose two poems will be considered. These poems are *Aa! Velile!!!* (cf:T(XH90)317), and *UBazindlovu* (cf:T(XH90)322).

Protest poetry may be defined as poetry in which the poet expresses dissatisfaction, displeasure and points out some wrongs in his social and political environment. In his expression of these aspects, the poet wishes to arouse, in his audience, a state of disquietude (Ntuli, 1984:134). In the words of Verschoor (1972:2-3), in protest poetry the poet also "desires to express his own awareness of what is wrong or evil, his condemnation of such conditions and his dissatisfaction with some man's self-imposed miseries ..." Protest poetry also highlights the violation of human rights by some individuals or groups in society.

In the two poems considered for this discussion Burns-Ncamashe expresses his dissatisfaction with the situation in Rharhabeland. In his expression of this dissatisfaction he arouses a state of disquietude from Velile and Mxolisi Sandile, and appeals to them for intervention.

In his address to Velile the poet expresses how he brings him a painful situation as follows:

1. *Ndakuzisel' izilonda namanxeb' aqaqambayo.*
2. ...

3. *Ndithi baz' iindlebe zomphefumlo ziphangalale,*
4. *Zisikhongozel' isikhalo sembongi yakho ncakansana.*
5. *Zikhongozel' isikhalo somzukulwana kamzukulwana kaNcamashe.*
6. *Isimbonono sikaSogwali kaNtaba kaGwali Tshiwo.*

1. (I bring you painful sores and wounds.
2. ...
3. I say open your spiritual ears widely,
4. To intercept the cry of your own poet.
5. To intercept the cry of the great grandchild of Ncamashe.
6. The lamentation of Sogwali of Ntaba of Gwali Tshiwo.)

(T(XH/90)317)

Painful sores and wounds, cry and lamentation are phenomena which indicate the existence of a grievous situation. Their mention in these lines shows how grievously the poet feels about the situation he portrays in the poem. The dissatisfaction of the poet is also apparent in his address to Mxolisi as follows:

1. *Ndize kuwe namhlaje thole likaNolwandle,*
2. *Kub' ulwandle lwakwaSandile luzele ngookrebe nezikrelemnqa.*
3. *Azinamda nabhakan' ekwenzen' ububi nasekunyumnyezeni.*

1. (I have come to you son of Nolwandle,
2. For the sea of Sandile is full of sharks and robbers.
3. They have no limit in committing evil and abomination.)

(T(XH/90)322)

The shark is feared by other sea animals and people. Robbers are people who harm other people by either hurting them or robbing them of their goods. The symbolic use of the shark and robbers in the above lines, then, illustrates the poet's presentation of a dangerous situation to Mxolisi. He reports a situation of people who abuse the nation. Reference to these people as causing evil and abomination confirms their

harmful, hurtful and dangerous nature to the nation, as sharks and robbers would do. The reporting of the matter to Velile and Mxolisi is due to the fact that they were the kings of amaRharhabe (who passed away). This also strengthens the idea of the belief by amaXhosa that the ancestral spirits are able to communicate with, hear and come to the rescue of the living.

What dissatisfies the poet is the political situation in Rharhabeland. He refers to it as:

1. *Isanga esinemikhuba nokungcola ngaphakathi,*
2. *Esithath' umsila siwenz' intloko yohlanga,*
3. *Intloko yohlanga ngobuqhinga nobuqhetseba.*

1. (An illusion that has bad habits and evil in it,
2. Which takes the tail and make it head of the nation,
3. The national head through deception.)

(T(XH/90)317)

The strange practice of the modern political system is emphasised by the use of contrast where **umsila** (tail) and **intloko** (head) are made to change their positions. These are parts of the body which are in opposite directions in an animal's body. **Intloko** (head) symbolises the ruler while **umsila** (tail) symbolises the subject. Taking the tail to be the head suggests how strange the modern political system is viewed to be operating. It is regarded to be turning everything upside down as it does not consider Royal Blood in instituting leaders, as is the case with traditional leadership. As long as one is elected by the people to head the nation, that is satisfactory with the modern democratic manner of instituting leaders. It is this practice that the poet views as deceptive and wrong. This idea is further strengthened by the poet's commending Ngqika's having been head of the nation, as follows:

1. *Ingotya kaLwaganda ngokuzalelwa,*
2. *Ngokuzalelwa loo ndawo ngoSuthu,*
3. *Kungengakutyatyekwa ngathi ludaka.*
4. *Kungengakunanyekwa ngathi lityala lokumithisa,*

5. ...
6. *Kungengakudalwa yile mixhixhiba nala  
manqarhumana.*
  
1. (The Paramount Chief of Lwaganda by birth,
2. By birth to that position through Suthu.
3. Not by being smeared upon as mud,
4. Not by being befouled as the offense of impregnating.
5. ...
6. Not by being created by these insignificant  
nonentities.)

(T(XH/90)317)

The emphasis of **birth** in these lines suggests the poet's being in favour of gaining leadership through the birth right. He is in favour of the form which is followed in traditional amaXhosa government, in which the chief takes up the reigns after the death of his father. It is for this reason that chieftainship among amaXhosa is reserved for the people belonging to the amaTshawe clan and who are descendants of chiefs. The poet's favouring this kind of leadership is not surprising as he, himself, was a chief belonging to the clan (cf:1.6.6.1).

The references to gaining leadership "by being smeared upon as mud, befouled as the offense of impregnating and created by the insignificant nonentities" suggest the poet's dislike of gaining power by being elected by the people. The satiric use of mud, the offence of impregnating and insignificant nonentities to refer to this suggests his criticism of the practice.

The poet highlights how the modern political system undermines chiefs in the following lines:

1. *Kodwa hay' esi sanga, esi sangandini sopolitiko.*
2. *Sisuka senz' amasikiz' ahambis' igaz' emntwini,*
3. *Amasikiz' amabi ahlobis' igazi nakwizilulami.*
4. *Siyayithath' intloko yesizwe siyenz' mbokotho,*
5. *Siyenz' imbokotho yokuzindabela,*



1. (Oh, no, this illusion, this illusion of politics.
2. It just does abominations that causes one's unhappy feelings,
3. Bad abomination that causes unpleasant feelings even to submissive people.
4. It takes the head of the nation and make him a stone,
5. And make him stone to clean one's anus with.)

(T(XH/90)317)

By the head of the nation the poet refers to a chief. He views the undermining of a chief as an abomination. His viewing this undermining as making the chief a stone to clean one's anus with, after voiding excrement, suggests how he regards the chiefs as being placed in a low position by the modern political system.

The poet also holds that this system undermines the traditional court in the following lines:

1. *Sisuk' esi sanga sagamela,*
2. *Sakrabhayela sakhonyuluk' uxakaxa saluhlanzela*
3. *Kwinkundla yakomkhulu nkosi yam.*
4. *Kwinkundla yakho mntakaSandile.*

1. (This illusion has usurped
2. It degraded, retched the phlegm and vomited it
3. On the court of the Great House my chief.
4. On your court son of Sandile.)

(T(XH/90)317)

By viewing the modern political system as having usurped the poet suggests that it is illegitimate as it takes over what does not rightfully belong to it. Vomiting on one deliberately is regarded as a sign of undermining or denigrating. By the same token, the poet's depiction of the modern political system as having vomited in the court shows how he views it as undermining the traditional court. It is this situation that makes the poet to arouse a state of disquietude as he urges Velile Sandile to take action against the politicians who abuse the chiefs in the following lines:

1. *Ndithi kuwe ke, ndithi kuwe Velile Sandile,*
2. *Ndithi tshisa la mavuka min' atshis' isizwe sakho.*
3. *La mavuka ndleleni yenyaw' alilis' intaba zakwaMlawu.*

1. (I, then, say to you, I say to you Velile Sandile,
2. I say burn these opportunists who burn your nation.
3. These opportunists who make the mountains of Mlawu to weep.)

(T(XH/90)317)

Note the repetition of the word **ndithi** (I say) in lines 1 and 2, which suggests how the poet gives instruction to Velile. This giving of instruction, which he is not supposed to do to his king, denotes the poet's being fed up with the oppression. The call upon Velile to burn the politicians shows an extent of the poet's dislike of the practices of the modern political system. Reference to modern politicians as opportunists further suggests that, according to the poet, they have taken up what otherwise does not belong to them, as he views them as having arrogated or usurped.

The poet views the modern political system as **umpolitiko wezandawana neengcuka namaxhwili** (the politics of wolves, hyenas and wild dogs) (T(XH/90)322). The three animals mentioned here are generally known as merciless, dangerous and destructive. The use of these animal symbols gives a vivid picture of the vicious cycle and "dog eat dogs" attitude of modern politics. Therefore, the poet's associating the modern political system with these animals indicates how traditional forms of government have become victims of a merciless modern form of politicising as he views it to be merciless, dangerous and destructive with its practice of undermining the traditional form of government.

Burns-Ncamashe's dissatisfaction with the political situation in Rharhabeland, as it is depicted in his protest poetry, reveals his strong political convictions. His favouring the traditional system of government to the modern is not surprising as he

was the Chief of amaGwali. Even in this poetry, Burns-Ncamashe addresses a current issue, as there is a general cry by traditional leaders that their powers are

undermined by the government.

### **3.5 Conclusion**

The objective of this chapter was to discuss the **elegiac, didactic and protest** categories of Burns-Ncamashe's poetry. The discussion in this chapter concentrated on the content of these categories as they form part of the poetry under study.

Besides his ability to compose different categories of poetry, in addition to praise poetry, Burns-Ncamashe's strength in handling poetry is made evident by the techniques he employs in the poetry. His use of euphemism, idioms, contrast, repetition, symbolism, allusion, rhyme and satire strengthens the language of the poetry and gives it some aesthetic effect, as the reader tends to appreciate reading it. Some of these techniques will be discussed in more details in chapters four and five.

## CHAPTER FOUR

### FORM

#### 4.1 Introduction

This chapter concerns itself with the examination of form in the poetry of S.M. Burns-Ncamashe. Form will be discussed as it is shaped up by aspects such as repetition, contrast, compounding and some grammatical elements such as ideophones and interjectives. These aspects will be discussed as they determine the external structure of the poetry.

The mention of the word **form** immediately makes one imagine an external shape in which some kind of material has been organised. This idea is confirmed by the definition of the concept by some scholars of literature. For instance, Gurrey (1968:92) defines form, in poetry, as:

The shape which the poet's experience takes  
under the strain of the words as well as the shape  
which the words take when subjected by the poet  
to a significant design.

In the words of Ntuli (1984:188), the shape and design which constitute form are "manifest in such attributes as rhyme, rhythm, stanza forms and other structural patterns." This idea is also supported by Lenake (1984:119) when he avers that poetic forms "include rhyme, rhythm, repetition, association and imagery." In the discussion of form in this chapter, rhyme, stanza forms and rhythm will be left out. Rhyme will be left out as it is closely related to linking, which will also form part of the discussion in this chapter. Stanza forms will also be left out as Burns-Ncamashe's arrangement of stanzas does not reflect any specific connection to the general meaning of his poems. Also, although this poetry is modern it is in the mode

of traditional poetry in which arrangement according to stanzas is not significant. Rhythm will also be left out as it is widely commented on. Furthermore, rhyme and rhythm are more European than African and have been cause for debate in the analysis of our poetry. Imagery, which is viewed as part of form by Lenake, will be discussed in a separate chapter (five) of this study, as it is a wide topic in itself. Form will be discussed under the sub-headings; **repetition, contrast, compounding, ideophones and interjectives** in the paragraphs below.

## 4.2 Repetition

Repetition is a common formal element in isiXhosa poetry. In fact, this statement may be extended to encompass Nguni poetry in general, as Wainwright (1979:199) states:

In assessing the structure of Nguni poetry, both written and oral, one is immediately struck by high incidence of repetition in the poetry.

Listening to and reading Nguni poetry, one may find that its beauty, appeal and meaningfulness is attributed to the repetition of words or whole lines. Even sounds, syllables and tone may be repeated. The high incidence of repetition in Nguni poetry proves the claim that this technique "has been deemed a basic principle in art" (Shipley, 1970:269). The repetition results in the attraction, appeal, melody and rhythm in isiXhosa poetry.

Poetic repetition may take various forms. These forms include parallelism, linking, refrains and alliteration, which range from the repetition of single sounds to that of whole lines. It is these repetitive techniques that give African poetry its unique external form and make it different from other styles of writing such as prose and drama. African poetry becomes more outstanding when these devices are employed successfully in it. In the same manner it is the utilisation of these devices in Burns-

Ncamashe's poetry that makes it outstanding, as it will be illustrated in the discussion of parallelism, linking, refrains and alliteration, as repetitive techniques, below.

#### 4.2.1 Parallelism

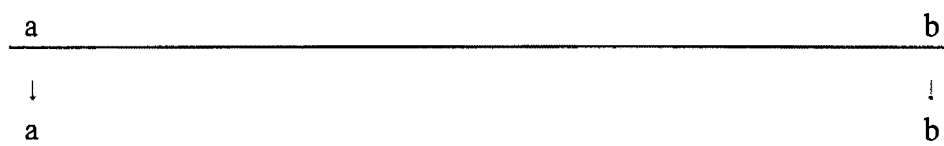
Parallelism may be described as a device whereby the poet brings together, in a balanced relationship, ideas and images that may seem independent of one another (Rycroft and Ngcobo, 1988:78). This balanced relationship is normally manifested by the correspondence of the units of a member (line) of a verse with those of the next member. In other words, this correspondence is mostly observed between successive lines. Each word of the first line has its partner in the second one, as the words match one another in pairs. When each word in the first line has its corresponding partner in the second one, there is **complete parallelism**. On the other hand, when, in lines which manifest parallelism, there are some words in the first line which do not have corresponding partners in the second one or vice versa, there is **incomplete parallelism**. The employment of parallelism tends to offer poetry a definite form as words in lines are ordered in a certain manner. It also creates definite rhythmic patterns and promotes the unity of ideas. Burns-Ncamashe's employment of this device gives his poetry a definite form, rhythm and unity. It also adds to the musical nature of the poetry.

In some of Burns-Ncamashe's poems there are simple repetitive parallelisms where one word is repeated in the second member. The other has its counterpart in the second member as a different word. This is quite evident in the horizontal parallelism found in *Umgoduko wokumkanikazi*, where the poet writes:

1.           (a)   (b)   (a)   (b)  
Ev' amaHala, ev' amaMpondo,

1.           (AmaHala heard, amaMpondo heard.)  
                  (Burns-Ncamashe, 1961:8)

When parts of this line are written one below the other this correspondence creates the pattern:



In this correspondence, the verb *ev(a)* (they heard) appears in both members. Although the words *amaHala* and *amaMpondo* are different, they belong to the same category, as they are nouns referring to nations. It is for this reason that they form a successful partnership. The repetition of *ev(a)* emphasises the idea that the news of Nobantu's death was heard by different people in different places. The use of names of different nations also reflects the wide effect the death of the Queen had. In other words, the poet repeats for the purposes of emphasis. Furthermore, the arrangement of these elements creates an audible rhythm, especially when the lines are read aloud. This rhythm then creates a clear structure of the poem.

Where parallelism is by different words it is referred to as **perfect parallelism**, while parallelism by the repetition of the same word is referred to as **parallelism by linking**. This view is maintained by Cope (1968:41) when he differentiates between these two types as follows:

A comparison between these two types of parallelism shows that perfect parallelism repeats the idea with different words, whereas parallelism by linking advances the idea by means of an identical word or stem or root.

In Burns-Ncamashe's poetry there is no instance where parallelism is completely perfect or completely by linking. In his use of this technique the poet often mixes these two kinds within the same sets of lines, as he repeats an idea by repeating identical words, stems or roots and by different words. This points to the poet's

ability to use similar and varying words to emphasise the same idea. This variation also proves his skill in handling language in a unique manner. The poet also uses parallelism in focussing attention to or creating images that will give a clearer meaning to the poem. For instance, in *Igalelo likaProfesa J. Opland*, he says the following about what Opland is in search of:

- |    |  |     |     |
|----|--|-----|-----|
|    | (a)  | (b) | (c) |
| 1. | <i>Ukub' ibiligontsi ngewusewuyivumbulule.</i>         |     |     |
|    | (a)  | (b) | (c) |
| 2. | <i>Ukub' ibiyintsenge ngewusewuyifumene.</i>           |     |     |
| 1. | (Had it been <b>igontsi</b> you would have dug it out. |     |     |
| 2. | Had it been <b>intsenge</b> you would have found it.)  |     |     |
|    | (Burns-Ncamashe, 1979:39)                              |     |     |

This parallelism forms the pattern:

a	b	c
↓	↓	↓
a	b	c

In the above parallelism the conjunctive **ukub(a)** (had it been) appears in a corresponding position in both lines. Although the words **igontsi** and **intsenge**, which are a corresponding pair, are different, they bring the same idea as they are both nouns referring to edible plant roots which are found by digging in the soil. Digging, in this instance, symbolises working hard to get something that is of utmost importance. In the same manner, Opland's going around the Eastern Cape, even to remote areas, is seen as digging for poets who would, otherwise, not have been taken note of.

Also note the use of the verbs **ngewusewuyivumbulule** (you would have dug it out) and **ngewusewuyifumene** (you would have found it), which are somewhat synonymous, in a corresponding relationship. The use of these words brings some variation in the lines, which variation tends to enhance the meaning of what the poet



says more clearly. The word **ngewusewuyivumbulule** is a stronger word that compares well with digging. All this, therefore, emphasises the idea that what Opland is looking for is not easy to find. This use of different but synonymous words, in the above lines, indicates how the use of parallelism takes into account similar or different words that emphasise the same idea. All this points to the high standard of Burns-Ncamashe's art in handling this device, and also raises the standard of his poetry.

In Burns-Ncamashe's use of parallelism some units correspond with each other by contradiction. This contradiction may be by direct antonyms or may be inferred from the general sense of the statement. For instance, in *Aa!! Gunyaziwe!!* the poet records the following about Cullen:

- |    |  |     |     |     |     |     |
|----|--|-----|-----|-----|-----|-----|
|    | (a)  | (b) | (c) | (d) | (e) | (f) |
| 1. | <i>Le nt' iyaboph' emhlabeni nezulu libophe,</i>     |     |     |     |     |     |
|    | (a)  | (b) | (c) | (d) | (e) | (f) |
| 2. | <i>Le nt' iyakhulul' emhlabeni nezulu likhulule.</i> |     |     |     |     |     |
| 1. | (He ties up on earth and the heaven ties up,         |     |     |     |     |     |
| 2. | He unties up on earth and the heaven unties up.)     |     |     |     |     |     |
|    | (Tonjeni, 1959:18)                                   |     |     |     |     |     |

The pattern formed by this parallelism is

a	b	c	d	e	f
↓	↓	↓	↓	↓	↓
a	b	c	d	e	f

The verbs **iyaboph(a)** (he ties up) and **iyakhulul(a)** (he unties up), which correspond in these lines, contradict one another as they are antonyms. The same is true with the ultimate verbs of these lines; **libophe** (it ties up) and **likhulule** (it unties up). This is a clear example of parallelism by contradiction. These words reveal how capable the heaven or God is of tying up and untying up. Cullen's being portrayed as also capable of performing these practices reveals how the poet views him as having some

connection with the heaven. He is depicted as having extraordinary powers. This idea of a connection with heaven is further emphasised by the heaven's responding by also doing what he does. In this sense Cullen is portrayed as a representative of heaven as he is revealed as having some authority that is bestowed on him by God.

The use of contradictory words which show the reversal of actions in the above lines also illuminates the great capabilities Cullen is depicted to have. He is depicted as able to reverse what has been and as able to influence heaven to follow suit. Beside creating a definite form, this parallelism also reveals Burns-Ncamashe's unique skill in handling the technique and adds quality to his poetry. This parallelism is also a convincing example of the advancement of an idea by repeating identical words (parallelism by linking) as it is illustrated by the appearance of the words *Le nt(o)* (He), *emhlabeni* (on earth) and *nezulu* (and heaven) in corresponding and systematic positions in the successive lines. The use of these words further advances the idea of the influence Cullen is depicted to have both on earth and heaven. Linking will be discussed in more details later in this chapter.

All the examples of parallelism dealt with above show the use of complete parallelism, as all the units or words in a member or line have corresponding counterparts in the next member, and vice versa. This parallelism gives the lines a definite structure and creates a beautiful rhythm in them. It, therefore, attracts the attention of the reader because of the aesthetic effect it achieves.

Burns-Ncamashe also makes use of incomplete parallelism, where some units of a member have corresponding counterparts in the other member, while others have no corresponding counterparts. This situation is evident in *Umntwana oyinkwenkwe*, where the poet records the following about a boy:

1.           (a)     (b)     (c)           (d)  
           *Umf' obamb' ingonyama ngezigalo,*
2.           (a)     (b)     (c)           (d)     (e)  
           *Umf' onqum' ugqoloma ngomnqayi wakokwabo.*

1. (He who holds up the lion with his brawns,
  2. He who beats up the python with his own stick.)
- (Burns-Ncamashe 1961:65)

The pattern created by this parallelism is

a	b	c	d	
↓	↓	↓	↓	
a	b	c	d	e

The possessive **wakokwabo** (from his home), in the second line, has no corresponding counterpart in the first one, while all the other units have. Another instance of the use of incomplete parallelism is found in *Umthomb' onzulu wamanz' olwazi*, where the poet says the following about the country of South Africa:

- |  |     |     |     |     |
|--|-----|-----|-----|-----|
|  | (a) | (b) | (c) | (d) |
|--|-----|-----|-----|-----|
1. *Sihlalisane kulo ngoxolo nokuthembana.*
  2. *Sihlalisane kulo ngokuhlonelana.*
1. (We should stay in it peacefully and with mutual trust.
  2. We should stay in it with mutual respect.)
- (Burns-Ncamashe, 1979:23)

The pattern created by this parallelism is

a	b	c	d
↓	↓		↓
a	b		d

The positive words **ngoxolo** (with peace), **nokuthembana** (with mutual trust) and **ngokuhlonelana** (with mutual respect), as they are used in the above lines, reveal Burns-Ncamashe as a peaceful man who encourages these aspects among people. This is not surprising as he, as a leader, was supposed to encourage them among his subjects. With this parallelism there is a strong feeling that the word **nokuthembana**

(with mutual trust) corresponds very well with **ngokuhlonelana** (with mutual respect) in the second line, as they are both adverbs derived from verbs with the reciprocal extension indicated by the suffix **-ana**. Furthermore, these words are both in the final positions of the successive lines. Therefore, it is concluded that it is the adverb **ngoxolo** (peacefully), which is found in the first line, that has no corresponding counterpart in the second one, while all the other words have.

Elements that have no counterparts in incomplete parallelism, as in the above examples, tend to interrupt the structure and rhythm that are created by those with counterparts. However, this arrangement also depicts how the flow of ideas, from the poet's mind, is not under any specific control. Ideas are articulated as they come into the mind of the poet. This suggests that where complete parallelism occurs in Burns-Ncamashe's (oral) poetry, it does so naturally as it is also the case with the incomplete one.

Burns-Ncamashe's skill in using parallelism is illustrated by his employment of both complete and incomplete parallelism, and his mixing of perfect parallelism and parallelism by linking within the same sets of lines. His use of the different kinds of parallelism brings some variation in his poetry. This variation indicates the various manners in which the poet handles the device. He handles it in a manner that is not monotonous. All this elevates the standard of Burns-Ncamashe's poetry.

Parallelism, as it is used in the poetry under study, helps in linking up ideas between successive lines. It also vivifies the idea which the poet tries to bring home. When the idea in the first line is repeated in the second one, it becomes more vivid and emphatic to the reader or listener. Parallelism also creates order in the structure of the poem by creating rhythm. It also appeals to the ear of the listener and arrests the attention of the reader, as the latter becomes more interested in reading the poem because of its aesthetic effect. In this manner, it becomes ornamental. However, when parallelism is overused in a poem, it tends to make the poem too boring to the

reader or listener. It is then Burns-Ncamashe's artistic use of this device, as the instances cited above illustrate, that makes his poetry more appealing and interesting to the reader.

#### 4.2.2 Linking

Linking is another significant device that is commonly used in African poetry. Its employment contributes to the external structure of poetry. It does not differ very much from parallelism as, in it too, the idea in one line is carried over to the next (Milubi, 1988:105). However, in linking only a part of the first line, which may be a word, stem or root, or even an idea, is repeated or echoed in the second or third line. Linking may be **vertical** or **oblique**. It may also be **initial** or **final**. In the discussion of vertical linking below, it will also be indicated where initial or final linking is used.

##### 4.2.2.1 Vertical linking

Vertical linking occurs when a word, stem or root, in the first line corresponds vertically with its repetend in the second one. Confirming this idea, Ntuli (1984:192) maintains that vertical linking usually happens when similar words (or stems or roots) appear at the beginning of successive lines (initial linking) or at the end (final linking). While this study is in agreement with what Ntuli maintains, it would also like to note that poets may use vertical linking freely even in the middle of successive lines, in which case there would be central linking.

Burns-Ncamashe seems to be using vertical linking quite extensively in his poetry. The use of the device reflects how the poet repeats words in the same position in successive lines. This repetition enhances the emphasis of the idea and also creates a certain rhythmic pattern and, therefore, proves the poetry to be of high quality. For instance, in *Umthomb' onzulu wamanz' olwazi* he says:

1. *Ukuze isizwe sabo sintingele ezinkwenkwezini phezulu*
2. *Ngamaphikw' angenathambo laphukayo nantsiba zivuthulukayo,*
3. *Ngamaphikw' abude namandl' angenalutya lokuwalinganisa.*

1. (For their nation to fly high up to the stars,
2. With wings which have neither breaking bone nor falling feathers,
3. With wings whose length and strength cannot be measured.)

(Burns-Ncamashe, 1979:2)

In this excerpt vertical linking is formed by the repetition of the word **Ngamaphikw(a)** (with wings), which appears in the second line and corresponds vertically with its repetition in the third one. This repetition illustrates the extension of the idea of flying high from the second to the third line. Since it is at the beginning of the lines, this repetition is an instance of **initial linking**.

An elaborate use of initial linking in successive lines by Burns-Ncamashe creates a rhythmic pattern in his poetry, as it is the case in *Umthomb' onzulu wamanz' olwazi*, where he says:

1. *Kutsho kuvel' iyunivesithi zosapho lwesizwe.*
2. *Kutsho kuhlambuluk' uhlanga lwakokwaso.*
3. *Kutsho kuphel' intsila entliziweni nasebuchotsheni.*
4. *Kutsho kubekhw' isongo sivakale nasekuhlaleni.*

1. (For the universities of the nation to appear.
2. For the race of the nation to be purified.
3. For dirt to be removed from the heart and the brain.
4. For the nation to have a sense of appreciation.)

(Burns-Ncamashe, 1979:12)

The repetition of the conjunctive **kutsho** (for) at the beginning of the four successive lines would cause boredom, were it not handled by a skilful poet as Burns-Ncamashe. Through his poetic skill, the poet's repeating this word makes the reading of this

section of the poem more interesting. This interest is further promoted by the -tsh-sound which tends to be emphasised in reading. The repetition of this conjunctive also serves as a good instrument to mark the happenings which seem to follow each other, in a chronological order, as this is implied in the lines. The use of initial linking in the above lines also marks the beginning of the lines.

Ntuli (1984:193) maintains that initial linking need not occur in successive lines. This implies that it may even occur in lines which are far apart from one another, that is, lines which are separated by one or more lines. Burns-Ncamashe, in *Aa! Velile!*, is no exception to this rule as the following lines illustrate:

1. *Enkundleni komkhulu, kulo nkundla ingcwele yagqiba.*
2. *Apho lihlangana khon' izulu lasemaXhoseni nomhlaba,*
3. *Apho kudibana khon' abahleliyo nabaanyukelayo,*
4. *Baya kuhlala neminyanya nooSominyanya.*
5. *Apho kanye ke Velile kaSandile kumkani.*

1. (In the court of the Great place, in that perfectly holy court.
2. Where the heaven of amaXhosa and the earth meet,
3. Where the living meet the ones who ascended
4. To go and stay with the ancestors.
5. Exactly there King Velile Sandile.)

(T(XH/90)317)

In this excerpt the locative **apho** (there) which appears in the initial position of the second and third lines is also repeated in the fifth one. The third and fifth lines are separated by a line which does not have the locative. The repetition of the locative in the said lines emphasises the idea of the place (the traditional court) that is undermined by modern politicians. The repetition of a word (by linking) in lines not very close together, as in the above example, is a good device for continuity, emphasis and unity.

The use of final linking is also evident in Burns-Ncamashe's poetry. In the use of this device the last word, stem or root is repeated in the same (final) position in successive lines, as in *Umnyaka omtsha*:

1. *Ngoko ke mandenjenje*
2. *Ngawo lo mnyaka mtsha*
3. *Xa nikulo mzi mtsha*
4. *Omelene noZwelitsha*

1. (Therefore let me speak like this,
2. During this new year,
3. As you are in this new home,
4. In the neighbourhood of Zwelitsha.)

(T(XH/93)28)

Final linking, as it is used in this poetry, has an emphatic effect as an idea from one line is echoed in the next one. It is the idea of newness that is emphasised by the repeated element in the above lines. Even the word *Zwelitsha*, whose literal meaning is **A new land or country**, is brought here to emphasise the final *-tsha* syllable, which means **new**. The repetition also has a rhyming effect and marks the end of the lines. This kind of linking also creates unity in the poem.

Burns-Ncamashe's ability to use both initial and final linking reveals his skill in handling vertical linking. It is this skill that contributes towards the establishment of a certain structure and the upgrading of his poetry.

#### 4.2.2.2 Oblique linking

Oblique linking is a technique whereby a word, stem or root, which is found in one line also appears in a different position in the next one. A clear case of oblique linking is when the second line begins with the last word of the first line or ends with the first word of the first one. The use of the term oblique, to refer to this form of linking, is due to the fact that when a line is drawn, to join the two successive lines

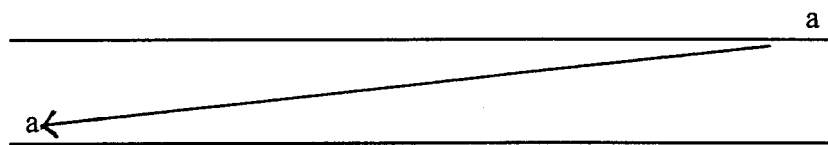


by the repeated word, it normally slants from one side to the other as  $\text{a} \swarrow^{\text{a}}$  or  $\text{a} \searrow_{\text{a}}$ . Oblique linking also transfers an idea from one line to another by repeating the same word, or part of it, in different positions of successive lines. This repetition may also be for emphatic and continuity purposes. With oral (traditional) poets, such as Burns-Ncamashe, the use of this device is natural, while with modern ones it is experimental. When more than one words are repeated in different positions in successive lines, and lines drawn to join them cross one another, that is an instance of **cross line repetition** or **cross linking** (Kunene, 1971:75, Mzolo, 1977:100).

The use of oblique linking in Burns-Ncamashe's poetry is apparent in *Umthomb' onzulu wamanz' olwazi*, where the poet says the following about Rhodes University:

1. *Eli liso lomthombo libe yindaba,*
  2. *Indab' ethethwayo macalana onke.*
1. (This centre must be public talk,
  2. The talk that is found all around.)
- (Burns-Ncamashe, 1979:2)

The use of the word **indaba** (the talk) in the second line, as it also appears in the first one, makes the idea of a public talk to be transferred to in the second line. The transfer of the idea in this manner reveals Burns-Ncamashe's artistry in emphasising what he actually speaks about in the poem, as it is its theme to publicise Rhodes university. It also enhances the structure of his poetry as it marks the end of the first line and the beginning of the next one. The use of this word in different positions, in successive lines, is a clear illustration of oblique linking. This linking creates a right-to-left swing as follows:



A similar kind of oblique linking, as the one above, is found in *Umnyaka omtsha*, where the poet says the following about the Kings of Xhosaland:

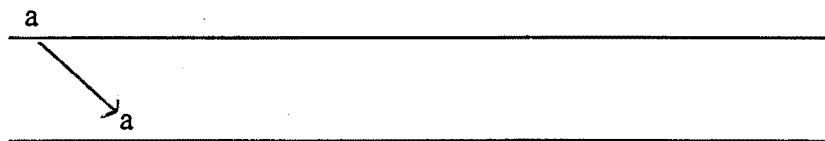
1. *Ziyawubulel' umzi wosasazo,*
  2. *Umzi wosasazo lwento zesiXhosa.*
1. (They thank the broadcasting institution,
  2. The broadcasting institution of isiXhosa issues.)
- (T(XH)93)28)

Oblique linking in these lines is created by the appearance of the phrase *Umzi wosasazo* (The broadcasting institution) in different positions. This is how the poet transfers and emphasises the idea of the institution.

Burns-Ncamashe also uses oblique linking which shows a left-to-right swing in the same poem, when he says:

1. *Bachumise Qamata wasemaXhoseni,*
  2. *Ndithi bachumise phantsi kweNtaba kaNdoda.*
1. (Prosper them God of Xhosaland,
  2. I say prosper them below Ntaba kaNdoda.)
- (Ibid)

The appearance of the word **bachumise** (prosper them), in different positions in these lines, illustrates the transfer and emphasis of the idea of prosperity from the first line to the next, and the use of oblique linking with a left-to-right swing as follows:



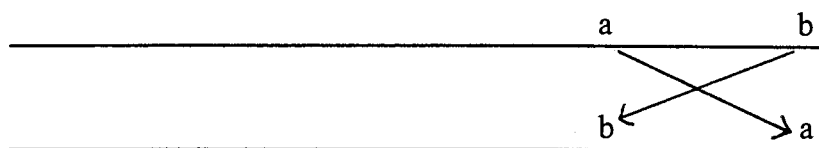
The use of **cross line repetition** or **cross linking** is apparent in *Umthomb' onzulu wamanz' olwazi*, where the poet says the following about the wonder of Rhodes

University:

1. *Sisimanga seziqo ezibini sakuzibala:*
2. *Ngeliso lenyama, ungasibona esinye;*
3. *Ngeliso lengqondo, esinye ungasibona;*

1. (It is the wonder of two personalities when we count them:
  2. With the physical eye, you can see one;
  3. With the imaginative eye, the other you can see;)
- (Burns-Ncamashe, 1979:2-3)

The pattern created by this linking is as follows:

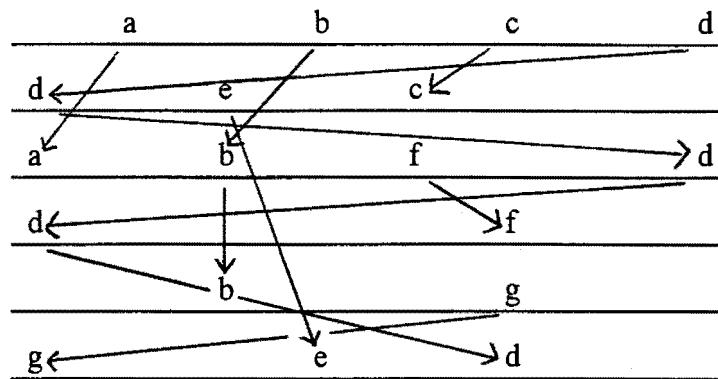


It is because of the lines, joining the words by crossing one another, that the linking found in the above lines is termed cross linking or cross line repetition. It is also interesting to note that within the same lines there is also vertical linking which is formed by the vertical correspondence of the word **Ngeliso** (With the eye) which recurs in the successive lines. The words **lenyama** (of flesh) and **lengqondo** (of the mind) also correspond one another vertically, in which case they also form vertical linking. The presence of these different kinds of linking in the above lines indicates a possibility of different kinds of linking within the same set of lines. The cross linking in the above example emphasises the idea of seeing with an eye. Cross linking may even create complicated swings as in the following example:

1. *Ke, bafondini, nditheth' isidoda emadodeni;*
2. *Amadod' ayasiv' isidoda!*
3. *Bafondini nditheth' inyanisw' emadodeni;*
4. *Amadod' ayayithand' inyaniso!*
5. *Bahlekazi nditheth' intw' ekhoyo;*
6. *Intw' ekhoyo ayayaz' amadoda.*

1. (Well, friends, I speak manhood to men;
  2. Men can understand manhood!
  3. Friends I speak the truth to men;
  4. Men like the truth!
  5. Honourable men I speak the truth;
  6. The truth is known to men.)
- (Burns-Ncamashe, 1979:6)

The different kinds of linking found in these lines create the pattern:



This pattern is composed of arrows showing both vertical and oblique linkings. The oblique links has left-to-right and right-to-left swings. Some swings are longer than the others. The diagram also shows a number of cross links. Some links involve words in successive lines, while others involve words in lines which are separated by one or more lines.

The complex pattern illustrated in these links is indicative of a problem that is introduced by the poet in a stanza previous to the one with them. In the stanza the poet voices his displeasure as Black students were discriminated against at Rhodes University. He also protests against this discrimination. The above pattern, therefore, points to the complication, frustration and anger in the mind of the poet, as he is not happy with the discriminatory practice of those in power.

It is also interesting to note that the words *ayasiv(a)* (they understand it) and *ayayaz(i)* (they know it) are linked up although their stems do not share the same

phonetic system, that is, they do not have the same sounds and thus are different words. Their linking up is based on their semantic value, as they, in certain circumstances, may be used interchangeably. This is especially true when reference is made to understanding a language. It may be said that **Ubani uyasiva isiXhosa** (so and so understands isiXhosa) or **uyasazi isiXhosa** (he understands and can speak isiXhosa). This semantic shift tends to emphasise the idea of understanding the language. It is also common among amaXhosa to use different but related words for the purpose of emphasis, as Burns-Ncamashe does here. The linking up of these words in the above lines seems relevant as the poet voices his speaking the language of man and truth, which are understood by men.

Burns-Ncamashe's art in the employment of linking has been witnessed in his use of vertical and oblique linking to transfer an idea from one line to another. This linking strengthens lines together by similar words and phrases, and unites the various elements of the lines. The repetition of words in successive lines also tends to have an emphatic effect and enhances continuity. It also creates some rhyme and rhythm, in which case it gives the poetry a definite structure. This structure then tends to be decorative in the poetry, and elevates its standard. The poet has also been found to be using the two kinds of linking (vertical and oblique) within one set of lines, in which case a complex pattern of swings is formed. This reflects the state of complication and frustration that jostle in the mind of the poet.

#### 4.2.3 Refrains

Refrains are also commonly used in poetry. A refrain is a phrase or line that recurs at some intervals, usually at the end of a stanza (Shipley, 1970:472, Shaw, 1972:318-319). The phrase, "usually at the end of a stanza" implies that a refrain is, most of the times, found at the end of a stanza, otherwise it may not always be in that position. It may even be at the beginning. This may be the reason why some scholars do not specify the position of a refrain in their definitions of the concept. For instance,

Brooks, Purser and Warren (1975:886) define a refrain as "a line (or phrase) that recurs (perhaps with slight variation) in a poem as a structural element." Ntuli (1984:200) also defines it as "a line or a portion of it which is repeated at regular intervals." Note that these scholars do not specify the exact position of a refrain.

As it is suggested by the above definitions, the recurrence of the phrase or line may be at regular intervals or in a specific pattern so as to become a controlling structural factor (Fowler, 1987:202). Generally, the employment of a refrain contributes towards the establishment of the meter and the mood of the poem. It also indicates the tone, atmosphere and meaning or idea of the poem. However, in African poetry, refrains are used for emphasising or underlining an idea and serve as constant reminders of the subject of the poem. They also connect the theme of the whole poem. This is the case in Burns-Ncamashe's poetry, as the discussion below illustrates.

The use of refrains in Burns-Ncamashe's poetry is apparent in *UDavidson Mavuso*, in which the salutation **Aa! Heshangophondo!** (Hail! Heshangophondo!) (Burns-Ncamashe, 1961:109-110) is repeated four times either at the beginning or end of a stanza. The regular repetition of this salutation serves as a constant reminder to the reader of the figure about whom the poem is composed. It also prevents any possible digression by the mind of the reader. The poet also salutes Mavuso repeatedly for the reader to appreciate the praising part of the poem and not to easily discover the biting criticism that is also part thereof (cf:2.2).

In *Intak' emlom' ubomvu* (Burns-Ncamashe, 1979) the poet repeats the line **Le ntak' imlom' ubomvu** (This red-beaked bird) at the beginning of the sixth, seventh, eighth and ninth stanzas. The repetition of this line helps the reader to maintain a clear mental picture of the subject of the poem throughout. It also helps him to always read the poem within the proper context.

The repetition of a **phrase** at some intervals is apparent in *Intetho yohlanga lwethu*, where the phrase **Yiyo leyo ke ...** (That is it...) is repeated in the following manner:

1. **Yiyo leyo ke, yiyo leyo k' intetho yohlanga lwethu.**
2. ...
3. **Yiyo leyo k' intetho yookhokho bethu.**
4. ...
5. **Yiyo leyo ke, yiyo leyo ke mzi wakwaXhosa,**
6. **Yiyo leyo ke mzi wasebuNguni.**

1. (That is it, that is the language of our nation.
2. ...
3. That is the language of our forefathers.
4. ...
5. That is it, that is it house of Xhosa.
6. That is it house of Nguniland.)

(T(XH/96)5)

The three dots between the lines indicate that this phrase is repeated in different stanzas of the poem. Note how the phrase is repeated in a different pattern in these different lines. In some instances it is repeated within the same line while in others it is not. This different pattern creates a beautiful variation of rhythm and serves as a decorative device in the poem. This modification also prevents monotony in the repetition, and adds to the reader's appreciation of the beauty of the poem and indicates the poet's emotional involvement with the topic he praises about. It also reveals his love of and being inspired by the topic.

In his use of refrains Burns-Ncamashe does not repeat lines or phrases in all the stanzas in a poem. He repeats them in a few stanzas and, in other stanzas, the repeated elements are not included. For instance, *Intak' emlom' ubomvu* has twelve stanzas but the repeated line appears in only four stanzas. This reflects the poet's freedom in the use of the device where he sees fit to emphasise, underline or remind about an idea. These refrains also connect the theme of the entire poem and convey the message. This artistic manner in which Burns-Ncamashe uses refrains also prevents the interruption of the continuity of the poems, as too much use of refrains

would also create "nonsense lines" (or phrases), or jingle (Shipley, 1970:214, Shaw, 1972:319) that interrupts the continuous flow of ideas from the poem to the reader's mind.

#### 4.2.4 Alliteration

Alliteration also plays an important role in determining the external form of poetry. It is a literary device whereby a sound (consonant or vowel) is repeated in two or more words in a line. It is a repetition of speech sounds in nearby words in a line (Kgobe, 1994:237, Milubi, 1988:104, Shipley, 1943:11, 21). Its employment affords the poem a particular sound effect. The repetition of consonant sounds is referred to as **consonance** (Shaw, 1972:237, Kgobe, 1994:238), while that of vowel sounds is referred to as **assonance** (Shaw, 1972:35, Hall, 1981:452, Grambs, 1984:24, Kgobe, 1994:237).

Poems where Burns-Ncamashe uses consonance very vividly are *UGqirha Ian Mackenzie: UTsha-yintsila omtsha weYunivesithi kaSesile* and *Mhla kwamiselwa uChancellor Mackenzie kwiYunivesithi kaRhodes*, in which the following lines are included:

1. *Gqi ngengqongqotho yegqirha!*
  2. *Gqi ngengqangula yengqondi!*
1. (I suddenly come upon an outstanding doctor!
  2. I suddenly come upon a giant of an intellectual!)
- (Burns-Ncamashe, 1979:24, 28)

Note the recurrence of the **-(n)gq-** click sound in these lines. The repetition of this sound emphasises the doctorship of Mackenzie, as he was an academic doctor. It also affords the reader an opportunity to appreciate the poem, as the emphatic nature of these click sounds is typical of the speaking of umXhosa who is proud of his language. Another instance where consonance is used is in *Umgoduko*



*wokumkanikazi*, where the poet speaks about Tshaka as follows:

1. *Kub' owakwaZul' ayawoyik' umdlanga,*
  2. *Akafani noTshaka wemiTshiza yakwa Tshiwo.*
1. (For the one of Zululand fears the spear,
  2. He is unlike Tshaka of imiTshiza of the land of Tshiwo.)

(Burns-Ncamashe, 1961:8)

Consonance, in these lines, is formed by the recurrence of the **-K-** sound, which occurs three times in the first one. However, a more convincing consonance is the one formed by the recurrence of the **-Tsh-** sound, which also occurs three times in the second line. This consonance creates a beautiful rhythm and gives the poetry an aesthetic effect as the reader appreciates reading it. Also note the recurrence of the **-s-** sound in the following line:

1. *Sisilo esisisilwi esisiSala-kulandelwa.*
1. (He is the fighting beast which refuses to be followed.)

(Burns-Ncamashe, 1979:47)

The **-s-** sound appears eight times in the line. As this sound is mostly used as a concord of *isilo*, its repetition then emphasises the reference to the beast. The recurrence of the **-l-** sound in the above line also forms consonance. The consonance found in the above example mainly serves the emphatic and decorative functions. It also promotes the musical sound of the poetry. Other instances where consonance is used are found in *Umthomb' onzulu wamanz' olwazi* (cf:Burns-Ncamashe, 1979), *Intetho yohlanga lwethu* (T(XH/96)5) and *Umntwana oyinkwenkwe* (cf:Burns-Ncamashe, 1961).

The poet also uses assonance as a form of alliteration with the recurrence of vowel sounds within a line or even a word in the line. This is apparent in *UDavidson Mavuso*, where he says the following about Mavuso:

1. *Ingcongcon' ebalek' imigxobhozo.*

1. (The mosquito that flees from bogs.)  
(Burns-Ncamashe, 1961:109)

Assonance, in this line, is created by the repetition of the vowel sound -o- in the nouns *Ingcongconi* (the mosquito) and *imigxobhozo* (the bogs). This repetition occurs in the emphatic syllables of these words and thus plays an emphatic role. It also creates audible rhythm which gives the line a definite structure. A case where a vowel sound is repeated in all the members of a line is found in *Intetho yohlanga lwethu*, where the poet says the following about isiXhosa:

1. *Umtyukatha wentab' elushica-ca-ca,*  
2. *Eyadibanis' amanyang' ohlanga lwakwaXhosa.*

1. (The long strip of a strong thong,  
2. That bound the elders of the Xhosa nation together.)  
(T(XH/96)5)

Note the recurrence of the vowel sound -a- which occurs ten times in the second line. A similar case of assonance as this one is found in *Umthomb' onzulu wamanz' olwazi*, in the following line:

1. *Amanz' angavumaniyo nokugalelw' ezingqayini  
nasemiphandeni.*

1. (The water that refuses to be poured into vessels.)  
(Burns-Ncamashe, 1979:7)

The vowel sound **-a-** appears nine times in this line.

Consonance and assonance, as they are used as forms of alliteration in the poetry under study, primarily serve decorative or ornamental and emphatic functions as they make the reading of the poetry more interesting. They also create rhythm, which, in turn, gives the poetry a definite structure. They also afford the poetry a musical sound effect or euphony.

The above discussion is an illustration of Burns-Ncamashe's use of the repetition technique as he particularly employs parallelism, linking, refrains and alliteration to transfer ideas, decorate his poetry and emphasise certain ideas. It is through them that ideas are emphasised and underlaid. These different kinds of repetition give the poetry its poetic form or structure. They also afford it a significant rhythmic and musical sound effects.

### 4.3 Contrast

Contrast is another device that features prominently in Burns-Ncamashe's poetry. It may generally be defined as the juxtaposition of disparate or opposed ideas, images or both, to heighten or clarify a scene, theme or episode (Shipley, 1970:64, Cuddon, 1991:191). In the use of contrast, words suggesting opposing ideas or images are used in one or two lines. The use of such words tends to clarify what the poet actually expresses in the poem. Contrasts that are used in the poetry under study are based on **gender and age, locality, peace versus turmoil and colour**, as the discussion in the paragraphs below will illustrate.

#### 4.3.1 Gender and age

The use of contrast based on gender and age is evident in *Intetho yohlanga lwethu* (T(XH/96)5), where the poet addresses both men and women, on the one hand, and

boys and girls, on the other, as follows:

1. *Nditsho kuni madoda nakuni zimazi zolusu.*
  2. *Nditsho kuni makwedini nakwiintombi zenu.*
- 
1. (I refer to you **men** and **women**.)
  2. I refer to you **boys** and your **girls**.)

Contrast, in these lines, is apparent in the use of the words **madoda** (men) and **zimazi zolusu** (women) in the first line, and **makwedini** (boys) and **iintombi** (girls) in the second one. **Amadoda** (men) and **amakwedini** (boys) are male human beings while **iimazi zolusu** (women) and **iintombi** (girls) are female ones. Opposition in these words then comes as some refer to males and others to females. The contrast of age is between **madoda** (men) and **makwedini** (boys), on the one hand, and **zimazi zolusu** and **iintombi**, on the other. Men are grown up and circumcised males, while boys are the younger and uncircumcised ones. Also, women are grown up and even married females, while girls are the younger and unmarried ones. All this illustrates how the poet addresses all people, both females and males, and young and old, in this poem. The implied contrast between the circumcised and uncircumcised, on the one hand, and the married and unmarried, on the other, suggest the status of the people addressed, as boys are generally regarded as belonging to a lower status than men, and girls to a lower status than women. Reference to these people of different status levels, then, suggests how the poet addresses everyone, irrespective of status level. The message of the poem is not limited to people of a certain gender, age and status. It is intended to reach everyone. This may be because isiXhosa, which is the subject of the poem, is spoken by all amaXhosa, irrespective of their gender, age and status.

Contrast based on age is also evident in *Umnyaka omtsha* (T(XH/93)28), where the poet refers to people who enjoyed in the programmes of Radio Bantu as:

1. *Ngabancinci nabadala.*

1. (By the young and old.)

The words **abancinci** (the young) and **abadala** (the old) contrast one another as they refer to opposing age groups. The poet's use of this contrast illustrates how the programmes of the station were enjoyed by people of different age groups. The enjoyment of the programmes had no age limit, as all people, irrespective of their age, would enjoy them, either by participation or listening to them.

#### 4.3.2 Locality

Locality, in this context, is used to refer to the place where events take place. The use of contrast based on locality is evident in *Aa! Gunyaziwe!*, where the poet portrays Cullen as binding or uniting earthly and heavenly beings as follows:

1. *Yintamb' engqingqw' eqamangel' izizwe,*  
2. *Eziphantsi neziphezulu.*

1. (He is the strong thong that binds nations.  
2. Those that are **down here** and **up there**.)  
(Tonjeni, 1959:18)

Contrast, in these lines, is apparent in the use of **Eziphantsi** (Those down here) and **eziphezulu** (those up there), in the same line. These words refer to localities in opposing directions. Nations that are down here are the human beings on earth, while those that are high up are heavenly beings such as angels and God. The depiction of Cullen as binding these beings, in different (opposing) localities, emphasises his strength to communicate with heaven (God) on behalf of the earthly beings (human beings) through prayer. It then enhances the importance of his duty as a bishop, which duty can influence both heaven and earth. It also points to his unlimited religious powers.

### 4.3.3 Peace versus turmoil

The use of contrast based on peace versus turmoil is apparent in *UGqirha Ian Mackenzie: UTsha-yintsila omtsha weYunivesithi kaSesile*, where the poet reflects Mackenzie's leadership as suitable to any condition, as follows:

1. *Ndithetha ngenkokheli yamhla lisileyo namhla lidudumayo.*
2. *Nokub' ilizwe lixolile, ukukhokela kumfanele;*
3. *Nokub' ilizwe limaxongo, ukukhokela kumlingene.*

1. (I speak of a leader whether the weather is **clear** or **thundering**.)
2. Even when the land is at **peace**, leadership suits him;
3. Even when the land is at **war**, he is a worthy leader.)

(Burns-Ncamashe, 1979:24-25)

The weather's states of being clear and thundering, in the first line, contrast each other, as clear weather suggests a peaceful condition, and the thundering one suggests a fearsome and turmoil condition. Even the land's being at peace, in the second line, and its being at war, in the third one, are contrasting in that peace suggests happiness while war suggests turmoil, commotion and fear. The depiction of Mackenzie as a suitable and worthy leader, in different and contrasting conditions as these, points to his strong leadership qualities. He is depicted as a born leader whose leadership is not influenced by any condition. He is a leader in and out of season.

### 4.3.4 Colour

The use of contrast based on colour is apparent in *Intak' emlom' ubomvu*, where the poet depicts the contrasting colours of the feathers of the *bird* as follows:

1. *Uboya bomhlehazi*
2. *Buntlolela yombini;*
3. *Boze bunge bumhlophe*
4. *Kanti phofu bumnyama.*

1. (The feathers of the honourable man
  2. Are double coloured;
  3. They would seem **white**
  4. While they are, in fact, **black**.)
- (Burns-Ncamashe, 1979:31)

Colour contrast, in these lines, is made apparent by the use of the colours **white** and **black** to reflect the appearance of the feathers of the subject of the poem. This contrast has already been discussed in more details in chapter three of this study (cf:2.1.1).

Contrast, as it is used in Burns-Ncamashe's poetry, reveals the twist of meaning that is there because of the use of contrasting words. It also helps the reader understand what exactly the poet is saying in the poem. It also gives him a better understanding of the message of the poem, and the figure the poet writes about.

#### 4.4 Compounding

Compounding is a process whereby two words are stringed together or juxtaposed to form one (new) word (Langacker, 1973:81, Fromkin and Rodman, 1988:136). Words that are used in compounding may be from the same category (part of speech) or different ones. However, the resultant word falls into one category. Burns-Ncamashe indicates compounding in his poetry by using a dash to separate the two words which form one word. However, for the compound of praise names nothing is used to separate the two words. The reader relies on his knowledge of the language to see that compounding does exist in such names. Below is a discussion of the word categories which are formed by compounding in Burns-Ncamashe's poetry.

##### 4.4.1 Nouns

This discussion includes the compounding of both praise names and other nouns found in the poetry under study. Some praise names in Burns-Ncamashe's poetry

manifest compounding in their derivation. For instance, **Heshangophondo**, which is Mavuso's praise name in *Aa! Heshangophondo!* (Burns-Ncamashe, 1961:109), is derived by compounding the verb **Hesha** (signalise) and the adverb **ngophondo** (with the horn), as follows:

<b>Verb</b>	-	<b>Adverb</b>
<i>Hesha</i>		<i>ngophondo</i>

Signalising with the horn, as the praise name means, suggests Mavuso's having been a strong chief to his subordinates (cf: 2.5.3).

The praise name **Zwelonke** for Mgijima, in *UElijah Mgijima* (Burns-Ncamashe, 1961:107), is derived by compounding the noun **Ilizwe** (The nation) and the pronoun **lonke** (whole), as follows:

<b>Noun</b>	-	<b>Pronoun</b>
<i>Ilizwe</i>		<i>lonke</i>

In this compound the initial **I-** of **Ilizwe** is omitted to make the compounding easy. The praise name **Zwelonke** suggests that Mgijima rules over all the nation. This may be implicative of the fact that amaHlubi, of which Mgijima was a senior chief, are scattered all around the land occupied by amaXhosa. Because of this situation then, Mgijima is regarded as ruling across the nation.

The praise name **Ngweyesizwe** (Leopard of the nation), for Sebe, in *Aa! Ngweyesizwe* (T(XH/94)84), is derived by compounding the noun **Ingwe** (The Leopard) and the possessive **yesizwe** (of the nation) as follows:

<b>Noun</b>	-	<b>Possessive</b>
<i>Ingwe</i>		<i>yesizwe</i>



Even here the initial **I-** of **Ingwe** is omitted to make the compounding easy. The leopard is an animal that is regarded to be beautiful because of its spots. It is also distinguished by its spots from other animals that look like it, for instance, the tiger. Sebe may have attained the praise name **Ngweyesizwe** then, because he was regarded to be handsome by his subjects. The praise name may also signify the admirable deeds he may have been distinguished by from other leaders. These deeds may have manifested themselves when he was a teacher, school inspector, cabinet minister, Prime Minister and President in the Ciskei homeland (cf:2.4.1.3). The leopard is also a dangerous animal that can hurt people and other animals. The symbolic use of this animal in Sebe's praise name then may also signify his dangerous nature. The dangerous nature of Sebe was evident in his not letting his word to be disputed, as one who did so would either be detained, expelled from a government position or extradited from Ciskei. Burns-Ncamashe himself was expelled from government as his ideas seemed not to be in harmony with those of Sebe, who was the Prime Minister of Ciskei then (cf: 1.6.6.2).

Other nouns that are derived by compounding include **Amakhaba-kophe** (Those who kick and it bleeds), **Isala-kunyolwa** (One who refuses to be poked) and **Isala-kuleqwa** (One who refuses to be chased away) (Burns-Ncamashe, 1979:10,24). The noun **Amakhaba-kophe** is derived by the juxtaposition of the noun **Amakhaba** and the verb **kophe**, as follows:

Noun	-	Verb
<i>Amakhaba</i>		<i>kophe</i>

The word **Amakhaba-kophe** is used to describe the students of Rhodes University when they are dissatisfied with something. They take strong actions such that they can even cause someone to bleed, that is, they may even endanger someone. This is typical of dissatisfied students when they are protesting.

The words **Isala-kunyolwa** and **Isala-kuleqwa** are derived by combining a verb and another verb as follows:

Verb	-	Verb
<i>Ukwala</i>		<i>Ukunyolwa</i>
<i>Ukwala</i>		<i>Ukuleqwa</i>

In this compounding the infinitive formative **-ku-** of the first verbs is replaced by **-s-** to form a noun, and the initial **U-** of the last components is deleted to ease the compounding. Among amaXhosa poking and chasing someone away is a sign of undermining and outfighting one. The description of Mackenzie as refusing to be poked and to be chased away signifies his not allowing anyone to poke or chase him away. In this sense he is depicted as a brave person who does not entertain being undermined or outfought by either being poked or chased away.

#### 4.4.2 Possessives

Burns-Ncamashe also uses compound possessives in his poetry. This is apparent in the use of the possessives **zeenkuba-buchopho** (of intellectuals) and **olwazi-banzi** (of wide knowledge) in *Umthomb' onzulu wamanz' olwazi* (Burns-Ncamashe, 1979:2,14). The possessive **zeenkuba-buchopho** is a combination of a possessive and a noun as follows:

Possessive	-	Noun
<i>zeenkuba</i>		<i>ubuchopho</i>

Before being a possessive, this word was the compound noun **iinkuba-buchopho** (intellectuals) derived with a verb and a noun as:

**Verb** - **noun**  
*Ukuchuba*      *ubuchopho*

It becomes a possessive with the prefixing of the **za-** possessive formative. In this combination (**zeenkuba-buchopho**) the initial vowel of the second part is deleted to make the compounding easy. This possessive is used to describe the lecturers of Rhodes University as great intellectuals.

The possessive **olwazi-banzi** is a combination of a possessive and a copulative stem in the following manner:

**Possessive** - **Copulative stem**  
*olwazi*                      *banzi*

The use of the copulative **banzi** (wide) with the possessive **olwazi** (of knowledge) emphasises the fact that, at Rhodes University, students acquire knowledge that is wide.

#### 4.4.3 Ideophones

The compounding of ideophones is apparent in *Igalelo likaProfesa J. Opland*, where the poet expresses how the meaning of poems gets well understood as follows:

1. *Ithi zum-zozololo, itshon' entliziyweni.*

1. (It gets into the heart satisfactorily.)  
 (Burns-Ncamashe, 1979:50)

The compound ideophone **zum-zozololo**, which is a combination of two synonymous ideophones, is used to emphasise the satisfactory manner in which the meaning of the poems is understood. One ideophone would be enough to give the idea of satisfaction, but for the sake of emphasis and making the idea stronger, the second

ideophone is also used.

#### 4.4.4 Copulatives

Copulatives seem to be compounded extensively in Burns-Ncamashe's poetry. These copulatives are **ngundaba-mlonyeni**, (is a public talk), **yindlala-mfundo** (is hunger for education), **Sisiduma-kude** (Is one that sounds afar), **uliphala-ndlela** (he is always on the road) and **ngungxowa-nkulu** (he is monied) (Burns-Ncamashe, (1979:2, 6, 11, 22, 49).

The copulative **ngundaba-mlonyeni** (is public talk) is the combination of a copulative and a locative as follows:

<b>Copulative</b>	-	<b>Locative</b>
<i>ngundaba</i>		<i>emlonyeni</i>

The literal meaning of this combination is **it is the talk that is in the mouth**. It then implies that Rhodes University should always be talked about, it should be public talk. This implies that the institution should be made known to everyone, especially students as they should apply for admission there. Note that the initial *e-* of **emlonyeni** is omitted to make the compounding easy.

Another combination of a copulative and a locative is evident in the copulative **Sisiduma-kude** (Is one that sounds afar), which is derived as follows:

<b>Copulative</b>	-	<b>locative</b>
<i>Sisiduma</i>		<i>kude</i>

**Ukuduma kude** (to sound afar) implies the sound of an object that is heard even by people at a distance from the object. This compound copulative, then, is used, in this

context, to suggest that Rhodes University has influence and is known even in far away areas, as it draws students from different parts of South Africa. This is in line with the idea of making it known as suggested earlier.

The copulative **yindlala-mfundo** (is hunger for education) is a combination of a copulative and a noun as follows:

<b>Copulative</b>	-	<b>Noun</b>
<i>yindlala</i>		<i>imfundo</i>

This copulative is used to emphasise how Black students were hungry of the education they could not get, from Rhodes University, as they were not allowed to study there. It then emphasises the state of deprivation these students found themselves in. Also note the omission of the initial vowel **I-** of **imfundo** to make the compounding easy.

The compound **uliphala-ndlela** (he runs up and down), which is referred to Opland, in *Igalelo likaProfesa J. Opland*, is also a combination of a copulative and a noun in the following manner:

<b>Copulative</b>	-	<b>Noun</b>
<i>uliphala</i>		<i>indlela</i>

**Iphala-ndlela** is someone who is always on the road, always going somewhere. Reference to Opland by this compound then emphasises his visiting different areas in search of poets. For this he is always on the road. This also emphasises Opland's trying to search for poets who are not easy to find. In this compound the initial **i-** of **indlela** is omitted to make the compounding easy.

The compound **ngungxowa-nkulu** (he is heavily monied), which is referred to Cecil Rhodes, is a combination of a copulative and another copulative as follows:

<b>Copulative</b>	-	<b>Copulative</b>
<i>ngungxowa</i>		<i>inkulu</i>

The literal interpretation of **ngungxowa-nkulu** is **he is the bag that is big**. However, this concept is normally used to refer to someone who is well monied. The use of this compound then emphasises Rhodes' financial status, that he is financially sound.

Burns-Ncamashe's use of compound words in his poetry, as the above discussion illustrates, reflects his ability to use two words to form one. It also adds to the aesthetic effect of the poetry, as the reader tends to appreciate the manner in which these words are formed. Compound words also tend to unite ideas and thoughts thus effecting the desired unity in structure as well as in imagery.

#### 4.5 Ideophones

Generally, Xhosa ideophones are symbols of process, actions and states. They can also serve as intensifiers, especially when they are used with a word that refers to the situation the ideophone also suggests. They also reflect emotions and feelings, and also vivify speech. Xhosa ideophones are of four general categories. These categories are divided according to the morphological structure of the ideophones or, precisely, according to the number of syllables they contain. They can be monosyllabic, disyllabic, tri-syllabic or multi-syllabic. Burns-Ncamashe employs all these categories in his poetry, as it will be illustrated in the discussion below. Ideophones may also be original or derived from other parts of speech. In this discussion, then, it will also be reflected which ideophones are original and which ones are derived.

#### 4.5.1 Monosyllabic ideophones

The most common monosyllabic ideophone used in Burns-Ncamashe's poetry is *Gqi* (Burns-Ncamashe, 1961:67 and 1979:9,12,24), which denotes sudden appearance. For instance, the appearance of the objects of worship to a boy is reflected as follows in *Umntwana oyinkwenkwe*:

1. *Gqi nemishologu ithath' indawo,*
2. ...
3. *Gqi uQamata mathinzithinzi.*

1. (The spirits also appear suddenly and play a role.
2. ...
3. (God appears suddenly and unclearly.)

(Burns-Ncamashe, 1961:67)

The use of this ideophone in the above lines reflects the suddenness with which the spirits and God appear in the imaginative eye of the boy. This idea has been discussed in more details in chapter three of this study already (cf:3.3.2). The poet also uses ideophones which are synonymous in the same line as in *Umthomb' onzulu wamanz' olwazi*, where he reflects how students approach from different angles to Rhodes University, as follows:

1. *Thu ngapha, gqi phaya...*

1. (They appear suddenly this side and that side...)

(Burns-Ncamashe, 1979:9)

Both the ideophones used in this line imply the sudden appearance of students who want to study at Rhodes University. It is in this sense that they are synonymous. The use of these synonymous ideophones emphasises the occurrence of the same action at different times and angles.

As the ideophones in the above examples are not used with verbs or words pointing to what they also signify, they then represent the verbs by suggesting the action that takes place, that is, **ukuvela ngesiquphe** (sudden appearance).

A monosyllabic ideophone that is used with words describing the situation it refers to is **nzwi** in *Igalelo likaProfesa J. Opland*, where the poet describes a situation of joy that would prevail at the death of the Devil in the following line:

1. *Kuthi nzwi lo nzwini neso sanzwillikazi.*

1. For that great noise to be heard with the ear.)  
(Burns-Ncamashe, 1979:46)

The ideophone **nzwi** reflects how people would make noise of joy at the death of the Devil. The appearance of the nouns **nzwini** and **sanzwillikazi**, which also denote the sound, in the same line, indicates how the ideophone acts as the intensifier of the nouns. The use of the ideophone with the nouns also emphasises the occurrence of the sound of joy. **Nzwi**, as an ideophone, is original, and from it the nouns **inzwini** and **isanzwili** are derived.

#### 4.5.2 Disyllabic ideophones

The use of disyllabic ideophones in Burns-Ncamashe's poetry is found in the poems in *Izibongo zakwaSesile* (1979). These ideophones include **jiji!** (p.4), which implies the turning of a situation, **nqanu!** (P.9), which implies sudden appearance, **gaxa**, **muku**, **fingi** (p.22), which also denote sudden appearance, **menye** (p.42) which denotes the sudden flashing of lightning, **putyu** (p.46) which implies the coming out of something that is squeezed, and **gxushu** (which implies stamping with a foot). Some of these ideophones are original while others are derived. The original ones are **nqanu**, **gaxa**, **muku**, **fingi**, **menye**, **putyu** and **gxushu**. Verbs may be derived from these ideophones by preceding the latter with the auxiliary verb **-thi** or suffixing **-ka**, **-za**, or **-la** as follows:



Ideophone	Verb	Translation
<i>Nqanu</i>	<i>Ukuthi nqanu</i>	To appear suddenly
<i>Gaxa</i>	<i>Ukuthi gaxa</i>	To meet unexpectedly
<i>Muku</i>	<i>Ukuthi muku</i>	To appear suddenly
<i>Fingi</i>	<i>Ukuthi fingi</i>	To appear in a crowd
<i>Menye</i>	<i>Menyeza</i>	Flash light
<i>Putyu</i>	<i>Putyuka</i>	Be squeezed out
<i>Gxushu</i>	<i>Ukuthi gxushu</i>	To stamp with foot

A derived ideophone is **jiji!** which is derived by replacing the final vowel **-a** of the verb **jiya** (turn) with **-i**.

Disyllabic ideophones may also be used with words denoting the action or situation they also denote or they may stand on their own. For instance, **jiji!** in *Umtomb'onzulu wamanz' olwazi*, where the poet reflects the change that happened around Grahamstown when the Whites came, is used with the verb **lajika** which also suggests the action the ideophone also implies, as follows:

1. ... *Jiji ilizwe lajika.*
1. (... The land turned suddenly.)  
(Burns-Ncamashe, 1979:4)

In this manner the ideophone is used as an intensifier of the turning action that is denoted by the verb **lajika**. On the other hand, **nqanu**, for instance, where the poet portrays how English children approached from different sides to go to study at Rhodes University, is used without a word that implies the situation it refers to, as follows:

1. *Thu ngapha, gqi phaya, nqanu ngeli cala.*
1. (Suddenly appear this side, that one, and this:)

(Burns-Ncamashe, 1979:9)

This is a typical example of an ideophone that represents the verb. It represents the verb phrase **bavela ngokukhawuleza** (they appeared suddenly), as the latter is not used, but the ideophone is used in its place, and gives a complete idea.

Disyllabic ideophones are rhythmic as their tone derives from stressed and unstressed syllables. It is normally the initial syllable that is stressed. These ideophones are also effective in creating images.

#### 4.5.3 Tri-syllabic ideophones

Tri-syllabic ideophones are also found in the poems contained in **Izibongo zakwaSesile** (1979). They are **guququ** (p.4), which implies the sudden turning of a situation, **chithithi** (p.16), which implies sudden scattering, and **qabavu** (p.20) which implies standing at a distance. Two of these ideophones are derived from verbs by replacing the final **-(e)ka** with a syllable identical to the penultimate one, while one is original. The derived ones are **guququ** and **chithithi** while the original one is **qabavu**. The derivation of **guququ** and **chithithi** is as follows:

Verb	Ideophone	Tanslation
Guquka	guququ	turn around suddenly
Chitheka	chithatha	get scattered

**Qabavu** is often used to derive a verb by preceding it with the auxiliary verb **-thi** as in **ukuthi qabavu** (to stand at a distance).

The employment of tri-syllabic ideophones is apparent in *Umthomb' onzulu wamanz' olwazi*, where the poet reflects how the situation around Grahamstown changed with the coming of the Whites, as follows:

1. *Suka guququ, zajika izinto...*

1. (Things turned around suddenly...)  
(Burns-Ncamashe, 1979:4)

This ideophone is followed by the verb **zajika** which is normally used as a synonym of **zaguquka**, which also refers to what the ideophone implies. The ideophone then intensifies or emphasises the action that is suggested by the verb.

A tri-syllabic ideophone that stands on its own, without a word that signifies the action it refers to, is **chithithi** in the same poem, where the poet reflects how the students of Rhodes University study.

1. *Cwaka, cwaka, cwaka babe bee chithithi!*

1. (There was persistent quietness and they suddenly dispersed!)  
(Burns-Ncamashe, 1979:16)

This ideophone reflects how students would disperse suddenly after studying quietly.

#### 4.5.4 Multi-syllabic ideophones

Multi-syllabic ideophones are found in various poems in the poetry under study, as the table below illustrates. In this table the text or poem, ideophone and translation are provided as follows:

Text/poem	Ideophone	Translation
Burns-Ncamashe, (1961:7,21)	<i>Jikelele</i>	All around
Burns-Ncamashe, (19979:16)	<i>Tsotsololo!</i>	Disappear
Burns-Ncamashe, (1979:50)	<i>Nyonyololo!</i>	Satiately
<i>Aa! Velile!</i> (T(XH/90)317)	<i>Khuphululu!</i>	Rising/standing up

Of these ideophones, **jikelele** and **khuphululu** are derived while **tsotsololo** and **nyonyololo** are original. **Jikelele** is derived from the verb **jikeleza** (go around) by replacing the final **-za** with a syllable similar to the penultimate one (**-le**). **Khuphululu** is derived from **khuphuluka** by replacing the final **-ka** with **-lu** which is similar to the penultimate syllable **-lu-** of the verb. **Tsotsololo** and **nyonyololo** are original ideophones which are normally used with the auxiliary verb **-thi** or with the verbs they intensify, to give a complete meaning.

The use of multi-syllabic ideophones is apparent in *Ingcibi yamakhwenkwe*, where the poet reflects the operator's being well known as follows:

1. *Elaziwa jikelele;*

1. (Who is known all around;)  
(Burns-Ncamashe, 1961:21)

The use of this ideophone illustrates how wide the operator is known. That is, he is known all around his immediate environment or society. The use of this ideophone without a word signifying the situation it refers to is an indication that it, in itself, is used to portray the situation, which is the operator's being known all around.

An example of a multi-syllabic ideophone that is used with words that also signifies the situation it implies is **khuphululu** in *Aa! Velile!* (T(XH/90)317), where the poet reflects Velile's readiness to rise and solve the problems he is informed about. The poet says:

1. *Khon' ukuz' athi khuphululu eme ngeenyawo.*

1. (For him to rise on his feet.)

The use of the ideophone with the phrase **eme ngeenyawo** (to rise or stand on feet) which shares the same meaning with it, illustrates how the ideophone is employed to emphasise or intensify the action of rising which is also signified by the phrase.

#### 4.5.5 Repeated ideophones

Burns-Ncamashe also tends to repeat some ideophones for emphasis and to show how the action or situation occurs repeatedly, persistently or constantly. This repetition of ideophones is evident in *Umthomb' onzulu wamanz' olwazi*, where the poet reflects the echoing sound of the forest trees when Blacks sung a war song as follows:

1. *Ahlokoma namahlathi kwathi hlathu-hlathu,*

1. (Even forests echoed a sound,  
(Burns-Ncamashe, 1979:4)

The repetition of the ideophone in this line illustrates how persistently the echoing sound of the forest occurred. The echo is reflected to have taken a long time before it stopped. The echoing of the forests suggests the strength with which the song was sung. In the same poem the poet portrays the quietness that takes place when students study at Rhodes University as follows:

1. *Cwaka, cwaka, cwaka babe bee chithithi!*

1. (There was persistent quietness and they dispersed!)  
(Burns-Ncamashe, 1979:16)

The repetition of the ideophone **Cwaka**, which implies quietness in this line, illustrates the long period of quietness that is there when students study. This quietness occurs persistently.

Of note also is the repetition of the last syllable of the ideophone **gqokro-kro-kro-kro-kro!** which signifies the persistent sound of a canon in *Aa! Velile!* (T(XH/90)317). This repetition illustrates how the sound would be heard for a long time, as it would not stop immediately.

As the foregoing discussion has illustrated, the repetition of ideophones, or part thereof, is Burns-Ncamashe's skill of indicating how an action or situation occurs repeatedly or persistently. Burns-Ncamashe also uses compound ideophones which have been discussed under **compounding** earlier in this chapter (cf:4.4.3).

The use of the four types of syllables in Burns-Ncamashe's poetry illustrates how able the poet is of using different ideophones. His using them with and without words implying the same situation points to his ability to use them as either representatives of the words, or as intensifiers of the situations or actions implied by the words. The ideophones used in the poetry imply situations which would otherwise be suggested by the use of verbs or other word categories. The use of ideophones is also economical as it tends to save space which would be occupied by whole verbs or phrases. It also gives the poetry an aesthetic effect as the reader tends to appreciate reading the poetry where ideophones are used skilfully. The use of these ideophones then reveals Burns-Ncamashe's art in expressing an idea in an economical and appreciable manner.

#### 4.6 Interjectives

Burns-Ncamashe's poetry is also characterised by the extensive use of interjectives that bring out various meanings. An interjective is a word or phrase that is used in syntactic isolation and that expresses sudden emotion (**Collins Concise Dictionary**, 1986:5878). According to **Webster's New Collegiate Dictionary** (1980:597) an interjective is an ejaculatory utterance usually lacking grammatical connection: as a word or phrase used in exclamation... and a cry or inarticulate utterance ... expressing an emotion. Doke (1981:34) also defines an interjective as an emotional word which often conveys a complete concept without the implication of any object.

From the above definitions it is clear that the interjective has two basic characteristics. The first one is that it is used in isolation, which implies that it can

stand on its own, without other syntactic members, and give a complete meaning. However, it may also be used as part of a whole sentence or line. The second characteristic is that it expresses emotions on the part of the speaker. The emotions expressed may be joy, surprise, sorrow, pain, anger, charge, disappointment and so forth. Interjectives may also imply greeting or salutation, doubt, sarcasm, encouragement, rejection, warning, asking questions, calling for attention, accepting (responding to) a call, stopping an action and terminating a poem.

Some interjectives may have the same phonetic value but express different situations. What determines the situation that is expressed is usually the tone of the interjective. In interjectives which are uttered orally the facial expression of the speaker does suggest what is expressed. The words with which the interjective is used in a sentence or line also add to the real meaning of the interjective. The emotional effect the interjective has on the reader or listener also helps give its meaning. In this discussion, then, it will be illustrated which emotions and meanings are expressed by the interjectives used in Burns-Ncamashe's poetry.

#### 4.6.1 Joy

It is general and normal practice among amaXhosa to utter an interjective when one has a feeling of joy. Interjectives that imply joy are **Awu!**, **Halala!**, **Huntshu!**, **Heeke!**, and **Hee!**. As umXhosa, Burns-Ncamashe also expresses joy by the use of interjectives in his poetry. The interjectives he uses are **heeke** and **hee-e!** in *Umthomb' onzulu wamanz' olwazi* (cf: Burns-Ncamashe, 1979). **Heeke** is used in the line:

1. *Heeke, ndathetha ndarhubela ngomzi kaSesile!*

1. (Well done, I speak beautifully of Cecil's institution!)  
(Burns-Ncamashe, 1979:6)

The expression of joy by this interjective is enhanced by the words that follow it. Having an opportunity to speak beautifully of something one adores normally brings satisfaction to the speaker. It is this satisfaction that results in the feeling of joy. In the same manner, Burns-Ncamashe's speaking beautifully of Rhodes University, in the poem, gives him some satisfaction. He, then, uses the interjective to express the joy he experiences because of this satisfaction.

**Hee-e!** is used in the line:

1. *Hee-e! Siza kungqingqa sibuyelela,*

1. Good! We will come now and again,  
(Burns-Ncamashe, 1979:15)

This interjective reveals the poet's feeling of joy as Rhodes (Cecil) will be praised now and again for having established the University, as the words that follow the interjective suggest. This also reveals Burns-Ncamashe's appreciating **bongaing** people who perform heroic deeds, as Rhodes is. It then reveals him as a praise poet who appreciates singing praises. Besides praising Rhodes for having established a University, the interjective also reveals the poet's encouraging education, as Rhodes University is an educational institution.

#### 4.6.2 Greeting

There are specific interjectives that are used for greeting among amaXhosa. These interjectives include **Mholo!**, **Bhota!**, **Bayethe!**, **Oloyi!** and **Aa!** **Aa!** is especially used to greet or salute people of royal blood, such as chiefs, and people of honour who are endowed with praise names. In its use, this interjective is often followed by the praise name of a chief or honoured person, which is used as a token of respect. Burns-Ncamashe uses this interjective very often, especially where he refers to chiefs and people of honour, in his poetry, as the table below illustrates:



Greeting	Text/poem where found
<i>Aa! Gunyaziwe!</i>	Tonjeni (1959:17)
<i>Aa! Zwelonke!</i>	Burns-Ncamashe (1961:107)
<i>Aa! Heshangophondo!</i>	Burns-Ncamashe (1961:109.110)
<i>Aa! Bhekizulu!</i>	<i>Umnyaka omtsha</i> (T(XH/93)28)
<i>Aa! Daliwonga!</i>	<i>Umnyaka omtsha</i> (T(XH/93)28)
<i>Aa! Velile!</i>	<i>Umnyaka omtsha</i> (T(XH/93)28)
<i>Aa! Jonguhlanga!</i>	<i>Umnyaka omtsha</i> (T(XH/93)28)
<i>Aa! Xolilizwe!</i>	<i>Umnyaka omtsha</i> (T(XH/93)28)
<i>Aa! Jongilizwe!</i>	<i>Umnyaka omtsha</i> (T(XH/93)28)
<i>Aa! Nontsapho!</i>	<i>Aa! Ngweyesizwe</i> (T(XH/94)84)

All the above are greetings or salutations of chiefs and some people of honour found in Burns-Ncamashe's poetry. Zwelonke, Heshangophondo, Bhekizulu, Velile, Daliwonga and Xolilizwe were/are praise names of chiefs. For instance, Zwelonke was the praise name of Chief Elijah Mgiijima, Heshangophondo that of Chief Davidson Mavuso and Velile that of Chief Velile Sandile. Some of the above names are bestowed to some people of honour. For instance, Gunyaziwe is the praise name of Bishop Cullen, and Nontsapho was the bridal name of Mrs Sebe, which was also used as a praise name. The use of the interjective *Aa!* (Hail!) before all these praise names indicates how the poet salutes and respects these figure as people of royal blood and honour. All this points to Burns-Ncamashe's awareness of and upholding the culture of greeting chiefs and honoured people, in the above manner, among amaXhosa. It also points to his poetic skill, as poets often salute their subjects of praise in this fashion. The use of praise names has already been discussed in more details in chapter two of this study (cf:2.4.3).

Another interjective of greeting that is used by the poet is *oloyi* whose plural is *oloyini*, where he greets the staff members of Radio Bantu, in *Umnyaka omtsha*

(T(XH/93)28), as follows:

1. *Ndithi oloyini mzi wakwaRadio Bantu,*
  2. *Oloyini mabandl' akowethu.*
1. (I greet you household of Radio Bantu,
  2. I greet you my fellow men.)

While the poet uses this interjective to greet the staff members of Radio Bantu, he also uses it to draw their attention to listen to what he is about to say.

#### 4.6.3 Calling for attention

Interjectives that are normally used to call for attention among amaXhosa are **heyi!**, **waa!**, **iwu-u!**, and **hoyina/i**. Xhosa poets often use **hoyina/i** which is a short form of **anihoyi na?** (won't you pay attention?). They would also cry out **Iyathetha le mbongi!** (This poet is speaking!) and **Ndiboleken' iindlebe!** (Land me your ears!). Burns Ncamashe uses **hoyini** in *Umthomb' onzulu wamanz' olwazi* to call for attention from his audience. That is apparent in the line:

1. *Hoyini luhle lwasemLungwini!*
1. (Won't you pay attention beauties of the White man!)  
(Burns-Ncamashe, 1979:8)

The use of this interjective with reference to Whites is an indication that the poet calls for attention from them, as he speaks about a University that offered education to them only. Burns-Ncamashe's use of this interjective then proves him as a Xhosa poet who knows how to call for attention from the audience.

#### 4.6.4 Apology

AmaXhosa often use some interjectives to show remorse and ask for forgiveness for the wrong one has committed. These interjectives include **tarhu!** which is derived

from the noun *itarhu* (mercy), and *ngxe!* which is derived from the verb *ukungxengxeza* (to ask for forgiveness). When one calls the interjective *tarhu!* one is actually asking for mercy. The direct interpretation of the interjective is **have mercy on me!** When one calls the interjective *ngxe!* one is actually asking for forgiveness as in **forgive me!**

Burns-Ncamashe uses both these interjectives in *Aa! Velile!* (T(XH/90)317), where he apologises for troubling Velile during the night. He says:

1. *Ndakuhambel' usaphumle mntwan' omhle womntwan' omhle,*
  2. *Tarhu kaliwakawaka,*
  3. ...
  4. *Tarhu kumkani wohlanga lwamaXhosa asekunene.*
  5. ...
  6. *Tarhu thole lomzukulwana kaMgolombane.*
- 
1. (I visit you while you are still resting chief,
  2. **Have mercy on me** a thousand times.
  3. ...
  4. **Have mercy on me** king of the Xhosa nation of the right-hand house.
  5. ...
  6. **Have mercy on me** Mgolombane's great grandchild.)

Among amaXhosa it is generally a sign of disrespect and undermining to disturb the chief in his rest, irrespective of the significance of what one is bringing. In fact, one is often barred by councillors from seeing the chief when he is resting, as disturbing him is normally regarded as an offense which may be punishable with a heavy penalty. The poet's asking for mercy repeatedly in the above lines, then, points to his understanding that he has committed a serious offence, which deserves a heavy penalty, by disturbing Velile while he is still resting. His calling the interjective *tarhu* repeatedly emphasises his remorse and feeling sorry for his action. It is also for the said offense that the poet asks for forgiveness by calling the interjective *ngxe*, in the poem, as follows:

1. *Ngxe kaninzinzi.*
1. (Forgive me a multiple times.)  
(Ibid)

#### 4.6.5 Negation

Interjectives that are normally used to express negation among amaXhosa include **Hayi!**, **Hayi bo!**, **Hayi khona!** **Tyhini le!**, **Suka!** and **Unotshe!** These interjectives are used to indicate that one does not agree with what is said or done. Burns-Ncamashe's use of these interjectives is apparent in *Umthomb' onzulu wamanz' olwazi*, where he negates that Cecil Rhodes is like liquor that makes the wise stupid and the oil that does not mix with water, as he says:

1. *Haaayi! Haaayi! Ngunotshe lowo!*
1. (No! No! That is impossible!)  
(Burns-Ncamashe, 1979:7)

The repetition of **haaayi!**, in this line, emphasises the poet's total negation of the situation. Also, the use of the interjective with three **-a-** vowels, which indicate the length with which the vowel is uttered, further emphasises this total negation. This illustrates how the poet does not agree with the expressed situation at all. He negates it strongly. The use of the interjective **Ngunotshe**, which indicates the impossibility of the situation, also enhances the poet's total negation of the situation. In all, the repetition of an interjective, uttering it with a lengthened vowel and using it with another interjective, in the above line, illustrates Burns-Ncamashe's skill in negating a situation totally.

#### 4.6.6 Assertion

Interjectives that are generally used for assertion among amaXhasa are **Ewe!**, **E-e!**, **Heke!**, and **Kambe!** These interjectives are used to indicate that the speaker accepts

or agrees with what is said or done. Burns-Ncamashe's use of the interjectives of assertion is apparent in *Igalelo likaProfesa J. Opland*, where he expresses how grateful abaThembu are to Opland for searching for and discovering poets such as Tayitile Mabhunu, as follows:

1. *Ewe, tyhini! Bayabulel' abaThembu nkomo kaOpland.*

1. (Oh, yes! AbaThembu are grateful cow of Opland.)  
(Burns-Ncamashe, 1979:46)

Assertion, in this line, is indicated by the use of the interjective **Ewe** (Yes) which is in the affirmative. This indicates that the poet goes with the idea that abaThembu are grateful of Opland's efforts to uncover poets. The acceptance of these efforts by the poet indicates that they should be accepted by the audience as well. Also, note the use of the interjective **tyhini!** (Oh!) with **Ewe** in the above line. Although **tyhini** is generally used to express surprise, in this case, it is used to indicate the poet's excitement about Opland's efforts and abaThembu's gratefulness thereof.

#### 4.6.7 Appreciation

IsiXhosa also has interjectives that are used to express appreciation of one's good deeds. One such interjective is **Ngxatsho!** Its use implies the speaker's appreciation, thanking or even encouraging what is or has been done. Burns-Ncamashe's use of this interjective is evident in *Umthomb' onzulu wamanz' olwazi*, where he appreciates Rhodes' having established a University, as he says:

1. *Ngxatsho ke, Gqi-nomthombo kaRhodes!*

2. *Ngxatsho kanjaqo, Dalisiziba-sokuthwasel' ubugqirha bolwazi!*

1. (Thank you, Bringer-of-the-fountain of Rhodes!

2. Thank you again, Creator-of-a-pool-to-train academic doctors!)

The repetition of the interjective in successive lines emphasises the poet's appreciation of Cecil John Rhodes' effort of establishing the University, where even

academic doctors would be produced. This appreciation further points to Burns-Ncamashe's adoring education, as the institution would be used for educational purposes, and he, himself, was an educated figure (cf:1.6.2).

#### 4.6.8 Warning

Interjectives that are used to express warning among amaXhosa include **Yehaa!**, **Wenna!**, **Mhawo!**, and **Hata!** Burns-Ncamashe uses the interjective **yeha-a!** in *UBazindlovu* (T(XH/90)322) to warn those who oppress and exploit amaRharhabe about the wrath that is coming their way, as he says:

1. *Yeha-a-! Nina bacudisi bosapho lukaBazindlovu  
nolukaVelile.*

1. **Wo-ow!** You oppressors of the family of Bazindlovu and  
Velile.)

#### 4.6.9 Closing of a poem

Xhosa poets often use some interjectives to close their poems. These interjectives include **Ncincilili!**, **Ngxingxilili!**, **Combululu!** and **Vovololo!** Burns-Ncamashe mostly uses the interjective **ncincilili** to close some of his poems. In one poem he also uses **Combululu**. However, in some poems he often repeats the first syllable or lengthens the last one by uttering its vowel for a long time. The repetition and lengthening of these syllables tends to prepare the audience for the end of the poem. It makes the poem not to end abruptly, so that the audience is not taken by surprise at the end of the poem. It also adds to the aesthetic effect of the poem as the audience tends to appreciate the practice. Poems which are closed by the use of these interjectives are listed below:

<b>Interjective</b>	<b>Poem</b>	<b>Text/Tape</b>
<i>Nci-ncincilili!</i>	<i>Umthomb' onzulu</i>	
	<i>wamanz' olwazi</i>	Burns-Ncamashe (1979:23)
<i>Ncincilili!</i>	<i>UGqirha Ian Mackenzie...</i>	Burns-Ncamashe (1979:25)
<i>Nci-nci-ncincilili!</i>	<i>UGqirha Mackenzi...</i>	Burns-Ncamashe (1979:27)
	<i>UBazindlovu</i>	T(XH/90)322
<i>Nci-nci-nci-ncincilili-i-i Mhla kwamiselwa...</i>		Burns-Ncamashe (1979:29)
<i>Ndee ncincilili!</i>	<i>Igalelo likaProfesa J.</i>	
	<i>Opland</i>	Burns-Ncamashe (1979:50)
	<i>Umnyaka omtsha</i>	T(XH/93)28
<i>Combululu!</i>	<i>Aa! Velile!</i>	T(XH/90)317

The use of interjectives affects the form of Burns-Ncamashe's poetry as it tends to create shorter lines. In this manner it becomes economical as space, which would be occupied by a long line, tends to be saved. Interjectives also tend to summarise the situation that is expressed. The use of interjectives also affords the poetry an aesthetic effect, as the reader tends to appreciate reading the portions where they are used in the poetry.

#### 4.7 Conclusion

The objective of this chapter was to examine form in Burns-Ncamashe's poetry. In poetry form gives the poem a definite external structure. This structure is achieved by the use of structural patterns such as repetition, word structure, and some grammatical elements. These structural patterns determine the organisation of poetry. Form also supports the meaning of a poem and determine its unity. The adornment that is created through the use of structural patterns is another achievement that is attributed to form.

The form of Burns-Ncamashe's poetry, as it is discussed in this chapter, is responsible for the definite external structure of the poetry. The devices discussed in this chapter give the poetry its poetic form. The employment of these devices also enlivens Burns-Ncamashe's poetry and affords the reader an opportunity to have a clear imagination of what he is presented with. All this makes the poetry successful and enduring.

The various aspects of Burns-Ncamashe's poetry, which are discussed in this chapter, also enhance the meaning of the various poems mentioned in the discussion. They tend to work towards the unity of the whole poem and, thus, it is by them that this unity is achieved. It is also the aesthetic effect created by the form that makes the reader appreciate reading the poetry.

All this demonstrates the success with which Burns-Ncamashe handled his poetry by employing certain formal elements. The use of these elements enhances the poetry and make it of high quality.



## CHAPTER FIVE

### IMAGERY

#### 5.1 Introduction

The discussion in this chapter will be an examination of the use of imagery and other aspects in the poetry of S. M. Burns-Ncamashe. The other aspects include euphemism, hyperbole, idiomatic expressions, humour, satire and adaptation.

#### 5.2 Imagery

Imagery, in a general sense, may be defined as the use of images to represent something else. Fogle (1962:22-23) defines imagery, in poetry, as

analogy or comparison, having the peculiarly aesthetic and concentrative form of poetry. It is to be judged according to its creative power, the connotative richness of its content, and the harmonious unity and fusion of its elements.

Cohen (1973:187) concurs with Fogle, as he defines imagery as

a direct sense appeal, a figure of speech, or both, which leads a reader by a process of association to combine at least two elements inherent in the figure.

From the above definitions, imagery may be said to be the poet's figurative use of language whereby he substitutes ordinary words with images in such a manner that the listener or reader is able to make mental pictures that are associated or compared with the object that the poet speaks about. Murwamphida (1993:136-128) and Kgobe (1994:211) illustrate how imagery may be visual, auditory, olfactory, gustatory,

kinaesthetic, tactile and abstract.

Heese and Lawton (1975:62) further maintain that the specific terms that are indicative of the general terms "imagery" or "image" include simile, personification, metaphor and symbolism. This view is also shared by Norwottny (1968:51) and Brooks, Purser and Warren (1975:884), who give simile, metaphor and symbolism as figures of speech that are used in imagery. It is these figures of speech that give poetry its internal form and reveal the poet's skill in the employment of language in an unusual manner. In this section it will then be illustrated how these aspects are used in the poetry of Burns-Ncamashe.

The use of imagery in poetry reveals its internal structure and how language is used. In using imagery, poets draw images from different aspects of life. Burns-Ncamashe, in particular, draws images from the cosmic, animal, human, mythical, Biblical and physical worlds. These images are also visual, auditory, olfactory, gustatory and kinaesthetic. While imagery will be discussed as it involves the employment of simile, metaphor, personification and symbolism in this study, it will also be indicated which of the images are drawn from the different worlds mentioned above. It will also be pointed out which ones are visual, auditory, olfactory and so on.

### 5.2.1 Simile

Simile is a device of imagery that is commonly used in poetry. It is a figure of speech in which two objects or processes of different categories are compared explicitly by virtue of likeness in one or more characteristics that unify them. This association of two objects tends to clarify, emphasise and enhance the original object. In the employment of simile one object is likened to another by the use of words such as "like" or "as" (Shipley, 1970:304, Cohen, 1973:51, 195, Brooks, Purser and Warren, 1975:887, Fowler, 1987:222), whose Xhosa equivalents are **oku kwa-**, **njenga-**, **ngathi ngu-**, **nqwa na-**, **-rha** and so on, which are formatives used to indicate a

similarity in the language. This comparison may be made with natural phenomena, animals, cosmic objects and physical places and objects.

An example of a simile in which the object is likened to a **natural phenomenon** is found in *Igalelo likaProfesa J. Opland*, where the poet says the following about Xhosa poets:

1. *Nokuba zinjengezulu lasehlotyeni lisibekele,*

1. (Even if they are like the cloudy summer weather,  
(Burns-Ncamashe, 1979:42)

Weather is a natural phenomenon with which the poet likens Xhosa poets in the line. The use of a cloudy weather, to compare these poets with, indicates the fearsome appearance they assume when performing. This idea is further strengthened by the use of **summer** weather. The cloudy summer weather usually has deep cumulus clouds as this is a season of thunderstorms. These clouds are usually fearsome because of their deep and dark nature. That is the reason why the poet compares the fearsome nature of Xhosa poets with cloudy summer weather. Since weather is a visible phenomenon, the poet here uses visual imagery. That is the reason why the reader is able to create a mental picture of the weather in his imagination, and then associate it with the poets. This makes him understand exactly what the poet is expressing about the poets, that is, their fearsome nature.

Comparison with an **animal** is apparent in *Umntwana oyinkwenkwe*, where God is likened to an animal as follows:

1. *Gqi uQamata mathinzithinzi*

2. *Abe bulorha ...*

1. (God appears unclearly  
2. He becomes animal-like ...)  
(Burns-Ncamashe, 1961:67)

The use of the word **bulorha** (animal-like), to compare God with, indicates the unclear manner in which He is perceived by a young boy. To the latter He appears as animallike. This unclear manner is further strengthened by the poet's being unclear about the animal, as he does not say what type it is. All this indicates the boy's inability to comprehend the nature of God. Although an animal is a visual creature, the poet's being unspecific about the type of the animal makes it difficult for the reader to have a clear mental picture of a specific animal. However, the poet may not be condemned for this as it is his purpose to depict the unclear manner of God that is in the mind of a child. Another instance of comparison with an animal is evident in *Aa! Velile!*, where the treatment of amaRharhabe by modern politicians is likened to that of dogs as follows:

1. *Bephethwe njengezinja ...*

1. (They are treated **like dogs** ...)  
(T(XH/90)317)

A dog is an animal which is generally treated unpleasantly among Africans. It spends the nights outside and is made to eat the remains of food (*intshela*) and bones instead of good food and meat. This treatment is illustrated by Siyongwana (1962) in his protest novel. The likening of the treatment of amaRharhabe with that of dogs indicates the unpleasant manner in which the poet views how these people were treated. It is indicative of the persecution and exploitation they may have experienced, according to the poet. Even here the poet uses a visual image, as an unpleasantly treated dog is capable of being seen with the eye. The use of this image enables the reader to create a mental picture of the dog in his imagination, and associate it with amaRharhabe, who are said to be treated like it. This association then affords the reader a better understanding of the exploitation and oppression of amaRharhabe, as it is expressed by the poet.

Besides the animal world, the poet also compares subjects with objects from the cosmic world. This is apparent in *Umthomb' onzulu wamanz' olwazi*, where he compares the colour of the eyes of Rhodes with the sky as follows:

1. *Inkunuz' eNges' emehl' aluhlaza ngathi lizulu lihamba ze:*

1. (The English bull with blue eyes like the naked sky:  
(Burns-Ncamashe, 1979:11)

In this line simile is indicated by the use of the formative **ngathi** (such as). **Izulu** (The sky) is a blue phenomenon whose use as an object of comparison here emphasises the blue colour of Rhodes' eyes. This colour is further stressed by the reference to the sky as **naked**. This gives the reader a mental picture of a clear and uncloudy sky, which in turn, points to the bright colour of Rhodes' eyes. In this sense the poet uncovers the physical appearance of the subject.

The poet's drawing images from the **Biblical** world (place) is apparent in *Umnyaka omtsha*, where the structure of Radio Bantu is likened to the New Jerusalem as follows:

1. *Lihle nebhotwe lenu ndilibonile linezukiseko,*  
2. *Lifuzis' okweJerusalem' entsha yesemaZulwini.*

1. (I have seen your palace is also beautiful and glorious,  
2. It resembles the heavenly New Jerusalem.)  
(T(XH/93)28)

The New Jerusalem is believed to be a very beautiful city where Christians hope to be when Christ comes to fetch them. The comparison of the structure of Radio Bantu with this city vivifies the beauty of the building. The use of the New Jerusalem as an object of comparison also points to the poet's acquaintance with the Bible, as it is in this book that the City is referred to and described. This is not surprising as Burns-Ncamashe was a Christian, and the Bible is the basis of the Christian faith. Although the New Jerusalem has never actually been seen with the physical eye, the

reader who knows its Biblical description (Revelation, 21:9-27) may have an imagination of a beautiful city. He may then associate this imagination with the structure of Radio Bantu. This association will then enhance the beauty of the structure.

Burns-Ncamashe's use of objects from the natural animal, cosmic and Biblical worlds, as images of comparison, in his use of simile, points to his acquaintance with them. For instance, reference to weather and animals may be revealing him as having been used to looking after animals in different weather conditions. It may then be that experience that has equipped him with the ability to draw images from them. The use of the sky as an image of comparison also reveals the poet's having had a close look at the phenomenon, which has also given him an opportunity of using it as an image. The use of the New Jerusalem points to the author's acquaintance with the Bible, as it is in it that the City is described. Furthermore, as a leader in a Christian church he was also a preacher who read the Bible. All this proves that it is not by chance that Burns-Ncamashe draws images of comparison from the aforesaid worlds, but it is through his personal experience about them.

The use of similes in Burns-Ncamashe's poetry, as the foregoing discussion illustrates, clarifies, emphasises and enhances the original object or process. It also gives the reader a clearer view of what the poet speaks about, and then he associate the objects of comparison with the subjects or objects described in the poetry.

### 5.2.2 Metaphor

Metaphor is also commonly employed in African poetry. It is a figure of speech that is related to simile, as it also involves the comparison of two objects on the basis of similarity in one or more aspects. In its use also one object is likened to another. The difference is in the manner of comparing the objects. With simile, as it is illustrated in the above discussion, one object is said to be like the other or X is like Y. On the

other hand, with metaphor one object is said to be the one which is the source of association or X is said to be Y. In other words, in metaphor two objects are identified implicitly and it is an implied comparison. One object substitutes for another. Generally, the use of metaphor makes an idea more vivid, as the attributes of the object of connection tend to clarify what the poet says about the subject. It also enriches the meaning or weight of the poem. In its use, metaphor may be based on different parts of speech or word categories and some objects. With parts of speech it may be based on copulative constructions, possessive constructions, verbs and nouns. With objects it may be based on plant life, natural phenomena, animal life and objects from the mythical world. All this will be illustrated, with regard to Burns-Ncamashe's poetry, in the discussion below.

A metaphor that is based on **copulative construction** is evident in *Aa!! Gunyaziwe!!* in the following lines:

1. *Yinunw' emsila md' ungangeGqili,*
  2. *Yingweny' egosis' ononkala namazilenzi,*
1. (He is the long tailed snake like the Orange River,
  2. He is the crocodile that makes crabs and water snakes serve him.)

(Tonjeni, 1959:18)

In these lines the poet uses the identificative copulatives derived with the class 9 copulative formative *Yi-*. Note that the metaphors found in these lines are drawn from the **animal** world. Both animals (the snake and the crocodile) are dangerous reptiles. When unprovoked, they look humble but become more dangerous when provoked or disturbed. The use of these animals may be pointing to Cullen's personality of being humble, but strong when provoked. It may also be pointing to the strength by which he performs his duties when requested, but being humble when he is not on duty. This is typical of a religious Minister, as some Ministers generally look humble, but perform their preaching duties with surprising vigour. This is in

line with the Xhosa saying that **ubani uyingozi** (so and so is dangerous) when referring to somebody who looks humble but excels in his duties.

These animals also have a longitudinal shape. This shape may be used to indicate the long period which Cullen may have served as a Bishop. As the crocodile is generally regarded to be an authoritative animal in the river, its use here may be emphasising the authority Cullen had in the Church generally, and to Ministers who served under him, in particular. This idea is further strengthened by the mention of crabs and water snakes serving the crocodile. These animals are regarded to be of a lower status than the crocodile. The crocodile then may also be used to signify the high level of respect Cullen enjoyed because of the position he occupied, that of being a Bishop. The snake and crocodile are feared by other creatures. This fear may also imply respect, especially, as the crocodile is regarded as the king of water animals. The metaphors used in these lines, therefore, signify the high level of respect Cullen enjoyed because of the position he occupied, that of being a Bishop. Another instance of a metaphor based on copulative construction is apparent in *Umgoduko wokumkanikazi*, where the poet views Velile Faku as

1. *Umdak' omkhuthuka yindlovu.*

1. (The dark abraded one is the elephant.)  
(Burns-Ncamashe, 1961:7)

The metaphor used here is drawn from the animal world. In it the poet identifies or associates Velile with the elephant by saying that **he is the elephant**. This association is based on the fact that Velile was the Paramount Chief of amaRharhabe and the elephant, because of its huge structure, is counted among the animals which are regarded as having some authority over others. The use of the elephant as an image of authority will be discussed in more details later in this chapter (cf:5.2.4.1).



Burns-Ncamashe also draws metaphorical images from the **mythical world**. That is apparent in his use of **impundulu** (the lightning bird) as an image. **Impundulu** is a mythical bird which is generally believed, among amaXhosa, to be used by witches in executing their duties. It is a kind of a familiar which is generally believed to be used by female witches to harm or inflict some diseases to or to kill their targets. The use of this object is evident in *Intak' emlom' ubomvu*, where the poet says the following about the subject of the poem:

1. *Ngemikhwa yimpundulu,*
  2. *Ikhaba namawayo;*
- 
1. (It has the habits of the lightning bird,
  2. It even kicks its own people;)
- (Burns-Ncamashe, 1979:33)

The use of **impundulu** to describe the habits of the subject of the poem indicates how the poet views him as harmful, as the practice of witchcraft is. The harmfulness of the subject of the poem is also evident in his inflicting pain to other creatures of the same species as him. This view has already been dealt with in more details in chapter two of this study (cf:2.4.1.3). The use of the word **ikhaba** (it kicks) further strengthens the idea that **impundulu**, in this context, is used to represent witchcraft. It is common among amaXhosa to hear people saying **ukhatywe yimpundulu** (he has been kicked by the lightning bird) when referring to someone who is seriously ill or has just died. This actually means that someone has been bewitched. **Impundulu** is believed to be non-selective in its actions. As witches are believed to harm even members of their own families, this familiar is also believed to be used against family members as well, by the witches. The poet suggests this non-selective element of this familiar when he views the subject of the poem as kicking even the members of his own family. Since **impundulu** is a mythic object that may not have actually been seen with the physical eye, it then exists only in theory and its existence is not practical, its use here is an instance of the poet's employment of abstract imagery. However, its use gives the reader, who understands the belief in witchcraft, an

opportunity to associate the subject with the bird. It is then this association that enables the reader to understand what the poet actually says about the subject.

The use of the **pillar** as a metaphor is evident in *Umntwana oyinkwenkwe*, where the poet says about the boy:

1. *Esizweni uyintsika*
2. ...
3. *Ngokuba uyaziwa*
4. *Ukuba uyintsika.*

1. (To the nation he is the **pillar**
2. ...
3. For he is known
4. To be the **pillar**.)

(Burns-Ncamashe, 1961:67, 68)

**Intsika** (the pillar) is a pole that is used to give support to the roof of a hut. It is normally made from a strong tree. Its metaphorical use to refer to a boy indicates how the latter is expected to be strong and supportive to his family and the nation. His being expected to be strong, and the treatment he gets in order to fulfil this expectation have already been dealt with in chapter three of this study (cf:3.3.2). The boy's being expected to be supportive to the family and the nation is confirmed by the words:

1. *Kukukhuthal' ithemba ngaye,*
2. *Athand' ukulima, athiy' ukulimaza.*
3. ...
4. *Axhas' izikolo, axhase nokholo,*

1. (Hope about him lies in diligence,
2. He should like cultivating, and abhor hurting,
3. ...
4. He should support schools, and support faith.)

(Burns-Ncamashe, 1961:66)

Practising agriculture is a great support to one's family and nation, as it brings food for them. The poet's suggesting that the boy should like cultivating (the land), then, indicates how he is expected to support his family and the nation by making plans that there be food. The support of schools and faith further indicates how the boy should contribute towards the upliftment of the nation and encourage religious activities to it. It is his involvement in these activities that will fulfil his being a pillar to his people.

As the pillar is a visible phenomenon, and the reader is able to create a mental picture of it, its use as an image is an instance of employing visual imagery. It is from the reader's creation of the mental picture, together with his understanding of the importance of the pillar, that he is able to associate it with the boy. This association then gives him insight into what the poet says about the boy. Also, as the pillar is a physical phenomenon, its metaphorical use is an instance of drawing an image from the physical world.

With metaphor based on **possessive construction**, Ntuli (1984:115) maintains that the possessee is usually a metaphorical attribute of the possessor. This is evident in *Aa! Ngweyesizwe!*, where the poet views Sebe as **inkomo kaSebe** (the cow of Sebe) (T(XH/94)84). The word **inkomo** (a cow) is an attribute given to Sebe by the poet. By using this word the poet indicates the importance of the subject of praise to society. The significance of associating one with a cow has been discussed in more details in chapter two of this study (cf:2.4.2.1).

With metaphor based on the **verb**, Ntuli (1984:167) also states that the verb may have an effect of inanimating the animate object or animating the inanimate one. Because of the controversial use of the terms; animate and inanimate, in this study it is preferred to refer to this kind of metaphor as humanising the non-human object or dehumanising the human one. Since Burns-Ncamache's poetry is mostly composed about human beings, the humanising of the non-human objects will best

be discussed under personification, later in this chapter, while the dehumanising of the human objects will be illustrated here. This kind of metaphor is apparent in *Umthomb' onzulu wamanz' olwazi*, where the poet says:

1. *Le yunivesithi inegama lenkomo kaRhodes,*
  2. *Imaz' abayisengayo noko kudala yafayo.*
1. (This university bears the name of the cow of Rhodes,
  2. The cow **they still milk** while it died long ago.)
- (Burns-Ncamashe, 1979:11)

The verb *abasayisengayo* (which they still milk) tends to dehumanise Rhodes, as it is the cow that is milked and not a human being like he is. However, the dehumanisation involved here is a positive one, which is meant to emphasise Rhodes' contribution to society, as milk is a liquid that is drunk for food. To say he is still milked reflects how the results of his efforts are still enjoyed, although he died long ago. It is in this manner that Rhodes is metaphorically associated with a cow. This is also clearly confirmed by the use of the word *imazi* (a cow) with the verb.

For metaphor based on **nouns**, use may be made of the names of animals and plants. The use of **animal life** is evident in *UDavidson Mavuso*, where the poet refers to Mavuso as a mosquito in the following line:

1. *Ingcongcon' ebalek' imigxobhozo ...*
1. (The mosquito that runs away from bogs ...)
- (Burns-Ncamashe, 1961:109)

The word *ingcongconi* (the mosquito) is a class 9 noun. Its use as a metaphor shows how the subject of praise is identified with the insect. This idea has already been discussed in more details in chapter two of this study (cf.:2.4.2.1). The use of **plant life** is apparent in *Aa! Dalubuhle!* (**Unpublished**), where the poet views Mhlambiso as a tree in the following line:

1. *Umth' omde wamahlath' akwaMathole.*

1. (The tall tree of the Amatola forests.)

A tree is a kind of a plant. The word **umthi** (a tree) is a class 3 noun. Reference to Mhlambiso as a tree, in this line, shows how this plant is used as a metaphor. This metaphor serves as a description of Mhlambiso's height, as the tree is a tall plant. By it the poet suggests that Mhlambiso was a tall figure and, thus, with the tree he suggests his physical appearance.

Note that the images used in the above examples are visual in the sense that the animals and tree used as images can be seen with the physical eye. It is also the reader's ability to create mental pictures of them that makes them visual images. It is by associating the subjects with these objects that makes the reader understand what the poet actually expresses about them.

Burns-Ncamashe's skill in the use of metaphor is apparent in his employment of different parts of speech such as copulatives, possessives, verbs and nouns, as it is discussed above. These different grammatical constructions make the poetry achieve different methods of implication. The use of metaphor in Burns-Ncamashe's poetry gives the reader a clearer understanding of the qualities of the person or object he is presented with in the poem. It also adds quality to the poetry and vivifies imagery. The metaphorical images that are used by Burns-Ncamashe are mainly drawn from the animal, plant, mythical and physical worlds. The drawing of images from plant and animal worlds points to the poet's deep knowledge of the qualities and usefulness of animals and plants. It also reflects him as a shepherd who grew up in the forest rural areas of the Eastern Cape. It is from this experience that he is able to use the characteristics of animals and plants to emphasise some aspects of his subjects. The inclusion of **impundulu** (lightning bird), which is a mythical object, suggests the poet's understanding of the beliefs of his people. It is all this knowledge that has

offered him an opportunity to draw images from the said worlds.

### 5.2.3. Personification

Personification is commonly used by poets as a determinant of imagery. It is a figure of speech which compares a non-human object or idea with a human being by endowing the former with some qualities of the latter. By attributing human qualities to non-human objects, these objects are impersonated or humanised (Hall, 1981:421, Cuddon, 1977:219). For instance, an animal may be given human attributes by being portrayed as speaking, as it is generally the case with Xhosa traditional literature. Something that is not human is spoken of as though it is human. Personification is generally regarded as a type of metaphor, as it compares two distinct objects by giving one the qualities of the other (Scott, 1977:217, Ntuli, 1984:170). However, in this study, personification is discussed separately from metaphor as it serves a specific function, that of humanising non-human objects. This discussion will show how this device is used as based on human features and actions in the paragraphs below.

The endowing of non-human objects with **features** which pertain to human beings is apparent in *Intak' emlom' ubomvu*, where the bird is described as:

1. *Lixhonti ngeziqula.*
1. (It has hairy tough legs.)  
(Burns-Ncamashe, 1979:31)

The word **iziqula** (tough legs) is normally used to refer to the tough legs of a human being. A bird or animal is seldom referred to as having **iziqula**. Therefore, the description of the bird as having **iziqula** signifies how it is endowed with a human feature. This description also makes the reader suspect that, although the poem is about a bird, it is actually used to satirise a human being. As the word **iziqula** is

generally used to refer to legs with strong calves, by using it here the poet seems to suggest the strength of the satirised person.

The use of personification based on human **actions** is apparent in *Intetho yohlanga lwethu*, where the poet says:

1. *Imbalela nezifo zisitshikilele xa zisabayo.*
1. (For droughts and diseases to turn their backs (angrily) on us as they leave.)  
(T(XH/96)5)

**Ukutshikila** (to turn one's back on) is the action of a person who goes away in anger. It is seldom used with non-human objects. Its use with droughts and diseases which are natural phenomena, in this line, indicates how these phenomena are personified. The use of this word also indicates how the phenomena are unacceptable to human beings because of their dangerous nature. This personification is a clear case of humanising the non-human. Another instance where this kind of personification is used is in *Aa! Velile!*, where the poet says the following to Velile:

1. *NeNtaba kaNdod' ilindel' ukukuncedisa,*
2. *NeNgxingxol' ilindel' ukukuncedisa.*
1. (Even Ntaba KaNdoda is waiting to give you help,
2. Even Ngxingxolo is waiting to give you help.)  
(T(XH/90)317)

The images in these lines are drawn from the physical world, as **Ntaba KaNdoda** is a **mountain**, where some of the former chiefs of amaRharhabe were buried, and **Ngxingxolo** is a **river**, where King Hintsa is believed to have been called by being drowned (**wathwetyulwa**). A mountain and a river are physical features. Waiting to give help is normally expected of human beings. Its reference to a mountain and a river is indicative of how these objects are personified. This personification seems

to have an extended meaning, as the meaning does not end with these objects. One's awareness that Ntaba kaNdoda is where the bodies of the ancestors of amaRharhabe are lying and Ngxingxolo is where Hintsa was drowned, makes one understand that it is actually the ancestors, which are associated with these objects, that the poet is actually referring to. It is these ancestors that are actually imagined as awaiting to give help to Velile.

Burns-Ncamashe's art in the use of personification is apparent in his endowing non-human objects such as **animals, natural phenomena and physical features** with human attributes, as it is illustrated in the discussion above. This personification brings the personified objects closer to human beings as the former are made to share the same features and actions with the latter. The different aspects the poet considers in this personification bring some variety in his handling of the device.

#### 5.2.4 Symbolism

Symbolism is an artery of any good poetry. It entails the use of an object, idea or incident to stand for or represent another. In the words of Shipley (1970:322) symbolism is

the representation of a reality on one level of reference  
by a corresponding reality on another.

In other words the object, idea or incident used in symbolism is a reality that represents another reality. Concurring with Shipley, Grambs (1984:355) views symbolism as

the use of visible or palpable things as specific signs  
or tokens to represent things, forces, qualities,  
universal truths etc.; signification through real or  
sensory objects or occurrences; the imaginative use in  
art or literature of animate or inanimate phenomena  
for meanings beyond the real or immediate world,



invested or latent meaning.

What is implied in the passage above is that the object used, as a symbol, brings meaning that is beyond itself. It is used to disclose a hidden meaning. Through it the reader's eyes of imagination see the invisible or hidden truth. It is through the process of association that this hidden truth is discovered.

Anything that is used to represent another is called a symbol, as a symbol is generally a visible or palpable object or idea that represents something else. In literature a symbol is a word, phrase or another expression with a complex of associative meaning. This word signifies an object or event which points to something else or has a range of reference beyond itself (Abrams, 1993:206). It is viewed as having values different from those of whatever is being symbolised (Shaw, 1972:367). Although a symbol may have values different from those of the symbolised, its use is normally based on some association with what is represented.

Burns-Ncamashe uses various symbols in his poetry. Because of lack of space the symbols he uses may not all be discussed in details in this study. A discussion will be made of the symbols of **authority and power, grief, witchcraft, good motherhood, and strength**. Other symbols will be mentioned briefly towards the end of this section.

#### 5.2.4.1 Authority and power

The poet often uses the lion, the elephant and the crocodile as symbols of **authority and power** in his description of some of the subjects of praise or individuals mentioned in his poems. The use of these animals is evident in *Intetho yohlanga lwethu* (T(XH/96)5), *UBazindlovu* (T(XH/99)322), Burns-Ncamashe (1961:7, 1979:4), Tonjeni, (1959:18). For instance, with the **lion** he says the following about Mxolisi Sandile (Bazindlovu):

1. *Nanzo zibhonga neenkom' ebuhlanti komkhulu*
2. *Ukuxel' ukub' ifikil' ingonyama phakathi komzi.*

1. (The cows are even bellowing in the kraal of the great place
2. To indicate the arrival of the **lion** within the household.)  
(T(XH/90)322)

The lion is an animal which is believed to be the king of the animal kingdom in the forest because of its viciousness and power. Most animals fear it and, as a result, it is often depicted as the ruler over them in folktales. This is illustrated by Daba (1988:6) in the folktale *UDyakalashé nezilo*, where the lion summons a meeting of all the animals to decide about the problem of the draught. Therefore, Burns-Ncamashe uses the lion symbol to enhance the authority of Mxolisi Sandile as the former Paramount Chief of amaRharhabe. As, in the poem generally, the poet pleads with Mxolisi to punish those who abuse the nation, this symbol is also used to suggest the strength and viciousness he is expected to show against the abusers. He is expected to come strongly over them. This idea is further confirmed by the warning:

1. *Yeha-a! Nina bacudisi bosapho lukaBazindlovu  
nolukaVelile,*
2. *Yitshon' umhlab' uvuleke ningene nizimele,*
3. *Akwab' oonyoko babenganizalanga,*
4. *Kub' izakwenzek' impendulw' enengqumbo  
yeminyanya phakathi.*

1. (Wow! You oppressors of the family of Bazindlovu  
and Velile,
2. Tell the earth to open up so that you can enter and  
hide,
3. How I wish your mothers never gave birth to you,
4. For a response involving the wrath of the ancestors is  
about to happen.)

(T(XH/90)322)

These lines indicate the vicious and powerful manner which the poet imagines how Bazindlovu will use his authority in his intervention on behalf of the oppressed. The use of the lion symbol to enhance one's authority is also found in *Umnyaka omtsha*, where Velile, Xolilizwe, Daliwonga, Jonguhlanga and Jongilizwe, who are/were Paramount Chiefs in different parts of Xhosaland, are referred to as **ezo ngonyama** (those lions) (T(XH/93)28). This reference is based on these figures' having had authority over the Xhosa nation as they are/were the Paramount Chiefs.

The use of the **elephant** as a symbol of authority and power is evident in *Umothomb' nzulu wamanz' olwazi*, where the poet views God, whom he refers to as **Ndlov' enomxhaka yasezulwini** (the distinguished Elephant of the heaven) (cf: Burns-Ncamashe, 1979:4), as having instituted that even the elephants and whales may not drink the water up. The elephant is one of the largest and powerful animals in the forest. Its power and authority are almost on the same level with those of the lion but it is less vicious than the latter. The use of the elephant symbol to refer to God is indicative of the authority and power He is regarded to have. His having instituted that even "elephants" and "whales" may not drink up the water is an indication that His authority and power are more than those of the most powerful creatures. Another instance where the elephant is used as a symbol of authority and power is found in *UBazindlovu*, where Mxolisi Sandile is addressed as **iNdlovu yamahlath' akwaMtshiza** (the Elephant of the forest of Mtshiza) (T(XH/90)322). This address is based on Mxolisi's having been the Paramount Chief of amaRharhabe. It also indicates his stature as the poet describes him as **ibhumbhum** and **imbishimbishi** (the sturdy one).

Note that Burns-Ncamashe draws the symbols of authority mainly from the animal world. It is his knowledge of the qualities of these animals, and how they are generally regarded, that allows him to use them as he does. The use of these animals tends to make the reader create mental pictures of them and consider the manner in which they are generally regarded. This then makes him imagine the figures referred

to in the poems as having the power and authority these animals are regarded to have. It is this imagination and the reader's associating the animals with the figures in the poems that he gains insight into what is actually said about them in the poems. It is for this reason that Burns-Ncamashe's use of symbolism is successful.

#### 5.2.4.2 Grief

The symbols of grief which are used by the poet include tears, sores and wounds. The use of tears is apparent in *Umgoduko wokumkamikazi* in the line:

1. *Lonk' elakwaRharhabe lisemyembizini.*

1. (All the land of Rharhabe is in tears.)  
(Burns-Ncamashe, 1961:7)

Symbolism, in this line, is achieved by the use of an idiomatic expression that refers to the nation's being in a grievous situation. Tears are a liquid that comes out of one's eyes because of some grieving experience one has had. Grief is a phenomenon that cannot be seen, but the appearance of tears out of one's eyes is enough to see that one is grieved. Since the death of a loved one is generally a grieving experience the use of tears in the above excerpt undoubtedly indicates the grief of amaRharhabe for the death of their Queen mother (Nobantu Sandile), which is the subject of the poem. When the poet announces his resignation without tears later in the poem, he shows how he is not grieved any more. That is, he is appeased. This discussion of tears symbolising grief is, however, undertaken with the understanding that tears may also symbolise joy (tears of joy) in some instances. However, in the instance cited above they symbolise grief.

The use of **sores** and **wounds** as symbols of grief is evident in *Aa! Velile!* where the poet says the following to Velile:

1. *Ndakuzisel' izilonda namanxeb' aqaqambayo.*
1. (I bring you painful sores and wounds.)  
(T(XH/90)317)

Sores and wounds are painful inflictions on one's body. The use of these inflictions in this line suggest a painful or grievous situation the poet is bringing to Velile. Considering that the poet portrays a situation of the undermining of traditional leadership and the abuse of the subjects by modern political practices, one may deduce that the sores and wounds referred to represent the resultant grievous state of the poet and amaRharhabe generally. The use of a wound to represent grief is also evident in *Umgoduko wokumkanikazi*, where the poet views the death of Nobantu Sandile as *inxeba* (a wound). (Burns-Ncamashe, 1961:11).

From the above discussion it is noted how Burns-Ncamashe draws the symbols of grief from the human world, as tears, sores and wounds are normally associated with people who feel some pain or grief. It is the painful feeling associated with these inflictions that gives the poet an opportunity to use them as symbols of grief. Although tears, sores and wounds are visible inflictions, what is of essence here is the feeling they are generally associated with. Their use makes the reader sense the feeling of pain and grief, and, therefore, understand clearly what the poet is referring to. It is this understanding, by the reader, that points to the success with which these symbols are used. Since the feeling of pain or grief is associated with touch, that is, one normally feels the pain when one is touched, the symbols of grief used here reveal how the poet employs kinesthetic imagery.

#### 5.2.4.3 Witchcraft

Burns-Ncamashe uses the baboon as a symbol of witchcraft. The baboon is also believed to be a kind of a familiar by amaXhosa. While female witches are believed to use the lightning bird, male ones are generally believed to use the baboon to execute witchcraft duties. They are believed to ride it during the night or even send

it to go and harm someone. In his description of the land where Rhodes University is situated, before the arrival of the whites there, the poet says:

1. *Apho izihandiba bezikhwel' iimfene zazo ilanga lakusithela.*

1. (Where great men would ride their baboons after sunset.)

(Burns-Ncamashe, 1979:4)

By the riding of baboons the poet suggest that witchcraft was among practices which would be found in the area. Besides showing the negativity of witchcraft, in the above line, the poet also shows how black people would practice their cultural activities and beliefs freely in the area before the arrival of the white man, who disturbed that freedom.

The poet also associates the riding of a baboon with witchcraft when he says the following about the operator of boys:

1. *Yakubanjw' ikhwel' imfene*

2. *Iligqwirha kusini na?*

3. *Mayenziw' itheth' inene.*

1. (When he is caught riding the baboon

2. Is he a witch?

3. He should be made to speak the truth.)

(Burns-Ncamashe, 1961:21)

The association of riding the baboon with witchcraft in these lines indicates clearly how the practice is symbolic of witchcraft. The need that the baboon rider speaks the truth indicates the unacceptability of this practice. Even breeding a baboon brings some suspicion of witchcraft among amaXhosa. That is the reason why the poet says the following about the people of Nkobonkobo:

1. *Kuba bafuya kakubi xa bafuy' iimfene.*

1. (For they breed badly as they breed baboons.)  
(Burns-Ncamashe, 1961:110)

This statement brings the idea that among amaXhosa the baboon is not a good animal to breed. Anyone who breeds it is accused of witchcraft, as it symbolises the practice. The use of the baboon as a familiar is clearly depicted by Sinxo (1980:36,40), where Velesazi sends Tsibamangcwaba (the baboon) to bewitch Nomsa who rejects his constant pleas for a love relationship.

The use of the baboon as a symbol of witchcraft reveals Burns-Ncamashe's familiarity with the cultural practices and beliefs of his people. Since the riding of a baboon may be a visible phenomenon, its use as a symbol, enables the reader to formulate a mental picture of the action. It is this formulation of the mental picture by the reader, that makes the employment of the symbol successful.

#### 5.2.4.4 Good motherhood

The symbol of **good motherhood** which is used by Burns-Ncamashe is the **hen**. The hen is known of its special care for its chicken. It attacks anything that interferes with them. This is how it is protective to the chicken. Its protectiveness becomes more evident when it senses the presence of a hawk around. It brings the chicken under its wings for the hawk not to be able to catch them. Even during the night the chicken sleep under the cover of its wings. The poet uses this symbol, with regard to Nobantu Sandile, as he views her as **isikhukukazi sohlanga** (the hen of the nation) (cf: Burns-Ncamashe, 1961:12). This description suggests that Nobantu was not only a Queen Mother to amaRharhabe but may have been a caring and protective mother as well. These elements might have manifested themselves when Nobantu was the Queen regent when his son; Velile, was still too young to take up the reigns of paramountcy.

Burns-Ncamashe's use of the hen to portray Nobantu as a good mother makes the reader, who knows how the hen protects its chicken, associate her with the hen. It is from this association that the reader is able to understand what the poet actually says about Nobantu. As the protection of the chicken by the hen is a visible practice, its use as a symbol here affords the reader an opportunity to have a mental picture of the bird protecting her chicken. This is then a case of the use of visual imagery by the poet. The reader's ability to have a mental picture of the hen and his understanding of what the poet actually says about Nobantu reflect Burns-Ncamashe's success in the use of the hen as a symbol of good motherhood.

#### 5.2.4.5 Strength

The symbols of **strength** which is used by the poet is the **buffalo**. The buffalo is a strong wild animal which fights strongly with its horns. The use of this animal to symbolise strength is evident in *Umthomb' onzulu wamanz' olwazi*, where the poet views Cecil John Rhodes as

1. *Inyath' engenampondo edle ngamandla.*
2. ...
3. *Ngubani n' ongaziyo, ingubani n' ongevanga,*
4. *Ukub' inyath' emandl' amnyam' isebenzile?*

1. (The unhorned **buffalo** which boasts about strength.
  2. ...
  3. Who does not know, and who has not heard,
  4. That the black powered **buffalo** has worked?)
- (Burns-Ncamashe, 1979:8, 11)

By using the buffalo, to refer to Cecil John Rhodes, the poet symbolises the strength he regards him to have, as he made plans for Rhodes University to be established. Another work of strength that is mentioned by the poet is Rhodes' initiative for the mining of gold. The viewing of Rhodes as **the unhorned buffalo** may be suggesting that he was harmless, as horns are used to harm or endanger an opponent. He, then,



is viewed as strong but harmless. It is by associating the buffalo with Rhodes that the reader is able to understand what the poet actually says about him. The reader's ability to understand what the poet says then points to the success with which this animal is used as a symbol of strength in the poetry. Other symbols which are used to represent strength are **inkunzi** (the bull)(cf:Burns-Ncamashe, 1979:24. 28) and **uphondo lweqhude** (the horn of a kudu) (cf:Burns-Ncamashe, 1961:109).

Besides the aforementioned symbols, there are others which are included in the poetry under study. These symbols include the use of **umthi** (the tree) as a symbol of **height** in *Aa! Dalubuhle!* (Unpublished), and **imana** (manna) as a symbol of **free gift** in *Intetho yohlanga lwethu* (T(XH/96)5).

Of the symbols discussed above there are those which are universal and those which apply to amaXhosa. For instance, the symbols used for authority and power, grief and strength may apply universally. On the other hand, there are those whose appreciation needs some background of the Xhosa culture and beliefs. This is especially true of those used for witchcraft, as the baboon may not be regarded as a symbol of witchcraft in other communities. To a non-African person the breeding of a baboon may have no other connotation other than that the baboon is an animal.

Burns-Ncamashe's artistic use of simile, metaphor, personification and symbolism adds to the high standard of his poetry. It also enhances the reader's understanding of the imagery employed in the poetry and, therefore, equips him with better understanding of what the poet expresses. It is because of the imagery discussed above that Burns-Ncamashe's poetry is considered to be good poetry, as imagery is a sure sign of good poetry. Burns-Ncamashe's ability to use various types of images, drawn from the cosmic, Biblical, physical, animal, mythical, plant and human worlds, illustrates his experience with the worlds from which he draws useful images. This imagery then gives his poetry success and endurance.

### 5.3 Euphemism

Euphemism is a figure of speech in which a more polite word is used in the place of a stronger, harsh or unacceptable one. This idea is confirmed by Cuddon (1991:313), when he defines euphemism as

The substitution of a mild and pleasant expression for a harsh and blunt one, such as 'to pass away for death'.

Concurring with Cuddon, Abrams (1993:60) asserts that, in euphemism an inoffensive expression is used in the place of a blunt one that is felt to be disagreeable or embarrassing. Confirming this also is Shipley (1970:109), who views euphemism as "a pleasant way of referring to something unpleasant."

From the above definitions one may deduce that in euphemism one avoids the use of words that are harsh, blunt, disagreeable, embarrassing or unpleasant. In their place use is made of words that are mild, pleasant and inoffensive, to the hearer. The reason for this may be to make a situation that is heavy seem lighter to the hearer. It may also be a sign of respect, as some embarrassing words may not be used in the presence of elderly or respectable people. Euphemism may also be used for sarcasm.

Burns-Ncamashe uses euphemism for the lightening of heavy situation or making acceptable a situation which is otherwise unacceptable, in his poetry. He also uses it as a sign of respect and sarcasm. The making acceptable of an unacceptable situation is evident in *Umgoduko wokumkanikazi*, as the poet says the following about the telegram and newspaper that reported the death of Nobantu:

1. *Luxel' ukufuduka kwentombi kaTshaka.*
2. ...
3. *Lath' uNombishimbishi ugodukile.*
4. ...
5. *Ukub' uFaku Gony' uphuthumile.*

1. (It reported the **relocation** of Tshaka's daughter.
2. ...
3. It reported that Nombishimbishi has **gone home**.
4. ...
5. That Faku Gonya has **reclaimed**.)

(Burns-Ncamashe, 1961:7,8,9)

Death is generally regarded to be a harsh, unpleasant and unacceptable phenomenon, which brings unhappiness to people. In the same manner, the death of Nobantu, which is the subject of the poem, came as harsh, unpleasant and unacceptable to the bereaved. Even the use of the term **ukufa** (death), to refer to someone's death, generally brings ill-feelings to people. To allay the ill-feelings, the poet refers to Nobantu's death in positive terms such as **ukufuduka** (relocating), **ukugoduka** (going home) and **ukuphuthunywa** (being reclaimed). Besides making the death of Nobantu acceptable, the use of these pleasant terms, for death, tends to lessen the grief the bereaved experience. This idea has been discussed in more details in chapter three of this study (cf:3.2).

The use of euphemism for respect and sarcasm is apparent in *UElijah Mgijima*, where the poet depicts amaHlubi as stingy and capable of telling lies in the following line.

1. *Amakhab' adl' umntu emnyanga ngeendaba.*

1. (Those who eat while deceiving a person with tidings.)  
(Burns-Ncamashe, 1961:108)

Euphemism, in this line, is apparent in the use of the word **emnyanga** (deceiving him). Generally, **ukunyanga** refers to curing or healing someone who is ill. However, the term is also used as a polite way of referring to someone's telling lies to other people. Burns-Ncamashe then uses this word to express how amaHlubi would keep one listening to their deceitful stories while they eat without giving him anything, except the false stories. He uses this pleasant term, as it would generally incur the anger of the listener or subject of the poem to say **bemxokisa** (telling him lies), which is a harsher and unpleasant word to use. Therefore, the word

**bemnyanga** is used as a euphemism of **bemxokisa**. This word is also used sarcastically as it is a polite manner of expressing something disgraceful (telling lies) that is viewed to be done by amaHlubi. This politeness also illustrates how the poet respects amaHlubi, as he does not attack them directly. By it he conceals the real harsh meaning of what he expresses.

Burns-Ncamashe's use of euphemism in his poetry, as the above discussion illustrates, reveals his skill of referring to an unacceptable, harsh and unpleasant situation in a polite, acceptable and pleasant manner. This practice then reduces the feeling of harshness and unpleasantness about the situations expressed in the poetry.

#### 5.4 Hyperbole

Burns-Ncamashe uses hyperbole quite extensively in his poetry. Hyperbole is a figure of speech that expresses exaggeration. In its use the attributes or capabilities of people or objects are described far beyond their actual state. This is mainly done for emphasis, to satirise or humorise. According to Abrams (1993:85) hyperbole is

bold overstatement, or extravagant exaggeration of fact  
or of possibility, it may be used either for serious or ironic  
or comic effect.

This definition also includes the purpose for which hyperbole is normally used. Its use for ironic effect proves how it can be used to satirise, as irony is one of the aspects of satire. Its use for comic effect proves how it can be used to humorise, as comic is a type of humour. Satire and humour will be dealt with in more details later in this chapter (cf:5.6, 5.7). Burns-Ncamashe's use of hyperbole, in his poetry, is apparent in *Igalelo likaProfesa J. Opland*, where Mabhunu is depicted as able to lick his own back as follows:

1. *Iqili lontamnan' elikwaziy' ukuzikhoth' umhlana.*

1. (The clever spy who is able to lick his own back.)

(Burns-Ncamashe, 1979:46)

Hyperbole, in this line, is apparent in the use of the phrase **elikwaz' ukuzikhoth' umhlana** ( who is able to lick his own back). Normally, no human being is able to lick his own back, as it is impossible to get one's tongue there. In fact, this is also made evident by the Xhosa proverb that **akukho qili linokuzikhotha umhlana** (there is no clever one who can lick one's own back) (cf:Mesatywa 1954:189). The depiction of Mabhunu as able to lick his own back, in contradiction with this proverb, then illustrates how the poet is exaggerating his clever nature, which is also reflected in the line. Mabhunu is depicted as so clever that the poet imagines him as able to lick his own back, that is, as able to perform what no normal human being can perform.

The use of hyperbole is also apparent in *Aa! Gunyaziwe!*, where the poet depicts the high speed at which Bishop Cullen's prayer should travel to God, as follows:

1. *Lubeth' ucingo luye phezulu*
  2. *Luye luvutha kuNgubenkulu,*
- 
1. (Send a telegram high up
  2. It must travel at a high speed to God,)
- (Tonjeni, 1959:18)

The use of the word **livutha** to refer to the speed at which the telegram (short prayer) should travel illustrates the poet's exaggeration of the situation. Normally, the word **ukuvutha** means to burn or to emit flames. A telegram or prayer is never sent with flames. The word is also generally used to emphasise the high speed at which something is travelling. This may have been taken from the fact that when an object is burning, flames tend to move at a high speed. The use of the word, in the line then, emphasises the speed at which Cullen's prayer should travel to God. With this word the poet also emphasises that Cullen should be quick in praying. The idea of the telegram used to refer to a short prayer has already been discussed in more details in chapter two of this study (cf:2.5.4).

Also note how the poet requests Velile to cause dust that will be visible even to the blind, as follows:

1. *Qhumis' uthuli lubonakale nasezimfameni.*

1. (Cause dust that will be visible even to the blind.)  
(T(XH/90)317)

By requesting Velile to cause dust, the poet asks him to display his anger towards those who oppress amaRharhabe and undermine the traditional form of government. Although dust may be visible to people, it is not normally visible to the blind, as they are unable to see with the physical eye. The depiction of the dust as being capable of being seen even by the blind, in this line, then indicates the poet's exaggeration of the situation. This exaggeration is used to illustrate the size of the dust, that is, it is so broad that the poet imagines it as being capable of being visible even to the blind. All this highlights the serious, huge and disastrous effect of Velile's anger towards the oppressors of amaRharhabe, who also undermine the traditional government. The idea of oppressing amaRharhabe and undermining the traditional form of government has already been discussed in more details in chapter three of his study (cf:3.4).

The manner in which the poet depicts Mxolisi Sandile's strength, in *UBazindlovu*, also manifests the use of hyperbole in the following lines:

1. *Nditsho kuwe nt' imandla makhulu*  
2. *Ed' imthwale nophopho wenkab' enkomo.*

1. (I refer to you highly strong one  
2. Who even carries a huge ox.)  
(T(XH/90)322)

Hyperbole, in this excerpt, is evident in the depiction of Sandile as able to carry a huge ox. The size of the ox, which Sandile is depicted to be able to carry, is described by the phrase *nophopho wenkab' enkomo* (even a huge ox). Reference to the ox as *uphopho* (the huge one) implies that it is huge, fat and grown up.

Normally, no human being is so powerful as to be able to carry such an ox. That is the reason why the depiction of Sandile as able to do this is regarded to be exaggeration. However, this exaggeration is used, by the poet, to emphasise the strength of the subject. Sandile is regarded to be so strong that the poet imagines him as able to carry a huge ox. The hyperbole is symbolic of the amount of work the king has to perform.

From the foregoing discussion, it is evident that the poet uses hyperbole mainly to emphasise certain situations. This use of hyperbole also gives the reader a clearer picture of what the poet is emphasising in his poetry.

### **5.5 Idiomatic expressions**

Idiomatic expressions are important linguistic elements that are often used in literature. Their importance is highlighted by Kwetana (1987:77), as follows:

Idiomatic expressions are a store room of the wisdom of a nation which serves as reinforcements and make pleasant the reading.

From this excerpt one may deduce that the use of idiomatic expressions reflects the wisdom of the nation. Therefore, the existence of these expressions in isiXhosa is an indication of the wisdom involved in the language. These expression's making pleasant reading implies that their use in literature makes the reader appreciate what he is reading. They also pose a challenge to the mental capacity of the reader, as their meaning is not always readily and easily apprehended. The reader then has to use his mental skills to understand what is expressed by the expression. Idiomatic expressions may be employed to describe human behaviour and to attain unity, economy and brevity of the language.

### 5.5.1 Idioms

An idiom is defined, by Cuddon (1977:321) as

a form of expression, construction or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one.

Guma (1967:66) concurs with Cuddon when he regards idioms as

characteristic indigenous expressions, whose meaning cannot ordinarily be deduced or inferred from a knowledge of the individual words that make them... Unlike proverbs, idioms do not have a fixed and regular form to which they adhere at all times. They are changeable and are seldom, if ever, used in their basic form.

From the above definitions it can be deduced that idioms are expressions whose meaning is obscured, as it may not be found in the words that are used in them. This confirms the idea that the reader has to use his mental skills to find the meaning. Idioms also do not have a fixed or regular form. Their form may always change. Another important characteristic of idioms is that they never express any fundamental truth that has bearing or impact on life (Kgobe, 1994:227). Proverbs, which are mentioned by Guma (*Op cit*), will be discussed later in this section.

In *Umthomb' onzulu wamanz' olwazi*, Burns-Ncamashe uses an idiom to effect emphasis, clarity and most of all to enhance the theme. This is apparent where he reflects the effect of the low number of students per lecturer at Rhodes University, in the following line:

1. *Ibinzan' elikhaphu-khaphu kulula ukulingqusha*
2. *Ngaphezu komdovu nenkungu nelanga;*

1. (It is easier to handle a small number
2. Than a huge one;)

(Burns-Ncamashe, 1979:18-19)



The use of the idiom in this excerpt is apparent in the phrase **nenkungu nelanga** (and a multitude). The literal meaning of the words used in this phrase is **and mist and the sun**. However, this phrase is normally used to refer to a multitude of people. The poet uses it to emphasise the volume, that is, number of students it would not be easy for a lecturer to handle at Rhodes University.

Also note how Great Britain's deception, to her colonies, is reflected in the same poem, as follows:

1. *Ibanyiselela kofiley' abangabakhonzi bayo.*

1. (She would deceive her colonies.)  
(Burns-Ncamashe, 1979:9)

The phrase **Ibanyiselela kofileyo** marks the use of an idiom in the above line. Its literal translation is **She would make them suck a dead nipple**. A dead breast nipple normally does not produce milk. The sucker only enjoys sucking the empty nipple without any milk coming out. This is how the poet depicts the deception of Great Britain to her colonies, as she would make them believe that they would get something good from her, but in vain.

The poet also reflects Mgiijima's being a wealthy man, in *UElijah Mgiijima*, as follows:

1. *Ngulunda ligoqo ngamaqhosh' bhaty' akhe.*

1. (He has a huge back neck for his money.)  
(Burns-Ncamashe, 1961:107)

The use of the idiom in this line is evident in **ngamaqhosh' ebhaty' akhe**, whose literal translation is **for the knobs of his jacket**. The actual words used in this phrase have nothing to do with one's wealth. However, this phrase is generally used

to refer to somebody who has a lot of money. In the same manner, Burns-Ncamashe uses it to portray Mgijima as a monied figure. This idea has already been discussed in more details in chapter two of this study (cf:2.4.3.1).

Another idiom is found in *Aa! Velile!* (T(XH/90)317), where the poet emphasises how he refers to Velile directly, as follows:

1. *Nditsho kuwe...*
  2. *Kuw' ezimpondweni ndlovu yakwaHoho.*
- 
1. (I refer to you...
  2. To you directly elephant of Hoho.)

It is the phrase **Kuw' ezimpondweni** that marks the use of the idiom in this excerpt. The literal interpretation of the phrase is **To you in the horns**. However, the phrase is generally used to emphasise how one is told something directly. Even in this case, Burns-Ncamashe uses it to illustrate how he addresses Velile directly about the situation at Rharhabeland.

The use of idioms in Burns-Ncamashe's poetry, as the foregoing discussion illustrates, enriches the language of the poetry. It is this richness of the language that makes the reader appreciate reading the poetry. The use of idioms also points to the poet's ability to bring an idea without using words that refer to it directly. Instead, he uses words which make the reader search for the meaning, as it is not evident in the actual words used.

### 5.5.2 Proverbs

A proverb is defined by Guma (1967:65) as

a pithy sentence with a general bearing on life. It serves to express 'some homely truth' or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular

situation. Various proverbs apply to various situations and are an embodiment of the distilled and collective experience of the community on such situations.

Concurring with this definition is Shipley (1970:258), who views the proverb as “a short pregnant criticism of life, based upon common experience.”

From these definitions one may deduce that a proverb is a condensed sentence and has bearing on life. It has some truth or moral lesson. Proverbs are also a collective experience of the community. This is the reason why Nyembezi (1963:X11) also defines a proverb as “a people’s experience.”

The use of a proverb, in Burns-Ncamashe’s poetry, is evident in *Umthomb’ onzulu wamanz’ olwazi*, where the poet highlights how Rhodes University surpasses other institutions, as follows:

1. *Ikhaya eli lixel’ ingwe: lidla ngebala*
  2. *Ligqwesa ngalo kwamany’ amaziko,*
1. (Like a leopard: this institution is known by its spot
  2. It surpasses other institutions with it.)
- (Burns-Ncamashe, 1979:18)

The underlined words are derived from the proverb **Ingwe idla ngamabala** (The leopard is known by its spots). This proverb generally means that one is known by one’s good works. Its use with regard to Rhodes University, then, suggests how the University is known by its good work of giving tertiary education to students. It may be its high standard of education that makes it surpass other institutions. The moral lesson that is found in this proverb is that, it is one’s good works that make one important and famous. This proverb, then encourages the reader to be engaged in good works to gain fame, respect and significance in society.

## 5.6 Humour

Burns-Ncamashe has generally been known of being a humorous person. Pahl points this out in the introductory part of *Izibongo zakwaSesile* (1979) as follows:

*Iimbalo zikaZilimbola zibalasele ngeempawu eziliqela ezincomekayo... Ndingathanda nje ukukhankanya ezimbini eziziintshokotshela. Olokuqala **buburharha** bakhe. Akusoze kungahlekwa apho kukho khona lo mfo kaNcamashe, kuhlekwe kutsho zibe buhlungu iintumbu ...*

(Zilimbola's writings contain many appreciable characteristics... I would like to mention the two major ones. The first one is his **humour**. People never refrain from laughing where the son of Ncamashe is present, they laugh until their intestines pain ...)

This humoric phenomenon of Burns-Ncamashe is evident in his poetry as he makes extensive use of humour in it. Humour is not an easy concept to define. Pirandello (1960:107) views the difficulty in defining this concept as being caused by the infinite varieties and characteristics of the phenomenon. This difficulty may be the reason why Lewis (1989:x) views a clear-cut definition of humour as impossible, and maintains that it can only be described by means of a series of generalisations. However, this study wishes to attempt a working definition of the concept, based on definitions that are already in existence.

Russel, as cited by Mkonto (1988:10), defines humour as:

intellectually ... a contemplation of life from the angle of amusement, and emotionally, a joyous effervescence over the absurdities in life ever present to the discerning eye ...

Abrams (1993:12), who also emphasises amusement or excitement of mirth, defines humour as:

Any element in literature that is designed to amuse or to excite mirth in the reader or audience.

The amusement and exciting of mirth referred to in these definitions are dependent on certain elements or devices that incite laughter. These devices include exaggeration, distortion, incongruity and others. In this regard Kiken (1977:9) maintains that

we laugh at things which portray a universe simultaneously anabolic (i.e. ordered) and catabolic (i.e. chaotic - in the sense of distorted or confused).

Risenga (1995:85), who emphasises facetiousness and cracking of jokes, also avers that

in order to trigger laughter in the observers, a humorist is obliged to be facetious. He is required to describe absurd incidents or crack facial jokes about someone or something.

On the basis of the above explanation, this study wishes to coin a working definition of humour, which views humour is the art of speaking or writing that amuses and stimulates laughter to the listener, observer or reader by employing certain elements or devices to amuse the audience and incite that laughter.

The discussion in this section, then, will consider how Burns-Ncamashe, as a humourist, amuses and stimulates laughter to the reader of his poetry.

Burns-Ncamashe makes use of **comic humour** in his poetry. Comic humour often involves amusement and evokes pleasure and boisterous laugh to both the writer (or speaker) and the audience. This idea is also shared by Hight (1962:18) when he states that if a situation is comical, amusement and cheerfulness far outweigh contempt. He goes on to say that if a laugh is a mixture of amusement and contempt, the latter is overwhelmed by the former, if the presenter's aim is to amuse the audience. This amusement comes about as a result of the use of jokes and clowns which normally evoke innocent laughter that is free of the inhibitions of restraint, pity or contempt. It may be for this reason, then, that Lowis (1993:80) views jokes that evoke this kind of laughter as **innocent** or **abstract**. They are innocent in the sense that they are not intended to offend or wound the subject of humour. Instead they create a pleasurable atmosphere in which everybody (even the subject of humour) may laugh freely. They arouse the emotions of pleasure and do not even compel one to engage one's intellectual skills, as they are intended to amuse. In this regard Risenga (1995:87) asserts:

That which evokes innocent laughter lacks intellectual appeal. Rather, it focuses on affective as opposed to cognitive involvement on the part of the audience.

Another type of humour, which does not feature in Burns-Ncamashe's poetry, is **derisive humour**. This is humour that is full of contempt. In it the humorist assumes a superior position while the subject of humour becomes inferior. The humorist, then, arouses in the audience or reader the emotion of derision and contempt by making them laugh in that fashion. He scoffs or mocks the subject of humour, who is made a laughing stock, as the audience laugh at him with contempt. In this manner the humorist does not amuse but wounds the subject of humour. The audience does not laugh because of amusement but because of the feeling of contempt and derision towards the subject of humour. They do not laugh freely but in a more serious fashion and have to utilise more cognitive and less affective elements. The kind of laughter involved in this situation is what Hodgart (1969:105)

refers to as **sub-laugh**, which is "laugh that is inhibited by good manners, or not fully called out by the situation." Therefore, this is laugh in which the audience is neither free nor cheerful. The humorist thoughtfully selects the devices he employs to stir up laughter in the audience. These devices often include wit, irony, sarcasm and ridicule. While jokes and clowns may be employed, they often have an undertone of ridicule, scoff and mockery. All this makes derisive humour to be closely related to subtle satire, which will be dealt with later in this chapter.

The use of (comic) humour in Burns-Ncamashe's poetry is apparent in *Umthomb' onzulu wamanz' olwazi*, where the poet says:

1. *Amany' amadod' adume ngeenkomo,*
  2. *Amany' amadod' aziwa ngamakrexe ubuninzi.*
- 
1. (Some men are famous for having cattle,
  2. Other men are known by having many paramours.)
- (Burns-Ncamashe, 1979:15)

**Amakrexe** (paramours) are secret illicit lovers. The practice of **ukukrexeza** (adultery), because of its illicit manner, is pursued secretly and is normally referred to in confidentiality. Even people who engage in it would not like it to be known or to be exposed. The poet's referring to it publicly evokes laughter to the audience. Even knowing that, although there may be some men who have many paramours, no one would be bold and admit it publicly, also evokes laughter. Adultery is also normally unacceptable to society, hence its private and secret nature. The idea of men being famous for something unacceptable is another source of laughter. This laughter is also evoked by the fun the poet is making about the practice. The audience becomes amused and laughs freely. Also note the contrast that exists between being famous for having cattle and having paramours. Being famous because of having cattle is highly appreciated among amaXhosa, as cattle are used to measure one's wealth. On the other hand, being famous for having paramours is less appreciated, as it implies one's being involved with other people's wives. One's

being famous for this practice then may be a source of laughter. This humour tends to amuse the reader and make him laugh freely, as it is a general statement not referred to any specific individual. It is in this manner that it becomes comic, as it is not offensive to anyone.

Comic laughter is also stimulated by the words of the poet in *Aa! Ngweyesizwe!* when he says about Sebe:

1. *Int' eyazikhethel' umfaz' oluluthi mfondini,*
2. *Umfaz' ongqond' ingangeyendoda,*
3. *Anditsh' uk' b' ingangeyendod' akhe,*
4. *Ukuba ndiyatsho ngaba ndiyathelekisa.*

1. (The man who chose a tall wife for himself,
2. The wife whose mind equals that of a man,
3. I don't mean it equals that of her husband,
4. By saying so I would be causing a fight.)

(T(XH/94)84)

What stimulates laughter in these words is the poet's first admitting that Mrs Sebe's intellectual ability is of the same standard as that of a man, and at the same time, becoming careful not to equal it to that of her own husband. What makes him careful is knowing that in the traditional Xhosa society women are seldom compared equally with men. They are generally regarded to be inferior to men. The poet's comparing Mrs Sebe's intellectual ability equally with that of her husband then might be unacceptable and cause trouble. It is also the jocular state of the above words that arouses laughter to the audience, as they were said in the presence of both Sebe and his wife, in a public gathering.

Also note how the poet cracks a joke about Sibhalatu, in *Igalelo likaProfesa J. Opland*, as follows:



- I. *Inkabi yomThemb' eyasel' iXesi layirhudisa.*
1. The Thembu ox who drank at Middledrift and his stomach ran loose.)  
(Burns-Ncamashe, 1979:47)

It is the depiction of Sibhalatu's having a loose stomach after drinking water that tends to amuse the reader in this line. From this depiction the reader tends to create a mental picture of Sibhalatu, with a running stomach, responding to the call of nature very often. Also, the use of the word **layirhudisa** (it made his stomach run loose), freely, tends to incite laughter to the reader. This word is seldom used freely as it is regarded to be harsh. The euphemism **layihambisa**, which gives the same meaning in a polite manner, is often used in its place. The depiction of Sibhalatu as having a loose stomach, because of drinking water from Middledrift, also emphasises his not originally belonging to the area as he is umThembu. AbaThembu are regarded to belong to the Transkei part of the Eastern Cape, while Middledrift is in the Ciskei part. By this line, then, the poet illustrates how Sibhalatu drank water to which his stomach was not used, hence it ran loose after drinking it. Had Sibhalatu been a stranger to Burns-Ncamashe, this humour would probably offend him, as it might not be regarded as a joke. On the other hand, since both Sibhalatu and Burns-Ncamashe were poets, who were also friends, the humour, then, becomes an innocent joke. It is for this reason that the reader is able to laugh, probably, with the subject of humour, freely. The use of humour in Burns-Ncamashe's poetry is also evident in *Umgoduko wokumkaikazi*, (cf: Burns-Ncamashe, 1961:9), *UGqirha Ian Makhenzi*, and *Igalelo likaProfesa J. Opland* (cf: Burns-Ncamashe, 1979:26, 41-42, 44, 46).

Humour, as it is used in Burns-Ncamashe's poetry, fulfils various functions. These functions are entertainment, removing stress and tension and correcting some social problems. Entertainment is the most obvious function fulfilled by Burns-Ncamashe's humour, as it is intended to make the reader laugh through amusement. This view is in line with Pirandello's (1960:4) statement that a humorist is a writer who makes people laugh. Echoing a similar idea, Mikes (1970:7) maintains that a person reading

an essay on humour does expect to be amused. Therefore, Burns-Ncamashe's humour entertains and amuses the audience or reader.

The humorous situations in Burns-Ncamashe's poetry also help in easing stress and tension. The jokes that are cracked, and the resultant laugh may help relax the nerves of a stressed reader and make him feel better. This is the reason why Cope, in Wilhem and Polley (1976:60), views humour as a "healing balm." Sharing the same idea, Van der Lingen states:

*Wanneer 'n mens lag, blaas hy stoom af en so kan jy  
'n slegte bui hokslaan.*

(When a person laughs, he blows off steam and bids  
farewell to his bad mood.)

The foregoing ideas indicate how humour may create situations of pleasure, as it is the case with the humour in Burns-Ncamashe's poetry. It is this pleasure that makes the reader enjoy reading the poetry.

In the words of Meredith, as cited by Paulos (1980:4), humour is "a sort of social corrective." It may be used as a means to correct what seems to be wrong in society. This is confirmed by Van der Lingen (1995:22) as she asserts that

*'n Goeie grappie op die regte tyd kan 'n mens  
verleentheid bespaar en hierdeur kan jy terselfdertyd  
goeie bande met medewerkers bevestig.*

(A good joke at the right time may spare one  
embarrassment and by so doing may, at the same time,  
establish good relations with one's fellow workers.)

The humour in Burns-Ncamashe's poetry may also correct some wrong, in a polite manner, in society. For instance, the problem of the fame based on having many paramours, for some men, may be corrected by the humour that has been discussed

earlier in this section. Although the humour does not point out anyone as the culprit, one who is guilty of adultery may consider one's position with the practice, after reading the humour. He may then correct the situation without having been embarrassed in any way.

The foregoing discussion, of the functions of humour, illustrates how the humour used in Burns-Ncamashe's poetry does not end with laughter, but becomes a useful instrument in diffusing stress, easing off tensions and correcting some issues in society. It is, then, an important tool of reinforcing healthy living in society.

Although humour has positive results, as it is illustrated above, when it is used carelessly it may have some limitations. For instance, different individuals may not perceive jokes in the same manner. What becomes an amusing joke for one individual may be offensive to the other. This idea is further emphasised by Lewis (1989:xi) as he states that

... although we can all identify metaphors, one reader's perception of jokes is another's sad irony.

What is said above shows how subjective the perception of jokes may be. It also implies that jokers should know who they are joking to. They must get to know the observer's disposition and inclinations. The humour in Burns-Ncamashe's poetry may also be interpreted differently by different readers.

## 5.7 Satire

Some scholars have attempted a definition of satire in various ways. These are scholars such as Cavanaugh (1974:209) who defines satire as

Literature that ridicules human frailty. The ridicule may be kindly or ruthless, but it usually has as its objective the improvement of man's character and

institutions.

This definition highlights the nature of satire, that is, ridicule which may be kindly or ruthless. It also highlights its objective, which is the improvement of man's character and institutions. Another definition which highlights the nature of satire and the attitudes it evokes is that of Abrams (1993:187) who views satire as

a literary art of diminishing a subject by making it ridiculous and evoking towards it attitudes of amusement, contempt, indignation and scorn.

Abcarian and Klotz (1973:962) also define satire as "writing in a comic mode that holds a subject up to scorn and ridicule, often with the purpose of correcting human vice and folly."

While the above critics emphasise the nature and objective of satire, Cohen (1973:195) also emphasises the devices and targets of satire as he defines it as:

The criticism of a person, human nature, events, movements or situations by the use of exaggeration, ridicule, sarcasm and irony in order to ridicule the subject of absurdity.

According to this definition the targets of satire are a person, human nature, events, movements or situations. The devices of satire include exaggeration, ridicule, sarcasm and irony. Heese and Lawton (1975:104) also emphasise the devices of satire in addition to its nature and objective as they define it as

... an attack on man's foibles, folly or evil, by means of ridicule and exaggerations or distortions with the intention to improve the existing state of affairs.

One may notice that the term **ridicule** is common in all the above definitions. This shows how the author makes fun of the target of satire because of the frailty, folly or

evil it is associated with. Other important words in the definition of satire are **attack** and **criticism**, as they are used by Heese and Lawton, and Cohen (*Op cit.*). The use of these words indicates that the satirist ridicules by attacking and criticising the butt of satire (verbally or in writing). As Cavanaugh (*Op cit*) maintains, this attack or criticism may be kind or ruthless. From the forgoing definitions one may also find that the use of satire in literature is not arbitrary. It is done for a specific purpose which is to improve or correct the unacceptable situation.

Considering the above definitions one may coin a working definition of satire which would view satire as the verbal or written attack of a subject, by the use of exaggeration, irony, sarcasm, wit and ridicule, for its folly and vice, with the main objective of improving or correcting the existing state of affairs (situation).

It is on the basis of this definition that the use of satire in Burns-Ncamashe's poetry will be discussed and evaluated in this section.

From the above definitions satire seems to be a blend of amusement and contempt. This means that, although its content is often the harshest realities of the state of affairs, it is also meant to make the reader laugh. However, the laugh involved in satire assumes a sub-laugh, as it is the case with derisive humour (cf:5.6). This laugh is not fully called out or free as it may be offending or wounding to the subject. This implies that in satire laughter is used as a weapon against the butt existing outside the work itself (Abrams, 1993:187). The reader does not laugh because he enjoys the situation but to show its ridiculous nature.

Burns-Ncamashe makes use of the invective and subtle types of satire in his poetry. Another type, which does not feature in the poetry, is the light-hearted satire (Melamu, 1966:8, Risenga, 1995:10).

**Invective** satire uses anger and obscene, foul and malicious language to attack the butt (Lenake, 1984:67, Risenga, 1995:29). It uses such obscenities as curses, oaths, insults and so on. In this manner the satirist voices out his anger and disillusionment with the folly of the butt. This is the reason why Palmery (1990:4) views invective satire as excluding compromise, not achieving harmony and reaching no resolution or synthesis. In the words of Highet (1962:237) invective satire is an executor and is associated with pessimism rather than optimism. It may be more destructive than corrective.

An instance where **invective** satire is apparent is in *UBazindlovu* (T(XH/90)322), where the poet threatens the oppressors of AmaRharhabe as follows:

1. *Yeha-a-! Nina bacudisi bosapho lukaBazindlovu nolukaVelile!*
  2. *Yitshon' umhlab' uvuleke ningene nizimele!*
  3. *Akwab' oonyoko babenganizalanga!*
  4. *Kub' iza kwenzek' impendulw' enengqumbo yeminyanya phakathi!*
- 
1. (Wow! You oppressors of the family of Bazindlovu and Velile!
  2. Tell the earth to open up for you to enter and hide!
  3. How I wish your mothers never gave birth to you!
  4. For a retribution with the wrath of ancestors is about to happen!)

In these words the poet voices out his anger about the oppression of AmaRharhabe by the modern politicians. The use of the threatening language against the butt may make them fear what is said to be coming. The use of the exclamation or swearing **Yeha-a!** (Wo-ow!) indicates that something unpleasant may come on the butt. This situation is further confirmed by the lines **Yitshon' umhlab' uvuleke ningene nizimele!** (Tell the earth to open up for you to enter and hide!) and **Akwab' oonyoko babenganizalanga!** (How I wish your mothers never gave birth to you!). These lines imply that there may be no place of safety for the butt on earth. They then better go

underneath the earth to hide. Words of this nature may make the butt more pessimistic than optimistic. They reveal the situation as irreparable and therefore may fail to bring improvement on the part of the butt. The words used in the above excerpt reveal Burns-Ncamashe (the poet) as in disfavour of the practices of the modern political system, as he was a traditional leader (cf:1.6.6.1). This idea is further emphasised by his referring to AmaRharhabe as the family of Bazindlovu and Velile, who were also traditional leaders before him. The excerpt then illustrates his concern about the safety and well-being of AmaRharhabe. The use of invective satire is also found in *Aa! Velile!* (T(XH/90)317) and *Umthomb' onzulu wamanz' olwazi* (cf:Burns-Ncamashe, 1961:5,6,12).

Subtle satire uses indirect language as a tool of attacking the butt. It makes use of the figures of speech such as allegory, symbolism, irony, sarcasm, metaphors and other devices. The use of the indirect language aims at softening the satiric blow. It also makes the butt or even the reader not to easily understand that the subject is attacked. For him to understand he will have to engage more mental or cognitive and critical ability (Lowis, 1993:3). The use of the said devices obscures the offensive meaning of what the satirist says, until it is discovered by an analytical and critical mind. This type of satire tends to give the satirist some protection, as he may be addressing sensitive issues but in an indirect manner. The satirist may also feel the freedom to address the issues as he employs figurative language which not everyone may easily understand. However, there is no guarantee that the butt may not be wounded by this type of satire. As it is the case with the invective type, subtle satire may also be wounding to the butt when the deep meaning has been understood. The inclusion of this type in Burns-Ncamashe's poetry is evident in *UDavidson Mavuso*, where the poet says the following about Mavuso:

1. *Ngundod' iyakwaz' ukungen' iphelel' ebhekileni,*
2. *Ngundod' iyakwaz' ukutshon' itshonel' ebhotileni,*
3. ...
4. *Ngumagon' igogogo nebhotil' isiqhulo sembongi,*
5. *Uqengqelekela kuGqolowa kwaMathole naseRoyal*
6. *Ngokufun' imihlonyane neminikandiba*

*yasemlungwini.*

7. ...
8. *Nguhesha ngesheyi kubantu bakhe,*
9. *Kub' uhesha ngophondo lweqhude emadodeni,*
10. *Kant' uhesha ngondyilo kwababhinq' izikhakha.*
11. ...
12. *Grangqa likhubalo, jiki linempilo.*
13. ...
14. *Igxagx' eliphathisw' amaBhele nezizwana ngabelungu.*

1. (He is the man who can get into the can completely,
2. He is the man who can sink into the bottle,
3. ...
4. The poet nicknames him the hugger of the tin box and the bottle.
5. The one who runs down to Gqolowa, Amatola and Royal
6. To seek the European wormwoods and medicines.
7. ...
8. He is the inconsistent signifier to his people,
9. For he signifies with a kudu horn to men
10. While he signifies with **undyilo** to those who put on skirts,
11. ...
12. Brandy is medicine, beer is healthful
13. ...
14. The cur who was given amaBhele and the allies, by Whites, to rule.)

(Burns-Ncamashe, 1961:109-110)

A thorough discussion of this excerpt has already been undertaken in chapter two of this study (cf:2.4.1.3, 2.4.3.1, 2.5.3). Therefore, that discussion will not be repeated in this section. This extract is given to illustrate how the poet uses **mock encomium**. This device is explained by Mkonto (1988:151) as the pretended praise which is actually blame. In the lines cited above the poet pretends to be praising Mavuso while he is actually blaming, attacking or ridiculing him for all the negative aspects he is revealing about him. This device is often used by satirists to avoid the incurrance of the anger of the subject. Satirists normally pretend to be praising while they indirectly ridicule the subjects. This device is also used by Mqhayi (1974:70-



73), where he pretends to be praising Sir George Grey while he is actually blaming him. Only readers with analytical and critical minds may understand what the satirist actually expresses. When this device is used skilfully and successfully the subject may rejoice and even smile in happiness, thinking that he is praised while he is ridiculed. This mock encomium is a good weapon of subtle satire.

The above discussion of subtle satire has illustrated how the satirist attacks, blames, ridicules or criticises the subject by using indirect language. Burns-Ncamashe's satiric skill is evident in his use of the two types of satire, that is invective satire and subtle satire. His use of these different types, in different situations, proves his ability to assess the situations and use the type that will fit a particular situation. His employment of exaggeration and mock encomium makes his satire more interesting and effective to the reader.

There is general agreement among students of satire that satire fulfils divergent motives and functions. These motives seem to be complex as Highet (1962:238) points out:

The motives of the satirist ... are as complex as the emotions he wishes to evoke, as various as the forms with which he works.

Nichols (1971:31) echoes the same idea as the one above when he views the motives of the satirist as complex and to vary not only from satirist to satirist, but even within the same satire.

While the motives fulfilled by satire may be complex and various, there are general motives that prompt the satirist to satirise in writing. For instance, the satirist may be prompted by his observation that things do not go as they should. In this regard Sirayi (1985:157) maintains that satirists are cognisant of the gap between what might be and what is. This cognisance then prompts the satirist to write satire with the intention of restoring order and balance. The satirist wishes to correct what is

wrong and have the butt punished. This view is also shared by Risenga (1995:27), who claims that:

Satire exposes the chaotic to the society. The latter, in turn, reacts to the chaotic, thus restoring balance to social structures and function.

Risenga (*Op cit*) also highlights the punishing of the victim as a motive of satire when he views it (satire) "as a means of punishing the offender ..." . What is said above is the reason why Dryden who is cited by Highet (1962:24), views the true end of satire as the amendment of views and correction. Nichols (1971:35) also supports this view when he states that

The satirist may be actuated by a desire to reform, or correct foolish or vicious sets of ideas or attitudes.

From this explanation it may be argued that the satire used by Burns-Ncamashe in his poetry is intended to correct the situation in a general sense. For instance, the invective satire that threatens the oppressors of amaRharhabe is intended to make them stop the oppression.

The second motive that prompts the satirist is the satisfaction that derives from the employment of satiric devices. This idea is highlighted by Nichols (*Op cit.*) who views the satirist to be

actuated by pleasure of employing satiric devices and avoiding the usual restriction put on expression of aggressive impulse.

Highet (1962:242) also shares the same sentiment as Nichols when he ascribes to the writing of satire the aesthetic satisfaction which the satirist feels when manipulating his material. This motive is also confirmed by Sirayi (*Op cit.*) who views the

aesthetic satisfaction, that derives from the manipulation of stylistic devices as impelling the satirist to write satire. The devices of satire used in Burns-Ncamashe's poetry do not only give the satirist aesthetic pleasure, they also enrich the language and enhance the form of the work. Because of these devices the work then becomes appealing to the reader and he/she (the reader) gains aesthetic pleasure in reading it. They also make him obtain a clearer understanding of the poet's intentions in writing a piece of work.

Satire is also a strategy of communication and a means by which the poet voices out protest and criticism to the audience. Through it the author gives vent to his anger about the vices and follies in his society. This function seems to manifest itself in Burns-Ncamashe's *Intak' emlom' ubomvu* (cf: Burns-Ncamashe, 1979), *Aa! Velile!* (T(XH/90)317) and *UBazindlovu* (T(XH/90)322), as he uses satire to criticise, directly or indirectly. Considered with a positive attitude, Burns-Ncamashe's satire may even reinforce humanity.

## 5.8 Adaptation

Another aspect that is of note in Burns-Ncamashe's poetry is his ability to adapt words from English into isiXhosa. Adaptation, in this case, is the adjustment, modification or altering of words, which belong to one language, to be suitable for use in another language. In the same manner, Burns-Ncamashe adjusts, modifies and alters some English words to be suitable for use in isiXhosa. The adapted words attain the structure and pronunciation of isiXhosa words. All this illustrates how Burns-Ncamashe utilises the poetic licence of using words from another language and adjusts them to suit the rules of his own language. Words which Burns-Ncamashe adapts fall into the categories of nouns, possessives, locatives and adverbs. These categories are given below, in tables indicating the English words, their isiXhosa adjusted form and texts or poems where they are found.

### 5.8.1 Nouns

English	IsiXhosa	Text
Victoria	<i>UFitoli</i>	Burns-Ncamashe (1979:15)
Matthews	<i>UMetyhusi</i>	Burns-Ncamashe (1979:10)
Kid	<i>UKhidi</i>	<b>Ibid</b>
Settlers	<i>AmaSatilani</i>	Burns-Ncamashe (1979:18)
Bursaries	<i>Ibhasari</i>	Burns-Ncamashe (179:19)
Scholarships	<i>Izikolashiphu</i>	<b>Ibid</b>
Basil	<i>UBhezile</i>	Burns-Ncamashe (1979:21)
Ian	<i>Ulyana</i>	<b>Ibid</b>
Mackenzie	<i>UMakhenzi</i>	Burns-Ncamashe (1979:21,26)
	<i>UMakhinzi</i>	Burns-Ncamashe (1979:26)
Cecil John	<i>Sesile Jahane</i>	Burns-Ncamashe (1979:23)
Kaizer	<i>UKheyizana</i>	<b>Ibid</b>
The Devil	<i>UDwebile</i>	Burns-Ncamashe (1979:46)

### 5.8.2 Possessives

English	IsiXhosa	Text
of Cullen	<i>kaKhaleni</i>	Tonjeni (959:17)
of London	<i>eLandana</i>	<b>Ibid</b>
of Cambridge	<i>eKhambliji</i>	<b>Ibid</b>
of Elizabeth	<i>lwakuloLizibhedi</i>	Burns-Ncamashe (1979:2)
of Great Britain	<i>zeBhilitanikazi</i>	<b>Ibid</b>
of Cory	<i>kaKhori</i>	Burns-Ncamashe (1979:19)
of Henderson	<i>kaHendesile</i>	Burns-Ncamashe (1979:13)
of Pentecost	<i>wePentekosi</i>	Burns-Ncamashe (1979:17)
of electricity	<i>`eletriki</i>	<b>Ibid</b>
of students	<i>yezityudino</i>	Burns-Ncamashe (1979:18)

of tractors	<i>yeetakatala</i>	<b>Ibid</b>
of Hitler	<i>kaHitile</i>	Burns-Ncamashe (1979:24)
of M.A.	<i>lweEm-eyi</i>	<b>Ibid</b>
of Commandant	<i>wobukhomandanti</i>	<b>Ibid</b>

### 5.8.3 Locatives

<b>English</b>	<b>IsiXhosa</b>	<b>Text</b>
to students	<i>kwizityudino</i>	Burns-Ncamashe (1979:18)
at St Andrews	<i>eSanandrusi</i>	Burns-Ncamashe (1979:19,20)
in Europe	<i>eYurophu</i>	Burns-Ncamashe (1979:22)

### 5.8.4 Adverbs

<b>English</b>	<b>IsiXhosa</b>	<b>Text</b>
with Lieutenant-colonel	<i>ngobuleftenente-kenene</i>	Burns-Ncamashe (1979:24)

The adaptation the English words into isiXhosa points to the pride Burns-Ncamashe has of his language. The unusual manner in which some of these words are pronounced in isiXhosa fulfills a humorous function, as it tends to incite laughter to the reader.

## 5.9 Conclusion

The objective of this chapter was to examine the use of imagery and other aspects in the poetry of Burns-Ncamashe. The devices of imagery that are found in this poetry, that is, simile, metaphor, personification and symbolism enhance the internal structure of the poetry. They also evoke the reader to use his imagination and to give expression to the philosophy of the poet. Together with euphemism, hyperbole, and the idiomatic expressions found in the poetry, these devices also enrich the language

of the poetry, and make it more appreciable to the reader. The poet also has the ability to adapt words from English into isiXhosa. The humour and satire used by the poet points to his skill of correcting abnormal situations by amusing the reader and attacking the butt. The various purposes fulfilled by humour and satire prove how relevant and functional Burns-Ncamashe's poetry is. All this points to the success with which the poet handles the said aspects in his poetry. They also contribute to the elevated standard of the poetry.

## CHAPTER SIX

### GENERAL CONCLUSION

The objective of this research was to do a critical examination and evaluation of the poetry of S. M. Burns-Ncamashe. To achieve this goal the poetry has been classified into four categories which are praise poetry, elegiac poetry, didactic poetry and protest poetry. Also, as a means of achieving the objective of this study, both the content of the poetry and the stylistic devices employed in it have been discussed. A closer scrutiny of Burns-Ncamashe's artistry revealed him as an exceptional multi-dimensional scholar embracing the modern while at the same time deeply rooted in his traditional background.

Burns-Ncamashe's philosophy and value system are discernable in the poetry. This is evident in his praising or encouraging that which is acceptable to society, and criticising that which is not acceptable without causing offence, as he praises the adorable qualities of his subjects of praise and criticises the nonadorable ones. His praising the practice of giving presents in *UElijah Mgijima* and attacking heavy drinking of liquor in *UDavidson Mavuso* reflect his value system. Burns-Ncamashe's concern about and interest in the culture of his people are also evident in his art. This is confirmed by his **bongaing** about the personnel of the circumcision school, the value attached to children within the context of amaXhosa, and the cultural practices such as **ukusoka** (giving presents) and **ukulobola** (bringing the dowry). Burns-Ncamashe's abhorrence to oppression and exploitation is evident in the way he protests against the oppressive and exploitive practices of the modern political system on the traditional one. The value of Burns-Ncamashe's poetry is its profound sensitivity to the important and critical issues in the amaXhosa society.

The ability of Burns-Ncamashe in poetry is evident in the different categories he handles. The general characteristics of these categories reveal Burns-Ncamashe's

skill in addressing important issues that are apparent in his poetry.

Of important note in Burns-Ncamashe's praise poetry is his inclusion of both animate and inanimate objects as subjects of praise. This illustrates how his extensive poetic capabilities are not limited to animate but extends to inanimate objects as well. With animate subjects of praise, both human beings and animals are praised. This indicates the variety the poet creates in his praises, as different kinds of subjects of praise are found in them. Also, Burns-Ncamashe's revelation of both positive and negative attributes of the subjects of praise points to his objectivity and not being biased in presenting his subjects of praise. This makes him believable and dependable as a poet. It also affords the reader an opportunity to make independent judgements and conclusions about the subjects of praise. Together with other characteristics of the praise poetry, these aspects make Burns-Ncamashe's praise poetry successful and of high standard. The various functions fulfilled by Burns-Ncamashe's poetry also prove its functionality and its not being poetry for poetry's sake. It is from these functions that society may benefit.

Praise poetry is a people's heritage. It is the culture of the people. It expresses the spirit, attitudes and experiences of the people. These become clearer in the imagery that is employed in the poetry. A closer look at Burns-Ncamashe's praise poetry proves that it is a repository of the culture, language, history and experiences of amaXhosa.

Burns-Ncamashe's composing elegiac poems about the death of certain figures in society illustrates his being touched by the misfortunes that take place in his surrounding. It also illustrates his concern about the great loss that is experienced by society. This is apparent in his speaking words of comfort and hope to the bereaved and the nation. The composition of elegiac poems also illustrates the poet's sharing the grief with the bereaved. All this points to the responsibility poets have in society; that of comforting the bereaved.



What Burns-Ncamashe portrays about the personnel of the circumcision school depicts his concern that the custom be practised in the correct manner and be handled by qualified people. This concern is relevant in today's amaXhosa society as the death of boy initiates is a current problem among amaXhosa. The poems then are a source of valuable information that can be used to revive the culture of responsibility regarding matters of circumcision, and to correct the wrongs that may be identified in the practice of the custom. Had the ideas suggested by the poet been followed in the circumcision school, some societal problems, in terms of morals, health and prosperity would also be easily solved. This is in fact one of the major functions of his poetry, that is, to correct the wrong and recommend the right.

Burns-Ncamashe's highlighting some important points about the boy and girl children reveals his concern about the manner in which they are or should be brought up. The responsibilities of these children, as they are expressed in the poetry, make them responsible adults when they grow old. Would both parents and children play their roles, a good and well cultured society would be born. The low morals in children and irresponsibility of parents would easily be removed.

The poems that protest against the oppression and exploitation of amaRharhabe by the modern political system point to Burns-Ncamashe's concern about man's inhumanity to man. His inclination towards the traditional form of government is attributed to his having been a traditional leader, as he was the chief of amaGwali. It also epitomises his African attitude and his quest for the reconciliation of the modern and the traditional. Clearly Burns-Ncamashe is a scholar who believes in the philosophy that one has to know one's past in order to understand the present and know the future.

All the categories of poetry discussed in this study manifest a trend towards improving conditions in the amaXhosa society. This reveals Burns-Ncamashe as a

social figure and a leader in society.

Burns-Ncamashe is an all-rounder; a praise poet who performed, a modern poet a creative fiction and non-fiction writer and a critic. As this study concentrated only on his poetry, scholars are encouraged to undertake further research on his other creative works. New depths and revelations may be made regarding his poetry. The approach in this study has been more structural, aesthetic and perspective, concentrating more on his artistry than anything else, and a sociolinguistic or postmodern critique would certainly yield another field of research. Also there are unpublished manuscripts by the author, which the researcher could not find. More critics may search for them and make further studies on the author's works.

This study has afforded the researcher not only a critical but also a philosophical understanding of Burns-Ncamashe's art. This study has not only opened the eyes and broadened the mind of the researcher with regard to the poetry itself. It has also offered him more understanding of the principles applied in the analysis of poetry.

It is believed that other than Burns-Ncamashe's poetry there is still a lot to be done in researching Xhosa poetry in general. For instance topics such as performance, the future of **ukubonga**, **bongaing** as a form of empowerment and so on, may still be researched with regard to Burns-Ncamashe's poetry in particular, and Xhosa poetry in general. The artistry of Burns-Ncamashe in poetry lies largely on the devices he uses to shape up the form and imagery in the poetry. These devices tend to elevate the standard of the poetry and add clarity to its meaning. The devices that determine form are responsible for the external structure of the poetry, while those that determine imagery are responsible for the internal structure. Besides creating structure, all the devices employed in the poetry are also responsible for the aesthetic effect the poetry has, as they tend to enrich the language used in it. This results in the reader's appreciation of reading the poetry.

In the study, it has also been discovered how the background of Burns-Ncamashe has a bearing on his poetry. This is apparent in his composing poems about people, objects and situations he had practical experience with. People include chiefs and those he worked and associated with. Objects include places such as Rhodes University and Radio Bantu. His personality of being humorous and satiric is also evident in his art. This points to the originality and naturalness of his poetry. It also adds to the appreciation of the poetry by the reader, and helps in correcting some situations in society.

Without doubt Burns-Ncamashe's poetry is outstanding as he himself was outstanding as a scholar and a leader of his people. He left the amaXhosa people a heritage above which they are proud.

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**E. Magazines and periodicals**

**Dimbaza** March 1970

**Igalelo** January 1983

**F. Newspapers**

**Imvo zabaNtsundu** 16 September 1961

23 September 1961

30 September 1961

**G. Tapes**

<b>Title</b>	<b>Tape</b>	<b>Date</b>	<b>Place where kept</b>
<i>Umnyaka omtsha</i>	T(XH/93)28	01/01/67	Port Elizabeth
<i>Ubuhlanti</i>	T(XH/90)319	10/07/77	Port Elizabeth
<i>Amagqirha nomlambo</i>	T(XH/90)316	24/07/77	Port Elizabeth
<i>Aa! Velile!</i>	T(XH/90)317	14/08/77	Port Elizabeth

<i>UBazindlovu</i>	T(XH/90)322	09/10/77	Port Elizabeth
<i>Induku ayinamzi</i>	T(XH/90)330	26/02/78	Port Elizabeth
<i>Wandidyobh'</i>			
<i>intshongo emehlweni</i>	T(XH/90)332	09/04/78	Port Elizabeth
<i>Deda mhlangala</i>			
<i>endaweni yenyhwagi</i>	T(XH/90)333	23/04/78	Port Elizabeth
<i>Aa! Ngweyesizwe!</i>	T(XH/94)84	23/07/94	Port Elizabeth
<i>Intetho yohlanga</i>			
<i>lwethu</i>	T(XH/96)5		Port Elizabeth
<i>Semka nezulw' isipho</i>			
<i>sethu: Aa! Zilimbola!</i>	T(XH/96)5	01/02/96	Port Elizabeth

#### H. Interviews

Interviewees	Date	Place
Burns-Ncamashe, S. M. (Interviewed by J. Msindo)	11/11/96	Zwelitsha
Burns-Ncamashe, Z.	08/08/96	Alice
Cakwebe, H	08/07/96	Alice
Jongilanga, D. M.	05/05/96	Kids Beach
Mabandla, J	12/05/96	Alice

Makalima, R. G. S.	06/08/96	Alice
Mavuso, D. N. (telephonically)	23/05/96	Alice
Mkonto, B. B.	14/05/96	Alice (U.F.H.)
Mtsiba, M. H.	09/07/96	Alice
Ntebe,P.	04/06/96	Dimbaza
Tabata, K. B. (Telephonically)	08/05/96	King William's Town.
Totana, N.	08/07/96	Middledrift
Tshabe, S.	22/05/96	King William's Town

## APPENDIX

## POEMS ON TAPES

*Intetho yohlanga lwethu (T(XH/96)5)*

1. *Izi-i-izwe! Izi-i-izwe!*
2. *Zizwe, sekuphakiwe,*
3. *Izithebe zinabel' ebantwini.*
4. *Ndithi khuphan' iimela,*
5. *Le nkom' ayityebe liteketeke.*
6. *Nditsho kuni madoda nakuni zimazi zolusu;*
7. *Nditsho kuni makwedini nakwiintombi zenu;*
8. *Nakuni mhlanjana osowunqakula ngengqondo.*
  
9. *Yiyo leyo ke, yiyo leyo k' intetho yohlanga lwethu.*
10. *Ilifa lethu kwizizukulwana ngezizukulwana,*
11. *Umtyukatha wentamb' elushica-ca-ca-ca,*
12. *Eyadibanis' amanyang' ohlanga lwakwaXhosa.*
13. *Amanyang' akwaPhalo nawakwaQengebe.*
14. *AwaseNtlangwini nawakwaBomvana,*
15. *AwakwaNgqungqushe nawesaNdlulube,*
16. *AwakwaBhungan' omakhulukhulu nawakwaKhuboni.*
17. *AwakwaMakhawula nawamaXesibe,*
18. *Awohlanga lwethu nenzala yawo,*
19. *Nenzala yawo yeziduko ngeziduko,*
  
20. *Yiyo leyo k' intetho yookhokho bethu,*
21. *Intamb' ekuphothwe ngay' imilibo ngemilibo.*
22. *Esiqondana ngayo thina ukuxola nokumatsheka.*
23. *Esiqondana ngayo thina ukuqumba nokuhlupheka.*
  
24. *Nguye lowo k' umdibanisi wosapho lwasebuNguni,*
25. *Umzalanisi wesizwe nesiny' isizwe,*
26. *Umanyanyisi wabendlu nabeny' indlu.*
27. *Sibe yimbumba sibe luqilima isizwe,*
28. *Sinxulelane sithungelane isizwe,*
29. *Siphothelane siluleke isizwe,*
30. *Sisontelwe sisonteki isizwe.*
31. *Yiyo leyo ke intetho yohlanga lwethu.*
  
32. *Mzi kaPhalo!*
33. *Nganeno naphesheya kweNciba.*

34. *Nguye lowo ke umdibanisi weziduko ngeziduko,*
35. *Nguye lowo ke umzalanisi wemilibo ngemilibo,*
36. *Nguye lowo ke ummanyani wamathile namathile,*
37. *Yiyo leyo ke, yiyo leyo ke mzi wakwaXhosa,*
38. *Yiyo leyo ke mzi wasebuNguni,*
39. *Imana evela kumanyange esizwe sakowethu.*
40. *Intetho yesizwe sethu, ulwimi lookhokho bethu.*
41. *Lithi nok' b' ilizwe lithimb' amaxhoba*
42. *Luyiphose intetho yosapho lukaXhosa,*
43. *Zibuchithe ubuzwe iimeko zentlalo yobomi,*
44. *Ixhathis' intetho yohlanga lwethu yona.*
45. *Iimbalela nezifo zitshabalalis' iinkomo,*
46. *Zikhoth' izisele zizikhothulule,*
47. *Igqub' indlala itshw' abantu bazakazeke,*
48. *Ixhathise le ntetho yamanyang' ezwe lethu,*
49. *Lide libuye ilizwe, amaxhob' agoduke.*
50. *Bude bubumban' ubuzwe bethu bube yimbumba,*
51. *Buyichithe loo nkcithakalo buyiswantsulise,*
52. *Iimbalela nezifo zisitshikilele xa zisabayo,*
53. *Ibuy' imibethe yezulu, kubuy' imikhungu.*

*(The language of our nation*

1. Nations! Nations!
2. Nations, food is ready,
3. Trays have been prepared.
4. I say take out your knives,
5. This cow is very fat.
6. I refer to you men and women.
7. I refer to you boys and your girls,
8. And to you young ones who can understand.
  
9. That is it, that is the language of our nation.
10. Our inheritance from generation to generation.
11. The long and strong thong
12. That bound the elders of the Xhosa nation.
13. The elders from Phalo and Qengebe;
14. Those from Ntlangwini and Bomvana;
15. Those from Ngqungqushe and saNdlulube;
16. Those from the great Bhungane and Khuboni;
17. Those of Makhawula and amaXesibe,
18. Of our nation and her offsprings,
19. And her offsprings of different clans.

20. That is the language of our forefathers,  
 21. The thong that is used to bind various progenies,  
 22. About which we realise our peace and distress,  
 23. About which we realise our anger and suffering.
24. That is the binder of the family of Nguniland,  
 25. The relater of one nation with another,  
 26. The binder of one family with another  
 27. For the nation to be united and strong.  
 28. For the nation to relate within itself,  
 29. For the nation to be twined and plaited,  
 30. For the nation to be well woven,  
 31. That is the language of our nation.
32. House of Phalo!  
 33. This side and across the Kei,  
 34. That is the binder of various clans,  
 35. That is the relator of various progenies.  
 36. That is the uniter of various clans.  
 37. That is it, that is it house of Xhosa.  
 38. That is it, that is it family of Nguniland,  
 39. Manna that comes from the elders of our nation,  
 40. The speech of our nation, the language of our forefathers,  
 41. Even if the country captures victims,  
 42. It misses the speech of the family of Xhosa,  
 43. Social circumstances may destroy nationhood,  
 44. The speech of our nation stands firm,  
 45. For droughts and diseases to turn their backs on us,  
 46. They may finish the mealie pits,  
 47. Poverty may invade and destroy people,  
 48. This speech of our elders stands firm,  
 49. Until the land returns and victims come home.  
 50. Until our nationhood unites and becomes strong,  
 51. And drive the destruction away,  
 52. For droughts and diseases to turn their backs away from us,  
 53. And the heavenly dew and drizzle to return.)

*Umntsha omtsha* (T(XH/93)28)

1. *Ngoko ke mandenjenje;*
2. *Ngawo lo mnyaka mtsha;*
3. *Xa nikulo mzi mtsha;*
4. *Omelene noZwelitsha.*



5. *Ke mna ke SoGwali kaNtaba,*
6. *Ke mna ke mbongi yamaRharhabe,*
7. *Ndithi oloyini mzi wakwaRadio Bantu,*
8. *Oloyini mabandl' akokwethu.*
9. *Khab' elinamaqithiqithi.*
10. *Ayatyiwa ke kuba ayatyeka,*
11. *Ayatyeka kumaduna nakwabasetyhini,*
12. *Ayatyeka ezizweni nasezizwaneni,*
13. *Ayatyeka kubantwana nakumaxhegwazana,*
14. *Uyawaxhamla umzi kaPhalo,*
15. *Uyawaxhamla loo maqithiqithi;*
16. *Aa! Velile! Aa! Xolilizwe!*
  
17. *Uyawaxhamla nomzi kaNdaba,*
18. *Uyawaxhamla loo maqithiqithi;*
19. *Aa! Daliwonga! Aa! Jongizulu!*
20. *Uyawaxhamla nomzi kaNdayeni,*
21. *Uyawaxhamla loo maqithiqithi;*
22. *Aa! Bhekizulu! Aa! Jongilizwe waseQawukeni!*
  
23. *Nanzo iintsika zomzi kaXhosa.*
24. *Zintandathu kuphela akukho zimbi.*
25. *Ziyawubulela umzi wosasazo,*
26. *Umzi wosasazo lweento zesiXhosa.*
27. *Zithi ngomso nangomso ezo ngonyama,*
28. *Zithi ngomso nangomso mabandl' oNibe,*
29. *Zithi maz' enethole maNtshonalanga.*
30. *Kulo nyaka mtsha yimini yonke kabhobhobho nontyilontyilo.*
  
31. *Kuthandazwa kushunyayelwa;*
32. *Kuvuywa kuvunywa;*
33. *Kuxoxiswana, kuvuywa kuyililekwa*
34. *Ngabancinci nabadala.*
  
35. *Ndithi ngxatshoni ke maRadio Bantu;*
36. *Ngxatshoni makwedini nitsho kamnandi;*
37. *Nitsho ngomsobomvu, nitsho yakuqin' imini;*
38. *Nitsho lakuthambek' ilanga , nitsho xa kuhlwayo;*
39. *Nitsho kungcol' engqondweni naphandle nasendlwini.*
40. *Oloyini ke, ngxatshoni makwedini!*
41. *Nimke kakuhle phesheya kweNxuba kwiGqume likaVukile kaFobe;*
42. *Hlalani kakuhle kwiBhisho lamaTshatshu kaNtind' akuloMfetsho.*
  
43. *Lihle bafondini nebhotwe lenu, ndilibonile linenzukiseko,*
44. *Lifuzis' okweJerusalem' entsha yasemazulwini.*

45. *Bachumise Qamata wasemaXhoseni;*
46. *Ndithi bachumise phantsi kweNtaba kaNdoda.*
47. *Bonk' abawaphakamisayw' amaXhosa.*
48. *Nde nci-nci-ncincilili-i-i!*
49. *Uyayek' apho ke uSoGwali kaNta-a-a-aba-a.*

*(The new year*

1. Then let me speak in this manner,
2. In this new year,
3. As you are in this new home,
4. In the neighbourhood of Zwelitsha.
  
5. I, Sogwali of Ntaba;
6. I, poet of amaRharhabe;
7. I greet you house of Radio Bantu;
8. I greet you my fellow men.
9. Men that produce benefits,
10. They are consumed for they are consumable,
11. They are consumable to men and women,
12. They are consumable to nations and tribes,
13. They are consumable to children and aged women.
14. The house of Phalo enjoys them.
15. It enjoys those benefits.
16. Hail Velile! Hail Xolilizwe!
  
17. Even the house of Ndaba enjoys them.
18. It enjoys those benefits.
19. Hail Daliwonga! Hail Jonguhlanga!
20. Even the house of Ndayeni enjoys them.
21. It enjoys those benefits,
22. Hail Bhekizlu! Hail Jongilizwe of Qawukeni!
  
23. Those are the pillars of the house of Xhosa.
24. They are only six, and there are no more.
25. They thank the broadcasting house,
26. The broadcasting house of Xhosa issues.
27. Those lions say again and again.
28. They say again and again people of Nibe.
29. They thank you Westerners,
30. In this new year, there is sound for the whole day.
  
31. People pray and preach.
32. They sing and rejoice.
33. They discuss, rejoice and sing.

34. The young and old.
35. I say well done people of Radio Bantu,  
 36. Well done boys, you speak fine.  
 37. You speak at dawn and noon.  
 38. You speak at sunset and evening,  
 39. You speak until it is dark in the minds, outside and  
 within the house.  
 40. Thank you boys.  
 41. You left well across the Fish river at the Gqume of  
 Vukile Fobe,  
 42. Stay well at the Bisho of amaTshatshu of Ntinde of the  
 household of Mfetsho.
43. Even your castle is beautiful, I have seen it.  
 44. It resembles the New Heavenly Jerusalem.  
 45. Prosper them God of Xhosaland,  
 46. I say prosper them below Ntaba kaNdoda,  
 47. All those who uplift amaXhosa,  
 48. Nci- nci- ncincilili-i-i!  
 49. SoGwali of Ntaba is stopping there.)

*Aa! Ngweyesizwe! (T(XH/94)84)*

1. *Nguban' owovus' amagorh' lizwe?*  
 2. *Azobona int' eyenziwa nguNgweyesizwe!*  
 3. *Int' endlu zinemibane kula mahlathi kaHoho.*  
 4. *Ewe ngqashosho yomGqunukhwebe,*  
 5. *Ugalele kwedini yaseluGedleni,*  
 6. *Ugadlele mfo ugedle lukaKhambashe.*
7. *Hoyi hoyi! Hoyi hoyi!*  
 8. *Yalathil' iminwe yalatha kwaSebe,*  
 9. *Yathi makhe sifake le nkwenkwe*  
 10. *Sikhangel' ub' iyakuyisusa na le nqwelo*  
 11. *Kule ndaw' ibekwe kuyo ngulo kaMabandla*  
 12. *Kub' izol' eli besijikajikana nenqwelo*  
 13. *Yanga ingabhexesha ngabanye, babe beyigxek' abanye.*
14. *Yangen' inkunz' aseluGedleni,*  
 15. *Nkunz' enezoso mfondini;*  
 16. *Isijong' abantu sibajonga ngeendondo*  
 17. *Kuba sothi sakubajonga ngamehlw' enyama bajadu-u-uke.*

18. *Hoyi hoyi-i-i!*  
 19. *Umyen' ocingcolwazana lwasemaHlubini kwaZibi;*  
 20. *Int' eyazikhethel' umfaz' oluluthi mfondini,*  
 21. *Umfaz' onggond' ingangeyendoda.*  
 22. *Anditsh' uk' b' ingangeyendod' akhe,*  
 23. *Ukuba ndiyatsho ngaba ndiyathelekisa.*  
 24. *Aa! Nontsapho! Aa! Nontsapho!*
25. *Nditsho kuwe ke nkomo kaSebe, gqirh' eliyindoda lakwaQelekequshe;*  
 26. *SingabaseTyhume thina;*  
 27. *Siyavuya k' iTyhume xa liphum' amadoda.*  
 28. *Hamba kwedin' aseluGedleni,*  
 29. *Uzuwaxhelel' inkom' amabandl' seluGedleni,*  
 30. *Ucinge ngoChungwa xa uthethayo.*
31. *Kumhla sawabon' amaGqunukhweb' esenz' into*  
 32. *Kuba kad' eyekela kwimihl' engaphambili,*  
 33. *Kodw' angen' Tyaliken' eza nento,*  
 34. *Angen' esikolwen' eza nento.*  
 35. *Utshab' olukhulu bubudenge,*  
 36. *Inkokheli yemfazwe yobudenge yiyol' ecani kwam.*  
 37. *Yilwa nobudenge kwedin' asemaTshaweni.*  
 38. *Umnt' osideng' akazazi nob' ulele nob' uhleli na.*  
 39. *Umnt' osideng' akazazi nob' lambile nob' uhluthi na.*
40. *Indlel' imhlophe mfondini;*  
 41. *Nditsho kuwe ndlela zinamaqithiqithi,*  
 42. *Nditsho kuwe kuthetha kuphum' izinto zityiwe ngabantu.*  
 43. *Ngubani n' ophikayo, makavele simbone.*  
 44. *Singabantwana bokuzalwa kweli lizwe,*  
 45. *Singabantwana bokuzalwa kweli lizwe.*

*(Hail! Ngweyesizwe!*

1. Who will raise the heroes of this country?  
 2. For them to witness what Ngweyesizwe is doing.  
 3. He has electrified houses in these forests of Hoho.  
 4. Yes, strong one of amaGqunukhwebe,  
 5. You have worked son from luGedleni,  
 6. You have worked man of Khambashe.
7. Hoyi hoyi! Hoyi hoyi!  
 8. Fingers have pointed at Sebe's family.  
 9. They decided to put this boy,  
 10. To see if he will remove this cart

11. From where Mabandla left it.
12. For only yesterday we were struggling with a cart.
13. Some seemed to drive it while others criticised it.
  
14. The bull from luGedleni came in.
15. A strong bull
16. That looks people with spectacles,
17. For they will grow puntules should he look them with  
naked eyes.
  
18. Hoyi hoyi-i-i!
19. The husband of a tall wife from amaHlubi of Zibi,
20. Who chose a tall wife for himself.
21. The wife whose intellect equals that of a man.
22. I do not mean it equals that of her own husband,
23. Should I say so I would be causing a fight.
24. Hail Nontsapho! Hail Nontsapho!
  
25. I refer to you cow of Sebe, male diviner of Qelekequshu.
26. We belong to Tyhume,
27. We rejoice when the Tyhume produces men.
28. Go boy from luGedleni,
29. You should slaughter a cow for the people of luGedleni.
30. You should think about Chungwa when you speak.
  
31. This is the day when we see amaGqunukhwebe doing  
something.
32. For in previous days they used to leave off.
33. But they came to church and brought something,
34. They came to school and brought something.
35. The great enemy is stupidity.
36. The leader of war against stupidity is this next to me.
37. Fight against stupidity boy from the Tshawe clan.
38. A stupid person does not know whether he is asleep or awake.
39. A stupid person does not know whether he is hungry or full up.
  
40. The road is clear friend.
41. I refer to you whose roads have benefits.
42. I refer to you whose speech produces edible issues.
43. Who disputes this? Let him come out for us to see him.
44. We are children of birth in this land,
45. We are children of birth in this land.)

*Aa! Velile! (T(XH/90)317)*

1. *Hi-i! Velile! Aa! Velile!*
2. *Ndakuhambel' uphumle mntwan' omhle womntwan' omhle;*
3. *Tarhu kaliwakawaka.*
4. *Ndakufikel' usangqengqile mhle nonwele nozipho;*
5. *Tarhu kaliwakawaka.*
6. *Ndakuqubula usacamagushel' izimeko zohlanga;*
7. *Ngxatsho kaliwakawaka.*
8. *Ndakuzisel' izilonda namanxeb' aqaqambayo;*
9. *Huntshu kaninzininzi.*
10. *Ndakushukumis' usazolile;*
11. *Ngxe kaninzininzi.*
  
12. *Ngaman' akwaqumba akwalwa nkosi yam;*
13. *Ngamana watarhuzisa wathomakalala;*
14. *Aa! Veli-i-ile! Aa! Veli-i-ile!*
15. *Tarhu kumkani wohlanga lwamaXhosa asekunene,*
16. *Asekunene kokwabo Mnzwi-welanga,*
17. *UMnzwi-welanga kaRharhabe, tarhu nkosi yam, tarhu mntwana kaFaku kaGonya.*
  
18. *Tarhu thole lomzukulwana kaMgolombane;*
19. *Thole lomzukulwana kaSoEma wamaMbede.*
20. *Tarhu thole lomzukulwana kaSandile Ngqika,*
21. *Wena wozang' unabe ngomhlana emkhumbini wokungcwabela*
22. *Kanti umi bhuxe ngeenyawo zombini.*
23. *Wena woz' ang' ulel' engcwabeni*
24. *Kant' uhlel' ukuhlala.*
25. *Wena wozang' umkile ebhotwe eMngqesha*
26. *Kanti kushenx' umzimba nje kuphela,*
27. *Wena kumax' uphilay kuxa kungoku.*
28. *Wena luqobo lwakhe kusele lona lusemandleni,*
29. *Lube lulindel' ukubizwa nokubongozwa sithi basesenyameni.*
30. *Wena silo sinamandla kodwa singumthinzi.*
31. *Wena rhamncwa lafakwa kwamanye ngenkomo,*
32. *Yakhal' inkomo ixilongo lokuxel' inyaniso yesiko.*
33. *Wena rhamncwa lijongis' ubuso emzini walo,*
34. *Lilindel' ukukhwetywa khon' ukuze lisondele.*
35. *Wena mahlal' elindile kwelabafileyo,*
36. *Elindel' ukuhanjelwa ngabasahleliyo,*
37. *Elindel' ukuxelelwa ngezihlungis' ingqondo nomphefumlo*
38. *Khon' ukuz' athi khuphululu eme ngeenyawo,*
39. *Aye kulungelelanis' ukuhlala nokuphila.*

40. *Aa! Veli-i-ile!*  
 41. *Tarhu Velile!*  
 42. *Ndikubonga ndikubungoza, ndikubungoza silo sezulu kwanomhlaba.*  
 43. *Ndithi yamkela lo mbongo kwanezi zibongozo.*  
 44. *Ndithi baz' iindlebe zomphefumlo ziphangalale,*  
 45. *Zisikhongozel' isikhalo sembongi yakho ncakasana;*  
 46. *Zikhongozel' isikhalo somzukulwana kamzukulwana kaNcamashe.*  
 47. *Isimbonono sikaSoGwali kaNtaba kaGwali Tshiwo,*  
 48. *Kokwenu nkosi yam kokwenu kanye.*  
 49. *Ndikweli ngcwaba nje namhla ndihambele kuwe,*  
 50. *Ndize kuma ngakhona phezu kwala mathamb' akho;*  
 51. *Amathamb' atsawul' impilo nasengcwabeni;*  
 52. *Amathamb' asebomini nalaph' ekufeni*  
 53. *Kub' engazang' ahlukane nokuphila kwenene,*  
 54. *Kuba ngawomlibo wabantu bomhlaba nabasezizibeni,*  
 55. *Okwenyama negazi kwanomphefumlo.*  
 56. *Apha ke kulapho ndisuke kokwethu ndisiya khona mntakaSandile.*  
 57. *Kula mathamb' akho Archie kaSandile,*  
 58. *Awabekwa kule nduli kaNtsipho phezu koMngqesha,*  
 59. *Kulo mhlaba mhle wemiTshiza kaHleke Ngconde.*  
 60. *Abekwa sisizwe neenkosi nezikumkani,*  
 61. *Ephlekwa ngumtyululu nomrhululu nomndilili,*  
 62. *Kukhokel' umnqamlezo weTshawe laseNyangweni,*  
 63. *Kweso sisele sihle ashiywa la mathambo akho,*  
 64. *Apho kungoku nje ndimi khona,*  
 65. *Kanye mna, mna kanye mbongi yakho mntakaSandile*  
 66. *Eyayisakuthuka ikutyibele ngezibhebhe zamazwi;*  
 67. *Ngeenzwana zamazwi namagam' arhwexayo*  
 68. *Oko wawusadla usasela*  
 69. *Ukondl' inyama negazi oko wawusenalo;*  
 70. *Oko wawusahlel' eqokobheni eli lingumzimba womnt' endinguye*  
*mna.*
71. *Tarhu, tarhu nkosi yam.*  
 72. *Tarhu, tarhu kumkani welamaRharhabe.*  
 73. *Suk' basarhwaqela, sukubasajika ubusiza;*  
 74. *Suk' basasithela, suk' basazimela;*  
 75. *Suk' basasibekela, suk' basakhalima mntakaSandile.*  
 76. *Kaloku sendimi phezu kwakho kungoku nje mzimba womoya.*  
 77. *Kule ndumba yefihlo ukulo.*  
 78. *Ndithetha ndiwagobil' amadol' omphefumlo,*  
 79. *Ndimi ngeenyawo zam zenyama zombini,*  
 80. *Ndizikhangelel' eNtshonalanga KwiNtaba kaNdoda;*  
 81. *Intab' enyuka ngayo yonk' imithandazo yamaXhosa*  
 82. *Xa suk' b' isuk' entliziyweni yohlanga lwakokwethu,*

83. *Ikuquqel' ukunyuk' ising' emazulwini*  
 84. *Apho lihlala khon' ishologu lesizwe sikaPhalo.*
85. *Ndithetha kamnandi ke mntakaSandile xa ndenjenjalo,*  
 86. *Ndisitsho ndimi kumhlaba waphantsi kwehlathi likaHoho.*  
 87. *Apho khona kuhlel' amany' athambo,*  
 88. *Amathamb' asaphilayo nangoku sithethayo*  
 89. *Kuba ngawesiqhwal' esintsundu sikaNgqika,*  
 90. *Ingoty kaLwaganda ngokuzalelwa;*  
 91. *Ngokuyizalelwa loo ndawo ngoSuthu.*  
 92. *Kungengakutyatyekwa ngathi ludaka;*  
 93. *Kungengakunanyekwa ngathi lityala lokumithisa;*  
 94. *Kungengakuhlonyw' ebojeni ngathi lusiba lwenkuzana yenkukhu;*  
 95. *Kungengakudalwa yile mixhixhibana nala manqarhumana*  
 96. *Ankony' izihlalo zentseng' ebhekabheka;*  
 97. *Intseng' ebhekabheka yesanga sobupolitika;*  
 98. *Isanga esinemikhuba nokungcola ngaphakathi,*  
 99. *Esithath' umsila siwenz' intloko yohlanga;*  
 100. *Intloko yohlanga ngobuqhinga nobuqhetseba nobuqhophololo.*  
 101. *Kant' umsebenz' omsila uyaziwa kwelasemaXhoseni*  
 102. *Kukuphinga nokuphekuz' iimpukane kwaneembuzane*
103. *Kodwa hay' esi sanga, esi sangandini sopolitiko.*  
 104. *Sisuka senz' amasikiz' ahambis' igaz' emnmtwini,*  
 105. *Amasikiz' amabi ahlobis' igazi nakwizilulami;*  
 106. *Siyayithath' intloko yesizwe siyenz' imbokotho,*  
 107. *Siyenz' imbokotho yokuzindabela*  
 108. *Ukuze loo ntshontsh' ifun' ukundabela.*  
 109. *Sisuk' esi sanga sagagamela,*  
 110. *Sakrabhayela sakhonyuluk' uxakaxa saluhlanza*  
 111. *Kwinkundla yakomkhulu nkosi yam,*  
 112. *Kwinkundla yakho mntakaSandile.*  
 113. *Nalo linuka livalelise wonk' uMngqesha.*  
 114. *Hayi nelishwa labantu behlanzel' inkundla,*  
 115. *Behlanzel' inkundla yakho Mbishimbishi,*  
 116. *Mbishimbishi yakuloMbombo nakuloMbede;*  
 117. *Enkundleni komkhulu, kulo nkundla ingcwele kwagqitywa;*  
 118. *Apho lihlangana khon' izulu lasemaXhoseni nomhlaba;*  
 119. *Apho kudibana khon' abahleliyo nabaanyukayo*  
 120. *Baya kuhlala neminyanya nooSominyanya;*  
 121. *Apho kanye ke Velile kaSandile Kumkani;*  
 122. *Kulapho kugqub' amaququlurha nemikhanduvana*  
 123. *Iphath' ivolovolo nezinkempe namazembe,*  
 124. *Ibelek' uSathana apha emhlana.*  
 125. *Yiyo loo nto sive gesibukhal' isikhalo seentombi zakho,*



126. *Bothuka baw' izijuju oonina endlwini,*  
 127. *Yangumngcungcuthekiso, yangcunguthekis' impi kaZidaphulele,*  
 128. *Yajjithekis' iinkedama zakho nabahlolokazi,*  
 129. *Yabandlandlathekisa yabadlakazelis' abantwana bakomkhulu.*
130. *Wena kanye yise wezindlu zikaRharhabe,*  
 131. *Wasuka wena wabadanis' abantu bekuthembile nkosi yam,*  
 132. *Walibala kukunaba ngomhlan' ebhokisini,*  
 133. *Waxabis' ukusong' izandla emkhumbini,*  
 134. *Wayekela, wayekel' abafazi bakho neentsana zabo*  
 135. *Bepthwe njengezinja namaxikoshana,*  
 136. *Bebethwa ngeziniya yendlal' esiswini,*  
 137. *Kuhlekiswa ngokuhleleleka kwabo, behlekwa nazintaka,*  
 138. *Besenziwa into yentsini nesigculelo*  
 139. *Kodwa wena Lawundini wathand' ukulal' ebhokisini.*  
 140. *Nditsho kuwe, nditsho kuwe sirhorho soNolwandle kaTshaka*  
*wasemahobeni;*  
 141. *Kuw' ezimpondweni ndlovu yakwaHoho;*  
 142. *Rhamncw' elimandla' amnyam' avel' emazulwini;*  
 143. *Silw' esimandl' abomvu ngokwedangatya.*  
 144. *Kuwe, kuwe kanye mlil' omkhulu wokutshis' amagqwirha*  
*namagqubusha.*
145. *Ndithi kuwe ke, ndithi kuwe Velile kaSandile;*  
 146. *Ndithi tshisa la mavuka min' atshis' isizwe sakho;*  
 147. *La mavuka ndleleni yeenyaw' alilis' iintaba zakwaMlawu*  
 148. *Ukuze nj' abakwasalak' phathwa benz' into,*  
 149. *Benz' into siyive thina ngeendlebe,*  
 150. *Bath' uMaxhoba nguNtabaziyaduma.*  
 151. *Ndithi tshis' emini kude kube sebusuku,*  
 152. *Utshis' ebusuku kude kube semini kanjaqo.*  
 153. *Kutsho kubonakal' izigede kwelakwaRharhabe.*  
 154. *NeNtaba kaNdod' ilindel' ukukuncedisa;*  
 155. *Kanti neNgxingxol' ilindel' ukukuncedisa,*  
 156. *Abe noBazindlov' elindel' ukukuncedisa,*  
 157. *EnoFaku noGonya kunye noMgolombane ngokwakhe.*
158. *Ndithi kuwe ke Velile kaSandile nkosi yam ndithi*  
 159. *Qhumis' uthuli lubonakale nasezimfameni,*  
 160. *Luphandl' amagqubush' angqubane ngeentloko.*  
 161. *Atyhalane naphezu kweliwa aye kweyela,*  
 162. *Aye, aye, aye kweyela.*  
 163. *Ndithi maluqhum' uthuli luphakame,*  
 164. *Luphakame luphuphuma kweli ngcwaba ndothe lona kanye ngoku;*  
 165. *Luqal' eMngqesha luyo kuma ngeQonce*

166. *Aph' isigqubu samagqubusha ngathi sikhona.*  
 167. *Khe say' emntwini walatha khona.*  
 168. *Aph' oonkabi babhinq' izithebe ilanga lihlab' umhlaba.*  
 169. *Maze lutsho luzigqubel' iingqondo zabagqubel' uxolo lwamaRharhabe.*  
 170. *Lutsho kuphamban' indoda nomfazi wayo,*  
 171. *Kubhidane yona nenzala yesinqe sayo,*  
 172. *Lutsho umnen' abe ngumzondo nomzondwa,*  
 173. *Lutsh' urhem' abe yintothoviyane ngezothelakhe,*  
 174. *Azibhijele ngokwakhe ngentamb' emqaleni,*  
 175. *Azixhome ngokwakhe emthini wabatshutshisa ikomkhulu,*  
 176. *Axel' uJudas watanci wencwadi yeBhayibhile.*
177. *Nantsw' isitsho, nantsw' istsho inzwinini yesimbonono.*  
 178. *Vuka kweli ngcwaba sikubon' uthwashuza;*  
 179. *Phakam' uvuthuze kuvokothেকে mntakaGonya;*  
 180. *Wena langaty' elibanzi lakwaLwaganda;*  
 181. *Lingasibekela nehlabathi xa uthandayo;*  
 182. *Sesilicelel' ukuvuthuza kwelakwaNgqika,*  
 183. *Luvuthuz' amakhatshu namagqab' awomileyo*  
 184. *Ukuz' ud' uyeke lo mdlung' ukunyalas' enkundleni*  
 185. *Uxel' imfen' emadand' abomvu.*
186. *Ndithi ngqiyaza, ngqiyaza ngengangqu rhorho yomrhotshozo,*  
 187. *Zivakal' izingqi zokunyathela kwakho.*  
 188. *Ukwenjenje ndiyafunza thole loNdiyawa kaNdiyawa;*  
 189. *Ukwenjenje ndiyafunza, kuyaliwa phandl' apha,*  
 190. *Vuka nawe ulwe kaloku.*  
 191. *Yolul' ezo zandla kuloo bhokisi,*  
 192. *Zidiniwe kukusongelw' eziqhiyeni, gwalandini lenkosi.*  
 193. *Xa ndilapha ke ndize kuzicombulula;*  
 194. *Vuma ndiziqhawul' ezo zibopho nezisongelo.*  
 195. *Heke-e-e! Combululu!*

**(Hail! Velile!**

1. Hail! Velile! Hail! Velile!
2. I visit you in your rest beautiful child of the beautiful one.
3. Be merciful a thousand times.
4. I find you still lying, perfectly beautiful one.
5. Be merciful a thousand times.
6. I surprise you while you still mediate for national matters,
7. Forgive me a thousand times.
8. I bring you painful sores and wounds,
9. Forgive me many times.

10. I shake you while you are still calm,
11. Forgive me many times.
  
12. I wish that you do not become angry and fight my chief.
13. I wish that you have mercy and be calm .
14. Hail! Veli-i-ile! Hail! Veli-i-ile!
15. Have mercy king of amaXhosa of the right-hand-house.
16. Of the right-hand-house belonging to Mnzwi-welanga of Rharhabe.
17. Mnzwi-welanga of Rharhabe, have mercy my chief ,  
have mercy child of Faku Gonya.
18. Have mercy offspring of the grandson of Mgolombane.
19. Offspring of the grandchild of SoEma of amaMbede.
20. Have mercy offspring of the grandchild of Sandile Ngqika.
21. You seem to be stretching on your back in the coffin,
22. Yet you are standing on your feet.
23. You seem to be lying in the grave,
24. Yet you are awake.
25. You seem to have left the castle at Mngqesha,
26. Yet it is only the body that has left.
27. This is the time when you are alive.
28. You remain in strength,
29. Expecting to be invited and begged by us who are still in flesh.
30. You powerful beast who is but a shadow.
31. You beast who was joined to others with a cow.
32. The cow, which is the trumpet indicating the truth of the  
custom, bellowed.
33. You beast who is facing his household,
34. Waiting to be beckoned to come nearer.
35. You are always waiting in the land of the dead.
36. Waiting to be visited by the living.
37. Expecting to be told what greaves the mind and the soul.
38. For you to wake up and stand on feet.
39. To go and correlate life.
  
40. Hail! Velile!
41. Be merciful Velile!
42. I praise and beg you beast of the heavens and earth.
43. I say accept this poem and praises.
44. I say open your spiritual ears widely,
45. They must intercept the complaint of your poet.
46. They must intercept the complaint of the great grandson  
of Ncamashe.
47. The lamentation of SoGwali of Gwali Tshiwo.
48. At your home my chief, exactly at your home.

49. I have visited you at this grave.  
 50. I have come to stand upon these bones of yours.  
 51. The bones that have life even in the grave.  
 52. The bones that are in life even in death,  
 53. As they' ll never depart from the living,  
 54. For they belong to the progeny of people on earth and  
 deep waters.  
 55. That of flesh, blood and soul.  
 56. I left home coming here child of Sandile,  
 57. To these bones of yours Archie of Sandile,  
 58. Which were buried on this hill of Ntsipho, on top of  
 Mngqesha.  
 59. On this beautiful ground of imiTshiza of Hleke Ngconde.  
 60. They were buried by the nation, chiefs and kings,  
 61. Accompanied by a long cue of multitudes,  
 62. With the cross of the heavenly prince leading.  
 63. These bones of yours were left in that beautiful pit  
 64. Where I am standing now.  
 65. Exactly I, your poet, child of Sandile.  
 66. I used to praise you with great words,  
 67. With beautiful and rough words  
 68. When you were eating and drinking  
 69. To feed the flesh and blood when you still had it,  
 70. When you were still in your human body a I am.
71. Be merciful my chief,  
 72. Be merciful King of Rharhabeland.  
 73. Don't fold your legs, don't turn back as you were coming.  
 74. Don't disappear, don't hide.  
 75. Don't frown, don't reprove child of Sandile,  
 76. For I am now standing by you spiritual body,  
 77. On this hill of grave in which you are.  
 78. As I speak I have my spiritual knees bowed,  
 79. I stand on both my feet of flesh.  
 80. I am facing the West towards Ntaba kaNdoda,  
 81. The mountain through which all prayers of amaXhosa  
 ascend,  
 82. When they are from the heart of my nation.  
 83. As they follow each other ascending to the heavens  
 84. Where the spirit of the nation of Phalo stays.
85. I speak well in that manner child of Sandile  
 86. As I stand on the ground below the forest of Hoho  
 87. Where other bones are found,  
 88. Bones that are even alive as we speak,

89. For they belong to the dark limping one, Ngqika,  
 90. The Paramount chief of Lwaganda by birth,  
 91. By birth for the position through Suthu.  
 92. Not by being smeared as mud,  
 93. Not by being befouled as the case of impregnating.  
 94. Not by being put in wool, like the feather of a little cock,  
 95. Not by being created by these nonentities  
 96. Who keep positions that do not belong to them,  
 97. Belonging to the illusion of politics,  
 98. The illusion that has bad habits and evil inside,  
 99. That takes the tail and make it head of the nation,  
 100. Head of the nation by corruption.  
 101. Yet among amaXhosa the function of the tail is known  
 102. As to drive flies and gnats away.
103. But no this illusion of politics.  
 104. It has made abomination that shakes one's blood,  
 105. An abomination that shakes the blood of even the submissive.  
 106. It takes the head of he nation and make him a stone,  
 107. And make him the stone to clean one's anus with  
 108. For that smell to spread.  
 109. This illusion has just arrogated.  
 110. It degraded, retched phlegm and vomited it  
 111. On the court of the great place,  
 112. On your court child of Sandile.  
 113. There it smells all around Mngqesha.  
 114. Oh! What a misfortune of people who vomit on the court.  
 115. They vomit on your court hefty one,  
 116. The hefty one belonging to the household of Mbombo  
 and Mbede.
117. On the court of the great place which is perfectly holy,  
 118. Where the heaven of amaXhosa meets the earth,  
 119. Where the living meet with those who ascended  
 120. To stay with ancestors.  
 121. Exactly there King Velile of Sandile.  
 122. It is where the nonentities cause dust.  
 123. They carry the gun, sword and axes.  
 124. They carry Satan on their backs.  
 125. That is why we heard the loud cry of your daughters.  
 126. Their mothers became horrified and fainted in the huts.  
 127. The arrogant kept on haunting .  
 128. They troubled your orphans and widow.  
 129. They treated the children of the great place roughly.

130. Exactly you father of the house of Rharhabe,  
 131. You just disappointed people who trusted you my chief,  
 132. You just stretched your legs in the coffin,  
 133. You valued folding arms in the coffin,  
 134. You left your women and their children  
 135. Treated like dogs and unimportant people,  
 136. Treated with the sjambok of hunger.  
 137. They were laughed at even by birds, for their suffering.  
 138. They were made a laughing stock and haunted.  
 139. But you preferred sleeping in the coffin.  
 140. I refer to you son of Nolwandle of Tshaka from the doves,  
 141. To you exactly elephant of Hoho,  
 142. The beast that has black power from heaven,  
 143. The beast with red strength like flames.  
 144. To you exactly, great fire to burn witches and the cunning.
145. I say to you Velile of Sandile,  
 146. I say burn these opportunists who burn your nation,  
 147. These opportunists who make the mountains of Mlawu cry.  
 148. For those who refuse to be ruled to do something,  
 149. To do something that we will hear with our ears.  
 150. They say Maxhoba is Ntabaziyaduma.  
 151. I say burn during the day until the night,  
 152. And burn during the night until the following day,  
 153. For a heap of dead people to be visible at Rharhabeland.  
 154. Even Ntaba kaNdoda is waiting to help you,  
 155. Even Ngxingxolo is waiting to help you,  
 156. Even Bazindlovu is waiting to help you.  
 157. He is with Faku, Gonya and Mgolombane himself.
158. I say to you Velile of Sandile, my chief, I say  
 159. Cause dust that will be visible even to the blind.  
 160. And blind the cunning to hit each other with heads,  
 161. So that they push each other on the cliff until they fall,  
 162. They should go and fall.  
 163. I say dust must blow up.  
 164. It must go up from the grave by which I am now sitting,  
 165. It should start at Mngqesha and end in King William's Town  
 166. Where the gathering of the cunning seems to be.  
 167. We once went to a diviner who pointed there,  
 168. Where the cunning practise witchcraft in broad daylight.  
 169. It must cover the minds of those who dust the peace of  
 amaRharhabe.
170. It must make a man and his wife mad,  
 171. A man must fight with his offsprings,

172. It must make the gentleman a mimosa beetle and be hated,  
 173. It must make a man a locust for his loathsomeness,  
 174. To round his own neck with a thong.  
 175. They must hang themselves at the tree of those who  
 persecute the great place,  
 176. Like the Biblical Judas.
177. I hear the sound of lamentation.  
 178. Let's see you moving out of this grave.  
 179. Arise and blow greatly child of Gonya,  
 180. You wide flame of Lwaganda.  
 181. Even the world may be cloudy as it wishes,  
 182. We ask it to blow over Ngqikaland.  
 183. It must blow away the caff and dry leaves,  
 184. For this rotten grain to stop walking freely on the court  
 185. Like the baboon that has red hind bones.
186. I say walk confidently noxious one of swiftness.  
 187. Your footsteps should be heard as you walk.  
 188. In this manner I am urging you calf of fighters,  
 189. In this manner I am urging, they are fighting outside there,  
 190. You should also rise and fight.  
 191. Stretch those hands in that coffin,  
 192. They are tired of being wrapped in cloths, you cowardly chief.  
 193. I am here to stretch them out.  
 194. Arise, I have broken those thongs.  
 195. Yes! You are awake!)

*UBazindlovu (T(XH/90)322)*

1. *Bazindlo-o-ovu!*
2. *Bazindlo-o-vu!*
3. *Aa! Bazindlovu!*
4. *Ndiyak' bulela Ndlovu yamahlathi kaMtshiza!*
5. *Ndiyak' bulela rhorho yamarholorholo akwaRharhabe!*
6. *Enkosi nkulu yamarhamncw' akokwayo kuloMbombo!*
7. *Nxatsho ke Bhubes' elisingci siyakayaka!*
8. *Ndibulel' ukuba ndifike sewundilindele;*
9. *Sowundincumele ngonyamandini yoMnzwi-welanga.*
10. *Tshotsho walathe ngomrwe ingcwaba lizivule ngokwalo;*
11. *Tshotsho uthethe ngomlomo, ilanga litshone kurhatyele;*
12. *Tshotsho uwis' umthetho lenyanga ikhanye ukuze sibonane,*
13. *Sibonane mna nawe ngokulinganayo kaloku ;*
14. *Kaloku wena unamandl' okubona nasemnyameni,*

15. *Yiyi loo nto ndidombozayo kuwe silo samadobo nengcobo*
16. *Kuba ndikwaz' uyingonyama yomzi kaPhalo wasekunene;*
17. *Int' eyandlal' intsasela xa ilalayo*
18. *Kub' ezi bhedi zabeLungu ziyarhaneleka;*
19. *Aqal' ukunqunqek' amaXhosa mhla zathengwa.*
20. *Nditsho kuwe nt' imandla makhulu*
21. *Ed' imthwale nophopho wenkab' enkomo*
22. *Inge yikat' ithwel' ucwethe ngomlomo.*
23. *Nditsho kuwe nqanqaza kamanqanqela wakuloNgqaqheni;*
24. *Loo Ngqaqheni uyinkabi kayihl' eyanyelwa nguMbombo*
25. *Xa thina sasimnika inkabi yakhe uVelile,*
26. *Sisithi makathi ngqanana kuNgqika onoMbombo.*
  
27. *Ndize kuwe namhlanje thole likaNolwandle*
28. *Kub' ulwandle lwakwaSandile luzele ngookrebe nazizikrelemnqa;*
29. *Azinamda nabhakan' ekwenzen' ububi nasekunyumnyezeni.*
30. *Icebo linye ke thole likaNolwandl' elilibhubhulurha;*
31. *Nkulu kaVelile kaFaku;*
32. *Icebo linye kuphela, akamaninzi;*
33. *Lelo lakudala lalapha kulo mzi kaPhalo*
34. *Lokuba kuvuk' abangasatyi zinkobe;*
35. *Kuvuk' abasemangcwabeni beme ngeenyawo zombini ukuba banazo;*
36. *Kuba kakade bebengcwatywe ubuso bujongisw' emakhaya;*
37. *Kungoku nje kungangok' ba kuthethe bona eMngqesha komkhulu;*
38. *Kanye wena ngonyama yomzi wakuloZibula;*
39. *Kanye wena ntloko yesizwe sakuloMbede;*
40. *Kanye wena ngudlumandini eswel' umboko ingeyiba yindlovu;*
41. *Bhubes' elingagquma kunyikime xa lifunayo,*
42. *Kungcangcazel' iintaba namathafa;*
43. *Silondin' esisunduz' ingcwaba ngentloko xa sithandayo,*
44. *Lisuke likhamise ngephanyazo lombane,*
45. *Sithi vumbulukuhlu-u-u isilo soMnzwi-welanga.*
  
46. *Makhe ndibuze ke mbono endiwubonayo;*
47. *K' le nduli yakwaNtsipho apha kwaHleke;*
48. *Ndim ndiyaphazama na ukuthi nguwe?*
49. *Ndiyaphazama na mntan' enkosi?*
50. *Ukuthi nguwe lo Bazindlovu wakuloZibula?*
51. *Ndixokiswa ngamehlo am na nokuba ndisethongweni?*
52. *Kuba ndibon' ibhumbhum lendod' engukumkani;*
53. *Int' eluncumo luhle lufanel' umninilo*
54. *Oku kolukaMxolisi kaSandile endimaziyo;*
55. *Kuba ndibon' isikhewu kumhlantla wokuvul' umlomo;*
56. *Isikhewu-mhlantla apha kanye ngaphambili;*
57. *Mbonondini endiwubonayo;*



58. *Kuba ndibon' umyeni wamaMpondw' aseNyandeni*  
 59. *La kanye akwaBhokleni Nkqwiliso;*  
 60. *Inkos' am' entle yasemaRhubeni;*  
 61. *Isilo sam sentombi yakwaBhaca.*  
 62. *UChib' elinengcongolo nemizi;*  
 63. *Elona sikha kulo thina basemaMpondweni,*  
 64. *Ngab' lambongi zaseNyandeni;*  
 65. *Endilinganisa zona nma xa nditshoyo;*  
 66. *Mna kaNcamashe ncam! Ncam! Ncam!*
67. *Ndiyaphinda ndiyabuza nkosi yam ethinzi;*  
 68. *Nguwe na ngenene lo uhleli phambi kwam?*  
 69. *Kub' andingi ndingathetha nozenza wena*  
 70. *Kant' asinguwe thole lembishimbishi;*  
 71. *Kub' ik' fuphi le nto ndiyibonayo;*  
 72. *Koko iman' ukucaca iman' ukuthuzubala;*  
 73. *Kod' umqulu wona ucacile ngesibili;*  
 74. *NgokaBazindlovu ingotyama yamaRharhabe.*
75. *Hayi ke! Hayi ke ngoku ndiyabona mzi kaPhalo;*  
 76. *Kuthe kanti akandixokisi la mehlo am akwaziyo nokuxoka*  
 77. *Kuba kaloku ngamehlw' enyama;*  
 78. *Kuba ndibona sivuka siphakama*  
 79. *Isilo sakuloZibula sakuloMbede,*  
 80. *Sindishiya ndedwa sising' ekhaya.*  
 81. *Ndiva izinja zilila kabuhlungu;*  
 82. *Zilil' izililo, zikhwin' imikhwino;*  
 83. *Zisitsho ngezimbonono zemikhulungo.*  
 84. *Ndinomfanekiso wazo zikhwenyel' imisila.*  
 85. *Nanzo zibhonga neenkomo ebuhlanti komkhulu*  
 86. *Ukuxel' uk' b' ifikil' iNgonyama phakathi komzi*
87. *Nats' indambuz' indembelele kaVelile;*  
 88. *Loo nt' inyash' amatyholo nemithi yalala,*  
 89. *Kwavel' indlela nasentshinyeleni*  
 90. *Xa ibisihl' ithambeka lakwaNtsipho kwaHleke;*  
 91. *Yahamba ngqo ingacwezeli mgwengxe natyholo*  
 92. *Kuba kaloku seyikwimilo yomoya;*  
 93. *Seyisiya ngentsobi kwimilo yomzimb' onenyama.*  
 94. *Nantsw' idakas' enkundleni, ubuso busibekele;*  
 95. *Uncumo lushenxil' ebusweni bayo ndakukhangela.*
96. *Yeha-a! Nina bacudisi bosapho lukaBazindlovu nolukaVelile!*  
 97. *Yitshon' umhlab' uvuleke ningene nizimele;*  
 98. *Akwab' oonyoko babenganizalanga*

99. *Kub' iza kwenzek' impendulw' enengqumbo yeminyanya phakathi;*  
 100. *Inexesha layo lokufika nelokudlula*  
 101. *Njengelanga lokuphuma nelokutshona.*
102. *Gwalandini Bazindlovu!*  
 103. *Eliyek' uMgwali kaNgqika, uyawubona nang' umka;*  
 104. *Wawuvile nje ngale ntlekele*  
 105. *Wawuthungela ni n' umlomo lo usaphila?*  
 106. *Siya kuyithetha kaloku thin' into noba ibuhlungu zimbongi;*  
 107. *Thina zimbong' asinangqambu;*  
 108. *Siyabhekisa kwabaphilayo nabangaphiliyo.*  
 109. *Dakasa kubonakale ke nkwenkwe kaArchie;*  
 110. *Ungaphelel' eMngqesha komkulu kuphela;*  
 111. *Uz' uliphinyel' ilizwe likaRharhabe liphela*  
 112. *Kuba ngath' abafana baphisa ngalo ze babhatalwe,*  
 113. *Zibe zon' iinkosi ziding' imihlaba yezizwe zazo.*
114. *Ndakukhe ndikubon' ukub' uyakwaz' ukuzibeth' iintonga;*  
 115. *Ndakukhe ndikubon' ukub' uyakwaz' ukulwa;*  
 116. *Mzukulwana kamzukulwana weenkos' ezikwaz' ukulwa;*  
 117. *Kuba kakad' ukulwa kukutya nelifa leenkosi,*  
 118. *Zilwe nezingcoli nabathengisi bomhlaba ingengowabo;*  
 119. *Baxel' uLwaganda kaMlawu ephisa ngeNgqakayi kumaNgesi*  
 120. *Kant' iNgqakayi yayiyeyamaMbalu,*  
 121. *Amabandla kaNqeno kaLanga;*  
 122. *Ab' uNgqika wayetheng' ukuncediswa ngamajon' asemLungwini*  
 123. *Ukuz' acumz' uNdlambe enguyisekazi.*
124. *Nditsho kuwe kumkani yamaRharhabe yezolo;*  
 125. *Iphezolo maliphele namhlanje*  
 126. *Kube semini kaloku,*  
 127. *Uyek' oko kulala ngath' ungunidilele.*  
 128. *Kumhla namhlanje sakwaz' uk' ba ululuph' uhlob' ezinkosini,*  
 129. *Nok' ba ungunidilele nokuba ungunidiyalwa.*  
 130. *Bendiba ke mna uyinzala yoondiyalwa.*  
 131. *Asazi ke Lawundini;*  
 132. *Asazi ke sirhonolotho soNolwandle.*
133. *Nditsho kuwe ke sirhorho soNolwandle;*  
 134. *Nditsho kuw' ezimpondweni myeni wamaMpondo;*  
 135. *Qhin' elimnqants' elingasoze liqhawulwe mntu;*  
 136. *Eliqhin' amaNgqika namaNgqungqushu*  
 137. *Ukuze nje sibe bakhozi kwaNdayeni,*  
 138. *KumaMpondw' aseNyandeni nawaseQawukeni ngokulinganayo.*  
 139. *Nditsho kuwe nkomo zob' lawu zaqhutywa ngabanyawo zintle;*

140. *Nditheth' okaChalata wasemaKwayini,*  
 141. *NokaJingiso wasemaMfeneni,*  
 142. *Unkanun' iyaggokroza kwaMathole;*  
 143. *Yathi ggokro-kro-kro-kro-kro!*  
 144. *Yaw' imikhuthuka ! Yaw' imikhuthuka!*  
 145. *Baziqhuba zahamba benokaKwinana;*  
 146. *OkaKwinana nguVayeke wasemaVundleni;*  
 147. *Zay' eNyandeni kwaNdamase kwalunga;*  
 148. *Kude kube ngoku nje kusalungile;*  
 149. *Unangoku inkosazana yakwaFaku isahleli.*  
 150. *Loo nkosazana yinzwakaz' enkulu ezalwa yinzwan' enkulu.*  
 151. *NguNtombomhlaba intombi kaPoto; Aa! Bhekizulu!*  
 152. *NguNolizwe liyashukuma intombi leyo;*  
 153. *NguNolizwe liyanyikima umntakaMaLudidi;*  
 154. *NguNolizwe liyaphanjaniswa ngumpolitiko,*  
 155. *Umpolitiko wezandawana neengcuka namaxhwili;*  
 156. *NguNolizwe liyalunywa sakulifak' amehlo;*  
 157. *Leyo ke yincamkazi yabantu bakaMgolombane kaSandile;*  
 158. *Leyo ke yingotyakazi yesizwe samaMbede namaRharhabe jikelele;*  
 159. *NjengoNobantu unina kaVelile*  
 160. *Owabambel' uVelile eseyinkwenkwe-nkwe!*  
 161. *Wayekwa uGawushigqili ngamaNgqika-ka;*  
 162. *AmaNgqika kaSandile amyek' emazi,*  
 163. *Emaz' ukuba ngumtshayel' ofanel' ukubambel' abantu.*
164. *NjengoNokapa umkaGonya Sandile,*  
 165. *Owabambel' uFaku wada wakulungel' ukulawula.*  
 166. *NjengoNoposi umkaSandile ngqika,*  
 167. *Owabambel' uGonya wada wabuy' entolongweni.*  
 168. *NjengoSuthu umkaNgqika kaMlawu,*  
 169. *Owabambel' uSandile wada waluka,*  
 170. *Wancediswa nguTyhali benoMaqoma ematyaleni,*  
 171. *Ukuwaxoxa, ukuwanganzinga nokuwagweba.*  
 172. *NjengoYese unina kaNgqika,*  
 173. *Icamagukazi lenkosazana yasebaThenjini,*  
 174. *Eyath' akuf' uMlawu yasithath' isihlalo somNgcangathelo,*  
 175. *Yaba yiyo ephuthum' uNdlambe eMnyameni*  
 176. *Ukuz' abe nokubambela uNgqika.*  
 177. *Ndatsho ndakhumbula noNogqoloza kumaGcaleka;*  
 178. *Inkazan' eyaphathel' umnakwayo isihlalo.*  
 179. *Buzan' amaGcaleka ayakunibalisela.*  
 180. *NoNtusa kwaRharhabe ngokwakhe;*  
 181. *UNtusa lo ngudade boNdlambe.*  
 182. *Ukhe wawaphath' amaRharhabe eyintombazana.*  
 183. *Nditsho kuni ke maLawu namaqobola;*

184. *Ze niyibuze le nto kwabaseMnzwini-welanga;*  
 185. *Kukhona niya kukhe niqabuk' ingqondo.*
186. *Vulan' iindlebe bantu bakokwethu;*  
 187. *Yivani ke zizwe ndinixelele inyaniso;*  
 188. *Yivani ndinixelele nezwi lomlomo,*  
 189. *Izwi lomlomo likaBazindlovu*  
 190. *Lo sidibene naye ke kule ntaba.*  
 191. *Uphi na uNolizwe endashiya yena esitulweni?*  
 192. *Uphi n' uNolizwe endacinywa nguye amehlo?*  
 193. *Wayengazekelwanga kulawula n' apha kwaRharhabe?*  
 194. *Apha kwaSandile Ngqika?*  
 195. *AkangoNoposi na yena umntakaBhekizulu?*  
 196. *Uyathetha, uyabuza uBazindlovu maMbombo.*
197. *Ngath' izulu liyezisa liza kududuma;*  
 198. *Ndiyakoyika mna ukujongola kwesilo siphum' engcwabeni.*  
 199. *Azi kusekho bantu na bangalingandayo?*  
 200. *Izulu lakuloZibula liduduma litshawuz' imibane;*  
 201. *Lingasibekela kumaMbede liza kududuma;*  
 202. *Lingaduduma kumaMbede lindel' imibane;*  
 203. *Imibane ingalanyaza lindel' udlolwazana.*  
 204. *MaRharhabe, thathan' imoto niye kubanqandi bezulu lakuloNgqaqheni;*  
 205. *Kodwa ningayi kube ngezikweliti nokuqash' izitho.*
206. *Bazindlo-o-o-ovu!*  
 207. *Bazindlo-o-o-vu!*  
 208. *Kutheni na le nto ngath' uza ngengqumbo silo sentaba?*  
 209. *Hayi ndiyakoyika mn' ukujongola kwesilo siphum' engcwabeni;*  
 210. *Inene ndiyoyika!*  
 211. *Hayi ndiyoyika!*  
 212. *Ndiyoyika!*  
 213. *Nci-nci-ncincilili!*

**(Bazindlovu)**

1. Bazindlo-o-ovu!
2. Bazindlo-o-ovu!
3. Hail Bazindlovu!
4. I thank you elephant of the forest of Mtshiza,
5. I thank you noxious one of the talkative people of Rharhabeland.
6. Thank you first born of the beast of Mbombo's household,
7. Well done lion whose neck hair is dishevelled ,

8. I thank you for expecting me,
9. Smiling at me lion of Mnzwi-welanga.
10. You did well by pointing for the grave to open up,
11. You did well by speaking for the sun to set and evening come,
12. You did well by instructing the moon to shine for us to see one another.
13. You and I see one another on the same level,
14. For you have powers to see even in the dark.
15. That is why I speak to you beast of grass,
16. For I know you as the lion of Phalo's right-hand-house,
17. The one who sleeps on rank grass,
18. For these European beds cause suspicion,
19. AmaXhosa began to be chopped into pieces the day they were bought.
20. I refer to you greatly powered one,
21. Who can even carry a huge ox
22. Like a cat carrying a shrew with the mouth.
23. I refer to you experienced one from Ngqaqheni's household.
24. That Ngqaqheni is you father's ox that was voided excrement upon by Mbombo,
25. When we gave Velile his ox,
26. For him to open to Ngqika who had Mbombo.
27. I have come to you today calf of Nolwandle,
28. For the sea of Sandile is full of sharks and robbers,
29. Who have no boundary in committing evil and abomination.
30. There is only one plan hefty calf of Nolwandle,
31. First born of Velile Faku.
32. There is only one plan, not many.
33. It is the old one of this house of Phalo,
34. For those who no longer eat maize to rise,
35. For those who are in the grave to rise in their feet if they have them.
36. For they were buried facing home.
37. They are the ones who should speak at the Mngqesha great place now.
38. Especially you lion of the household of Zibula,
39. Especially you head of the household of Mbede,
40. Especially you hefty one who is only short of a trunk to be an elephant,
41. Lion whose roar can cause earthquake if you like,
42. For mountains and veld to shake.
43. The beast that pushes the grave with the head as he likes.
44. It opens up quickly,
45. And the beast of Mnzwi-welanga rises up.

46. Let me ask the vision that I am seeing  
 47. On this hill of Ntsipho here at Hlekeland.  
 48. Am I mistaken to think it is you?  
 49. Am I mistaken child of a chief  
 50. To say this is you Bazindlovu of the household of Zibula?  
 51. Do my eyes lie to me or am I asleep?  
 52. For I see a hefty man who is a king,  
 53. Who has a beautiful smile that suits its owner  
 54. Like the one of Mxolisi of Sandile whom I know.  
 55. For I see a gap where the mouth opens.  
 56. A gap at the front.  
 57. Vision that I see,  
 58. For I see the husband of amaMpondo from Nyandeni,  
 59. Exactly those of Bhokleni Nkqwiliso.  
 60. My beautiful chief of maRhubeni,  
 61. My beast of the daughter from Bhacaland.  
 62. The dam that has willow trees and rushes,  
 63. From which amaMpondo fetch water,  
 64. According to the poets of Nyandeni.  
 65. I imitate them when I say so.  
 66. I, of Ncamashe exactly.
67. I ask again my fearsome chief.  
 68. Is it really you who is sitting before me?  
 69. For I wouldn't like to speak to one who pretends to be you  
 70. Yet it is not you calf of the hefty one.  
 71. For what I see is near,  
 72. But it often becomes clear and unclear,  
 73. But the body is clear by its structure,  
 74. It is of Bazindlovu, the Paramount Chief of amaRharhabe.
75. Oh! Yes! I can see now house of Phalo.  
 76. My eyes that can even lie are not lying to me,  
 77. For they are eyes of flesh.  
 78. For I see the beast of the household of Zibula and Mbede  
 79. Arising and standing.  
 80. There he goes home, leaving me alone.  
 81. I hear dogs bucking painfully,  
 82. Crying and whining,  
 83. Making a lamentation of bad bucking,  
 84. I imagine them hiding their tails.  
 85. Even cows are bellowing in the kraal of the great place,  
 86. To indicate the arrival of the lion at home.

87. There is Velile's son walking confidently,  
 88. The one who made trees and shrubs fall,  
 89. And a road appeared even in the deep forest.  
 90. When going down the descent of Ntsipho of Hlekeland,  
 91. He walked straight on without avoiding dongas and shrubs,  
 92. For he is in the form of spirit.  
 93. He only goes to the form of fleshy body with appearance,  
 94. Here he is, moving about on the court, with a frowned face.  
 95. I see, the smile has left his face.
96. Wow! You oppressors of the family of Bazindlovu and Velile!  
 97. Tell the earth to open up so that you can enter and hide.  
 98. How I wish your mothers never gave birth to you,  
 99. For the retribution with the wrath of ancestors will happen,  
 100. It has its time of coming and passing by,  
 101. As the sun rises and sets.
102. You cowardly Bazindlovu,  
 103. You let Mgwali of Ngqika to go away,  
 104. Yet you heard about this tragedy.  
 105. Why did you zip your mouth while you were still alive?  
 106. As poets we speak something whether it is painful,  
 107. As poets we speak freely,  
 108. We refer to the living and the dead.  
 109. Move freely and clearly son of Archie.  
 110. You should not end at Mngqesha,  
 111. You should round the whole of Rharhabeland,  
 112. For it seems young men sell it away,  
 113. While chiefs need land for their nations.
114. I'll see if you can fight with sticks,  
 115. I'll see if you can fight  
 116. Great grandchild of chiefs who can fight.  
 117. For fighting is food and inheritance of chiefs.  
 118. They fight against evil ones and those who sell land that is  
 not theirs.
119. Like Lwaganda of Mlawu who gave Ngqakayi to the English,  
 120. While Ngqakayi belonged to amaMbalu,  
 121. The people of Nqeno of Langa.  
 122. For Ngqika wanted to be assisted by European soldiers  
 123. To kill Ndlambe, his uncle.
124. I refer to you former King of amaRharhabe,  
 125. The previous evening should end today,  
 126. There should be light.

127. You should stop sleeping like a cowardly person.  
 128. Today we shall know what kind of a chief you are,  
 129. Whether you are cowardly or a fighter.  
 130. I always thought you were an offspring of a fighter,  
 131. We do not know my friend,  
 132. We do not know son of Nolwandle.
133. I refer to you son of Nolwandle.  
 134. I refer to you exactly son-in-law of amaMpondo,  
 135. The strong marriage no one can break,  
 136. That joins amaNgqika and amaNgqungqushe,  
 137. For us to be the in-laws to the Ndayenis,  
 138. To amaMpondo of Nyandeni and Qawukeni equally,  
 139. I refer to you cows that were driven by perfect men.  
 140. I mean the son of Cakatha, from the clan of amaKwayi  
 141. And the one of Jingiso from the clan of amaMfene,  
 142. The canon that thunders at the Amatola,  
 143. It sounded gqokro-kro-kro-o-o!  
 144. The needy ones fell down.  
 145. Together with the son of Kwinana, they drove them.  
 146. The son of Kwinana is Vayeke from the clan of amaVundle,  
 147. They went well to Nyandeni of Ndamase.  
 148. Until now things are well,  
 149. Until now the Princess of Faku is still staying,  
 150. That Princess is a beautiful girl begotten of a handsome man.  
 151. She is Ntombomhlaba, the daughter of Poto, Hail Bhekizulu!  
 152. She is the nation that is shaking.  
 153. The daughter of Mrs Ludidi is the nation that is shaking.  
 154. She is the nation that is crazy because of politics.  
 155. The politics of hyenas and wild dogs.  
 156. She is the nation that is in pains, as we observe it.  
 157. That is the last one of the people of Mgolombane of Sandile,  
 158. That is the Lady Paramount Chief of the nation of Mbede and  
 Rharhabe all around.
159. Like Nobantu, the mother of Velile.  
 160. Who ruled for Velile when he was still a boy.  
 161. AmaNgqika ignored Gawushigqili,  
 162. AmaNgqika of Sandile ignored him knowing him,  
 163. Knowing him as the one who should act as regent,  
 164. Like Nokapa, the wife of Gonya Sandile,  
 165. Who acted for Faku until he was fit to rule,  
 166. Like Noposi, the wife of Sandile Ngqika,  
 167. Who acted for Gonya until he returned from jail.  
 168. Like Suthu, the wife of Ngqika of Mlawu,  
 169. Who acted for Sandile until he was circumcised,



170. She was assisted by Tyali and Maqoma regarding cases,  
 171. To hear, investigate and decide on them.  
 172. Like Yese, the mother of Ngqika,  
 173. The female mediator from ebaThenjini,  
 174. Who took up the reigns of Mngcangathelo after the death  
 of Mlawu.  
 175. She is the one who fetched Ndlambe back from Alexandria,  
 176. For him to act for Ngqika.  
 177. I also remember Nogqoloza of amaGcaleka,  
 178. The female who acted for her brother.  
 179. Ask amaGcaleka, they will tell you.  
 180. Even Ntsusa of Rharhabeland.  
 181. Ntsusa is Ndlambe's sister,  
 182. She once ruled amaRharhabe while she was still a girl.  
 183. I refer to you ignorant ones.  
 184. You should ask this from the people of Mnzwini-welanga.  
 185. That will help you understand.
186. Open your ears my fellow people,  
 187. Listen nations as I tell you the truth,  
 188. Listen as I tell you the word of mouth,  
 189. The oral word of Bazindlovu,  
 190. The one I have met on this mountain.  
 191. Where is Nolizwe whom I left in the seat?  
 192. Where is Nolizwe who closed my eyes?  
 193. Was she not married to rule at Rharhabeland?  
 194. Here in the nation of Sandile Ngqika.  
 195. Is Noposi not the child of Bhekizulu?  
 196. Bazindlovu is speaking and asking maMbombo.
197. I see the weather is about to thunder.  
 198. I fear the anger of the beast from the grave,  
 199. Are there still people who can stop  
 200. The weather of Zibula when it thunders and flashes lightnings?  
 201. When it is cloudy among amaMbede it is going to thunder,  
 202. When it thunders among amaMbede expect lightnings,  
 203. When lightnings flash expect one to be affected.  
 204. MaRharhabe take care and go to those who can stop the thunder  
 of Ngqaqheni.  
 205. But you should not go with credits and looking for cattle.
206. Bazindlo-o-o-ovu!  
 207. Bazindlo-o-o-ovu!  
 208. Why do you seem to be coming with fury beast of the mountain?  
 209. No, I fear the fury of the beast from the grave,

210. I really fear,
211. No, I fear,
212. I fear,
213. Nci-nci-ncincilili!

## POEMS ON FOLIO PAPERS

*UMhlelezi UMinus Mhlambiso : Aa! Dalubuhle!*

1. *Umth' omde wamahlath' akwaMathole*
2. *Odlula nemicheya yehlathi likaHoho,*
3. *Inkosi yamaHlubi exhongo bade,*
4. *Int' eyathi mhla yafa ndabon' isimanga,*
5. *Ndabon' iimbongi zidywidana ngooxhongo benkosi;*
6. *Ndizibuzile mna ukuba ngaba yini na le ziyenzayo,*
7. *Zath' ukuphendula zityhuthul' ooxhongo,*
8. *Ziza kubasa kwaSmall Business zenz' amaxilongo*
9. *Ezowavuthela mhla ngovuko lwabafileyo,*
10. *Lithi lisitsho ixilongo lokugqibela esibhakabhakeni*
11. *Lilile nalo ixilongo leembongi zakwaRharhabe*
12. *Livus' ezi nkosi zingamathongorha!*
13. *Ngakumb' ezo zilala ngegrangqa ngathi zilala ngengubo.*
14. *Xa nditshoyo ke nditsho ngomfo kaSigonyela*
15. *Obebongwa nguSibhalatu ngezibongo zikaBhungane,*
16. *"UBhungane wamakhulukhulu*
17. *UsoThondoshe, undlubu zamil' entundelweni,*
18. *Yintlabathi yoNdi noThukela;*
19. *Ngifike beyihlenga beyiphalaza,*
20. *Ngafika ngayhlenga ngaguzubala..."*  
*(Zemk' iinkomo magwalandini- Rubusana p. 326)*

*(The Honourable Minus Mhlambiso: Hail Dalubuhle!)*

1. The tall tree of the Amatola forests,
2. Taller even than the yellow woods of the forest of Hoho.
3. The tall-legged chief of amaHlubi.
4. The day he died I saw a wonder,
5. I saw poets plundering over the legs of the chief.
6. I asked what they were doing.
7. They answered that they were tearing off legs.
8. They would take them to small business and make trumpets
9. Which they will blow on the day of resurrection.
10. When the last trumpet sounds in the sky
11. The trumpet of the poets of Rharhabeland will also sound
12. To awake the chiefs who like sleeping ,
13. Especially those who sleep with brandy as if with blankets.
14. I say that about the son of Sigonyela
15. Who was praised by Sibhalatu with the praises of Bhungane,
16. "The great Bhungane
17. SoThondoshe , the marks that grew on the ash-heap.

18. He is the sand of uNdi and the Tugela:  
 19. I found them sorting and shedding it out.  
 20. I came and sorted it and I felt safe..."  
 (Zemk' iinkomo magwalandini - Rubusana p. 3236))

*Imbongi yezwe lethu lasemaXhoseni*

1. *Imbongi yezwe lethu lasemaXhoseni,*
2. *Ixoka-mnandi loMnzw-welanga,*
3. *UMnzw-welanga yinkabi kaRharhabe.*
4. *USibhalatu imbong' esiqungele;*
5. *Ivukuthw' elimdaka lezi ntaba;*
6. *OoGeju nooBelekumntwana.*
7. *Ngumagrogroz' izibongo zomthonyama,*
8. *Ethuk' iinkosi namaphakathi azo.*
9. *Ngugquma zihex' iintaba ezimvayo*
10. *NjengeNtab' egqirha nezi ntaba zikaMathole.*
11. *Kuthi maXhosa indoda yinzwana nokub' umbomb' ugosu,*
12. *Kuthi maXhosa noSibhaltu yinzwana njengoyise*
13. *Kodw' ubuhle bakhe busebuchotsheni,*
14. *Naabo bubengezel' ezibongweni zakhe*
15. *Ezizele ziinzwana zamazwi*
16. *Atsho zikrazuk' izibilini zomntu*
17. *Xa le rhorho ithululayo,*
18. *Itulul' imityukatha yotyungutyungu.*
19. *Kungoku nj' int' enkul' inyuselwe,*
20. *Inyuselwe kwelemimoya yabafileyo,*
21. *Yonwabis' abafileyo ngezibhebhe zamazwi.*
22. *Kuziziqhakrala kwelo zwe nentswahla yezizwe.*
23. *Okwethu ke zimbongi kunye kuphela,*
24. *Kukophula amazwi entuthuzelo*
25. *Sisithi qamelani ngomqamelo onguQamata wasemaXhoseni*
26. *"Ulophilisa abophuke iintliziyo,*
27. *Abophe amanxeba amanxeba abo; (Ndum. 147:3)*
28. *Ulobala inani leenkwenkwezi*
29. *Ezibiza zonke ngamagama" (Ndum. 147:4)*
30. *Kant' uylibala nenani leembongi zasemaXhoseni,*
31. *Azibize ngamagama azo,*
32. *Kungoku nj' ubiz' ingqongqotho yembongi;*
33. *USibhalatu Kamile igama layo,*
34. *Ukuz' aye kulind' inceba yoMdali wakhe*
35. *Kwilizwe labalindel' umgwebo.*
36. *Thina ke zimbongi zisalindel' ukubizwa*
37. *Simcelel' uxolo kuMenzi wakhe*

38. *Ngeziphoso zakhe zasenyameni yasemhlabeni,*  
 39. *Simcelel' indawo esifubeni sikaAbraham,*  
 40. *Nendawo epholileyo kwezo zandla zinobubele;*  
 41. *Izandla zeNkosi yakhe evukileyo kwelabafikleyo,*  
 42. *Emkhululeyo ezimbandezelweni zehlabathi,*  
 43. *Emshenxisileyo kwabajikica ngaye kwezi lalana,*  
 44. *Abangcwele kaloku bona kunaye*  
 45. *Nangani besaxakene nezabo izimokamoka zasekuhlaleni.*  
 46. *Bayavuya ke bona! Inene bayavuya.*  
 47. *Abankqanga ngendoda ihlatywa ngamahlwantsi;*  
 48. *Umgomantsi wayo ube yisopholo yabo,*  
 49. *Ube yinto abalala betye yona,*  
 50. *Uz' ube kukuphela kwekofu yabo yeentongo.*  
 51. *Hayi nesithembu, madoda, ukuqhekez' imizi ibe ziingceba!*
52. *Kodwa k' uDlamini usishiye ngasemva*  
 53. *Ekholwa ebusa kuMsindisi wabooni,*  
 54. *Abangatshabalaliyo abakholwa kuye;*  
 55. *Osula iinyembezi kwaabo balilayo:*  
 56. *Ukufa kungabi sabikho:*  
 57. *Kungabi sabikho nasijwili:*  
 58. *Kungabi sabikho kukhala nantlungu*  
 59. *Apho uSibhalatu aphuthunyelwe khona,*  
 60. *Apho kungekho nabusuku*  
 61. *Bona buthandwa ngamabandl' aseGwadana.*  
 62. *Menze aphumle ngonaphakade, Nkosi, kodwa*  
*abonge ngonaphakade. Amen.*

*(The poet of our land: Xhosaland*

1. The poet of our nation: Xhosaland,
2. The poet of Mnzwi-welanga;
3. Mnzwi-welanga is Rharhabe's ox.
4. Sibhalatu is a hefty poet,
5. The brown dove of these mountains:
6. Geju and Belekumntwana.
7. He is the singer of traditional praises,
8. Praising chiefs and their councillors.
9. He roars until mountains that hear him shake,
10. Like Ntabegqirha and the Amatola mountains.
11. With us maXhosa a man is fine-looking even with a bent nose.
12. With us maXhosa even Sibhalatu is fine-looking like his father,
13. But his fine-look is in the mind.
14. There it is, shining in his poems
15. Which are full of beautiful words;

16. Which tear one's inner parts
17. When this noxious one praises,
18. Producing long praises.
19. Now the great one has been promoted,
20. He is promoted to the spirit world of the dead.
21. He entertains the dead with great words.
22. There is sound of joy by nations in that land.
23. As poets we have only one responsibility,
24. To produce words of comfort,
25. Saying put your heads on the pillow that is God of Xhosaland
26. "Who heals those with broken hearts,
27. And binds the wounds of their wounds; (Pslm 147:3)
28. One who counts the number of the stars
29. Calling them all by their names" (Pslm 147:4)
30. Yet He counts the number of the poets of Xhosaland as well,
31. Calling them by their names.
32. Now he has called a great poet,
33. His name is Sibhalatu Kamile,
34. For him to wait for the mercy of his creator
35. In the land of those who are waiting for the judgement,
36. We poets who are still waiting to be called
37. Apologise for him to his Maker
38. For his earthly mistakes of flesh.
39. We ask for space for him on Abraham's chest
40. And a cool space in the kind hands ,
41. The hands of his Lord who has risen from the dead,
42. Who has released him from the worldly troubles,
43. Who has removed him from those who abuse about him  
in these villages.
44. Those who are holier than him
45. Although they still have problems with their own social  
troubles.
46. They rejoice! They really rejoice.
47. Those who argue about a man who is caught up by cold,
48. His hardships become their supper.
49. They always talk about them,
50. They talk about them early in the morning.
51. Oh! How polygamy can break houses into pieces.
  
52. But Dlamini who left us behind
53. Believed in and served the Saviour of sinners
54. In Whom those who believe do not perish,
55. The One who wipes off tears from the weeping.
56. There will be no more death,
57. There will not even be more weeping,

58. The' ll be no more crying and pain
59. Where Sibhalatu has been reclaimed to,
60. Where there is not even night
61. Which is adored by the people of Gwadana.
62. Let him have eternal rest, Lord, but he should praise eternally. Amen.)